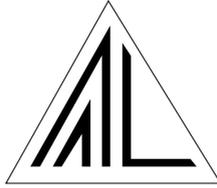




Australian Journal
of **Liturgy**

VOLUME 13 NUMBER 4 2013



AUSTRALIAN ACADEMY OF LITURGY

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VOLUME 13 **NUMBER 4** 2013

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Editorial Panel	Stephen Burns (Book Review Editor) Russell Hardiman Clare V. Johnson David Pitman Charles Sherlock

AJL is the journal of the Australian Academy of Liturgy and exists to further the study of liturgy at a scholarly level, and to comment on and provide information concerning liturgical matters with special reference to Australia. AJL is published twice a year.

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Cover image: Australians of Cornish descent flock to the Copper Coast (South Australia) every two years to celebrate their heritage at the *Kernewek Lowender* held in the towns of Moonta, Kadina and Wallaroo. At Moonta cemetery there is a field of 327 unmarked graves of children who died of various diseases and deprivations in the tin and copper mining communities of the 1860s. This 'Dressing of the Graves' is solemnly observed by many hundreds of visitors, and local school children in period costume scatter rose petals on the small mounds. Photo: Robert Gribben

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Articles with an asterisk are peer-reviewed.*

Editorial



The echoes of our conference in Hobart in January can still be heard in this issue, particularly the Anthony Kain's notes on the founding meetings of our Academy. We also enjoyed the company of Professor Michael Hawn of Southern Methodist University, Dallas TX and followed his global survey of contemporary church music in the two-part paper he offered, *Soundscape and Landscape: the intersection of Geography and Congregational Song since Vatican II*. He has kindly offered us a parallel paper from his store to act as an aide memoire.

Dr Marg Smith sgs concludes her essay on the Australian responses to *Sacrosanctum Concilium*, the Constitution on the Sacred Liturgy, whose fiftieth anniversary we have been celebrating. This second part is not so much an analysis of liturgical-theological renewal as a detailed description of the Australians who studied during that renewal and how and where they contributed to liturgical change in Australia. Here you will read a wonderful honour roll of colleagues and friends, past and present, with more than a little sense of the communion of saints. But there is a sobering side too, in the account of the diminution of the teaching of liturgy across the churches at home and abroad.

In June this year, the Australian Consultation on Liturgy (ACOL) achieved a thirty-fifth anniversary, being born of ecumenical liturgical cooperation of Australian churches in the production of their first truly Australian liturgical books in the 1970s. By 'Australian' I do not necessarily mean the appearance of native flora in published editions or mention of our distinctive seasons or fauna in texts; I mean they began to face the question of our own context, and drew on the growing number of qualified Australian scholars. It is good to have a report of their 2013 meeting - chiefly a survey on what is currently being planned in the member churches - from their secretary, the Revd Martin Wright. We welcome the association of their meeting date with the Academy's conferences.

We record the deaths of three of our valued members, a Roman Catholic, an Anglican and a Uniting Church scholar, each of whom contributed to our own body of liturgical knowledge and experience. We give thanks to God for their companionship on the way, and rejoice together in the Christian hope.

Robert Gribben

Remember to check our website at www.liturgy.org.au.

Sacrosanctum Concilium: the Australian way

Part 2: Implementation

Margaret Smith



Margaret Smith (D Min) is a Sister of the Good Samaritan residing at North Balwyn, Vic. She currently teaches units in liturgical studies in graduate and undergraduate programs at Yarra Theological Union and in the Graduate Certificate in Pastoral Liturgy at Catholic Theological College, Melbourne. She is the author of *Facing Death Together: Parish Funerals* (Chicago, LTP, 1998) and editor of *Let These Bones Live* (Ed. Melbourne: Diocesan Liturgical Centre). She prepares and publishes *Daily Prayer Under the Southern Cross* for primary schools each year.

Part 1: Readiness of this essay appeared in AJL 13/2, 2012.

Introduction

Never lose heart. Work within the struggling, stumbling and groping pilgrim company, and rejoice that it is on the move to a new horizon. And remember that what was six years ago, when this Pilgrim People mustered for the council, a mere movement considered the exotic hobby-horse ridden by a few cranks and continentals, is now the charter, the work and life of the Church.¹

These spirited words of Archbishop Guilford Young concluded Part One of this article on liturgical reform and renewal in the Australian Catholic Church.² Speaking at the 2nd Tasmanian Liturgical Conference of January 1969, Young could declare that what seemed a passing fad six years prior had now become ‘the charter, the work and life of the Church.’ Fifty years after the promulgation of the *Constitution on the Sacred Liturgy*, it is time to ask how well this charter of ecclesial life has been put into practice in Australia. Has the enthusiastic optimism so eloquently expressed in Young’s address been matched by the reality of implementation?

This article’s account of post-conciliar liturgical renewal draws heavily on a recent study by Melbourne-based Deirdre Browne IBVM, BMus, LTCL, MA (Liturgy), and Paul Taylor MMus, MA (Liturgy), PhD, that focussed on liturgical music in the

¹ Archbishop Guilford Young, ‘The Pastoral Nature of the Liturgical Renewal’ in *Liturgy and Modern Man*. Papers delivered at the Second Tasmanian Liturgical Conference, January 1969.

² Margaret Smith, ‘*Sacrosanctum concilium*: The Australian Way. Part 1: Readiness,’ *Australian Journal of Liturgy* 13, 2 (2012) 52-65. On Young, see 59-60.

Australian Catholic Church after Vatican II.³ Unsurprisingly they found it difficult to isolate the specific dimension of liturgical music from the general agenda of liturgical renewal. Hence their research provides much useful information about attempts to implement *Sacrosanctum Concilium* (hereafter SC) in the Australian Catholic church. It must be noted that in taking a broader view of the implementation process this article does not reproduce or even attempt to summarise the wealth of information provided by the Browne & Taylor study (hereafter 'The Report') about the people, agencies and initiatives involved in the renewal of liturgical music. For this the reader must turn to the full Report.⁴

At the same time the scope of the Browne & Taylor investigation was itself limited, as is that of this article. The Report deals primarily with the metropolitan dioceses that had greater human and financial resources to invest in liturgical renewal. Furthermore the authors had readier access to historical records in the archdioceses of Melbourne, Sydney and Brisbane as well as more first-hand experience of working there. As a result the Report and this article deal with the archdioceses of Adelaide, Hobart and Perth in much less detail and not at all with other dioceses. It is our common hope that the notable gaps in both works will provoke others to undertake further research that will do justice to what was achieved across the country.

The Report demonstrates that post-conciliar liturgical reform in Australia was undertaken with remarkable energy, imagination and common purpose, although the authors conclude that 'the creative vigour of those early years of reform has regrettably been followed by a manifest dissipation of energy in more recent times'.⁵

This article necessarily concentrates on what took place within the Roman Catholic tradition in Australia. It offers an account of initiatives taken by the archdioceses to a) have personnel trained for teaching liturgy in seminaries and theological faculties (SC 15), b) establish programmes of liturgical study in seminaries (SC 16), and c) set up liturgical commissions and a liturgical institute (SC 44).

It is most important to note that the article gives no account of the work of trans-diocesan bodies such as the National Liturgical Commission (now Council) or the Bishops Committee (now Commission) on Liturgy, nor of Australian participation in the work of international organisations such as the International Commission on English in the Liturgy or *Societas Liturgica*, nor of ecumenical initiatives such as the Australian Consultation on Liturgy and the English Language Liturgical

³ Deirdre Browne and Paul Taylor, *The Influence of the LITURGICAL MOVEMENT on MUSIC in Key Australian Dioceses following Vatican II*, Report submitted to the Australian Research Theology Foundation Inc in 2012 as a result of a grant received from ARTF inc, © Deirdre Browne and Paul Taylor. Permission to access may be gained via Paul.Taylor@cam.org.au or dbrowne@loreto.org.au.

⁴ See previous footnote.

⁵ Report, 56.

Consultation.⁶ The work of each of these agencies warrants comprehensive treatment that is beyond the scope of this study.

1. Preparing trained personnel

In #14, under the general heading ‘The Promotion of Liturgical Instruction and Active Participation’, SC states that ‘A prime need, therefore, is that attention be directed, first of all, to the liturgical instruction of the clergy.’ This in turn required that ‘Professors who are appointed to teach liturgy in seminaries, religious houses of study, and theological faculties must be properly trained for their work in institutes which specialise in this subject’ (#15).

As early as the late 1960s selected clergy were sent to study at places such as the Catholic University of America (CUA) in Washington DC, the Pontifical Liturgical Institute (Sant’Anselmo) in Rome, the Institut Supérieure de Liturgie in Paris, Catholic Theological Union (CTU) in Chicago, the Jesuit School of Theology in Berkeley, and the Irish Institute for Pastoral Liturgy in Carlow. Among the first were Frs Russell Hardiman (Bunbury), Chris Geraghty (Sydney), Frank O’Loughlin (Melbourne), Barry Copley (Brisbane), Clem Hill (Wollongong), and Anthony Kain (Adelaide). A brief word here will serve to introduce these early figures; their names will recur later in the article with reference to the roles they played in the implementation of SC.

Russell Hardiman, sent by Archbishop Lancelot Goody of Perth for theological and then liturgical studies in Rome, had the privilege of being in the Eternal City during the Council. In 1970 he became the first Australian priest to gain a doctorate in liturgy – from Sant’Anselmo.

Chris Geraghty was asked to teach a course in liturgy at St Columba’s College, Springwood, in the late 1960s, a task for which he acknowledged he had no training. Studying at the Institut Catholique in Paris from 1972-74, he came under the influence of Pierre-Marie Gy OP and Pierre Jounel OP, both architects of the liturgical reform, and of Yves Congar OP. His specialty was the history and theology of the sacrament of penance.

Frank O’Loughlin gained his doctorate from the Urban University in Rome in 1975 and proceeded to Carlow for specialist liturgical studies, specifically to equip him for seminary formation. On his return he was appointed Director of the Diocesan Liturgical Centre.

Barry Copley did his studies at CUA, Washington in 1974-75 before returning to

⁶ For an account of one particular and influential ecumenical initiative, see Robert Gribben, ‘The Ecumenical Liturgical Centre 1962-1989’, *Australian Journal of Liturgy*, 13, 2 (2012) 155-65.

teach liturgy at Banyo seminary. As will be seen, Copley was to become a leading figure for Australian parishes with his Brisbane-based initiatives in liturgical education and publishing through the Liturgical Commission.

Clem Hill, originally from the diocese of Wollongong before transferring to Broken Bay, studied at the Institut Supérieure de Liturgie in Paris from 1976-78. He took advantage of this time to pursue some study of liturgical music under Joseph Gelineau SJ. He began lecturing in 1979 at the mature age seminary at Kensington NSW, then continued at the Catholic Institute of Sydney from 1996.

Anthony Kain followed up on his graduate studies at CUA, Washington (1978-79) with further work at the Institut Catholique (1979). He later returned to the USA to complete the Doctor of Ministry programme at Catholic Theological Union in 1994. His formal lecturing in liturgy and sacramental liturgy has been at the Adelaide College of Divinity.

These pioneers were followed by a significant number of other clergy, religious and lay faithful, too many to name. Some of these taught in seminaries while others worked in diocesan agencies.

2. Liturgy programmes in seminaries and theological colleges

Liturgical formation and education was by no means confined to seminaries and theological colleges but these institutes provided the context for more sustained and systematic programs of study. A thorough survey of archives and handbooks still needs to be done to get a clear picture of how well SC #16 was implemented. The following is limited to a sketch of what was done in Brisbane, Melbourne and Sydney.⁷

2.1 Brisbane: Pius XII seminary, Banyo (later Holy Spirit Seminary)

The ferment of the pre-conciliar European liturgical movement did not appear to engage the faculty at the Pius XII diocesan seminary for Queensland at the time but soon after the Council seminary handbooks show up-dated courses in ecclesiology, church history and scripture. In 1968-69 Guilford Young was invited to give a series of talks on liturgical reform.

It was in the 1970s that liturgical education began to flourish in Brisbane. Having been a participant at Vatican II, Archbishop Frank Rush (1973-91) maintained a strong commitment to liturgical renewal, lay leadership and ecumenism. The three institutes for theological education and renewal that were established at Banyo (see

⁷ The Report notes that the priests associated with liturgical renewal who were teaching at St Francis Xavier Seminary, Adelaide during the 1960s and early 1970s had a solid grounding in the tradition. Special mention is made of Fr Brian Jackson CM (Report, 5).

below) facilitated the realisation of the liturgical vision of the Council. In the 1970s the student body at the seminary expanded to include religious and lay people, and live-in courses of significant length were offered. By the 1980s Banyo had become a national centre of renewal; between 1977 and 1981 some 400 people took part in formative programs there.

The Dei Verbum Institute was founded in 1975 as a renewal centre for religious sisters, by musician and liturgist Fr Pat Fahey OSA whose studies in liturgy took him to CUA, Washington and the Pontifical Institute of Liturgy in Rome. Regular workshops on the revised Prayer of the Church were given by Fr Greg Manly CP and Sr Annaliese Reinhard MSC from Melbourne. Sr Christine Watt RSM was a significant contributor to the liturgical music programs. The Institute for Faith Education was set up in 1977 by Archbishop Rush to provide accreditation in theological education and related fields. But it was the Institute for Pastoral Liturgy, founded in 1978 by Barry Copley and the Brisbane Liturgical Commission, that played the most influential role in liturgical renewal. One regular visiting lecturer and key contributor to the work of IPL was Fr Gerard Austin OP from the faculty of the Catholic University of America in Washington.

Fr Barry Copley was lecturer in liturgy at Banyo seminary from 1974-1984. He was followed by Toowoomba priest Jim Cronin SLL (Pontifical Liturgical Institute, Rome) until 1991, and then Frs David Rankin SJ, Dip Liturgical Studies (Melbourne College of Divinity) and Brian Nichols SLL (Sant'Anselmo). From late 1982 to the beginning of 1988 Fr Tom Elich studied in Paris, eventually gaining a double doctorate: in theology from the Institut Catholique and in the history of religion (specialising in medieval liturgy and sacraments) from the Sorbonne. In 2002 Elich took responsibility for liturgical studies at St Paul's, the Catholic college within the Brisbane College of Theology. Given the demise of BCT at the end of 2009, the Browne & Taylor Report makes this comment on the Brisbane scene: 'Sadly the teaching of liturgy and its music is in a diminished state today, seemingly regarded as a subject of minor importance... The only formal liturgy studies now take place within the theology department of Australian Catholic University, and within the whole of the ACU repertoire these are confined to generalised units...'⁸

3. Melbourne institutes

3.1 Corpus Christi College and Catholic Theological College, Melbourne

Given the enormous contribution made by Rev Dr Percy Jones⁹ to both liturgical and to classical music in Melbourne and far beyond, it is not surprising that Browne

⁸ Report, 12.

⁹ Smith, 57

and Taylor dare to say that 'of all the dioceses in Australia, the Catholic Archdiocese of Melbourne has played perhaps the most influential role in shaping liturgy and liturgical music around the country since the Second Vatican Council.'¹⁰

First a brief explanatory word. The diocesan seminary for Victoria and Tasmania is named Corpus Christi College (CCC); the theological institute at which seminarians have pursued their studies since its inception in 1972 is Catholic Theological College (CTC). From 1973 until 1999 CCC and CTC were co-located at Clayton. They now occupy separate premises: CCC at Carlton and CTC at East Melbourne.

The first lecturers in liturgy at CTC, offering a range of courses, were Rev Dr William Jordan and Fr Terry Ogge. Subsequently the key figure in post-conciliar liturgical education in Melbourne has been Fr Frank O'Loughlin. As lecturer in liturgy and sacramental theology at CTC from 1977-98 and as Director of the Diocesan Liturgical Centre from 1977-1991, O'Loughlin offered the Australian church at large an enlightened pastoral and theological vision. A comprehensive set of liturgical and sacramental units provided students with a thorough grounding in liturgy.

Since O'Loughlin's displacement from CTC the principal liturgical educator there has been Fr Elio Capra SDB. Having succeeded Frs Terry Wade and Peter Conroy as a key animator for the Rite of Christian Initiation of Adults, and later armed with a doctorate in theology from what has become the MCD University of Divinity, Capra lectures in liturgy at both CTC and ACU. For the period from 2007-2010 Sr Margaret Smith SGS, MA Liturgical Studies (CUA, Washington DC), DMin (CTU, Chicago) and Fr Tom Knowles SSS, MA Liturgical Studies (CUA, Washington DC) combined to offer a Graduate Certificate in Liturgical Studies at CTC. Sadly the liturgical units listed in more recent handbooks have declined both in number and in student registrations.

The teaching of liturgy at CCC (as distinct from CTC) has focussed strongly on liturgical music. In the immediate post-conciliar years this was led by Frs Syd Lennon SJ, Gerry Briglia, Bill Jordan and Barry Gwillim. From 1975 to 1996 it was the husband-wife team of Michael and Jane Wood that oversaw the liturgical music of the college and trained seminarians to be cantors and instrumentalists.

In conjunction with the diocesan agency Ministry to Priests, CCC and CTC have played an important role in the on-going liturgical education of priests. Inspired by SC's urging that 'pastors themselves, in the first place, become thoroughly imbued with the spirit and power of the liturgy' (#14c), O'Loughlin initiated five-week live-in courses for priests during 1978 and 1979 to study the *General Instruction on the Roman Missal* and the theology of the eucharist. These evolved into annual in-service

¹⁰ Report, 25.

seminars, continuing until the late 1980s and often utilising staff from the Diocesan Liturgical Centre. Over these years O'Loughlin was often invited to offer sessions for priests in interstate dioceses.

3.2 Yarra Theological Union and the United Faculty of Theology

Yarra Theological Union was formed in 1972 by a consortium of clerical religious congregations¹¹ and became an institute within the Melbourne College of Divinity. Among the first lecturers in liturgy were Frs Terry Ogge, Greg Manly CP, Sr Annaliese Reinhard MSC and Tony Egar CP. In the ensuing decades a wide range of lecturers from both the constituent communities and from women's religious communities taught units of one kind or another within the field of liturgy and sacramental theology. Among those specifically trained in liturgy were Fr Tom McDonagh CP, STL (Katholieke Universiteit Leuven), Sr Deirdre Browne IBVM, Fr Patrick Negri SSS, MA Theol (Jesuit School of Theology, Berkeley), Fr Tom Knowles SSS and Sr Margaret Smith SGS. A striking statistic is revealed by YTU handbooks. In 1990 there were no less than eight units in liturgy being offered; in 2012 there were two. Clearly, at YTU as at CTC, the units and enrolments in liturgy have declined markedly in number in more recent years.

The United Faculty of Theology was formed in 1969, just six years after the promulgation of *Sacrosanctum concilium*, as an ecumenical partnership between the Catholic Jesuit Theological College, the Anglican Trinity College Theological School, and the Uniting Church Theological College. The principal lecturers through the decades have been Dr Robert Gribben and Rev. Dr Chris Willcock SJ. When lack of funding led to the departure of Dr Garry Deverell, UFT has become another institute at which liturgical studies have faded in significance.

3.3 St Patrick's College, Manly, (now Good Shepherd Seminary, Homebush) and the Catholic Institute of Sydney, Strathfield

While there is little information available about the teaching of liturgy within the then diocesan seminary, St Patrick's College, Manly, the college served as an important venue for liturgical formation. The driving force for this was the energetic Fr Roger Pryke. As early as 1940 Pryke came under the influence of both Guilford Young and the legendary American scholar Godfrey Diekmann OSB. Even before the Council Pryke and other young Sydney clergy saw themselves as protagonists of 'living parishes'. As early as 1958 this group of zealous priests organised a week-long conference at Manly entitled *Living Parish Week*. Browne and Taylor note that the

¹¹ The YTU consortium consisted of the Carmelites, Franciscans, Missionaries of the Sacred Heart and the Passionists. Orders that joined over the years were the Redemptorists, Pallotines, Dominicans, Divine Word Missionaries, Discalced Carmelites and the Blessed Sacrament Congregation.

'emphasis was on active participation of the laity and building community... The guest speaker, eminent English liturgist Clifford Howell SJ, opened minds to the liturgical and theological developments occurring in France, Germany and England... At the conclusion of the week the first 'dry' dialogue Mass was held in the unlikely venue of the Sydney Trocadero!'¹²

After the Council one of the most significant formative programs offered at Manly was for religious. It was another of Pryke's initiatives. Noting the readiness of religious to embrace the new in their teaching, Pryke saw the value of putting the resources of the seminary towards their theological development. With the cooperation of the faculty he organised week-long live-in conferences for religious in the 1960s and 70s. They dealt with theology and liturgical reform, and offered the opportunity to workshop new liturgical music.

As far as the seminary itself was concerned, the first course in liturgical studies was taught in the late 1960s at the philosophy seminary, St Columba's College, Springwood, by Fr Chris Geraghty.¹³ Returning from his studies, Geraghty taught liturgy and sacraments at Manly until his departure at the end of 1976. In personal correspondence, Sydney priest Fr Paul Crowley has drawn attention to other faculty members who played a key role in liturgical renewal in the 1960s and early 1970s such as Frs Clem Tierney and Patrick Murphy (later bishop of Broken Bay). He describes Tierney as a renowned sacramental theologian and an influential figure at the time the Australian bishops established the committee that became the National Liturgical Commission.

In 1976 the Pontifical Theological Faculty at Manly became the Catholic Institute of Sydney (CIS). Handbooks for 1977-79 list liturgical courses taught by Dr Grove Johnson, from the Rockhampton diocese and later rector of the seminary, and Fr R. Weaver. By the mid-1980s lecturers in liturgical studies at CIS included Br Colin Smith CFC and Paul Crowley, both with Licentiates in Sacred Liturgy from Sant'Anselmo, and Fr David Orr OSB armed with a doctorate from the same institution. An innovative development at the time was an integrated approach to teaching sacraments which saw sacramental theologians, liturgists and canonists working together in teams. This collaboration did not survive CIS's move to Strathfield in 1996.

This was not the end of creative initiatives however. Frs Clem Hill and Paul Crowley combined with Sr Carmel Pilcher RSJ to develop the Certificate in Pastoral Liturgy

¹² Report, 46

¹³ Of his appointment to teach liturgical studies and social ethics, Geraghty records in the third volume of his autobiography, *Dancing with the Devil* (Melbourne: Spectrum Publications, 2012): 'Not a word of advice or encouragement for the new member of [this] crack squad...I knew nothing about the history and theology of liturgy or about social ethics', 39.

award which was adopted by CIS in 1998. On Hill's retirement, and having returned with a doctorate from CUA, Washington, Fr Gerard Moore SM became the principal liturgical educator at CIS. He succeeded in gaining Certificate IV accreditation for the Pastoral Liturgy program. It existed in this form from 2002-06.

3.4 Other tertiary institutes

The Browne & Taylor study reports: 'The first graduate course in Liturgical Studies, MA (Liturgy), was offered at Australian Catholic University in 2004 and ran until 2010. Modelled on similar liturgical programs in European and North American Institutes, it was developed and taught largely by Sr Veronica Rosier OP and Fr Gerard Moore SM, both of whom were graduates in liturgy and theology from CUA Washington DC. Due to staff changes at ACU and a lack of institutional support, the MA (Liturgy) has not been offered in recent years.'¹⁴

Currently, however, Dr Clare Johnson, liturgy graduate of Notre Dame University, Indiana, co-ordinates the Graduate Certificate in Theological Studies (Liturgy). This is offered in a variety of learning forms, including a pioneering online mode.

Online opportunities for units in liturgical studies are also offered by the Broken Bay Institute in partnership with the University of Newcastle. These are available in either the Master of Theology or the Graduate Certificate in Theology programs. Lecturers in this field are listed as Sr Ursula O'Rourke SGS, MA Liturgy (Notre Dame, IN), Ms Erica Marshall MA Pastoral Liturgy (Santa Clara University, California), and Fr John Frauenfelder MA Liturgy, DMin (CUA, Washington DC).

From the beginning, the sacramental and liturgical units offered within the School of Philosophy and Theology at the University of Notre Dame, Fremantle, were taught by Dr Russell Hardiman. After graduating from Notre Dame, Indiana, Dr Clare Johnson was appointed to the faculty. Current liturgical and sacramental offerings are taught by Senior Lecturers Fr Vincent Glynn and Dr Angela McCarthy (president of the Australian Academy of Liturgy).

4. Liturgical Commissions and other agencies

Under the heading 'The Promotion of Pastoral-Liturgical Action,' SC declared that

It is desirable that the competent territorial ecclesiastical authority...set up a liturgical commission, to be assisted by experts in liturgical science, sacred music, art and pastoral practice. So far as possible the commission should be aided by some kind of Institute of Pastoral Liturgy... [T]he commission is

¹⁴ Report, 48.

to regulate pastoral-liturgical action...and to promote studies and necessary experiments whenever there is a question of adaptations to be proposed to the Apostolic See (#44).

The commission envisaged here is multi-diocesan, ie a national or regional body. Furthermore 'every diocese is to have a commission on the sacred liturgy under the direction of the bishop, for promoting the liturgical apostolate' (#45). As stated earlier, it is beyond the scope of this article to deal with national liturgical agencies; it has had to content itself with those in the archdioceses of Adelaide, Brisbane, Hobart, Melbourne, Perth and Sydney.

4.1 Adelaide

In the view of Robert J. Rice the ecclesial community of Adelaide has been well served by pastorally oriented episcopal leaders. He writes: 'The Council changed some of their attitudes and exposed them to a new outlook on the Church and the world. And to their credit both Archbishops Beovich and Gleeson faithfully and tirelessly implemented the vision of the Council in the Archdiocese of Adelaide.'¹⁵

A Diocesan Liturgical Commission was established in Adelaide by Archbishop Beovich in 1964. It is believed to be one of the first in Australia. The mandate of the commission was to set policy for the liturgical and sacramental life of the archdiocese.¹⁶ Over the years it has undergone name changes and priorities regarding its mandate. Minutes of Archdiocesan Archives record that by 1978 the following sub-committees operated: Parish Liturgy Committee, Music and Arts Committee, Communications Committee, and the Children's Liturgy Committee. At this time there was also a Liturgy Resource Centre Management Committee and a Small Group Mass Study Group.¹⁷

In the early post-conciliar years liturgical renewal in Adelaide found much support from Fr Frank O'Loughlin and the Diocesan Liturgical Centre in Melbourne. In the late 1970s Frs Maurice Shinnick and Anthony Kain spent a week in Melbourne to consult with Fr Greg Manly CP and SrAnnaliese Reinhard MSC about a course in liturgical renewal that incorporated discussion of music and art. This was taught for a number of years through the Parish Liturgy Sub-Committee of the DLC.

The energy for liturgical formation has been maintained. An Office for Worship was opened in 2003 and is staffed by qualified liturgists: Fr Anthony Kain, Sr Ilsa

¹⁵ Robert J. Rice, 'Some Reflections on the Contributions of Matthew Beovich and James Gleason to the Second Vatican Council,' *Australasian Catholic Record* LXXVII (January 2001) 61.

¹⁶ The Adelaide Catholic Archdiocesan Archives (ACAA), Series 183 Diocesan Liturgical Commission Correspondence, Minutes and Papers.

¹⁷ The Adelaide Catholic Archdiocesan Archives.

Neicinieks RSM, MA Liturgy (Notre Dame, Indiana) and Mrs Jenny O'Brien currently completing doctoral studies at Sant'Anselmo. In 2007 Br Patrick Cronin CFC brought a scholarly background in education and theology to the team for the Rite of Christian Initiation of Adults. The Office has been strategic in focussing courses on the RCIA, liturgical ministry and liturgical music, especially through the Certificate in Pastoral Liturgy and associated courses for parish cantors and organists.

4.2 Brisbane

Brisbane's Archbishop Frank Rush set up The Liturgical Commission soon after the Council in 1967. Its role was to provide liturgical advice and resources and to conduct appropriate seminars and workshops. Early sessions were devoted to Eucharistic Ministers (1975), Music and Liturgy (1976), Eucharist (1977) and the new Rite of Penance (1978).

Brisbane was active in bringing American liturgists to Australia. Mention has already been made of the sustained contribution made by Fr Gerard Austin OP. Others included Fr Eugene Walsh SS, who provided excellent teaching resources with musical input, and Fr Bill Cieslak OFM Cap, who lectured on parish liturgy teams and on the liturgical year. The Commission and the Office of Adult Faith Formation collaborated closely for annual Lenten programs on such topics as reconciliation, liturgical prayer and liturgical ministry. In the late 1970s a pilot program introduced the RCIA; by 1982 it was extended to all parishes and supported with resources and workshops.

Brisbane's strong episcopal leadership was matched by that of The Liturgical Commission in the persons of Frs Barry Copley and Tom Elich. Copley was appointed by Rush in 1983 to work full-time in the liturgical apostolate. In 1984 he visited the Irish Institute of Pastoral Liturgy, the St Thomas More Centre in London, and liturgical centres in the USA to make contact with key liturgists and explore resources. On his return he displayed a remarkable capacity to absorb new ideas and adapt them to local needs. This resulted in the production of a wide range of publications such as the *Daily Mass Book*, *Liturgy News* and *Break Open the Word*, and the on-line resource *LabOra*. Copley has only just retired after 43 years in the field.

Fr Tom Elich succeeded Copley as the Director of The Liturgical Commission in 1989. As well as overseeing the publications already mentioned Elich prepares the annual *Ordo* for the Australian church. As editor of *Liturgy News* he has ensured that the artwork, design and content are all entirely Australian; by means of the editorial he offers readers information and critical comment on national and international liturgical issues. He acts as chief liturgical consultant in the diocese, especially with regard to church building and renovation.

The Education Officer for the Commission is Mrs Elizabeth Harrington. She brings expertise in secondary education, theology, liturgy and ecumenism to the role. Since 1995 she has provided liturgical consultancy to parishes and schools and worked with fellow liturgists Sr Ursula O'Rourke SGS, Ms Erica Marshall and Fr John Fitz-Herbert (DMin candidate at CTU, Chicago) to offer workshops on a wide range of liturgical matters.

In April 2006 Archbishop John Bathersby established an Archdiocesan Commission on the Liturgy to supplement the work of The Liturgical Commission. In November 2012 the new Archbishop of Brisbane, Mark Coleridge, reorganised these agencies. As a result what had been known as the Liturgical Commission was renamed Liturgy Brisbane.

4.3 Hobart

Given Archbishop Young's participation from the beginning of the Council it is not surprising that he moved quickly to establish a Diocesan Liturgical Commission in 1964. Frs John Wall and Joe Howe were its key personnel. Hobart soon hosted three important liturgical conferences at each of which Young played a leading role:

- The 23rd Convention of the University Catholic Federation of Australia. This took place in 1965 on the theme 'Liturgy: The Christian Life'.
- The First Tasmanian Liturgical Conference. Some 200 participants came together in 1967 to explore 'The Fundamentals of Pastoral Liturgy'.
- The Second Tasmanian Liturgical Conference. Held in 1969 on the theme 'Worship and Modern Man', it offered workshops on such topics as sacraments, language, ecumenism and music.

During the following decade the DLC actively provided seminars and workshops on the post-conciliar rites as they were published. In January 1988 the diocese hosted an International Liturgical Conference that included presentations by various liturgists, musicians and overseas church leaders including Cardinal Basil Hume from the United Kingdom. Two months later the great episcopal liturgist Guilford Young died in Melbourne.

When Eric D'Arcy succeeded Young as archbishop the Commission was disbanded, in line with the general trend in the English-speaking world to dispense with such bodies and reassert the role of the bishop as moderator of worship in the local church. The Commission was reformed by Archbishop Adrian Doyle in 1999.

In recent decades the two principal agents of liturgical education and formation have been Fr Brian Nichols and Mrs Cathy Murrowood MA Theology (ACU).

4.4 Melbourne

It may surprise some to learn that Archbishop Daniel Mannix established a Diocesan Committee of Sacred Music as early as 1936. One of Melbourne's most notable achievements was the first Australian Liturgical Week held at Xavier College in January 1955.¹⁸ As Fr Paul Ryan remarked, 'it would be difficult to assess the value or impact of that Liturgical Week, but it was the first opportunity for the liturgy to be publicly proclaimed as a great deal more than rubrics.'¹⁹ A second and smaller scale Week was held at Xavier in January 1960 to study the 1958 document *Instruction on Music and the Liturgy* issued by the Congregation of Sacred Rites. Ryan notes that 'this was attended by an enthusiastic and well-informed gathering of people now committed to the cause of liturgical renewal.'²⁰ After the promulgation of SC the Commission for Sacred Music and the Liturgy became the Diocesan Liturgical Commission.

In February 1974 the Episcopal Vicar for Liturgy, Mgr Leo Clarke, appointed Fr Terry Ogge as the first director of the Diocesan Liturgical Centre. The Centre served as the executive arm of the Commission to implement its policies, provide formation, and promote pastoral resources for trained liturgists and musicians. In this capacity it has made a notable and enduring contribution to the liturgical life of both the local and the Australian church. It began the publication of the quarterly journal, *The Summit*, in a modest eight-page format. Over the past fifteen years *The Summit* has expanded to include liturgical, musical and RCIA commentaries for every Sunday of the liturgical year. It is now a professionally produced and visually attractive resource. Despite all the changes and contractions in liturgical agencies since 1995, *The Summit* has remained a constant. From the outset the Centre established a resource outlet that became the only specialised liturgical bookshop in the country. Sadly this ceased to exist in 2003.

Fr Frank O'Loughlin served as Director of the Centre from 1977 to 1991. He was ably supported by staff with liturgical expertise such as Frs Gordon Gebbie and Joe Doolan, Srs Margaret Smith SGS and Deirdre Browne IBVM and, although not a member of the staff, Fr Tom Knowles SSS (all with Masters degrees in Liturgical Studies from the Catholic University of America) and Sr Patricia Murray SGS. Doolan succeeded O'Loughlin as Director from 1992-94.

In its heyday the Centre offered extended liturgy courses for parishes, live-in programs for priests, sessions for parish liturgy teams, and workshops for the various liturgical ministries. The annual June seminars attracted participants from across

¹⁸ By 1955 the Committee for Sacred Music and the Liturgy had become a Commission.

¹⁹ Paul Ryan, 'The Liturgical Movement in Melbourne,' *The Summit* 11:1 (February 1984) 5. On Paul Ryan, see Smith, 57-58.

²⁰ Ryan, 5.

Australia to hear visiting lecturers such as David Power OMI, Gerard Austin OP, Pierre-Marie Gy OP, and Mark Searle. In addition to *The Summit* the Centre published booklets on a wide range of liturgical topics, several monographs and some music.²¹

It would be an omission not to mention two offices closely associated with the DLC, the Office of Sacred Music (OSM) and the RCIA/Catechumenate Office. The former, established in 1984 was unique in Australia, its first and only Director being Rev. Dr William Jordan, a graduate of the Pontifical Institute of Sacred Music (Rome) and a specialist in Gregorian chant palaeography. Jordan compiled an extensive library of liturgical and sacred music from Catholic and ecumenical sources. Able administrative assistance was provided by Sr Margaret Ruth IBVM and Mrs Yvonne Maulden. The most notable publication associated with the work of the office was the *Catholic Worship Book* edited by Jordan (1985).²²

The RCIA/Catechumenate Office opened in 1986 with Fr Terry Wade as first Director. He was succeeded by Sr Jill Shirvington OP in 1990 and they were assisted by a number of administrative staff and trained staff such as Sr Therese Lechte IBVM, MA (Pastoral Studies) Loyola, Chicago and Fr Peter Conroy PP. The RCIA Office produced a number of publications including *The Pastoral Companion to the Rite of Christian Initiation of Adults* (1989) and a publication entitled *Resource* (1987-1996) devoted primarily to lectionary-based catechesis for catechumenate teams. In 1996 *Resource* combined with *The Summit*. The promotion of RCIA in the Archdiocese has continued under the umbrella of the Archbishop's Office for Evangelisation through the leadership of various staff members, including Rev. Elio Capra SDB, DTheol (MCD), Fr Greg Bourke, MMin, Joy Adriaanse, BTheol and Fr Tony Feeney PP.²³

In 1995 the Diocesan Liturgical Centre merged with the Office of Sacred Music and the RCIA Office to become the Office for Worship; Mr Michael Wood undertook the role of Director from then until 2001, being followed in that role by Mr Paul Taylor, from 2002-04. At that point the Office once again merged with a number of other diocesan agencies/services (namely, Catholic Adult Education and Ministry

²¹ Three of the more substantial works were: Frank O'Loughlin, *One Body, One Spirit in Christ: The Mass in Focus* (Preston: Desbooks, 1987); Margaret Smith SGS, *Let These Bones Live: A Pastoral Commentary on the Order of Christian Funerals* (Melbourne: Diocesan Liturgical Centre, 1991); and Margaret Smith SGS and Frank O'Loughlin, *Go Forth Faithful Christian: Prayer Services for Withdrawal of Life Support Systems and Donation of Bodily Organs Funerals* (Melbourne: Diocesan Liturgical Centre, 1991). Other resources included: Terry Ogge, *The Church: House of the People of God* (Melbourne: DLC, 1974); Paul Taylor and William Jordan, *Selecting Music for Weddings: A Guide for Couples and Pastoral Ministers* (Melbourne: Commission for Liturgy, 1994). Music by composers such as Deirdre Browne IBVM, eg *Advent: A Setting for Eucharist* (Melbourne: DLC, 1988) was not formally published but still circulated widely.

²² For further information on the Office of Sacred Music see William Jordan, 'The Office of Sacred Music: A Retrospective', *The Summit*, 22,1 (February 1995), 4-6.

²³ For further information on the RCIA Office, see Peter Conroy, 'The Story of the Melbourne Catechumenate Office', *The Summit*, 22,1 (February 1995), 3-4.

to Pastoral Associates) into the Archbishop's Office for Evangelisation under the leadership of Fr Greg Bennet, and the Diocesan Liturgical Commission went into indefinite abeyance. This coincided with the downsizing or closure of Liturgy Offices/ Commissions in other countries and the development of diocesan structures to promote the 'new evangelisation' promoted by John Paul II. Guidance in relation in liturgical formation was provided by the AOFE Advisory Board during this period. Having completed his doctorate at ACU, Taylor continues to serve as Coordinator of Liturgy at AOFE and seeks to promote programmes/publications of liturgical formation in the archdiocese while also serving as the Executive Secretary of the National Liturgical Council.

4.5 Perth

Recent communications from Perth's Archbishop Emeritus Barry Hickey and from Sr Kerry Willison RSM, MA Pastoral Ministry (Boston College, Boston), current Director of the Diocesan Liturgy Office, confirm that Archbishop Launcelot Goody (1968-83) was enthusiastic about implementing the liturgical reforms of Vatican II. He was a close friend of Guilford Young's and conversed with him frequently on liturgical matters.

At first the archdiocese took advantage of educational initiatives elsewhere in Australia, especially Brisbane, and also invited speakers to conduct seminars for the priests on, for example, the theology and liturgy of eucharist. In about 1970 Fr Christopher Flamer was appointed Executive Director of the Liturgical Commission. Sr Kerry Willison was appointed Director of the Diocesan Liturgy Office in 1992. This was the first time in Australia the role had been filled by a person other than an ordained priest.

Much of the drive for liturgical formation and renewal came from Fr Russell Hardiman. He put his academic study of the history and theology of eucharist at the service of the pastoral needs of parishes. The principal vehicle for this enterprise was the journal *Pastoral Liturgy*, first published in 1970 and still enjoying a national readership; Hardiman continues to write for and edit it. Anyone looking for an exhaustive list of official liturgical documents will find one published over three issues of *Pastoral Liturgy* in 2004; a similar chronological account of the vernacular liturgy may be found in a 2012 issue.

4.6 Sydney

Mgr John Walsh, former seminary professor of philosophy, became the first chair of Sydney's Liturgical Commission when it was first established in the early 1970s. In that capacity he became a key adviser on liturgical matters. In the Browne & Taylor

study the authors report: 'In 1970 an Institute of Pastoral Liturgy was established by the Australian Episcopal Liturgical Commission to assist the Sydney Liturgy Commission in its pastoral practice. Of the nineteen members that formed the governance structure, seventeen were clerics and two were religious, Br Colin Smith CFC and Sr Gabrielle Healy SGS. The reason the Institute did not survive and is yet to be researched.'²⁴

A vibrant Liturgy Resource Centre was opened in 1984. It became the Liturgy Office in 1985 when Fr Paul Crowley was appointed the first Director of Liturgy for the diocese, a role he held until 1996. Crowley was a member of the Sydney Liturgical Commission from 1985 to 2002, serving as its Executive Officer from 1985 to 1997 and as its Chair from 1989 to 1994.

The late 1980s was a period of great energy, evidenced in the number of courses and workshops offered and in the pastoral initiatives undertaken. The publication of a monthly bulletin from the Liturgy Office with articles by Crowley became a significant source of liturgical formation for parishes and schools in Sydney and beyond.

Sr Carmel Pilcher RSJ, a graduate in religious education from the Catholic University of America and later awarded a doctorate from Flinders University in Adelaide for work in the field of sacramental theology, served as Director of Liturgy from 1996 to 2005. She focussed her efforts on liturgical ministries and on the role of the assembly. She was followed as Director for a short time by Fr Tim Deeter. The current Director is Fr Don Richardson, a graduate from the Liturgical Institute at the University of St Mary of the Lake, Mundelein, Chicago.

Conclusion

In the conclusion to their report, Browne and Taylor offered this lament:

...the vitality and optimism that characterised the immediate post-Vatican II decades has declined in the context of the more cautious spirit informing the Roman Catholic Church's official approach to ecclesial identity and reform, liturgical renewal, pastoral challenges and ecumenical collaboration.²⁵

They are not alone in arriving at this opinion. American liturgical scholar John Baldovin SJ wrote the following in May of this year:

The last two pontificates have witnessed a gradual reversal concerning liturgical renewal. John Paul II vigorously affirmed the value of Vatican II's

²⁴ Report, 49.

²⁵ Report, 56

liturgy constitution. During his papacy, however, the Congregation for Divine Worship and the Discipline of the Sacraments issued increasingly restrictive instructions with regard to inculturation, the rubrics of the Roman Missal and translation.

Benedict opened the door for celebrating the Tridentine Latin liturgy. There is to be sure a legitimate yearning for more reverential worship, but returning to the pre-Vatican II liturgy is a fool's errand.²⁶

To add another voice, Cardinal Karl Lehmann of Mainz recently questions the motives of fans of the Tridentine Mass and for Latin, suggesting that such enthusiasm seems to have 'a lot to do with prestige and the false pretences of a perceived cultural elite.'²⁷

But one thing is certain. Whatever there may be to lament or criticise we cannot go back. Archbishop Piero Marini, the former papal master of ceremonies, spoke in 2007 of a 'path' that is irreversible. We cannot turn back... The historical journey of the church is one which by necessity has to move forward.²⁸ And most would agree with oriental scholar Robert Taft SJ in his view that while 'the reform of the council was not perfect, because nothing but God is perfect...it was done as well as humanly possible at the time, and we owe enormous gratitude and respect to those who had the vision to implement it.'²⁹

Much was realised in educational initiatives and formation strategies that ranged from national conferences to parish workshops. The energy for all this was generated by a combination of episcopal leadership and the talents of those who had graduated from centres of liturgical scholarship overseas. Sadly much of this energy has dissipated. Liturgical renewal (apart from the introduction of the new translation of the Roman Missal, itself a mixed blessing at best) is no longer a priority for church leaders. Nor is liturgical education much on offer or in demand at Australian theological institutes. It seems to have reverted to being the 'exotic hobby horse' prematurely farewelled by Guilford Young in 1969. What little formation there is of future ordained ministers seems to take place in house; otherwise it seems to be taken for granted that the newly ordained simply learn on the job once they are out in the field. Anecdotal evidence suggests that current seminarians are caught up in a nostalgia for a liturgical style of the past.

²⁶ John Baldovin, 'Lead Us Forward on the Liturgy,' *US Catholic* 78, 5, May 2013, 21.

²⁷ Cardinal Karl Lehmann, quoted in Christa Pongratz-Lippitt, 'Benedict's liturgical changes challenged,' *The Tablet*, 29 June 2013, 29.

²⁸ Archbishop Piero Marini, in an interview conducted by National Catholic Reporter correspondent John Allen Jr on 15 December 2007.

²⁹ Robert Taft, 'Return to Our Roots: Recovering Western Liturgical Traditions,' *America* 198,18 (May 26 – June 2, 2008) 11.

The decline of investment in liturgical renewal is evident in the waning fortunes of diocesan commissions and agencies, in spite of the directive in SC #44 for a commission in every diocese as well as a national Institute for Pastoral Liturgy. At a national gathering of liturgists in Hobart in January 2012 the most constant call was for greater liturgical education and formation which could be served by a national institute.

Sadly Australia is not alone. Enzo Bianchi, the founder of the ecumenical monastery in Bose, Italy, has observed: 'There was generally a 'willing reception' of the liturgical reform up until about 1990. At that point church authorities began applying a 'restrictive reinterpretation and even a correction' of what had taken place. *Liturgiam Authenticam* was 'perhaps the culmination of this new path of reception.'³⁰ But we cannot end there. Let the last word be that of Piero Marini quoted above: 'We cannot turn back... The historical journey of the church is one which by necessity has to move forward.'

³⁰ Enzo Bianchi, cited by Robert Mickens, 'Letter from Rome', *The Tablet*, 8 June 2013, 26.

Guest Article:

Through Every Land, by Every Tongue: The Rise of Ecumenical-Global Song and its Role in Liturgy

C. Michael Hawn



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*From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's name be sung,
Through every land, by every tongue.* (Isaac Watts, 1719)

Isaac Watts's paraphrase of Psalm 117 indicated an emerging, though ethnocentric, early eighteenth-century global consciousness.¹ The British Empire was taking shape and with it, the expansion of the modern missionary movement.² Though Christian song has been transmitted across language groups and cultures since the apostolic era, the first wave of global song in the modern era³ was the hymns that accompanied the European, and later the North American missionaries to the ends of the earth, translated into many languages and accepted broadly by the peoples of the world as sung expressions of the Christian faith.

Isaac Watts's paraphrase of Psalm 117 indicated an emerging, though ethnocentric,

¹ Much of the material for the first half of this article comes from C. Michael Hawn, Chapter 7 'Through Every Land, by Every Tongue: The Rise of Ecumenical Global Song,' in *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* (Chicago: GIA Publications, Inc., 2013), 210-345.

² See specifically, William Carey: *An Enquiry into the Obligations of Christians to Use Means for the Conversion of the Heathens in which the Religious State of the Different Nations of the World, the Success of Former Undertakings, and the Practicability of Further Undertakings are Considered* (Leicester, England: 1792), for a perspective on eighteenth-century missionary views in England. Available at www.wmcarey.edu/carey/enquiry/anenquiry.pdf, accessed on July 4, 2013.

³ One can make a case for the plainsong of the Roman Catholic Church, the metrical psalms of the Geneva Psalter, and the chorales of the German Reformation, for example, as global song from Europe as well, though none travelled as broadly and quickly as did the hymns carried by eighteenth- and nineteenth-century Protestant missionaries. See Carlton R. Young, 'Old and New Global Song and Mission,' *Music and Mission: Toward a Theology and Practice of Global Song*, ed. S T Kimbrough, Jr. (New York: General Board of Global Ministries, GBGMusik, 2006), 9-13.

early eighteenth-century global consciousness. The British Empire was taking shape and with it, the expansion of the modern missionary movement. Though Christian song has been transmitted across language groups and cultures since the apostolic era, the first wave of global song in the modern era was the hymns that accompanied the European, and later the North American missionaries to the ends of the earth, translated into many languages and accepted broadly by the peoples of the world as sung expressions of the Christian faith.

By the end of the nineteenth century, John Julian's *A Dictionary of Hymnology: Setting for the Origin and History of Christian Hymns of All Ages and Nations* (1st ed., 1892) bore witness to the effects of the mission movement in an extensive entry by W. R. Stevenson (1823-1889), editor of the *Baptist Hymnal* titled 'Foreign Missions.' Though the examples of hymnody beyond the Western world cited in Stevenson's article are anecdotal at best, this twenty-page summary is amazing for its day and provides some substance for the ambitious subtitle of Julian's *Dictionary—Christian Hymns of All Ages and Nations*.⁴

Erik Routley (1917-1982) provided a mid-twentieth-century perspective in 1959, just prior to the Second Vatican Council, in his short monograph titled *Ecumenical Hymnody*. Routley had been asked to address the Council of British Missionary Societies on what was called 'Ecumenical and Missionary Hymnody.' Routley noted the observation of the Council 'that there was some disquiet among those who are especially concerned about the overseas and ecumenical work of the church for the paucity and the indifferent quality of our 'missionary' hymns.'⁵ Although Routley would edit the fifth edition of *Cantate Domino* in 1980 for the World Council of Churches twenty-one years later, he confesses in 1959 that he is 'virtually ignorant of the musical traditions which prevail among most of the non-European races among whom Christian missionary work is carried on.'⁶ His anecdotal evidence being limited to a few hymnal collections that he had acquired from South Africa and China, Routley laments the general quality of European hymns that have found their way into these hymnals. The focus of Routley's essay moves from hymns for Christian missions to ecumenical hymnody.

Riding the ecumenical wave of the World Council of Churches formed in 1948, Routley set the stage for a discussion of global congregational song:

[T]he note which in these present times we wish to sound, if we are not to accept with passive resignation the prevalent tendency to think of missionary work as one thing and the ecumenical movement another, is the conception

⁴ W. R. Stevenson, 'Missions, Foreign,' *Dictionary of Hymnology*, ed. John Julian (London, John Murray, 1892), 739-759.

⁵ Erik Routley, *Ecumenical Hymnody* (London: Independent Press Ltd., 1959), 5.

⁶ *Ibid.*

of missionary work as partnership. If we look far enough ahead we can see... that it can hardly be the Lord's will that missionary work should always mean preaching the Gospel to dark-skinned people while ecumenical work should always be study groups to see how far Methodists and Presbyterians can agree about church order.⁷

Continuing this line of thought, Routley challenges the church 'to attend to the need for a truly ecumenical hymnody which will have little to do...with the processes of missionary work, but will provide a vehicle for the praises of a growing world-church.'⁸ Desiring to free the world church of hymns specifically focused on a paternalistic sense of Christian missions, he was not aware at this point of hymns that spoke to the ecumenical concerns of the entire church other than those from Europe and North America.

The Second Vatican Council (1962-1965) provided an impetus to include voices beyond the Euro-North American sphere in English-language hymnals. At the cusp of the twenty-first century, the time has come to move beyond provincial definitions that focus only on inter-confessional dialogue, rather than on the original meaning of the word from the Greek *οἰκουμένη* (*oikoumene*), 'the whole inhabited earth.' The remainder of this essay traces the development of ecumenical-global congregational song since the Vatican II with initial strategies for implementing these songs into liturgy.

Questions, Terminology, and Definitions

Unlike classical Western hymnody, ecumenical-global hymnody requires that we ask specific questions and, perhaps, challenge conventional assumptions based on Western hymn practice. Philip Bohlman acknowledges that any discussion of world music begs the ontological question, 'What is music?'⁹ From the perspective of Western hymnology, the study of global congregational song raises an analogous ontological question, 'What is a hymn?'

Many of the songs from the global church do not meet a strict definition of a hymn according to historical Western practice.¹⁰ Ecumenical-global hymnody takes a variety of forms. The diversity and complexity of ecumenical-global congregational song challenges many Western ontological assumptions about the nature of a hymn and the

⁷ Ibid., 16. *Cantate Domino: An Ecumenical Hymnbook*, 4th ed., ed. Erik Routley (London: Bärenreiter, 1980). The melody-only edition (1974) was not edited by Routley. Although listed as the 4th edition, four previous hymnals under the name *Cantate Domino* were published in 1924, 1930, 1938, and 1951.

⁸ Ibid., 17.

⁹ Philip V. Bohlman, *World Music: A Very Short Introduction* (New York: Oxford University Press, 2002), 6.

¹⁰ By Western historical practice, I am referring to hymns in stanzas, especially from Europe and later the United States, from the Reformation to the mid-twentieth century.

experience of congregational singing. Singing with the world church often encourages us to look beyond the printed page and incorporate improvisatory oral-tradition practices. Songs from the Southern Hemisphere often invite us to join in with our bodies as we sing. Many songs are through-composed rather than in a classic Western stanza form. Numerous songs have few words. Some press us to sing in languages we do not speak. A number are group compositions that come from the experience of a community with no recognizable single composer. In most cases, music and text are composed by the same person or community and are inextricably linked. Instruments that are not often available to Western congregations accompany many compositions. Yet, countless other songs that come from the world church sound almost identical to classic Western hymns. When looking at global-ecumenical hymns, our ontological assumptions may be challenged.

What is ‘Global Hymnody’?

Global hymnody is often used interchangeably with world, ethnic, international, or multicultural music. ‘Third-World music’ has been used occasionally, but is inaccurate (Japan, for example, is not a third-world country) and, more importantly, carries vestiges of colonialism. The term ‘global hymnody’, however, also presents some difficulties. The first relates to perspective: What hymnody is global and what hymnody is not? If one’s perspective is, for example, from Africa, Australia, Europe, or South America, the physical location and cultural orientation would change the perspective. ‘Global’, a term implying a universal perspective, is still subject to a specific social location.

Late in the twentieth century, European and North American churches became aware of music produced by Christians from non-Western cultures. Interest in global music today reflects a demographic shift between 1950 and the turn of the twenty-first century. Where once seventy percent of baptized Christians lived in the Northern Hemisphere, now only thirty to thirty-five percent of Christians do. The remaining sixty- to seventy-five percent of Christians lives in the Southern Hemisphere.¹¹ This second wave of global hymnody from the two-thirds Christian world is the primary subject of this essay.

The second difficulty with the term ‘global hymnody’ is the political nature of globalization. As an economic strategy, globalization is often associated with the spread of Western economic approaches and cultural values around the world, especially those from the United States. This connection of globalization—and by

¹¹ See Philip Jenkins, *The Next Christendom: The Coming of Global Christianity* (New York: Oxford University Press, 2002), 79-105, for a detailed discussion of the growth of Christianity in the Southern Hemisphere and its influence on the shape of Christianity in the Northern Hemisphere.

association, global—with cultural assimilation is unfortunate.¹² For the most part, those who promote the use of global music within Euro-North American worship have the opposite intent; they strive to bring the authentic musical voice of Christians from the far reaches of the globe into Western liturgy as a reminder that the church, though gathered locally, is a part of the universal body of Christ.¹³

Closely aligned with the negative aspects of globalization is the problem of exoticism or, according to Timothy D. Taylor, ‘manifestations of awareness of racial, ethnic, and cultural Others captured in sound.’¹⁴ Taylor points out that exoticism has a long history in Western music, going back to at least the seventeenth century, and tends to ‘fetishize form and style’ rather than to appreciate the cultural context from which the music comes. The nineteenth century, according to Taylor, led to ‘the classical music ideology’ promoting the twin concepts of individual genius and masterpiece— notions that a composer’s works, though of a particular time and place, ‘are thought to speak directly to the listener.’¹⁵ Taylor continues:

That musicology is primarily based on the study of individuals and their works betrays a usually unacknowledged Enlightenment notion of the individual—and the later idea of genius—so that musicians are not usually viewed as subjects inhabiting a particular historical moment and a particular place, but instead are viewed unproblematically as total agents: things happen in a musical work because a composer makes them happen.¹⁶

The study of world music offers scholars a methodology to view the masterpieces of the Western canon not as a supra-cultural feat by geniuses—an inherently racist notion as this privilege is rarely extended to those beyond the Western world—but as a product of a specific time and place. This assumption is essential because it is the alterity or ‘otherness’ of ecumenical-global hymnody that displays the manifold face of Christ not bound by one culture or one age, but for all cultures and ages.

For the author, ecumenical-global hymnody signifies Christian songs originating beyond Euro-North American cultural contexts.¹⁷ Since the late twentieth-century, hymnals produced in the United States, Canada, and some countries in Europe include Christian songs primarily from sub-Saharan Africa, Asia (especially eastern

¹² Timothy D. Taylor laments this in *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007) noting that ‘world music has been reduced to a single ‘style’ that is used in [advertisements] to signify ‘globalization,’ marking the most recent triumph over the capitalist market over this music.’ (p. 13)

¹³ For additional perspective, see Timothy Taylor’s discussion of the problems with ‘globalization’ in *Beyond Exoticism*, pages 113-139.

¹⁴ *Ibid.*, 2.

¹⁵ *Ibid.*, 2-3.

¹⁶ *Ibid.*, 3.

¹⁷ One can also make a case for songs from the influential European ecumenical communities of Iona and Taizé whose ecumenical song has become global.

Asia), Latin America (Spanish-speaking countries), Portuguese speaking countries, and the Caribbean. Christian music from the Middle East, Eastern Europe, the former Soviet Republics, and the Polynesian islands has been less widely disseminated except in ecumenical international collections and worship resources. 'Global' hymnody or 'global' song is used with the understanding that this is also ecumenical hymnody in the broadest sense of that term.

The transmission of global song reflects the migrations of our age, the frequency of international confessional and ecumenical gatherings, the relative ease and proliferation of publications, and the desire of many to experience ways of singing and praying beyond their cultural context. These migrations manifests the struggles and crises of particular members of the world church,¹⁸ teaching is that the body of Christ comprises both those who are near and dear and also the church universal.

Influences of Vatican II

With some few exceptions, congregations beyond the European and North American context primarily sang Western hymns in translation before the liturgical reforms of the Second Vatican Council (1962-1965). Although folk tunes from 'native' cultures appeared occasionally in Western collections, these tunes were often domesticated by eliminating intervals difficult for Western singers and by adding keyboard harmonizations that were usually incompatible with the original musical style. Even original compositions by non-Western composers were regularly composed in Western musical styles. Colonial missionaries and their converts often assumed that indigenous cultural forms were technically and aesthetically inadequate or even inherently evil, incapable of conveying sound Christian theology. Admittedly, specific melodies, musical instruments, and rhythmic patterns are often associated with non-Christian cultural practices. In many cultures, however, indigenous musical resources have been wedded with the gospel to produce musical expressions that are liturgically faithful and culturally relevant.

One primary method of dissemination of global song is through the collections produced for the international assemblies such as those of the World Lutheran Federation and the ecumenical gatherings of the World Student Christian Federation.¹⁹ These collections foreshadowed to a degree liturgical inculturation—

¹⁸ The spread of South African Freedom Song around the world, an expression of resistance to apartheid in the last half of the twentieth-century, is a case in point.

¹⁹ Additional international venues, especially in Asia, are the gatherings sponsored by the YMCA and YWCA. For example, the Asian Alliance of YMCAs engaged I-to Loh as editor of the song collections *Songs of Our People* (1987) for the 12th YMCA Leader's Conference in Tozanso, Japan, and *Songs of Our People II* (1991) for the 13th Leader's Conference in Bangkok, Thailand. *Worship with Singing/Cultes avec Chants/Adoración y Canto* was produced for those attending the World YWCA Council in Kenya (2007) reflecting carefully and thematically prepared liturgies with a mixture of global song staples and fresh materials.

the examination of the reciprocal relationship between worship and culture and the conscious incorporation of cultural elements within liturgy—encouraged by Vatican II.²⁰ This view may be seen in the difference between compilations produced before and after Vatican II. Four hymnals—all editions of *Laudamus* with the exception of the first assembly that used a small collection entitled *Hymnal for the Assembly*—were used in assemblies of the World Lutheran Federation (WLF) before Vatican II: Lund, 1947 (36 hymns), Hanover, 1952 (71 hymns), Minneapolis, 1957 (74 hymns), and Helsinki, 1963 (108 hymns). English, German and Spanish were the normative languages for each entry with the exception of four Latin hymns. The major cultural expansion in collections during this period was the broader inclusion of Scandinavian hymnody²¹ from three hymns in 1947 to eighteen hymns, including hymns in Norwegian, Danish and Swedish languages, in 1963. WLF Assembly collections since the 1970 assembly in Evian have incorporated many more hymns and languages from the two-thirds world.

Cantate Domino was the hymnal of the World Student Christian Federation from its first edition in 1924 edited by Suzanne Bidgrain (1879-1961) to the fourth edition in 1951 edited by R. C. Mackie. French, German, and English dominate the languages and the countries of origin. One African selection, a hymn from South Africa by the Xhosa prophet Ntsikana (c. 1780-1821), appears in the second (1930) and third (1938) editions. Between five and seven hymns from Asian sources appear in the various editions. Eastern European and Scandinavian hymns (often in the original languages) appear in more abundance in these collections. *Cantate Domino* did not demonstrate greater inclusion of hymns from the two-thirds world until it became a hymnal for the World Council of Churches in 1974. The impact of Vatican II was profound on these international and ecumenical hymnals.

Sacrosanctum Concilium (*Constitution on the Sacred Liturgy*, 1963) produced by Vatican II promoted liturgy inculturated in the linguistic patterns, metaphors, dance, and music of individual cultures while sharing a common historical liturgical shape throughout the world. Roman Catholic Mass settings based upon specific musical/cultural idioms began to appear in the 1960s. This document acknowledged that the 'Church respects and fosters the genius and talents of the various races and peoples.' (par. 37) Ecclesiastical control of the incorporation of cultural elements was given in part to knowledgeable persons in specific

²⁰ See Anscar Chupungco, *Liturgical Inculturation: Sacramental, Religiosity, and Catechesis* (Collegeville, MN: The Liturgical Press, 1992), 29, for a definition of liturgical inculturation. Alyward Shorter also provides a complementary definition in *Toward a Theology of Inculturation* (Maryknoll, NY: Orbis Books, 1988), 11.

²¹ Technically, Scandinavia consists of Norway, Sweden, and Denmark. Finland, Iceland, and the Faeroe Islands are often included in the region.

regions, especially in the areas of the 'administration of the sacraments, sacramentals, processions, liturgical language, sacred music, and the arts' as long as these practices were carried out within the norms established by *Sacrosanctum Concilium*. (par. 39)²²

Because of the context of the reforms within the Roman Catholic Church, incorporation of local cultural musical styles often took place within the ordinary of the Mass rather than in specific hymns, since congregational singing was an anomaly in the Mass before Vatican II.²³ While the reforms provided in *Sacrosanctum Concilium* gave a great impetus to the liturgical inculturation movement, there were exceptions that predate Vatican II, especially in Africa, the most notable being *Missa Luba*, first performed in 1958, with the encouragement of Fr. Guido Haazen (1921-2004), a Franciscan priest from Belgium.²⁴

Though not containing congregational song, the compositional process of *Missa Luba* is helpful in understanding the formation of much global song. In many world music traditions, song is conceived, shared, and sung long before it is written down. Where oral tradition is normative in a culture, the transcription of the music is an afterthought rather than integral to the creative process. In many cases the music is through-composed to fit the text rather than conceived in the more conventional method of writing in stanzas that recycle the music with a metrical text. In Africa and beyond, congregational song depends on a leader who inspires the singing of the people, prompts changes in text, and improvises over the congregation's part. Even Western hymnody is often modified to fit this call-response style of performance in countries where oral tradition is common.²⁵ Composers in Central and South America followed with many indigenous Mass settings in the early years following Vatican II.

Ecumenical Gatherings: Contributions of the World Council of Churches

The World Council of Churches' (WCC) publications, international assemblies, and church music symposia are important sources for global song. Initial efforts centred on *Cantate Domino* (melody edition, 1974; full-harmony edition, 1980), published by the WCC and edited by Erik Routley. This version, containing 202 selections in thirteen languages with participation by Roman Catholics and, for the first time,

²² *The Ten-year Report of The Milwaukee Symposia for Church Composers* (1992), an ecumenical document with no standing in the Roman Catholic Church, elaborated on the proposals of Vatican II in the section entitled, 'Cross-Cultural Music Making.' Through this document liturgical inculturation also caught the attention of many Protestants.

²³ Historical exceptions do exist. See Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hillenbrand Books, 2007), 102-104, for hymns used in the Mass in Germany.

²⁴ See Marc Ashley Foster, *Missa Luba: A New Edition and Conductor's Analysis*, A Dissertation Submitted to the Faculty of the Graduate School at The University of North Carolina at Greensboro in Partial Fulfillment of the Requirements for the Degree Doctor of Music Arts, 2005.

²⁵ For a discussion of the role of the leader in oral tradition performance practice, see C. Michael Hawn, Chapter 8: 'The Church Musician as Enlivener,' *Gather into One: Praying and Singing Globally* (Grand Rapids, MI: Wm. B. Eerdmans, 2003), 241-270.

Orthodox Christians, was a radical departure from the four earlier editions published by the World Student Christian Federation. Texts appear in the original language and, usually, in English, French, and German. In spite of the broader global perspective of the fifth edition, the collection retained the feel of a European hymnal and many of the songs were harmonized without regard to the culture of origin. Later more culturally focused publications such as *African Songs of Worship* (1986), edited by Taiwanese ethnomusicologist I-to Loh (b. 1936), and *Brazilian Songs of Worship* (1989), edited by Brazilian theologian and composer Jaci Maraschin (1929-2009), avoid some of the pitfalls of *Cantate Domino*.²⁶

The sixth General Assembly in Vancouver (1983) was a turning point for integrating global song into the shared ecumenical liturgies of the WCC. The diversity of the music from around the world became the primary means for embodying an ecumenical and global faith. Liturgical/musical *animateurs* [animators] from most continents provided leadership for assembly worship. Publications of songs from this assembly and subsequent events in Canberra (1991)²⁷, Harare (1998), Porto Alegre (2006)²⁸, and Busan, South Korea (2013) have become important sources for disseminating global song throughout the world.

Other Disseminators of Global Song

Global resources have been disseminated through an increasing number of publications. From Germany, *Thuma Mina: Internationales oekumenisches Liederbuch* (1995), edited by Dieter Trautwein (1928-2002) and endorsed by the Association of Protestant Churches and Mission in Germany, reflects the spirit of the WCC gatherings. Trautwein coordinated worship for the Vancouver Assembly.

Leaders emerged in a several Protestant traditions including Anglican, Lutheran, Reformed (especially the Iona Community), Methodist, Mennonite and North American Evangelicals.²⁹ Of particular importance was the Nairobi Statement on Worship and Culture (1996), a document that provided a liturgical and theological framework for understanding cultural influences on worship prepared by the World Lutheran Federation.³⁰

²⁶ For more information on Routley's contribution to global song, see C. Michael Hawn, 'Cantate Domino: Erik Routley and Global Song,' *The Hymn* 53:4 (October 2002), 12-13.

²⁷ The Canberra Assembly was very important for the distribution of global song in Australia. A catalyst for global song from Australia is Lutheran Robin Mann (b. 1949) who brought South African Freedom Songs to Australia from the World Lutheran Federation Assembly in Budapest and incorporated these and other non-Western songs in his multi-volume *All Together* song collections.

²⁸ For a discussion of the role of music in the worship at the IX Assembly, see Jan Janssen, 'God's Grace in a Tent,' *The Ecumenical Review* 58:3-4 (July/October 2006), 292.

²⁹ See the International Council of Ethnodoxologists (ICE) at <http://ethnodoxology.org>, accessed on July 4, 2013.

³⁰ See the 'Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities,' *Christian Worship: Unity in Cultural Diversity*, ed. S. Anita Stauffer (Geneva: Lutheran World Federation, 1996), 25-28.

Developing a Global Liturgical Perspective

The preceding narrative provides only the broadest outline of the rise of global-ecumenical song among those of Euro-North American lineage, a phenomenon whose growth has been exponential since Vatican II. Recent Roman Catholic and Protestant hymnals in North America, for example, are virtually replete with songs from the two-thirds Christian world. Their inclusion raises significant pedagogical and liturgical questions. While the pedagogical concerns are important, they are beyond the scope of this essay. We can, however, initiate a discussion on the liturgical possibilities of incorporating global song into liturgy.

What is a global liturgical perspective? Is it even possible to worship with a global perspective? What purpose might a global liturgical perspective serve? How might a congregation develop a global liturgical perspective?

Andrew Walls, career missionary to Sierra Leone and Professor Emeritus of Christianity in the Non-Western World at the University of Edinburgh, offers an enticing metaphor for global perspective with an analogy entitled ‘The Human Auditorium’:

Let us begin with a visit to the theatre. It is a crowded theatre, with a huge stage, and a stream of actors passing across it. Everyone in the packed auditorium can see the stage, but no one sees the whole of it. People seated in one place cannot see the entrances left, though they can hear the actor’s voice as he enters from the wings. Seated somewhere else, the view is obstructed by a pillar, or an overhanging balcony... As a result, though everyone in the audience sees the same play and hears the same words, they have different views of the conjunction of word and action, according to their seat in the theatre...

Of course, it is possible to get up and change one’s seat; but while this may provide a different view of the stage, it will not enable a view of the whole stage at once; and the way a person who changes seats understands the performance as a whole will still be affected by where they were sitting for the first act.³¹

As the Western church enters the twenty-first century, those of us from Euro-North American descent are beginning to realize that we no longer hold a front-row seat in the global theatre. Western Christians are on the wane numerically with the exception of Pentecostals, while Christianity in the southern hemisphere—Latin America, Africa and Asia—is growing.

³¹ Andrew Walls, *The Missionary Movement in Christian History* (Maryknoll, NY: Orbis Books, 2002), 43.

Walls's image of 'The Human Auditorium' speaks of our experience in culture at large. Let us apply his metaphor to the liturgical arena. When we worship together, we participate in the drama entitled 'The Story of the Salvation of All Humanity.' Each week another act unfolds as we praise and adore God, invoke the Holy Spirit, confess our sins, hear and respond to the biblical witness, and experience God's grace around the table. A large part of this witness has to do with the incarnation—the presence of God in human form within our space and time. Jesus was born in a specific place for all places, at a specific time for all times, of a specific culture for all cultures. As participants in the greatest drama of all time, most Christians view the action from one cultural perspective. Some of us have the opportunity to take a different seat in the human auditorium and we learn to see the play of salvation from an entirely different perspective. Most of us will maintain a cultural bias for the place where we were first seated in the theatre of human experience. A few will learn to enjoy the great drama so well from a new perspective that they have trouble coming back to their original seat in the theatre.

Given the cultural and ethnic diversity in the Northern World, worshippers may benefit from experience the drama of salvation from different cultural perspectives—taking different seats in the theatre—in order to more fully appreciate the sacrifice and salvation of the incarnation. It is natural, of course, for us to view the biblical witness from only one seat in the theatre. The early church faced a similar situation as we do. Paul encountered a struggle between two cultural groups at the church at Ephesus. Jewish Christians felt that they were nearer the centre of the gospel story than Gentile Christians. The writer of the epistle responded as follows:

... in Christ Jesus you who were once far off have been brought near in the blood of Christ. For he is our peace, who has made us both one, and has broken down the dividing wall of hostility, by abolishing in his flesh the law of commandments and ordinances, that he might create in himself one new humanity in place of the two, so making peace, and might reconcile us both to God in one body through the cross, thereby bringing the hostility to an end. So [Christ] came and proclaimed peace to you who were far off and peace to those who were near; for through him both of us have access to the Father. So then you are no longer strangers and aliens, but you are citizens with the saints and also members of the household of God, built upon the foundation of the apostles and prophets, with Jesus Christ himself as the cornerstone. Ephesians 2:13-20 (NRSV)

Worship today often not only erects barriers, but may also reinforce cultural dividing walls. Dichotomous thinking about the so-called 'traditional' versus 'contemporary' styles of worship perpetuates this heresy. By adopting narrow views on one side or

the other, we make ourselves more comfortable in worship at the expense of limiting our ability to see another's perspective—in other words, moving to a different seat in the theatre. Whether one is a proponent of 'traditional' or 'contemporary' perspectives, our discussion usually ignores the cultural understandings of two-thirds of Christianity. Even when we propose 'blended' worship, the result is usually myopic from a global perspective.

The theological travesty of a culturally closed approach to liturgy is, among other concerns, a distortion of an understanding of the incarnation. Culturally narrow views of the One who came at a specific time and place for all times and places run the risk of idolatry—creating God in our own image. One anecdote to cultural idolatry is exposure to the Other and the experience of others different from us that point us to the Other. We do not worship only with an isolated local congregation, but with the saints of the church universal throughout time—past and present. How do we gain a sense of the universal body of Christ? Singing with the worldwide church opens up possibilities.

The passage from Ephesians also suggests another insight. Can we worship as fully when we are not aware of the ethnic aliens and strangers among us? Can we engage the diverse ministries of the Holy Spirit when worship reflects only a dominant cultural perspective and is not open to a wider spectrum of ways of singing and praying? Thinking about the strangers and the aliens among us may help us consider the rich possibilities of observing the drama of salvation from a different seat in the theatre.

Strategies for Global Worship in Local Places

Those who seek to change prevailing worldviews need to approach the opportunity with open eyes and hearts, as well as clarity of purpose.

The author does not propose that we embark on a journey toward liturgical alienation. Pastoral sensitivity to established worldviews is always paramount. If what we know and what we love are the top criteria on our list of measures for selecting congregational song, however, there will be little room for the prophetic word. We cut ourselves off from experiences from the Other/other that might transform a global understanding of who Christ is among us. Relevance is also a significant criterion, but if relevance is overly exaggerated, to paraphrase J. B. Phillips, our God may become too small.

In an effort to move toward worship with a global perspective, the author invites you to begin this journey with three initial suggestions.

(1) Hear another language in addition to the vernacular of the majority at some point in each liturgy. This may come in the refrain of a song, a scripture reading, a spoken prayer in two languages, or any number of other places. Hearing a language beyond ours is a reminder that worship is not only local, but takes place with Christians of every time and place. To listen to a language that is incomprehensible to us, however, is not the same as not understanding what someone is saying or singing. While we may risk the momentary insecurity of the inscrutable, the greater reward is that we may glimpse the ineffable—the overwhelming encounter with the Holy One manifest through Christ's presence in others. We also may become conscious of something more important, especially our changing perspective in the world, and the privilege of extending hospitality.

(2) Extend the leadership of worship to as many willing and prepared persons as possible. Those who are visible in liturgy are important. Who is seen and heard in worship shapes the cultural perspective of the congregation. How often are children or young people invited to be leaders in meaningful ways? Their generational differences offer broader cultural perspectives as well. One of the great problems I see in worship leadership is ministerial or staff hegemony, especially in access to places of liturgical visibility. Extending leadership to others includes musicians. Songs may more effectively be taught and sung by someone from the culture representing the song or in collaboration with other musicians in the congregation. Invitations to lead should not come without the opportunity to plan together and for each leader to feel prepared. Tokenism does not break down dividing walls, but only reinforces them. Shared planning and leadership may offer a new worldview to the congregation.

(3) Each time the body of Christ gathers, pray for the needs of the world. Surely it is important to share the needs and concerns of the local body. A congregation becomes a more complete body of Christ, however, when the prayer of the voiceless is heard and the struggles of the invisible become manifest. Political oppression does not appear to be on the wane. We may witness human suffering via the media around the clock in our homes or on the street corners where seeing the homeless makes us feel so uncomfortable. Christians around the world bear witness to their faith in many extremely inhospitable environments. Public prayer for the needs of the world each time a congregation assembles is an antidote to feelings ranging from frustration to callousness. Praying for the world is part of worshipping globally.

One of the most gracious acts of worship that we can share is to pray for the world by using sung prayers from the people for whom we are praying. Singing songs beyond our cultures of origin provides a closer bond than words alone can. The vulnerability of taking into one's voice words and melodies beyond our experience has the

potential of moving us toward a greater empathy with others even when they are not physically present. Their cries of pain and pleas for mercy in the face of oppression become embodied in own voices. Changing the established soundscape of liturgy may disturb some, but may energize others.

Conclusion

Isaac Watts' paraphrase of Psalm 117, composed almost three centuries ago, rings more true than ever. Watts could not have imagined how the gospel would spread in the twenty-first century, nor could he have envisioned the face of Christianity and the cross-cultural realities that both confound and delight life today.

The creativity of the Holy Spirit knows no bounds including its manifestation in the songs of the world church. As nineteenth-century hymn translator Catherine Winkworth said so beautifully in 'Holy God, We Praise Thy Name,' her translation of the Te Deum, 'through the church the song goes on.' Perhaps we should consider that the relationship between the church and its song is reciprocal: 'through our song the church goes on.'

Photo of C. Michael Hawn supplied by Southern Methodist University.

Australian Consultation on Liturgy Digest of Meeting 14 June 2013

Revd Martin Wright, ACOL Secretary



REPORTS FROM CHURCHES

Anglican Church

The Chairperson of the Liturgical Commission, Rt. Rev. Godfrey Fryar of Rockhampton, will retire at the end of this year and the newly appointed Chairperson is Rt. Rev. Garry Weatherill, Bishop of Ballarat. The most significant development in Anglican liturgy this year has been the introduction of resources put together by the Diocese of Sydney for their use. The Diocesan Liturgical Panel has a website, bettergatherings.com, which provides access to material from the 1978 Australian Prayer Book Australia, the only revised book approved for use in Sydney, the 1662 Book of Common Prayer and some locally developed resources for reformed worship and occasional services .

Baptist

Australian Baptist Ministries has recently circulated a statement identifying the essential components of a Baptist marriage service, in view of the requirement under federal law for religious celebrants to conduct weddings in accordance with their approved rites.

Greek Orthodox

The new translation of the Orthodox Marriage Service has progressed to penultimate draft stage. An Australian translation of the Holy Week liturgies remains a significant outstanding project. This involves about thirty hours of read and chanted text used specifically and only throughout the various services of this week.

Lutheran

'Five songs of faith', new metrical versions of the Kyrie, Gloria, Sanctus, Agnus Dei and Nunc Dimittis, have been published in a musical setting in print and on CD. joint Uniting-Lutheran 'Great Prayer of Thanksgiving with Commentary' has been produced for use in joint congregations.

Roman Catholic

Work on the revised Lectionary for Mass is currently focussed on the choice of a scriptural translation, where there is no consensus as yet. The Australian Catholic Bishops Conference has approved various liturgical texts, including the Revised Grail Psalter, the ICEL Grey Book for Marriage, but not the Grey Book for Confirmation, and the Eucharistic Prayers for Masses with Children (USA edition, 2011).

The ACBC & the National Liturgical Music Board have negotiated a contract with a Melbourne-based publisher to produce a revision of the *Catholic Worship Book* (1985), which may be available, at the earliest, by Lent 2014.

The National Liturgical Architecture and Art Board is currently working on National Guidelines on Church Architecture and Art with the working title *And When Churches are to be Built*.

Special events are being held and publications issued to mark the fiftieth anniversary of the Second Vatican Council's *Constitution on the Sacred Liturgy* in 2013.

Salvation Army

New musical arrangements and video resources continue to be produced and are taken up well. Resources are provided for Advent, Christmas, Easter, and Pentecost as well as Salvation Army specific 'days', such as the International Day of Prayer for Children.

Internationally The Salvation Army is working on a new songbook to be published in November 2013. While the songbook is used less these days and is not physically used in worship meetings there is still a desire to update this resource. One rationale for this is around the way the songbook 'holds' Salvationist theology and identity. New aspects will be a Scripture Reference at the top of each song, with Scripture and thematic indexes to be provided. In addition to the hard copy of the song book and tune books (piano and brass with guitar chords), the new song book will be available as an electronic version and as a multimedia package.

Uniting

Recently produced resources include 'Guidelines for Culturally Inclusive Worship', Anzac Day resources, and a partially complete 'Calendar of Other Commemorations' with brief biographies for a variety of significant Christian figures. The 'Songwrite' National Music Workshop, which encourages the composition of contemporary songs for worship, took place in Canberra in March. This complements the UCA 'Songs that Unite' website. The latest educational DVD from the Working Group on Worship, focusing on Holy Communion, is now available free of charge from the Assembly Office.

OTHER BUSINESS

Future of ACOL

The proposal from last year's meeting has been unanimously endorsed by member churches and the Australian Academy of Liturgy, and was accordingly ratified this year. Future meetings of ACOL will occur as biennial single-day gatherings, immediately before or after conferences of the AAL, at the conference location. Each member church will appoint up to two official delegates, but meetings will be open to all interested participants.

The next meeting of ACOL will be the first on this model, January 2015 in Brisbane.

Secretary

Martin Wright will step down as Secretary of ACOL at the end of 2013, to be succeeded by Paul Taylor.

Academy Reports

Beginnings: The Founding of the Australian Academy of Liturgy

Anthony Kain



Anthony Kain is a Roman Catholic priest of the archdiocese of Adelaide, Spanish priest of the twinned parishes of Glendon and Plympton. He is the Facilitator of the Office for Worship of the diocese and teaches sacramental theology and liturgy at the Catholic Theological College of Flinders University. Together with Sr. Mary-Anne Duigan RSM he was co-founder of the AAL. This is an shortened and edited text of his after-dinner speech at the Academy's Hobart Conference in January 20-13, at which the thirtieth anniversary of the founding of the Academy was celebrated.

I want to start with a word of Greeting from Mary-Anne Duigan. She wrote:

Greetings to all the people gathered for the meeting of the Australian Academy of Liturgy on the thirtieth anniversary of the first gathering. It is great to think that something started all those years ago is still relevant and useful and valuable enough to draw people from diverse traditions to share and learn from each other. Congratulations to those who have worked to keep it going and thank you to all who have continued to support the Academy over the last thirty years.

I was billed as giving a 'light hearted history of the AAL' on this 30th anniversary of our founding. What to do? I could hardly do a scintillating presentation like the Genealogy of Christ in Matthew with thirty years of begat, begat, begat! So I'm talking about 'beginnings' and the context of how we came to be; we might reflect also on what sustains us now and into the future, how we come to be here, to exist for these 30 years: the short answer being there was lots happening in the 1960s and 1970s, so that we 'grow'd like Topsy' and there was some *ante*.

Thirty years ago we were twenty years into the *Constitution on the Sacred Liturgy* (hereafter CSL) and the Liturgical Movement in many of our churches was steaming along – *An Australian Prayer Book*, *Uniting in Worship*, and much else.

Some might say that the old liturgist/terrorist joke originally referred to those in the years after Vatican II who wanted to change the liturgy, often in banal and

unorthodox ways. These days it's sometimes used to refer to those who want to return to the official liturgical norms. Fascinating how who is seen as the terrorist, and who is seen as the good guy, changes over time, isn't it? But it does highlight a fundamental problem: liturgical changes are often imposed by those who have the power (whether they be orthodox or unorthodox) on unwilling congregations.

As we all know, a better way is to base changes on sound theology, to educate people and take them with you, rather than dictate changes upon them, and to recognise that the kind of liturgy that appeals to some tastes or spiritualities does not appeal to others. This is what had been happening for ages, highlighted for Catholics with Assisi Meeting in 1956, which virtually gave birth to the *Constitution on the Liturgy*, and for many ecclesial communities as the fruits of decades, centuries ripened. There was wonderful sunshine for the ripening then, so much oxygen in the air of that time.

Wiebe Vos in 1962 floated the idea of 'an association for the promotion of ecumenical dialogue on worship, based on solid research, with the perspective of renewal and unity' that gave birth to *Societas Liturgica* through the 1965 conference in Switzerland and the foundation meeting in Driebergen in the Netherlands in 1967. This meeting studied CSL and recent work on worship by the WCC Faith and Order Commission. *Studia Liturgica*, the Journal of SL was born! Heady days!

In 1973 there had been, for Catholics, the *Eucharistic Congress* in Melbourne: I remember being the chair of a discussion group that had Fr Amalorpavadass and Bishop Finau of Tonga in it – they both impressed me with their outlook and hope, especially around enculturation. One night I was talking with them about the forthcoming Synod of Bishops for 1974 convened by Pope Paul VI which took up the theme 'Evangelization in the Modern World'. Amalorpavadass was one of the two special secretaries who proposed an interpretation that took into account many of the important movements in Asia and other parts of the Third World. His ideas revolved around a greater role for the local church and the emergence of the theology of liberation. At the Eucharistic Congress we talked then of the need for more meetings of negotiation for implementation. I was thirty at the time and Amalorpavadass urged me to use my life for meetings and gatherings to explore ways ahead. I give this personal history as I'm sure for many of us, influences similar to mine have been the impetus for us gathering all these 30 years not only here at AAL but in our own churches' gatherings and at Societas.

Many of us from Australia over these years had the opportunity to study Liturgy and Sacramental Theology overseas – I think Chris Geraghty was the first Roman Catholic at *Institut Catholique* in Paris. Programmes abounded in North America, Europe and Asia that served us. I had been in the USA 1978/79 doing my Master's with Jerry Austin and David Power. Godfrey Diekmann was a visiting lecturer; after class one

day I reminded him of his two talks over two evenings in the Adelaide Cathedral just after the Council, and he invited me up to his room where, over a whisky or two, we reminisced and he spoke of the Council: wonderful days! Then off to Paris for six months when Tom Elich and Chris Willcock were there. In the USA I experienced the North American Academy of Liturgy and Jerry nominated me for Societas when I graduated from Catholic University.

The NAAL's origins date to December 1973 when more than fifty American experts in liturgy met at Scottsdale, Arizona. The ecumenical gathering, sponsored by the journal *Theological Studies* and organized by two Jesuits, Walter Burghardt and John Gallen, met to discuss the principal opportunities, needs, and problems of liturgical renewal. In January 1975 the North American academy was founded at the University of Notre Dame in Indiana, when a basic agreement was reached on goals, structures, and membership qualifications. The first official meeting was held in January 1976 at Loyola University in New Orleans, Louisiana.

Paris in the late 70s was astounding sitting at the feet of, among others, Pierre-Marie Gy, Irenée Henri Dalmais, a young Paul de Klerk, Hervé le Grand, Joseph Gelineau and a young and enthusiastic Louis Marie Chauvet. I stayed at the Benedictine Monastery of Maria Laach and breathed in Odo Casel's world and the whole *mysteriengegenwart* part of the story. So I came home blown away by those years' experience, knowing too the expressed yearning in all of us to go forward together.

I like to think that is how the AAL began as we in Australia saw the need to negotiate our way ahead with the implementation of the CSL and the ecumenical processes happening – great days of the Spirit. Whenever we met over those years we were 'gunna' get a gathering going. Another priest and I went and spent a week with Greg Manly and Anneleise Reinhardt, Frank O'Loughlin and the Melbourne Office who were great to us in those days. Frank O'Loughlin and the Melbourne Office for liturgy were constantly visited by many of us.

Brisbane invited Jerry Austin and conducted a Liturgy Institute – three of our people had gone to it – Sr Mary-Anne Duigan, and Fathers Kevin O'Loughlin and Michael Brennan in 1980. On their return I asked them if there had been talk of setting up an Academy as we were hoping to do sometime, somehow. As this conversation had not taken place I felt we were *Waiting for Godot* like that pair of men, Estragon and Vladimir, who divert themselves while waiting expectantly, vainly, for someone to arrive. At one stage they say 'Nothing happens. Nobody comes, nobody goes. It's awful'.

So, instead of waiting, this Adelaide gang of four wrote to every person and establishment here we could find (including those who had been at the Brisbane

Institute) that we could discover, about 130 letters. Seventeen replied¹ and we met in December at the Seminary in Adelaide: the blue paper you were given² is the report of what was achieved in Adelaide and what we sent to all; then on to Melbourne: the founding executive met in the middle of the year, Barry Ryan from Ballarat Diocese was engaged as facilitator, and 33 came. Over these days you've had copies of a booklet report of that meeting that I recorded.³ It is interesting to browse through it, its language, its ideas.

I think we have done well over the years:

- We've met regularly on diverse topics among which included: *Imagination and Liturgy, Reconciliation, Celebrating Marriage together, Participation in Worship, Children in the Christian Community, Liturgy and Culture, Techno-Doxology: Technology and Liturgy, Singing our Sorrows, Liturgy, Creation and Ecology* etc.
- We've met in our State and Territory Chapters.
- We have had modes of operating that have shared leadership between states and venues. So there is much to be thankful for and to appreciate.

Issues for us now and into the future are about membership and ageing - lots of 'ash-blonds' amongst us! It will serve us well to look at that original report from the 1983 conference, and it would be good to revisit our 1987 Constitution.

Thankfully Clare Johnson⁴ and other speakers at this conference have given us ways forward and much to engage us into our future. I'm grateful and hopeful about that.

A first *Amen* to the talk. As we are in Hobart I recall an address by Guildford Young, the late Catholic Archbishop of Hobart, who came to Adelaide in 1965 when I was in the Seminary. He said something that I've always held on to, even though it can tend to slip from one's grasp. In a packed meeting in St. Cecelia's School Hall, talking on the Council, he said 'Always have a sense of history, and you'll never lose faith or heart, even faith in the Catholic Church.' I say Amen to that.

And another *Amen*: My friend had received the consecrated bread at communion, and moved to the station administering the wine. He received the chalice from the woman administering. 'The blood of Christ', she said, handing him the chalice. 'Amen', he said appropriately. Then she looked him in the eye and said, 'Can you finish

¹ The 17 were: Moira Broderick (South Australia), Anne Byrne (Queensland), Barry Copley (Queensland), Ronald Dowling (Victoria), Mary-Anne Duigan RSM (South Australia), Grant Dunning (South Australia), Gordon Gebbie (Victoria), Christopher Harris (Queensland), Brian Jackson CM (South Australia), Anthony Kain (South Australia), Francis O'Loughlin (Victoria), Kevin O'Loughlin (South Australia), Johanna O'Sullivan (South Australia), Sr. Mary Paschal OP (South Australia), David Rankin SJ (Tasmania), Paul Renner (Queensland), Catherine Strothfield RSM (Queensland).

² See the Appendix.

³ An outline of the Melbourne inaugural conference, held December 5-8, 1983: Process - 'The State of Liturgy in Australia and how we act'. Key address: *Mapping a Liturgical Pilgrim's Progress*, Christopher Willcock SJ. A 40 page report prepared by President was sent to all members and others interested. The report is on the AAL website.

⁴ See AJL 13/3, p. 100ff.

it please?’ He paused as he was momentarily perplexed, thinking there had been an alteration to the liturgy he was not aware of. ‘What?’ ‘Can you finish it please?’ Overcoming his bewilderment he replied, ‘there’s not much more I can add after an ‘Amen’ is there?’

‘Amen’ to these 30 years! We go forward in hope!

APPENDIX

(Sent to our 1983 mailing list with accompanying letter inviting people to Melbourne Conference – Dec. 1983)

The founding meeting of AAL: 30 November – 2 December 1982 St. Francis Xavier Seminary, Adelaide, meeting to discuss the possibility of an ‘Academy of Liturgy’. Seventeen attended and became *Founding Establishment Members*: Sr. Moira Broderick, SA; Miss Anne Byrne, Qld; Rev. Barry Copley, Qld; Rev. Ronald Dowling, Vic; Sr. Mary-Anne Duigan RSM, SA; Rev. Grant Dunning, SA; Rev. Gordon Gebbie, Vic; Mr Christopher Harris, Qld; Rev. Brian Jackson CM, SA; Rev. Anthony Kain, SA; Rev. Francis O’Loughlin, Vic; Rev. Kevin O’Loughlin, SA; Sr. Johanna O’Sullivan RSJ, NSW; Sr. Mary Paschal OP, SA; Rev. David Rankin SJ, Tas; Rev. Paul Renner, Qld; Sr. Catherine Strothfield RSM, Qld.

The gathering decided to go ahead in the light of interest . We agreed on:

NAME

The Australian Academy of Liturgy (NZ, Oceania and Papua-New Guinea??!)

AIM

This Academy will enable members to exchange ideas concerning the various facets of liturgy at a scholarly level.

It will comment on liturgical matters and raise questions of importance for Liturgy.

It will focus particularly on the understanding and development of liturgy relevant to Australian Society.

It will make deliberations and findings available to the broader Church

FUNCTION

An executive with members from each state who would call an annual gathering

MEMBERSHIP

Open to men and women from Australia and other countries competent in Liturgy, drawn from the various Christian Traditions.

Those who attended the Founding Meeting in Adelaide.

Those approached by regional groups and nominated to the executive for approval.

Such nomination to be accompanied by a 'curriculum vitae'.

ANNUAL MEETING

This is to be the main way of operating.

It is to be held in the first week of December – Monday to Thursday - and will be open to financial members of the Academy – we agreed to meet in Melbourne the next year.

SUBSCRIPTION

\$20 per annum

EXECUTIVE FOR 1982 – 1983

An Interim Executive was to take the process further:

President:	Anthony Kain
Secretary/Treasurer:	Mary-Anne Duigan
NSW Rep:	Johanna O'Sullivan
VIC Rep:	Frank O'Loughlin
QLD Rep:	Barry Copley
TAS Rep:	David Rankin
Additional Member:	Ron Dowling

(SA represented by Mary-Anne and Anthony Kain)

The Executive's Action was twofold:

- Communicate with our list and seek membership (WA rep to be sought).
- Set up Annual Conference in Melbourne late 1983.

Photo of Anthony Kain supplied by his office.

From the Chapters



Photo: Julie Moran.

The Academy Hobart Conference - in song.

Several conveners report a quieter mid-year due to members being overseas. The SA Chapter welcomed Jenny O'Brien back from a time in Rome, and heard about her thesis and the experience of being in Rome when a Pope is elected! In **Victoria**, the chapter had a liturgical commentary on the inaugurations of Pope Francis and Archbishop Justin Welby from Robert Gribben in May, heard Garry Deverell's account of *Factors contributing to the failure of liturgical reform in the Uniting Church* in July, discussed Emily Fraser's PhD research on hymnody in September, and is planning a group visit to the northern goldfields town of Castlemaine, the site of a number of grand Victorian church buildings, in late October. The **Queensland** Chapter met at St Francis' Theological College in June and August, discussing papers from AJL and ideas for the 2015 conference, which we're looking forward to hosting. As AJL 13/4 goes to press, we'll be meeting at St Bart's Anglican Church in Toowoomba, enjoying the participation of members and friends from the Garden City and Darling Downs. Our final gathering for 2013 will be our traditional end-of-year dinner in December, after which we'll look forward to coming back to St Francis' Theological College in Milton on the first Tuesday in February 2014 to begin another year of feasting and fellowship along with our continuing exploration of liturgical matters.

Western Australia - Vivien Larkin

The Chapter continues to meet approximately every two months. As a Chapter we continue to read *The Worshiping Body* by Kimberley Bracken Long. The text is proving to be a means of good theological reflection for the group. Attendance at the meetings is good even though several members have been travelling overseas during the course of the year. It has meant that we have been able to reflect upon the text in the light of their recent experiences of liturgy and continue to explore the concept of becoming the body of Christ as we celebrate the liturgy. There has been discussion about the experiences we have observed or participated in and how dynamic that is when we acknowledge the idea of embodiment. Rev Dr David Cohen, one of the Chapter members, has released a new book *Why O Lord? Praying our Sorrows* (which is reviewed in this issue of AJL). The Chapter will have a meeting this month and hold the last meeting for the year in December at Norcia Monastery as is our custom in recent years. Several members have an interest in conferences this year and these include 'Lift Up Your Hearts' in the Diocese of Wollongong with the APMN as its platinum sponsor. The International Anglican Liturgical Conference and 'Addressing the Sacred through Literature and the Arts' at ACU Sydney in where AAL national president Dr Angela McCarthy presented a paper. Two of our members have recently returned from the third 'Common Dreams' in Canberra. The Chapter is sure there will be many rich experiences to reflect upon after these experiences.

OBITUARIES

The Revd Dr Ronald Lindsay Dowling



Ron Dowling's leadership in liturgy was local, national and international, and his contribution was both Anglican and ecumenical. After a career as a teacher, Ron studied theology at Morpeth and was ordained in the Diocese of Melbourne as deacon in 1973 and priest in 1974. He served as assistant in the parish of St George's Malvern before travelling to the USA, where he earned a Masters degree from Catholic University. This made him one of very few Australians with formal academic qualifications in

liturgical studies in the early 1980s, and he was soon appointed to the national Liturgy Commission of the Anglican Church of Australia. In that body for almost the next 30 years Ron continued to keep all of us, from archbishops to junior and emerging liturgists, not so much on the straight and narrow as in the constructive, mutually accountable, progressive mainstream of liturgical renewal.

Ron's knowledge of the renewed rites of Christian initiation was exceptional, and he was a strong and persuasive advocate for the early admission to communion of young children, on the basis of their baptism. He was one of the creators of *A Prayer Book for Australia*, authorised in 1995. Anglicans also owe a great debt to Ron for our Lent, Holy Week and Easter Vigil liturgies, adapted for Australian Anglican use from the renewed Roman rites and their cousins in various parts of the Anglican Communion.

In Australia, Ron variously belonged to and served as president, chair or secretary of many liturgical associations. These included ELC, the Ecumenical Liturgical Centre, in Melbourne, the forerunner of the Australian Academy of Liturgy; and ACOL, the Australian Consultation On Liturgy, the annual ecumenical conversation at which liturgical resources, revisions and trends are shared across denominations in this country.

Internationally, Ron was a founding member of the IALC, the International Anglican Liturgical Consultation, and a past chair of that body. His six years as chair, from 1995-2001, included the meeting held in South India, where for local political reasons he had to suddenly change the gathering from an Anglican conference into the 'Compass Rose Touring Party'. He was also a member of the ecumenical *Societas Liturgica*, and a regular participant in its international congresses. With Evan Burge and others, Ron was for many years part of ELLC, the ecumenical English Language Liturgical Consultation, the international body responsible for the agreed English texts now in use across many denominations.

What all this liturgical alphabet soup adds up to is Ron's unbounded dedication to the long-term, hard-fought, often thankless collaborative work of shaping the Church's common prayer. Ron had little patience with theology, liturgy or preaching that was sloppy, lazy or prissy. He taught several generations of students, curates and colleagues what to leave out, as well as what to say and do liturgically, musically and homiletically. In his doctoral studies Ron explored ways of extending liturgical education still further, so that lay people could take up full, shared responsibility for the liturgical life of their parish communities. He was awarded the DMin from the Church Divinity School of the Pacific in Berkeley, California, in 2004. In recent semi-retirement in Melbourne, he thoroughly enjoyed teaching liturgy at the United Faculty of Theology, and was working towards a small suburban parish church into a centre for liturgical excellence and liturgical education.

Ron did all his national and international work while he was a full-time parish priest in the parishes of Eltham in Melbourne, St Mary's in South Perth, and St Mary Magdalene's in inner-city Adelaide. His congregations shared in testing every draft and trial use liturgical resource, from the Revised Common Lectionary to new Eucharistic Prayers and countless other texts.

Most of all, Ron was not just a committee-room fighter for the right words in a text and the right rubrics for an action. Ron was also a highly gifted presider in live liturgy, from down-to-earth eucharist with young children to grand-scale, solemn celebrations. Whenever Ron gathered and held a congregation, we did the people's work with all our heart, knowing we were in very safe hands.

Elizabeth Smith

The Revd Dr Robert James Brown



Robert (Bob) Brown, was born in Oatley, NSW, on 6 July 1946, the youngest of five children. He attended government schools in Sydney and showed particular interest in science and mathematics. In his early twenties he sensed a call to ordained ministry in the Methodist Church and was accepted for training at Leigh College, the church's then theological college in Sydney. It soon became clear that he had scholarly ability and he successfully applied to continue his studies in the USA, initially at Harvard and then at Drew

University where he gained a Master of Divinity (Magna cum laude). He also served as a ministerial assistant in some US Methodist congregations.

Returning to Australia he was ordained in 1976 and served in the Hurstville Methodist Circuit in Sydney. His passion for theological scholarship led him to leave Hurstville at the end of 1980 and move to Melbourne to commence part-time doctoral studies with the Melbourne College of Divinity. From 1980 to his retirement in 2012 he served in Victorian in Uniting Churches at St John's Essendon, Murrumbena, Deepdene and Churchill (Anglican-Churches of Christ-UCA co-operative parish). It was in 1994, during his time at Deepdene, that he was awarded the degree of Doctor of Theology. The full title of his thesis was: *Initiation in the Uniting Church in Australia: A study of the relation between baptism, confirmation and participation in Holy Communion with special reference to Victoria*. During the preparation of *Uniting in Worship* (1988), Bob was involved in conversations about the liturgies of baptism and confirmation, particularly in the Methodist tradition. He was a learned and thoughtful scholar-pastor.

Retiring in 2012, and a life-long bachelor, Bob linked up with the Yarra Theological Union and was busily applying his love of scholarship to further research. Diabetes seriously affected his health in recent years but his sudden death on 18 July 2013, aged 67, shocked his many friends. His funeral was held at Manningham Uniting Church, Doncaster, Victoria, on 30 July.

Warren Bartlett (The Rev. Dr) and Paul Bartlett, friends and family to Bob, and Robert Gribben. Photo courtesy Bruce Brown.

The Revd Dr William A. Jordan P.E.



Long serving Australian Academy of Liturgy member and esteemed Church musician Fr William (Bill) Jordan, PE, STL (Urban, Rome), Sac. Mus. Doc. (Pontifical Institute of Sacred Music, Rome) died in Melbourne Private Hospital on 8 August 2013 after a short illness. He was 77.

Born and educated in Melbourne, Bill commenced seminary studies at Corpus Christi College, Werribee Victoria, and then spent four years at Propaganda Fide College in Rome. Ordained in 1960, he completed a Licentiate in Sacred Theology and then a further seven years studying sacred music (especially Gregorian palaeography) at the Pontifical Institute of Sacred Music where he earned his doctorate in 1967. These years were richly formative for clergy of his generation as they coincided with the Second Vatican Ecumenical Council (1962-1965).

Bill became a respected influence on music in the liturgy within the Catholic Archdiocese of Melbourne and also in the wider ecumenical field of church music in the decades that followed. Following in the 'larger than life' footsteps of Melbourne's famous composer, director, teacher and editor of Church music, the Rev. Dr Percy Jones (1914-1992) – another highly influential priest-musician who also served on liturgical and musical commissions at international, national and local level - Fr Bill Jordan continued Jones' legacy of building ecumenical bridges as part of the important twentieth century ecumenical movement.

In the early 1980s, Bill began a long association with the National Ecumenical Church Music Committee, a sub-committee of the ecumenical Australian Consultation on Liturgy, and he was largely responsible for drawing members together for professional and social gatherings and collaboration on formation initiatives and resources at the Office of Sacred Music, 406 Albert St, East Melbourne between 1984 and 1995 and then at St Brendan's Presbytery, Flemington, where Bill served as a faithful and caring Parish Priest between 1985 and 2011.

One of the highlights of Bill's tenure as Chairman of the NECMC was the organisation of the First Ecumenical Hymn Conference at Newman College, Melbourne University, from 23-26 September 1999. Subtitled 'Take Up the Song' the conference was designed to coincide with the launch of *Together in Song: Australian Hymn Book II* (Melbourne: HarperCollins, 1999). Ably assisted by Phillip Nicholls (now Director of Music at St Paul's Cathedral, Melbourne) and a local committee of Church musicians, Bill succeeded in attracting a rich field of luminaries from across the spectrum of Church music including Elizabeth Murray, Rosalie Bonington, Christopher Willcock SJ, Shirley

Murray, Colin Gibson, Tricia Watts, Dorothy Lee, D'Arcy Wood, Lawrence Bartlett, David Cole, Carl P. Daw Jr, Brian Wren and Richard Proulx. This breadth of talent reflected Bill's desire to encourage text local and international writers and composers and his openness to church music in a variety of styles.

In addition to his ecumenical work, Bill was widely known and respected for his work in the Catholic Archdiocese of Melbourne for over four decades. His positions of responsibility included: Secretary of the Melbourne Diocesan Music Committee (1968-1979), Assistant Director of St Patrick's Cathedral Choir (1973-1985), Melbourne Diocesan Director of Music (1979-1984), Director of the Office of Sacred Music (1984-1995), Executive Officer for music for the National Liturgical Commission (1982-1995), Member of the Advisory Committee of the International Commission on English in the Liturgy (ICEL) (1975-1981), Chairman of ICEL's Music Sub-Committee (1976-1981), Member of the National Ecumenical Church Music Committee (1981-2012), Editor of *Catholic Worship Book* (1985) and, until recently, a member of the National Liturgical Music Board of the Australian Catholic Bishops Conference responsible for preparing a new worship book/hymnal, Consultant for *Gather Australia* (Chicago/Melbourne: GIA/NLMC, 1995), Chair of the Diocesan Liturgical Commission (2001-2004) and member of the editorial board of *The Summit*.¹ In recognition of his untiring work developing resources and formation programmes for liturgical musicians, Bill was awarded an Honorary Doctorate in 2006 by Australian Catholic University for his outstanding contributions to Church music.

The funeral liturgies for Fr Bill were held at St Brendan's Parish, Flemington, on Monday 12 and Tuesday 13 August 2013. At the Vigil Mass, Fr Max Vodola, current Parish Priest of St Brendan's, paid warm tribute to Bill noting that he belonged to an exceptional generation of priests whose education in Rome immersed them in the rich cultural and ecclesial traditions of Italian Catholicism. This in turn provided Bill and other pastors with a broad mind and heart and equipped them for a generous ministry to Italian and multicultural communities upon their return to ministry in Australia.

All those who worked with and knew Bill through his long and valued association with the Catholic Archdiocese of Melbourne, the National Ecumenical Church Music Committee and the Australian Academy of Liturgy around the country, will dearly miss Bill's loyal friendship and broad expertise in liturgy and music, his legendary eye for detail, pastoral discretion and wisdom. May choirs of angels lead Fr Bill Jordan into paradise and may his gentle soul rest in peace.

Paul Taylor. Photo by John Casamento.

¹ A chapter by William A. Jordan appears in the recently launched *Vatican II: Reforming Liturgy* (Carmel Pilcher, David Orr and Elizabeth Harrington, eds), Adelaide: ATF Theology, 2013), entitled 'Post-Conciliar Church Music: Dissonance and Development'.

BOOK REVIEWS

David J. Cohen, *Why O Lord: Praying our Sorrows* (Milton Keynes, UK: Paternoster, 2013).

David Cohen offers this book as the first fruits of his PhD work on the Psalms of Lament. He has a strong background in Hebrew scholarship as well as an intense interest in his personal discipleship and the ways of engaging the psalms of lament in Christian liturgy and action. As he is active in leadership in the Baptist community and also teaching Old Testament at Vose Seminary in Western Australia, his purpose is two-fold.

The first section of the book (Chapters 1-6) presents his scholarly view of the psalms of lament or complaint, or otherwise called psalms in times of distress. Cohen describes the Psalter as being a 'significant resource for voicing the deepest feelings and thoughts about God, humankind and the relationship between the two' (p. 1). He therefore leads the reader through the theology of the psalms of lament. The content of the psalms of distress are linked to their liturgical function and Cohen outlines how they exist within the ritual of the Israelites' prayer. When integrated into liturgy, the distress which they describe and present to God is both personal and corporate. Cohen developed a matrix of lament which emanated from an examination of the discrete elements of the psalms of distress. Once described, Cohen built the matrix to show how these psalms can be functional for the praying community. The actions he described are: expressing, asserting, investing and imagining. His examination and deliberate move towards these functions is careful and well supported.

How to ritualise them becomes a question for the worshipping community and their ability to transform the participants through the ritual use of the psalms of distress brings Cohen to the second intention of the book.

The second section (Chapters 7 – 11) offers the psychodynamics of lament and moves into the exploration of how these psalms can be used effectively for people in distress, to bring transformation. The question arises as to why Christians are so loathe to use these psalms in their liturgical life, and even more so in their own prayer life. Cohen explores this issue fully and then offers examples of painful human journeys that come to a prayerful resolution through the use of the psalms of distress in a purposeful and ritual manner. A systematic pattern of prayer, reflection and response in using the psalms became a vehicle for the examination, and then in some cases, the resolution of painful experiences. The consistent praying of the lament, with an understanding of the matrix, brought about transformation in the examples given because the participants could make sense out of both the prayer and the painful experience.

Why O Lord: Praying our Sorrows therefore becomes a valuable resource in two separate ways. Firstly, as a scholarly work that assists with the understanding of the psalms of distress in a rich biblical tradition, and secondly as a resource for assisting those in distress to bring a transformation in their own lives through prayer by way of the psalms of distress.

David is a member of the Western Australian Chapter of the Australian Academy of Liturgy.

Angela McCarthy
Perth, WA

Louis Weil, *Liturgical Sense: The Logic of Rite* (New York, NY: Church Publishing, 2012).

On first impressions, this book feels somewhat thrown together—it is not immediately clear why one chapter, with its particular focus, follows another—though its apparent ‘thrown-ness’ is not inappropriate on what turns out to be to a cluster of reflections on symbols: Weil considers various questions of ‘ritual integrity’ and focuses especially on the laying-on-of-hands and the manual acts of eucharistic prayer. His own convictions, applied to various foci, are the strong thread making *Liturgical Sense* coherent and forceful as a single piece.

Weil writes as an elder of the Episcopal Church based in the USA, and from fifty years of work in seminary training persons for liturgical leadership. That seminary context accounts for his repeated concern with formation. But his book ought to be of interest and relevance far beyond both his own tradition and beyond the context of theological colleges given that as he reflects so artfully on ‘the body language’ of the presider, on the congruities and incongruities between what presiders may intend and what the assembly sees, and on the presider’s power either to embody or subvert the intended theology of particular rites, it is clear that it is the formation of the whole people of God that is really at stake.

Some of Weil’s key convictions are that presiders preside, not celebrate, less so dominate; that *in persona Christi* models of presiding need to be abandoned; and that liturgy demands simplicity and restraint if its formative symbols are to be clear and robust—so uncritical ‘vestigial ritual’ needs to be tackled. He has strong opinions and offers good rationales for his own positions. He is acid about unfocused liturgy (‘I felt like I was being hurled about in a clothes dryer!’ [55]); about the clericalising tendencies of ‘omnivorous priesthood’ (58); about ‘consecration by manipulation’ (90); about ‘baroque flourishes’ (90). In fact, his book is littered with amusing and always illumining anecdotes; its potted histories

provide valuable, pithy, accounts of various inherited liturgical problems; and his arguments represent discerning and selective contest with the Episcopal Church's dated *Book of Common Prayer* which deserve to be taken very seriously in his own ecclesial community.

There is perhaps one point when he elides his customary vigour. Weil's rightful critique of the American *Book of Common Prayer's* rubrics mandating manual acts in eucharistic prayer cite as a counterpoint the vibrant but local practice of a single community of English Benedictine nuns (100). The convent's practice—of 'the extraordinary theological integrity of [a] pattern of eucharistic praise with no manual acts' (100)—was in fact encouraged by the Church of England's *Alternative Service Book* of 1980 (Rite A, note 16) and represents widely held Anglican practice around the world (as other American Episcopalians have long acknowledged [e.g. Marion Hatchett on 'unfinished business in prayer book revision' in the 1997 anthology *Leaps and Boundaries: The Prayer Book in the Twenty-first Century*], 28).

This notwithstanding, *Liturgical Sense* is a lively and enjoyable book that offers much help and sound advice to presiders who might—and ought to—read it, and it is a boon to a continuing vision of liturgical renewal within and beyond Weil's North American Episcopalianism. *Liturgical Sense* is grounded in a deep commitment to the key convictions of Vatican II's Constitution on the Liturgy—and it is especially vibrant in terms of the different modes of divine presence not least manifest in the members of the assembly who are always co-celebrants with their presider.

Stephen Burns
Cambridge, MA, USA

Judith Raftery, *Singing the Faith: history, theology and hymnody of Churches of Christ in the mid-twentieth century* (Australian Churches of Christ Historical Society, 2011)

The power of hymn-singing has long been acknowledged by worshippers, musicians and preachers. It is now being examined by Australian historians. *Sing a New Song* by Brian Fletcher (2011) is an example, and Judith Raftery of Adelaide, in a slimmer volume, has given us a history of hymn-singing in the Churches of Christ. She first describes the origins of the denomination in the Restoration Movement in Britain and the United States in the early 19th century. This is a welcome summary, as Churches of Christ, being one of the smaller denominations, has tended to 'fly under the radar' in Australia. The importance of hymns in Churches of Christ is shown by the regular revisions of their hymnal: 1887, 1901, 1931, 1957 and 1974. Raftery chooses for closer analysis hymns on atonement and

Christian experience. She is not uncritical of the hymn texts, commenting that some have 'a narrow and impoverished' view of faith (p 79), but in the course of time the hymn collections have become more eclectic, drawing on the works of many hymn writers. As with other churches such as Baptist, Methodist and Presbyterian, hymn-singing has been formative for church members. I would agree with Raftery's claim that '... all hymns, by fault or by design, convey a theological message and perspective' (p 51).

*D'Arcy Wood
Gisborne, Vic.*

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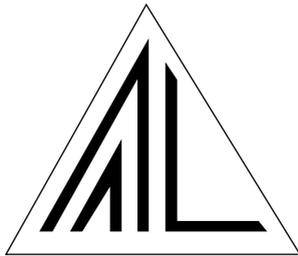
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