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AUSTRALIAN ACADEMY OF LITURGY

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EDITORIAL

The second Austin James Lecture delivered under the auspices of the Victorian Chapter of the Australian Academy of Liturgy is included in this issue. Dr Cole gave the lecture on "The Prophetic Chorus" at Doncaster Uniting Church on 7 June 1993. The Austin James Lecture honours the work for ecumenical liturgical renewal by a Methodist minister, the Reverend Dr Austin James. The lecture series began under the auspices of the Ecumenical Liturgical Centre in Melbourne and is now arranged by the Victorian Chapter of the Academy.

The founder of the Ecumenical Liturgical Centre was the Reverend Dr H.F. Leatherland, a Congregationalist and liturgical scholar of some note. His memory is perpetuated, *inter alia*, by the H.F. Leatherland Exhibition. The Exhibition (currently valued at \$200) is offered annually to candidates enrolled for liturgical subjects at Melbourne College of Divinity or other tertiary institutions in Australia. It is awarded for an essay on a subject in the liturgical field. Full details of the Exhibition are available from the Dean, Melbourne College of Divinity, 21 Highbury Grove, Kew 3101.

First award of the Exhibition was to Barbara Allen who was in 1992 a student of the United Faculty of Theology in Melbourne. Her essay on "Yom HaShoah Liturgies" will be published in two parts: part one in this issue and part two in the next issue.

The musical note struck in the last issue of AJL is continued, but this time with some controversy. We welcome Mr McKean's contribution from across the Tasman on Nineteenth Century debates over "hymns of human composition" and "instrumental music" in the Presbyterian Synod of Otago and Southland. The theme of applied liturgy is also continued, this time in Fr van Dissel's article on "The Liturgical Welcome".

Some peripatetic Australians give accounts of conferring internationally in the News and Notes section. With Fr Rankin's report on the Congress of *Societas Liturgica* there goes an example of case studies presented by Australians at the Congress. The one included here is by Dr Elich and I plan to have at least one more example in the next issue. The case studies were presented with the accompaniment of slides, videos, diagrams, etc. What is printed in this issue by Dr Elich is the "handout" which was part of his presentation. It will give readers just a small indication of the sort of thing that was happening at the Congress.

In the last issue I wrote of the editor's frustration at lack of material. In one of the little ironies of life it happened that between the time that was written and when it was distributed (i.e. before anyone had had a chance to read it) I had enough material in hand for this issue. Thank you to those who have responded to my pleas. There is a continuing need for more material.

Strathmore Vicarage
Michaelmas 1993

R.W.H.

THE PROPHETIC CHORUS

David R. Cole

INTRODUCTION

The National Liturgical Music Convention held here in Melbourne in April provided church musicians with some very stimulating material.¹ With luminaries such as Joseph Gelineau and Archbishop Rembert Weakland participating, it came as no surprise at all that new perspectives and insights on church music emerged. For this lecture, I have tried to incorporate some of these issues, along with ideas of my own, as well as related material from scholars in the field. I will begin with some introductory remarks about the arts and liturgy, and then focus more particularly on music in the liturgy.

1. THE ARTS AND WORSHIP

It has long been recognised that the arts have a vital role to play in worship. This was true prior to the appearance of Christianity, and has certainly been true in the two thousand year history of which we are a living part. Song and instrumental music, dance and costume, architecture, painting and sculpture, along with the literary arts, have had enormous influence on worshippers' beliefs, practices, and spiritual development. The place of the aesthetic in worship was not predetermined or planned for; it 'happened' because human beings found it impossible to worship corporately without the aesthetic dimension. People use the arts in worship because it seems natural to do so. Moreover, when human beings seek to express the mystery of worship, we find artistic modes most appropriate for dealing with what is in other modes simply inexpressible. The arts and worship go together.

When we question more closely just why and how the arts and worship are so intimately connected, we can take a number of approaches. In *Art and Worship: a Vital Connection*,² Janet Walton identifies aspects of art which – at the intersection of the arts and worship – make a connection between divine and human reality. She argues that good art connects with primary human experiences, and that it invites, rather than coerces, a response. This aesthetic process, she says, is similar to the divine/human relationship, and it is therefore entirely appropriate that the liturgy should try to embody this process as well.

Other scholars have found the following kinds of categories useful. They will ring familiar bells for many:

(a) *Art is Inspired Creation*. The arts may be understood to be an extension of God's own creativity, and therefore manifestations of the creative capacity of humankind. Human beings were created to glorify God, and the arts are primary media for doing so, demonstrating an important dimension of what it means to be

in the creative image of God.³ As the spirit of God blew across the waters, so that same spirit blows in the hearts of artists. The arts allow for an expression of the on-going divine creativity ('creatio continua').⁴ They are, in fact, a common characteristic of the divine and the human.

(b) *Art is Incarnational.* The gift of artistic expression reflects something of God's generous love in the Incarnation of Jesus. The artist 'fleshes out' the meanings of concepts and ideas which express faith and tell the great stories of faith.⁵

(c) *Art is Revelation.* Although the accepted foundation of theological method has been rational and word-centred, the aesthetic mode also provides a theological foundation, in as much as the purposes of God are revealed to human beings through the arts as well. Thomas O'Meara sees biblical evidence of the intuitive and the artistic:

Consider the New Testament, whose forms are rarely those of logic and order. These texts, and the Jesus they record, teach through imagination's forms: parables, stories, paradoxes, confrontations, dramas, hymns, gospels and letters.⁶

We are aware of the significance of the Holy Spirit in revelation. The inspirational character of art reflects this presence of God in ways which may be surprising and immensely challenging as well as liberating and empowering.

In their book, *Performer as Priest and Prophet*, Judith Rock and the late Norman Mealy wrote:

We believe that there are dimensions of the Christian theological enterprise, spiritual journey, and work of worship that can be illumined ONLY by the arts calling forth intuitive response.⁷

Now this opens a new perspective. If the case argued so persuasively by Mealy and Rock is correct, then the traditional ambivalence of the Western Church towards the arts comes under serious question. By ambivalence, we mean the attitude whereby, on the one hand, we intuitively know that the arts are integral to religious experience; on the other hand, we are suspicious of them and certainly do not take them too seriously in terms of academic theology! Mealy and Rock are drawing attention to what they see as the imperative of intuitive response to the arts in Christian experience. We will return to this matter a little later.

2. MUSIC AND WORSHIP

In this lecture, I hope to show why the arts deserve a much higher profile in our work as church, and I intend to use liturgical music as my key 'in' to the aesthetic world, though there is considerable overlap with the other arts regarding a number of the issues which we will consider. And, while there is a sense in which all the arts sing a prophetic chorus in liturgy, our present focus will be on music. I contend

that liturgical music – though often at the periphery of the Christian liturgical focus ought rightly be much closer to the centre. I believe that the arts in general – and music in particular – ought to receive much more serious attention from our theologians, from our theological educators, and from our liturgists. Why? Because liturgical music is neither an ornament of the liturgy, nor an optional extra; rather it is a prophetic voice with a liberating dimension which can renew and re-invigorate our worship.

Many of us have known for a long time that liturgical music has a vital role to play. Its presence in worship since the earliest periods of human history attests to this fact, as do the innumerable discussions, disagreements, arguments and downright vicious exchanges which have taken place over music in worship. Human beings have justifiably and over a long period held a deep-seated intuition that what happens in liturgical music is profound and has important implications for worshippers.

Rembert Weakland reminded the Liturgical Music Convention of the nature of liturgy itself, and then gave some simple but illuminating advice on liturgical music. In the course of his keynote address, the archbishop argued that **liturgy is primarily an act of faith**, and that the goal of liturgy is the **spiritual renewal of the community**. He also emphasised that liturgy is **neither entertainment nor a therapeutic exercise**. Liturgy often has the task of **challenging and discomforting us**, he said. And then he argued that the **music we use must carry the liturgy's transcendent weight**. Weak music, or weakly performed music, he said, lets the transcendent weight down.

Now, there are several important issues raised by the archbishop's comments, which I intend to take up. At this point, however, we need to note that his definitions of liturgy include an important prophetic role, and that his evaluation of liturgical music rests not on musical preference or style, nor even necessarily words with which it might be associated, but on the notion of its ability to 'carry transcendence'.

3 LITURGICAL MUSIC'S PROPHETIC ROLE

'The **Prophetic Chorus**' may seem a strange description of liturgical music, but it seems to me that our intuition of music's significance is worth pursuing, and that the prophetic dimension is an appropriate way of describing this significance.

The biblical idea of the prophet denotes someone chosen by God to take God's message to the people, a receiver of divine revelation, and a visionary. The prophet is not so much a teller of the future, but rather one who points to God's will being done, and who speaks in God's name. The prophet is a proclaimer of the truth: God's truth. Prophecy has to do with challenge and discomfort, with surprise and the unexpected, with anticipation, and with awareness of transcendence and

immanence. The prophet calls us to focus on the nature of ourselves and our journey: the ancient tradition to which we belong, who we are in the present, and where we will go and what we will be in the future. And, while liturgical worship is itself ideally prophetic in this way, it often has severely limited success in actualising this ideal. We have all experienced liturgical worship in which – for a variety of reasons – the sense of the numinous is minimalised, the power of symbols marginalised, or – sadly the overall worship event trivialised. There may be a myriad of interconnected reasons for this: perhaps the liturgy has been orientated towards entertainment or therapy, maybe the worshippers’ ‘comfort level’ has been too high, or the worship conducted with a ‘matter-of-factness’ which undermined its integrity, and so on. While sometimes a part of the solution will lie in more thorough liturgical preparation and presentation, it could well be that a much more significant re-invigoration of our worship will come through a better understanding and more careful embracing of the aesthetic dimensions of human experience.

(a) The Power of Symbol

One of the studies I have found most helpful is Edward Foley’s little book, *Music in Ritual: A Pre-Theological Investigation*.⁸ Drawing on the insights of Ernst Cassirer,⁹ Susanne Langer,¹⁰ and others, Foley examines the nature of symbol, and puts forward the view that symbols are very powerful because they ‘attain as well as organise life.’¹¹ Their power lies in the various (and seemingly inexhaustible) levels of meaning which they generate. There is a meaning communicated at one’s first interaction with a symbol, but as one contemplates it, more and more meanings are revealed, which themselves seem to ‘spark off’ further new meanings and fresh insights. And the next time one views the same symbol the whole process starts again, with even more revelations, and so forth.

Old Testament prophets knew of the power of symbolism, and their sometimes bizarre dramatisations spoke with greater impact than any words could have done. They brought the message of God in an unmistakably dynamic form. Their powerful symbols – sometimes spoken, sometimes enacted – engaged and transformed those who witnessed them. In the New Testament, the greatest prophet of them all, Jesus himself, taught through symbols, stories, and signs which continue to communicate with us, and even with those outside the church, with a depth which goes beyond the mere words of theological argument. In their message, the prophets pointed to the transformation of all things into a new and redeemed order.

Let us return to Foley. He is right: symbols do hold power, and have been used with great effect in humanity’s religious experience. He goes on to explore the nature of the symbolic in both ritual and music. He says that ritual is symbolic by nature.

Ritual employs symbols to attain the goal of participation in seemingly unparticipatory realities, and so bridge the gap between the finite and the infinite. Ritual employs symbols to achieve these things because it is the symbolic, and only the symbolic, that has the capacity to do so.¹²

Foley thus establishes the relationship between ritual and music: both derive the source of much of their power from their symbolic nature. He then brings his focus to bear on music, comparing it first with language. This is a fair comparison, since so much Christian liturgy is defined by text. He argues that both music and language are symbolic, but that the non-discursive kind of symbolism of music is more powerful because it leads to multitudes of additional levels of meaning.¹³ Ritual and music are common experiences of humanity, and are linked by their essentially symbolic expression:

Ritual achieves the inexpressible by means of symbols; and though all art is symbolic, opening up levels of reality which can be broached in no other way, the most highly developed type of such purely connotational semantic is music.¹⁴

When Archbishop Weakland said that music and liturgy must be seen in terms of sign and symbol, he was reminding us why it is difficult to imagine music without ritual or ritual without music. Our liturgical worship, rich in literary, visual, and aural symbolism, offers to us depths of meaning which vastly enhance the liturgical texts and the poetry of the hymns. The symbolism tunes us in to an essential aesthetic dimension, and the music of the liturgy – as an intuitive, non-discursive symbol – speaks with particular immediacy and power.

The late great Erik Routley argued strongly that the music ought to deepen the worshippers' experience of God.¹⁵ Weakland said that the goal of liturgy is the renewal of the community.¹⁶ The liturgical and musical symbols are powerful in human experience, and when they come together they hold a special potential for a deep spiritual experience for the people of God gathered in worship. Joseph Gelineau, in 'Music and Singing in the Liturgy,'¹⁷ traces a progression in the liturgy through proclamation, meditation, chant, hymn and acclamation to the 'jubilus', or pure vocal music whose meaning transcends the use of words. In this developmental approach, Gelineau describes not only a classification of liturgical music, but allows for an understanding of levels of development in the liturgical faith-response of the worshippers. I believe that the prophetic power of liturgical music is dependent upon this dynamic symbolism. How can we realise this prophetic power? How can we move beyond words to the deeper levels of connections and meaning, through music?

(b) Music and Words

Music has the capacity to enhance the meaning of text, and often to over-ride it. A sung Gloria brings a vitality which is largely absent when the text is recited.

The words of a hymn can be interpreted within a wide range of meanings depending upon the tune, the way it is accompanied, or the energy of the congregation's performance on a given occasion. Singers bring to each performance associations from the past, and respond to the experience of singing rather than to solely the text itself.

This can have very wholesome outcomes, when the text and music are well-matched, as in the hymn 'Now Thank we All our God' to the tune Nun Danket,¹⁸ 'For all the saints' to Vaughan Williams' *Sine Nomine*,¹⁹ or 'As a Chalice Cast of Gold' by Thomas Troeger and Carol Doran.²⁰ I contend that each of these hymns meets Archbishop Weakland's requirement that it bear the weight of transcendence, as does Calvin Hampton's setting of the hymn 'O Master, let me walk with You.'²¹ These hymns impart with integrity and purpose meaning which is visionary and empowering. We need to use hymns which have well-matched music and words, and then integrate them into liturgical worship for their qualities of enrichment. The way in which hymns are integrated will rest on several important criteria, which will vary from service to service. For example, we might ask, 'Should the hymn at the Introit emphasise the 'entry' into worship, or the theme of the day, or the eucharistic nature of this worship, or the significance of the gathered community, etc.?' These questions will require different answers on different occasions, even in the same congregation. Of course, similar questions will be asked at each point in the liturgy at which we choose to use hymns. The aim here is to ensure that hymns are integrated appropriately within each liturgy.

The same wholesomeness can result from the use of music which is well-matched to liturgical texts themselves. Careful choice of music for these texts is absolutely essential, since – as we have already noted singing brings the signification of music into the worshippers' experience, with the consequence of adding many layers of meaning. The result is that by singing sections of the liturgy, we actually endow them with an aesthetic distinctiveness. This means that when we decide to sing – or not to sing – portions of the liturgy, we are making a determination as to which sections will be highlighted. In planning to use music, we must be well aware of the structure of the rite, and of our purpose in using music at certain places within the rite. We might begin with questions such as: 'Will the music complement the style of the service, reflect the liturgical emphases of the rite, and engage the participants through its creativity?' or, 'Which music will enable participants to deepen their awareness of the divine realm, and also stimulate them to express their love for God?' In essence, we are asking whether the music we use will carry the transcendent quality of the liturgy, for the particular congregation. Here we are talking about music's prophetic role: bringing a new dimension to the rite, transcending the limitations of words, perhaps surprising us with an unexpected insight into the rite at a particular point. Lucien Deiss says, for example, that

The singing of the Sanctus should evoke the royal theophany of God Sabbaoth, the myriads of angels and heavenly hosts, the cosmic praise towards the Master of the universe, the celestial glory overflowing to earth, the royal and messianic liturgy of the Psalms, the coming of the Lord in the New Testament.²²

Therefore, no matter how much we like a new local folk setting, or an old choral setting, if the music will not carry this depth of meaning, and transport worshippers into other-worldliness, it ought not be used.

It is essential, then, to determine which portions of the text will be sung at a particular worship event, select appropriate settings, and decide whether the choir or the congregation will sing them, and so on. This last consideration is a very important one, especially for those parishes with good choirs who want to sing from the vast repertoire of choral settings. Are there sections of the liturgy which should never be removed from the whole gathered congregation's participation? For example, if Lucien Deiss is correct in his assertion that the Sanctus is the pinnacle of the congregation's response,²³ how can we justify a choral setting of this text? Here we are entering a difficult area of consideration, which involves us in questions about the meaning of congregational participation. Is it not possible to argue that the congregation can still meaningfully participate in listening to the choir, or must we have as our goal full, active participation at all times? Perhaps it is in fine choral performances of superbly-crafted pieces that liturgical music reaches its greatest heights as bearer of transcendence. Fortunately, that particular minefield is outside the scope of our present concern. What we must do is urge those who plan liturgy to be sensitive to the fact that choosing musical settings of liturgical texts is an important matter, which requires considerable thought and judgment: theological, liturgical, pastoral, and aesthetic. Furthermore, we should build a repertoire of settings from which the most appropriate can be chosen.²⁴

Other music which brings a prophetic dimension to our worship, engages our emotions and aesthetic sense, and brings to us a new vision of worship. A good example is 'Processional' by Larry King, composed for Trinity Church, Wall Street, New York.²⁵ Although somewhat dated now, this certainly possesses a prophetic quality for me. No doubt we could compile a long list of music which sets text in a way which we would judge as carrying the weight of transcendence in the liturgy, and doing so with a clearly prophetic emphasis. My own list would include Felciano's 'Pentecost Sunday', Langlais' 'Messe Solennelle' and many new hymns by Brian Wren.²⁶ This is not to imply that the prophetic can only be borne by contemporary music. The prophetic quality is recognizable in traditional music, Gregorian chant, well-loved hymns and anthems, and so on: wherever, in fact, the transcendent quality is present in well-matched music and text.

However, there are some negative examples also, when text and music head in divergent directions. Norman Mealy uses the example of the Christmas carol, 'It

came upon the Midnight Clear', which millions of Americans sing and enjoy. Because the tune is so lilting and the associations with Christmas so pleasant, the majority of singers never hear the anguished plea of the poet. The Reverend Edmund Sears, writing in the mid-nineteenth century, was trying to make sense of the Incarnation in the midst of serious social concerns: extreme poverty in New England's factory towns, and his belief that his country's military ventures in Mexico were wrong. Mealy points out that this hymn, far from being an innocent Christmas carol, is actually a song of double protest.²⁷ So American families trudge through the snow, settle themselves snugly in their cosy churches, with candles, choirs and joy in their hearts, and sing this hymn, and rarely hear this protest. The music is mismatched.

Patrick Appleford's hymn, 'Lord Jesus Christ, you have come to us'²⁸ is sung by congregations all over Australia each Sunday. The words are clear and appropriate to liturgical worship. The tune, however, is another matter. In his companion to *The Australian Hymn Book*,²⁹ Wesley Milgate notes that Appleford wrote the hymn in about 1957, when Cliff Richard's song 'Living Doll' was 'top of the pops'. It is an interesting comment, and I'll leave it to you to decide whether the music carries the transcendence of the words.

(c) *The Wordless Word*

The precedence we have historically given to the text of liturgy has usually tied music to words. When liturgy planners go to work, they probably give some attention to choosing hymns, though in most cases looking for appropriate text more than anything else. Attention is seldom given to the nature of the music, or to the overall artistic creation which comes with combining text and tune. In some cases, congregation's familiarity with the hymn is the over-riding criterion of choice. If a parish choir exists, they will perhaps want to give them a 'place' in the liturgy, and hopefully ensure that the text of the anthem or motet is appropriate to the day or the season.

But these considerations are all tied to words. Liturgy planners seldom give any attention to the music of the worship which does not accompany text. How often is there open communication with the musicians to ensure that the wordless music has an integrity with the worship as a whole?

Our indifference in this matter is all the more surprising for the familiarity we have with the power of wordless music in general. A secular example is the playing of the 'Last Post' at ANZAC Day ceremonies. And when many non-church-goers hear organ music being played, they think of a religious context. There is no doubt that music unrelated to text has significance for us. We need to understand how we can use it with purpose and integrity in liturgy.

Edward Foley has something to say about this matter in *Music and the Eucharistic Prayer*,³⁰ a book which he co-authored with Mary McGann. The authors say of this 'ritual music',

...the wordless word serves not as an ancillary support for some other action or text, but as the primary liturgical action itself. This is music as rite, and defines in the simplest terms the nature of ritual music.³¹

We are not thinking, here, of 'doodling' on the organ to 'cover' the movement of the clergy from altar to pulpit, or the noise of people walking to receive communion. Rather, we are considering the music itself as the 'purely connotational semantic'.

The book *Performer as Priest and Prophet* was written as the result of the two authors', Judith Rock (a dancer and theologian) and Norman Mealy (a professor of church music) teaching at a conference in Berkeley, California. The conference title was 'The Non-Verbal Word of God', and the resulting collaborative publication brings many important insights into the potential of the non-verbal arts in liturgy. Norman Mealy describes very powerfully an example of music as rite:

The church of St. Severin on the Left Bank in Paris is one place where the theological dimension of music is routinely recognized... There in that crowded building, the word is proclaimed and the liturgy comes alive each Sunday morning, partly because the congregation has learned to reflect on the word through the nonlinear, nonverbal power of music. After one reading from the Bible, there is silence, time for the community to think about what they have heard. After a second reading, more silence, and then the sermon: brief and clear. When that is over, the preacher sits down like everyone else, and the music suddenly bursts forth from the rear gallery. For the next few minutes a musician improvises upon the word of God. Improvisation? and **proclamation**, which does nonverbally what few words could do for this diverse congregation.³²

(d) *Making Connections*

The vast space of Grace Cathedral, San Francisco, was packed on Good Friday. We had entered in silence, prayed through a choir anthem, 'Christ for our sake became obedient unto death', heard readings and responded by singing psalms. We heard the Passion Gospel dramatically read, the congregation taking the role of the turbulent and often violent crowd. But the most moving moment came when, after the Bishop's meditation, we all stood and sang 'Were you there when they crucified my Lord?' before moving to the Baptistry where – on the wall – was the giant Spanish Crucifix. We sang 'Sing, my tongue, the glorious battle' as we processed to the Crucifix. And as we stood waiting to receive Communion, we gathered at the foot of this massive cross and sang 'When I survey'. It was powerful stuff, prophetic stuff, deeply moving and meditative, and it took us well beyond the liturgical text to a profound spiritual experience.

Another example from Grace Cathedral: 10 pm Easter Eve, and I was standing in the vestry prior to the commencement of the service. There was always a large contingent of clergy present, and when lining up, we took our cue from the enormous blackboard on the vestry wall: we were all named and placed for processing in and processing out. On this occasion, we consulted the board, and assembled for the procession in. But, a little perplexed, I asked the person in front of me why it was that there was no order for the procession out. 'Oh', came the reply, 'you'll soon find out – we don't process out tonight.' Now that was a real 'stumper' for me: here I was in an Anglican service for which we would process in but not out? How in the world could this be?

We kindled a fire in the plaza outside the great west door, lit our candles, and entered the cathedral to the singing of the Exsultet by the Deacon. We then heard the long scriptural readings from Genesis, Exodus, Ezekiel and Zephaniah, interspersed with choral and congregational responsorial psalms. There were baptisms, the renewal of baptismal vows, and confirmations. All this took place in the vast area around the font inside the great west doors of the cathedral. When the time came to move up through the nave to the altar for the Eucharist, the organ in the west gallery (that is, directly above our heads) launched into a magnificent (and somewhat atonal) fanfare introduction to the hymn 'Come, ye faithful, raise the strain'. It was a stunning moment as the organ music reminded us that we were there to celebrate the joy of Easter. The Eucharist continued with the Easter Anthems, hymns and lots of alleluias. After the large congregation had received Communion, we were ALL invited to come and stand around the altar! I found myself just inches from the Bishop's back, as hundreds of people crushed around. The Bishop read the Paschal Homily of St. John Chrysostom, and then shouted 'Christ is risen!' to which we responded, 'He is risen indeed!' The second time it was louder: 'Christ is risen!' 'He is risen indeed!' The third time – and I was close enough to see the veins standing out on his neck – the Bishop shouted very loudly, 'Christ is risen!' and we responded with immense volume, 'He is risen indeed!' And when the mighty cathedral organ launched us into 'Jesus Christ is risen today', we all knew that Christ had indeed risen. That wonderful hymn was sung with a vigor and conviction I'd never heard before. It was a fitting conclusion to an exciting and vibrant Easter celebration. And – they were right – we didn't process out. We – clergy and laity together in the sanctuary – hugged each other in Easter joy.

Well, if we thought that was to be an end to the musical festivities of Easter, we were wrong for, at 3.30 pm on Easter Day, Turk Murphy and his band from one of the palatial hotels across the park on Nob Hill, came to present Jazz Evensong with the boys of the cathedral choir. We all stood as the procession entered through the great west doors. The jazz band was playing 'High Society' as the choir, clergy

and bishop, made their way up the long nave. We sang the hymn, 'The Day of Resurrection', the choir sang Psalm 98: 'sing to the Lord a new song... with TRUMPETS and the sound of the HORN shout with joy before the Lord...', the band played, the choir sang. After the prayers, and during the collection of money, the band played a selection of jazz numbers, including 'It Don't Cost Very Much', and 'You're Nobody 'til Somebody Loves You'. After the blessing, the choir sang 'This Joyful Eastertide' as we all remained kneeling, and then we all stood and sang 'Jesus Christ is Risen Today'. Then, to cap it all off, the band played 'When the Saints go Marching in' as the procession made its way back down the nave. The band went first, followed by the choir. Then came the clergy in copes, dancing down the aisle, and finally bishop, arm-in-arm with the band's female vocalist. And, passing through the great west doors, they spilled out on to the large plaza, and danced, copes and all, to celebrate Easter!

Was this just a 'trendy' service, an ephemeral subversion of liturgy? Not at all! Given the context – San Francisco at Easter – it had integrity and great joy. And – though this might not be true in other circumstances or locations – for this service, the music ministered with Easter festivity to the assembled congregation.

A final example from Grace Cathedral: Pentecost Sunday, 1985, and the morning Eucharist was indeed memorable. Not only did we hear organ music by Vierne (the 'Allegro' from *Symphonie II*) before the service, and Gigout's 'Grand Cheour dialogue' after the service, but we renewed our baptismal vows, and heard the Gospel read in Chinese, Burmese, Swedish, Greek, German, Russian, and Spanish, as well as English. But, for me, the most impact was generated by a performance, just before the second reading, of Richard Felciano's 'Pentecost Sunday.' This is a piece for choir, organ and electronic tape. It began with the synthesized sound of the wind of the Spirit, rushing through the cathedral's vast expanse, so that one could almost feel its presence. Then, with the addition of choir and organ, it was a stunning aural realization of Pentecost. By the time we heard the reading from Acts 2 ('And suddenly from heaven there came a sound like the rush of violent wind, and it filled the entire house'), we – the cathedral congregation – were almost expecting to see tongues of fire appear! Felciano's music had achieved its prophetic objective.

(e) The Prophetic Gifts of Liturgical Music

When we try to identify the prophetic gifts which music brings to the liturgy, we need to recall some of the distinguishing marks of prophecy. Let us note two major characteristics by which the prophets bridged the gap between the everyday and a realm of being normally beyond the grasp of human powers:

(i) Chosen by God

Just as the prophets were understood to be chosen and gifted by God, so we can argue that music (and, indeed, all creative artistic endeavour) is a divine gift, and

that it has the mark of God's choice upon it in its natural inclusion in worship practices since the beginning of human history, and in its most significant influence on human response to the divine. Moreover, as we have already indicated, the capacity for musical creativity is rightly understood to reveal something of God's own creativity. As long as liturgical music is regarded as a 'frill', a medium for entertaining or pleasing the congregation, or as an item of worship which marks out a church as having important social status and 'good taste', its potential for prophecy is seriously undermined. However, once it is understood to be a divine gift which opens a new dimension of human awareness, then music's potential for enhancing spiritual insight and depth can begin to be apprehended. For example, one can listen to an organist's accompaniment of a service, note the technical facility, and enjoy the music. However, if one is open to the 'other', it is sometimes possible to discern in an organist's accompaniment, a 'prayerful' quality, which may be absent from another's playing. This quality is difficult to define, but undoubted when present.

Music – chosen by God for prophetic purposes – can engage our minds and hearts, enrich our spiritual experience by opening us intuitively to the realm of the transcendent, and transform our lives, if only we have ears to hear.

(ii) Visionary

The prophets received God's message, sometimes via dream or vision, and certainly through the action of God's Spirit. They were in touch with what they understood to be the sphere of God's activity – the Council of God. Theirs was a transcendent vision, and because of its strength, they were confident in their message, sometimes seemingly unaware even of the existence of voices other than their own, and felt compelled to share this vision. Their prophetic oracles might take the form of an allegory or parable, or – most effectively – a symbolic action. When Isaiah went naked and shoeless,³³ Jeremiah smashed a potter's vessel,³⁴ or Ezekiel besieged a model city,³⁵ the prophets' divine vision was being declared in a manner which served, in the ancient mind, to activate the future. These symbols were thought not simply to explain the prophet's message, but to carry the weight of meaning somehow actually to bring the vision to reality.

Similarly, music is a medium for the proclamation of God's message. Sometimes the proclamation is tied to words, sometimes it takes the form of non-verbal symbolism. Music brings enrichment to the words and actions of liturgy, and reveals additional meanings to us. The act of participating in congregational singing, for example, actually builds community. Music 'enfleshes' the words and actions, and speaks directly to our emotions. It integrates our liturgical faith-response in a way that reminds us of the prophets' own teachings and actions. Music is visionary in that it brings to mind past associations, gives us emotional tools to deal with the present, and projects for us a vision of the future. Sometimes

this will be a painful process, when the vision outstrips our capacity to see easily where we might be, or ought to be, heading. When the music challenges us, makes us uncomfortable, or confronts us with the unfamiliar, it may well be carrying out its prophetic function effectively. Part of the church's prophetic function is to proclaim the Kingdom of God, and to interpret God's word to the world. It is tempting to try to do this in a way which will unsettle no-one. However, when we catch something of God's grace and love for the creation, it becomes clear that there are all manner of issues which we as the church must address: justice, God's call to holiness, beauty, and so on. When we face such issues, and identify factors in ourselves which contribute negatively, we are rightly un-comfortable. When we image God to the secular world and thereby challenge the status quo, we make others uncomfortable.

Music brings many gifts to the liturgy as part of its prophetic role. These gifts are to be treasured and used by the worshipping community, for they are powerful and remain for a very long time in our minds and hearts. The musical experiences of worship are transformative: sometimes, thankfully, salvaging a poor sermon or badly done liturgy; sometimes, unfortunately, almost destroying an otherwise fine liturgical experience. We need to make sure that this prophetic chorus sings in tune, catching us up in the song. We need to work at this because it really does matter, sometimes more than we can imagine.

(f) Liberating the Liturgy

In a recent article, American liturgical scholar James Empeur reflects on the near conclusion of three decades of post-Vatican II Catholicism.³⁶ While he notes that great strides in liturgical reform have taken place, he nevertheless makes an urgent plea for the use of the imagination. The points he makes seem to be applicable to other branches of the Christian church, especially those embarked officially on the process of continuing liturgical revision. On the one hand, we have come to understand that liturgy is not something which can be 'made perfect', and then defended and maintained in a pristine form for all time. We now know that liturgy is an evolving, living art: a dynamic, moving entity. On the other hand, the care we take with re-working and revising liturgical texts, and publishing and promoting them, does not provide all that is necessary for a dynamic, engaging liturgical experience.

Empeur agrees that there are places where the liturgy is 'well done', but argues that there are far too many places where 'fragmentation' and 'lethargy make what perhaps was once a creative situation now feel like the four-hymn Mass of old'. He talks about a business-as-usual approach, and about what he calls the 'new ritualism', where the presiders simply read from the book, or do not take advantage of all the options provided. He sees the results in parishes where 'the people themselves are frozen into predictable patterns of behaviour'. In the

Anglican tradition, I have certainly experienced many liturgies where the creativity of an *An Australian Prayer Book* rite has been reduced to predictability each Sunday. It is as though a pre-Liturgical Movement mindset is still operating, though with a revised liturgical form. Where a once long-established 'tried and true' form existed, it has been replaced by a new liturgy which we repeat in the identical way each Sunday, so that we now have a new 'tried and true' liturgy to celebrate.

Empereur argues that 'in our eagerness to make the liturgy more fully intelligible, we have lost a great deal of its metaphoric character'. We explain symbols, rather than letting them speak for themselves, and then we cannot understand why the liturgy loses its symbolic strength. When a joke has to have its 'punch-line' explained beforehand, it falls flat. Empereur says that at times we have become 'liturgical fundamentalists'. The once new liturgies, designed to be creative and open, with a variety of options: alternative greetings, hymns and canticles, psalms and intercessions, and Thanksgiving Prayers, have now become set. In so many places, the decisions with regard to the choices of options, made early in a parish's encounter with the new liturgy, have become 'set in concrete'.

What we lack, according to Empereur, is 'engagement of the imagination' in our worship life:

Imagination provides the sense of direction and purpose that ensures that creativity is more than mere whim or chaos. Images motivate us because 'images think'. Imagination provides the space for an experiential grasp of the transcendent in worship. It draws us into the unknown and unconscious dimensions of our lives....Our ability to express the mystery of God in liturgy is dependent upon the quality of our imagining. It brings us to the limits of this mystery in a way that reason and will cannot.

One of the most accessible and immediate modes of imaginative creativity available to us in liturgy is music. There is a wide range of music on which we can draw: music from various ethnic backgrounds, from different historical periods, with different styles; unaccompanied, simple music, and complex 'high art' music; music which is improvised or composed; music which sets liturgical texts, or is independent of them. When we make imaginative use of its prophetic qualities, music frees us from 'liturgical fundamentalism'.

Let us take the 2nd Order Eucharistic rite in *An Australian Prayer Book* as an example, though there will be parallels with other contemporary liturgies: if we regard the skeletal structure of the rite as a core, then our imaginations will have plenty to do in planning a creative worship experience. Adhering to the basic structure will provide the congregation with a sense of familiarity with where the liturgy is leading: they will feel secure in their knowledge that the major sections of the rite will be used. However, the dynamic, prophetic voice of the liturgy will

be heard through the music when a variety of possibilities are recognised and employed. Different musical settings bring different insights to liturgical texts. Variety is obtained through the creative placement of hymns and responses, and in the use of diverse instrumental accompaniments, or unaccompanied singing. Wordless music may be used to punctuate, or comment upon, the liturgy, or provide opportunities for meditation or reflection. Congregational sung psalmody, sung responses to intercessions, the use of pre-taped music, musical accompaniments to liturgical mime and dance, and congregational singing of mantras and other repetitive music, are all on offer, and may be used in addition to other non-musical possibilities such as the flexibility of the liturgical space, creative use of church lighting, etc.

CONCLUSION

Erik Routley began his book, *Church Music and the Christian Faith*, by recounting the story of Saul meeting a band of ecstatic prophets (1 Samuel 10), and repeating the question ‘Is Saul among the prophets?’ – a phrase that he says has come to be used when we speak of ‘a fish out of water’. Routley says that the prophets stand for musicians and Saul for the Establishment:

This can be any establishment you like – religious institutions, philosophical criticism, or even secular music. All these establishments are easily tempted away from taking church music seriously, and in its presence they are either overbearing or uneasy... Towards church music the establishment usually accepts one of two attitudes: a patronizing indifference, or a repressive dogmatism.³⁷

Mealy and Rock agree with this judgement, and argue that we have ‘lost the sense of the relationship between the analytic and the intuitive; we have also lost our sense of how the verbal and non-verbal work together’.³⁸

In a church whose program is built on the assumption that verbal communication is the most important thing the church does, the arts may be present, even actively supported. But if we look closely at the place they occupy, we will usually find that it is essentially a decorative one.³⁹

As our churches continue the important task of liturgical revision, a great deal of energy and expertise is devoted to the text of liturgies. Unfortunately, in the Western tradition the non-verbal arts have been essentially relegated to the periphery of theological and liturgical endeavour. We somehow know that these arts have an important contribution to make in Christian worship, and we need look no further than the often turbulent relationship between church authority and artists for clear evidence that the issue is a significant one. Our intuition tells us that music and the other arts are important for Christian witness and worship, and we therefore use art to provide a satisfactory liturgical environment: appropriate (and sometimes inspired) architecture, tasteful as well as practical furnishings,

colourful wall hangings and stained glass windows, and sometimes stunning liturgical vestments; and it seems hardly possible to plan a service without hymns or some other musical input: the people love to sing. We know – deep within us – that the arts have an important influence in our experience of worship, but this significance is, sadly, seldom reflected in our theological or liturgical priorities. For example, relatively few scholars are working in the area of aesthetics and theology;⁴⁰ we have little published which contributes constructively to a dialogue between the arts and theology;⁴¹ the study of aesthetics has yet to achieve the status of respectability in the theological world; the few courses on architecture, or church music, which exist in formal theological courses are relegated to the periphery of study programs; we in Australia are – even now – bringing into the ranks of the ordained many people who have little understanding of the arts, and who certainly have never thought through a theology of aesthetics.

By undervaluing the aesthetic, the intuitive, the non-discursive, we have usually fallen far short of the ideal in our use of the arts in general and music in particular.

Many of us would echo the call for liturgical worship to embrace more completely the intuitive, and the non-verbal. On a broader scale, we need to recover our value of the intuitive in theology and spirituality as well as in liturgy. We need to pay much more attention to all the arts and to music in particular.

There are many reasons why we ought to take church music more seriously. Theologically, we can argue that music and the other arts reflect divinely-inspired creativity, that they are incarnational and revelational. Historically, we can argue that music has been a part of liturgical worship since the beginning. Philosophically, we can argue that music and liturgy are connected in their symbolic significance. Intuitively, we know that music is a powerful and deeply meaningful force in human experience.

But the best reason for taking liturgical music seriously is that it opens for us a prophetic dimension in worship. It speaks with undeniable immediacy and power. Used wisely, it has the potential to project us into experiences of worship which are dynamic and liberating. Good liturgical music, chosen and gifted by God, visionary by nature, and often challenging and surprising, is something we desperately need. By employing this ‘purely connotational semantic’, we can cut straight through to the heart, and make the connection between divine and human reality.

The liturgical imagination and the musical imagination must come together so that we can hear the song of the prophetic chorus. Rembert Weakland told the liturgical music conference that the aesthetic appeal of music and liturgy is vital. Good liturgy, and good liturgical music are essential partners in providing a

prophetic liturgical experience. Together they will proclaim God's kingdom, surprise us with the un-expected, and open us to an acute awareness of the transcendent. They will incorporate us into the ancient tradition to which we belong, help us identify who we are in the present, and give us a vision of what we can be in the future.

NOTES

1. 'New Song in an Ancient Land', the Catholic Church's National Liturgical Music Convention, was held at the World Congress Centre in Melbourne from 18 to 23 April 1993. It featured as keynote speakers: Archbishop Rembert Weakland OSB (Milwaukie), the Revd Dr Joseph Gelineau SJ (France), Sr Deirdre Brown IBVM, the Revd Dr Dorothy Lee, the Revd James Minchin (Melbourne), and the Revd Dr John Chryssavgis (Sydney).
2. Janet Walton, *Art and Worship: a Vital Connection*. Delaware: Glazier, 1988. On pages 70-87 she lists: **Particularity** (artists and worshippers responding through their own individuality), **Meaning** (multiple levels of meaning allowing us to make connections and come to understandings), **Revelation** (art enabling us to see that which we intuitively know is within us but which we are unable to express), **Illusion** (art in the realm of the symbolic), **Emotion** (art enabling us to express/reflect our deepest feelings about life), **Awareness/Conversion** (art raising our awareness and challenging our perspectives), **Memory**, and **Values**.
3. See Vince Corozine, 'The Responsibility of the Artist' in *Called to Create*, ed. C. Walden. Son Jose: Resource Publications, 1986, p. 30.
4. Calvin Johansson, *Music and Ministry: A Biblical Counterpoint*. Peabody: Hendrickson, 1984, p. 11.
5. Johansson, p.30.
6. Thomas O'Meara, 'The Aesthetic Dimension in Theology' in *Art, Creativity and the Sacred*, ed. D. Apostolos-Cappadona. New York: Crossroad, 1984, p. 211.
7. Norman Mealy and Judith Rock, *Performer as Priest and Prophet*. San Francisco: Harper and Row, 1988.
8. Edward Foley, *Music in Ritual: A Pre-Theological Investigation*. Washington: Pastoral Press, 1984.
9. Ernst Cassirer, *Symbol, Myth and Culture*, ed. D. Verene. New Haven: Yale University Press, 1979.
10. Susanne Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art*. Cambridge: Harvard University Press, 1976 [1942].
11. Here he quotes Langer, p. 96.
12. Foley, p. 19.
13. The idea of the creation of a surplus of meaning by the transformation and combination of meanings from different semantic fields is taken up by Frank B. Brown in *Religious Aesthetics: A Study of Making and Meaning*. Princeton: Princeton University Press, 1989, p. 33.

14. Foley, p. 49.
15. Erik Routley wrote about this matter in several publications. In this case, note particularly, *Words, Music and the Church*. Nashville: Abingdon, 1968.
16. Rembert Weakland, address to the National Liturgical Music Convention, 1993.
17. Joseph Gelineau, 'Music and Singing in the Liturgy', in *The Study of Liturgy*, ed. C. Jopnes, et al London: SPCK, 1978, p. 450.
18. *Australian Hymn Book*, #14.
19. *Australian Hymn Book*, #384.
20. #3 in *New Hymns for the Lectionary* by Thomas Troeger and Carol Doran. New York: Oxford University Press, 1986.
21. The tune 'de Tar', #659 in *The Hymnal 1982*. New York: The Church Hymnal Corporation, 1985.
22. Lucien Deiss, *Spirit and Song of the New Liturgy*. Cincinnati: World Library of Sacred Music, 1981, p. 85.
23. Deiss, p. 81.
24. Collections of congregational eucharistic settings are now readily available in, for example, the *Catholic Worship Book* (Sydney: Collins/ Dwyer, 1985), and *Sing Alleluia: A Supplement to the Australian Hymn Book* (Melbourne: Collins, 1987).
25. Larry King, 'Procession' (1974). The words are from St. Patrick:
'I sing as I arise today! I call upon the Father's might: the will of God to be my guide, the eye of God to be my sight, the word of God to be my speech, the hand of God to be my stay, the shield of God to be my strength, the path of God to be my way. I sing as I arise today!'
26. For example, hymns in the following collections: *Faith Looking Forward*. Carol Stream, IL: Hope, 1983; *Praising a Mystery*. Carol Stream, IL: Hope, 1986; *Bring Many Names*. Carol Stream, IL: Hope, 1989; *New Beginnings*. Carol Stream, IL: Hope, 1993.
27. Mealy and Rock, p. 23:
It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
'Peace on the earth, good will to men,
From heaven's all-gracious King.'
And ever o'er its babel sounds
The blessed angels sing.
Yet with the woes of sin and strife
The world has suffered long;
Beneath the heavenly strain have rolled
Two thousand years of wrong;
And warring humankind hears not
The tidings which they bring;

O hush the noise, and cease your strife,
And hear the angels sing!

O ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way
With painful steps and slow,
Look now! for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road
And hear the angels sing!

#89 in *The Hymnal* 1982.

28. #451 in *The Australian Hymn Book*.

29. Wesley Milgate, *Songs of the People of God*. London: Collins, 1982, 20 p. 169.

30. Edward Foley and Mary McGann, *Music and the Eucharistic Prayer*. Washington: Pastoral Press, 1988, p. 12.

31. Foley and McGann, p. 12.

32. Mealy and Rock, p. 26.

33. Isaiah 20.

34. Jeremiah 19.

35. Ezekiel 4.

36. James Empereur, 'Liturgy Reform Flounders in a Sea of Ambiguities', in *National Catholic Reporter* (USA), December 11, 1992.

37. Erik Routley, *Church Music and the Christian Faith*. Collins: London, 1980, p. 2.

38. Mealy and Rock, p. xvi.

39. Mealy and Rock, p. xvii.

40. Note, however, valuable contributions from Von Balthasar, *The Glory of the Lord: A Theological Aesthetics*. San Francisco: Ignatius Press, 1982 (1961); Frank Brown, *Religious Aesthetics*; N. Wolterstorff, *Art in Action: Towards a Christian Aesthetic*. Grand Rapids: Eerdmans, 1980.

41. In Australia we have some reason for optimism, with the work of the Australian Research Theology Foundation, the Institute for Theology and the Arts, the annual Symposium on Church Music organized by the Sydney University Conservatorium of Music, etc.

LITURGICAL CONSERVATIVES

Nineteenth century debates over the introduction of 'hymns of human composition' and 'instrumental music' in the Presbyterian Synod of Otago and Southland.

John C. McKean

As a result of the gold rushes of the eighteen-sixties, parts of New Zealand ceased having some of the extreme rawness of a pioneering society, but, as Presbyterian supporters of hymn books and church organs discovered, the fathers and brethren of the kirk in the south of New Zealand were not at all certain that the modestly cosmopolitan attitudes apparent elsewhere should be welcomed into the body of the kirk.

The heart of the matter was how Calvinist theology might accommodate itself to liturgical developments, and which emerged in this era as an inevitable issue for Presbyterians to address. But as debates about hymnbooks and organs proceeded – with the former gaining a speedier acceptance than the latter – it became clear that intertwined around issues of theology were sectarian prejudice and national sentiment. Now among Presbyterians in New Zealand's northern provinces 'hymns of human composition' and 'instrumental music' had found a ready welcome by this time, but in the southern-most provinces of Otago and Southland there was a strong feeling that accepting such innovations was tantamount to rejecting a central article of faith. These liturgical issues were the first of a series of disagreements that would ensure that southern Presbyterians stood aloof from a union with those in the north that would have formed one church, an event that would not occur until 1901.

The Church of Scotland decision that sent the Revd. John Macfarlane to be minister to the new settlement of Wellington in 1840, the same year in which Treaty of Waitangi placed New Zealand under the protection of the British crown, was unexceptional: Presbyterian Scotland had long displayed an interest in providing the 'means of grace' for Scots colonists around the world. But three years later a massive rift within the Church of Scotland resulted in a new Presbyterian church, vigorous or 'evangelical' in theology and democratic in temperament. The church of 1843 – the Free Church – soon emerged as a force to be reckoned with. If the majority of ministers and congregations in Scotland remained within the established or 'Auld Kirk', outside of Scotland it was another matter.

Many colonial congregations, including some in the southern hemisphere, threw in their lot with the Free Church¹. But in New Zealand, there was an even greater Presbyterian involvement in colonial life. By 1848, the Free Church of Scotland had become an active partner² in a colonisation venture in Otago and

Southland. And it was clearly understood by the Free Church founders, that the tenets of the kirk would shape life in New Zealand's two southern provinces. If throughout New Zealand the Free Church came to be the dominant influence within Presbyterian congregations³, in southern New Zealand, Presbyterianism came to have somewhat of an air of establishment about itself. This was in part due to early arrangements made by the colony's sponsors which had ensured that the Church would hold considerable property in trust⁴. And the Presbyterian trust funds increased considerably in value after the gold rushes. While some of the trust income went towards education, the bulk was used for building churches – of which, the most handsome, even elegant, building was the First Church of Otago (1873).

With the south now wealthy, its 'men [sic] of taste and discernment' sought refinements that would have seemed impossible at an earlier time in the history of the two provinces. Changes to Presbyterian worship, however, belonged not to the realm of aesthetics, but to that even more complicated realm, theology. For Presbyterians held that their worship was based upon their theology: a major change in the latter depended upon an equally far-reaching change in the former. Those who sought to preserve the purity of traditional Presbyterianism argued that liturgical practices not specified in the Bible could have no place in public worship.

This theological approach was derived from John Calvin himself, and was based on a rather free translation of some words of St Augustine⁵. From this theology, certain time-honoured liturgical practices had developed. These included, as regular features of the liturgy, the exposition of the Bible in a sermon and congregational singing. In Scotland, the texts in use were metrical versions of the Psalms, and selected passages from Scripture in verse form, the 'Paraphrases'. Calvin's approach in its Scottish form would hold sway, almost unchallenged, for three centuries. The question of worship was further complicated. New Zealand might be half a world away from Scotland. Its different religious, political, and legal situation had quickly relegated the specific grounds for the rift between the Free Church and the Auld Kirk to the status of curiosities of history. Nevertheless, an influential number of Presbyterians in Otago and Southland – where Scots were not only in a numerical majority⁶ but also had links with the colonisation process – were convinced that their special calling was to maintain the purity of doctrine and practice of the Free Church of Scotland.

This concern was in marked contrast with Presbyterian congregations in the north of New Zealand, where conserving time-honoured practices was not a matter of such moment. There, Presbyterians more readily broke with tradition of using only the venerable verse of the *Scottish Psalter* (1650) the *Paraphrases* (1745)⁷, interspersing their worship with 'hymns of human composition'. Others, taking an even more radical step, would abandon unaccompanied congregational hymn-

singing, in favour of an accompaniment of the 'instrumental music' of a harmonium or an organ. Those who did so were adopting liturgical practices in regular use within contemporary Methodist and Anglican congregations. But to many in the south of New Zealand, the so-called Synod area, such changes were anathema.

The strength of those who sought to conserve received tradition was such that church committees moved slowly. Liturgical change would come only after debates that were scurrilously sectarian, which rehearsed seventeenth century theology at length, and in which delaying tactics were masterly deployed. Most of the detail which accompanied the change would have been lost to posterity, had not the local press encouraged the debate. The correspondence columns of the newspapers of Dunedin, the chief city of southern New Zealand were to resound with the seriousness – and absurdities – of the debate.

The sense of the uniqueness that Otago and Southland would cherish from the outset was in part due to the appointment of a minister, the Revd. Thomas Burns, as co-leader of the colony. If a visitor to Dunedin at a later period would describe Burns' approach as traditionally, even rigidly Presbyterian⁸, Burns does not seem to have lacked artistic sensibility. Known as a church-builder in Scotland, he sought to ensure that the First Church of the province should have a fine stone church, a project still incomplete at the time of his death in 1871. As for the divine service in Dunedin, Burns seems to have taken steps to ensure that it was seemly. In 1860, when Burns' congregation celebrated the Tercentenary of the Reformation, one of the local newspapers – which could be tart enough if circumstances warranted it – held that the singing '...was excellent and indicated a high standard of training' and added 'we may well congratulate a congregation, the psalmody of whose Sabbath worship is conducted in the style of which we had a sample on Thursday evening'⁹. And while the congregation of First Church might display a Calvinistic simplicity in Divine Service, it prized a certain dignity, for in 1861 it presented Burns, now an Edinburgh Doctor of Divinity, with a pulpit gown, cassock, and bands – along with a pair of gold spectacles. On the same occasion, the precentor at First Church was presented with a 'handsome gown' of 'great richness and elegance'¹⁰. The robed minister and precentor, and well-rehearsed singing, would have been in marked contrast to the series of makeshift, multi-purpose buildings that the first generation of worshippers knew.

By the eighteen sixties, some southern Presbyterians seem to have rejected the notion that the old ways were best. For this minority, the 'organ question' was not if, but when, the instrument should be used. There was, by this stage, a developing tradition of music-making in Dunedin, the largest town in Otago and Southland. The Episcopal Church had purchased a barrel organ some years previously¹¹. By 1863 a choral society had been formed, and performed the 'Messiah'¹². And about this time, one of the newspapers observed that Presbyterian worshippers had been

‘straying’, drawn by the music in other churches: ‘Apart from the ceremonial, the well-performed music at the Episcopal and Roman Catholic Churches appears to attract persons of all persuasions’¹³.

The organ question was theoretical, for no congregation was so advanced as to have taken even the first steps to introduce an organ or harmonium into its divine service. But churches seemed to have owned, or had access to, musical instruments. One of the city church choirs was singing sacred music accompanied by a ‘powerful harmonium’ at a congregational soirée¹⁴. But the official line was that however pleasing, even uplifting instrumental music was – even to Presbyterian spirits - along with hymns of human composition, there was no place for either within true blue Presbyterianism.

The stand against church music first emerges as an issue during the first attempts to unite the various autonomous regional bodies or Presbyteries scattered throughout New Zealand into a national church. In November 1861, Presbyterians came together in Dunedin with the express purpose of forming a national church. With their common Free Church background, the negotiators made speedy progress. With a common basis for union determined, delegates departed for home in a mood of optimism, certain that the regional discussions that they were committed to call would ratify the decision to form one national church, and certain that at the next meeting, a colony-wide Presbyterian church would be established.

It was misplaced confidence. The question of church music emerged in the intervening twelve months as a major stumbling block, and it became apparent that divisions concerning what was appropriate church music ran deep. Among those present at the union conference, southern ‘narrow-mindedness’ had achieved the status of a standing joke¹⁵. But at base were more than matters of personality. Southern Presbyterians might, with some justification, regard their territory as a Free Church colony. Not so the northern Presbyterians. In 1850, a well-publicised dispute in Auckland had resulted in the first minister parting from his congregation after little more than a year. The issues at dispute were whether Presbyterians without a Free Church background might be office bearers, and if the pulpit should open to ministers of other denominations. The liberal views of the Auckland office-bearers were in striking contrast to those of their minister, whose unbending stance was not supported by the authorities in Scotland¹⁶. The action of the Revd. Peter Barclay, the minister of St Paul’s, Napier, in the North Island, in inviting the band of the local garrison to accompany the singing one Sunday was the action that triggered off an initial questioning of the plans for a united Presbyterianism. News of Barclay’s action spread, and the northerners were regarded with suspicion.

Worse, however, was to follow. When the constitution of the proposed united church had been discussed in the north, the form of the document had been altered with the insertion of a new clause, which allowed liberty of opinion in such areas

as church music. The southerners found such tampering intolerable: the action of the impetuous Barclay had indicated what implications might be drawn from the new clause. In consequence an all but unbridgeable chasm then opened up between the two parties. Union negotiations stalled.

With the cause of union languishing, attention became focused upon the liturgical issues that had thwarted plans for a united church. It quickly became apparent that Presbyterians in the south had strong views, for and against, the so-called innovations in the area of church music. Correspondence columns of the local press demonstrated, moreover, that interest in the subject was widespread throughout the church. Public discussion proved to be a kind of ground bass to the debates at the official level, and which would, in time, see the introduction of hymns, then organs, sanctioned.

Some of the arguments against liturgical innovation were based upon an appeal to sectarian pride. The founding minister, Thomas Burns, complained that 'Presbyterians had not got beyond expediency in their church management' and asked, 'was never a voice lifted up in this hemisphere for the glorious principles of Presbyterianism, for themselves, alone?'¹⁷. Another correspondent, 'D' combined sectarian and national pride: '...The simplicity of our worship has been secured and maintained at the expense of the best blood of the sons of Presbyterianism'¹⁸. Those who believed themselves to be conserving the essence of Presbyterianism held that permitting its theological standards to be qualified in light of current requirements was in 'direct opposition to the [Westminster] Confession' which held 'nothing is admissible into the Worship of God but what is appointed in his Word'¹⁹. A further group of critics, seemingly gifted with the second sight, were quick to point out where the proposed changes were leading: Towards that 'spirit of sensuousness', which currently was 'more or less characterising every Church in the world, bringing them near to the Church of Rome...[and making] the worship of God an external show....'²⁰.

The conservative point of view was widely challenged. In each case, the argument against was much the same. 'There was nothing in Presbyterianism' a minister said in Synod 'that should make all men Scotchmen before they became Presbyterians'²¹. A correspondent, sensitive to the fact that Otago's settlers hailed from many lands, pointed out 'We are a mixed people, and must remain so, and the worship of Jenny Geddes possesses few attractions for the rising generation'²². But the inconsistency of the opposition could only reinforce an impression that national pride was bound up with the call to reject hymns. One opponent acknowledged the existence of 'two or three' hymns at the end of the *Paraphrases* but that he considered them as irrelevant as the reference in the Bible to Queen Elizabeth as the 'bright occidental star'²³.

The question of the introduction of a hymnbook, after vigorous initial debate, remained in abeyance until 1869. When the matter was once again raised within Synod, disparaging references were still being made to 'hymns of human composition'. But opposition to hymn singing had clearly declined, as indicated by the Synod decision to consider what theological issues were involved. Having studied the subject, Synod found itself able to resolve that hymns were 'neither unscriptural nor contrary to the standards of the church'²⁴. A further year passed, during which Synod discussed which of several competing collections it would recommend for use by congregations. Thereupon, it concluded that the 1857 publication of the Presbyterian Church in England, *Psalms and Hymns for Divine Worship*, was suitable. To the modern eye *Psalms and Hymns* has two unique features: Each metrical psalm was given a chant tune, as well as a tune in metre. Secondly its Christmas hymns, the majority of which have passed into oblivion, were scattered throughout the collection²⁵.

Debate on the introduction of hymns had established that Presbyterian congregations might be permitted a measure of latitude in liturgical practice. During debate on the introduction of hymns, it became clear that there was support for the introduction of organs. Those who held this point of view, could not, however, point to a pattern of universal acceptance within other Presbyterian Churches. Among the 'home churches' the Presbyterian Church in England was in the vanguard. In it, by 1869, 'the invasion of the organ had become a veritable flood'²⁶. By contrast, in 1873 in a 'curiosity of history', the General Assembly of the Presbyterian Church of Ireland had declared that instrumental music was unscriptural, and that no congregation should introduce it²⁷.

Within the Presbyterian Church of New Zealand, as the Church in other parts of the country was now called, organs had by this stage been introduced without serious repercussions²⁸. However, an eminent Free Church minister, Dr James Begg of Edinburgh, was vehement in his view that organs remained unacceptable. A folk-tradition of Knox Church, one of the city churches in Dunedin, has it that when Begg was showed the building plans prepared by the congregation, he pulled out his pencil and crossed out the architect's provision for an organ chamber with the words, 'That will not be needed'²⁹. But by 1875 those who favoured the organ as an 'aid' to worship were bold enough to raise the subject in Synod. By a narrow margin, it was agreed that the matter should be studied by the whole church, before a final decision was reached. After a heated debate the following year, Synod agreed that instrumental music might be introduced in a church, provided that in a vote, a congregation demonstrated substantial unanimity. A year later, in Lawrence – a country town situated near the site of the first gold strike – the congregation became the first within Synod to vote in favour of the introduction of an organ³⁰.

In the eighteen-eighties the two largest Dunedin churches made major decisions on musical matters, but with vastly different repercussions. In the Knox congregation, the burning issue became whether an organ should be purchased. Some within the congregation were opposed to change, but they 'loyally [acquiesced] in the decision arrived at by the majority'³¹. But at First Church, the introduction of hymns resulted in a major schism. A majority of the congregation voted in favour, but ugly scenes of protest occurred during public worship³².

Unfazed, First Church voted to purchase a pipe organ in 1888. For a 'group of five', meeting 'at the church gate', the decision was insupportable; they withdrew from the congregation, motivated by the desire to found a Presbyterian Church in which all liturgical innovation would remain under the ban. Chalmers Church was established the same year as a result of their resolve. By 1903 it had so dwindled in membership that it was on the point of closing its doors³³. A rescue attempt was mounted, but, ironically, when a congregation was reconstituted, instrumental music was allowed so that it might have a wider appeal.

NOTES

1. Baillie, J., ed *Proceedings of the General Assembly of the Free Church of Scotland*, 1843: Edinburgh: W P Kennedy, p 101.
 2. The Free Church heard about the 'projected colony of New Edinburgh' at its second General Assembly in October 1843 (Baillie, *op. cit.*, p 103). After a number of setbacks, sponsorship was secured for the venture in association with the New Zealand Company. The first settlers or 'colonists' landed on 23 March 1848.
 3. The Free Church and the Reformed Church of Scotland ('Cameronian') supplied ministers to New Zealand throughout the 1840s. The Wellington congregation of which the Revd. John Macfarlane had been minister from 1840-1844, sought a minister from the Church of Scotland in 1850, but by 1851 the congregation was asking the Free Church to supply a minister.
 4. One eighth of the purchase price of property was set aside for 'religious and education uses' of Presbyterian congregations.
 5. Calvin, unlike Luther, was no musician. '[E]ssentially puritanical in his ideals of worship', Calvin based his view that the psalms were the only fitting vehicle for the worship of God on a 'saying of his master Augustine, that we have nothing worthy to sing to God but what we have received from him'. Moffatt, J, and Patrick, M, *Handbook to the Church Hymnary*, London, O U P, [n.d.] pp xi-xii.
 6. Places of birth of Otago residents, December 1856, were given as: Scotland, 1626; England, 715; Ireland, 141; New Zealand, 1092; elsewhere, 222; with a Maori population of 491.
- Source: *Otago Witness* 27 June 1857.

7. In the late nineteen-fifties, the author came across a pulpit Bible printed in the Victorian era, still in regular use, that reflected this liturgical practice: Bound as part of volume was the *Scottish Psalter* of 1650 and the *Paraphrases* of 1745.

8. *Otago Witness* 2 November 1861. The visitor was William Daldy of Auckland, an Independent (ie Congregationalist).

9. *Otago Colonist*, 12 December 1860.

Singing classes, 'with the object of improving the psalmody' had begun at First Church in 1852. *Otago Witness*, 17 July 1852.

10. *Otago Witness*, 17 August 1861.

11. *Otago Witness* 14 February 1852.

12. *Otago Witness* 7 November 1863.

13. *Daily Telegraph* 11 May 1863.

14. *Otago Witness*, 6 October 1860.

15. For example, see the 'Random Recollections of a Colonial Tourist', written by Dr David Bruce, the minister of St Andrews, Auckland. *Otago Colonist*, 21 February 1862.

16. Wood, L, *The History of St Andrews, the Pioneer Presbyterian Church of Auckland, 1847 - 1947*, Auckland: Wright and Jacques, [n.d.], p 29.

17. *Otago Witness* 24 December 1864.

18. *Otago Witness*, *loc. cit.*

19. *Otago Witness* 19 December 1865.

20. *Otago Witness* 26 June 1863.

21. *Otago Witness* 4 July 1863.

22. *Daily Telegraph* 15 February 1864.

23. *Otago Daily Times* 14 January 1869.

With the exception of Addison's *The spacious firmament on high*, the five hymns that are part of the *Paraphrases* are a lugubrious lot.

24. *Otago Daily Times* 14 January 1870.

25. The successor to *Psalms and Hymns* was the long-lived collection, *Church Praise* (1881). In contrast to the earlier hymnbook, almost all of the Christmas hymns and carols in *Church Praise* are still in use.

26. *Liturgical Review*, November 1981, Edinburgh, Scottish Academic Press, p 84.

27. *loc. cit.*

28. St Andrew's, Auckland had purchased a harmonium in 1865 and in 1872, the Minister, Dr David Bruce had, seemingly on his own initiative, purchased a pipe organ while on leave in Scotland. The congregation gave permission for the instrument to be installed in the church.

Wood, *op. cit.*, pp 80 - 81.

29. *Knox Church Dedication of Organ 1974* Dunedin [n.d.] p 8.

30. *Otago Daily Times* 18 January 1877.

31. Hyslop, J, *History of Knox Church Dunedin, 1892*, Dunedin: J Wilkie and Co, p 96.

32. 'Aisle' [pseud J R Wallace?], *History of First Presbyterian Church of Otago, Dunedin*, typescript [?MA thesis], Hewitson Library, Dunedin, pp 98 - 99. 'Aisle' cites the action of one protester as remaining seated, and reading his Bible, while the rest of the congregation rose to sing a hymn.
33. *Evening Star*, 6 July 1935.

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Yom HaShoah (Holocaust Memorial Day) Liturgies:
Why the Church should incorporate a Yom HaShoah Liturgy within the
Christian liturgical calendar.

Part 1

Barbara Allen

In this paper I wish to demonstrate why the Church should incorporate a Yom HaShoah Liturgy within its liturgical calendar. It would benefit the Church, the wider community, and, hopefully, foster better relations between the Christian and Jewish communities. Individuals would be opened to change, and churches to transformation.

1

Before explaining the reasons for the inclusion of such a liturgy, I shall spend some time on the *name* for the service. We know the importance of names: they can *empower*, or *dis-empower*. Within the structure of our liturgies, ‘naming’ is crucial, for to *name* is to define the world we live in, to define our faith, our doctrine (eg. The Nicene Creed).

When we attempt to ‘name’ the destruction of the Jews, several names surface, each with its particular symbolic power:

1. *Holocaust* – this appears to be the accepted word. The word is derived from the Greek ‘holokaustos’, which means ‘burnt whole.’ In the Septuagint, ‘holokaustos’ was sometimes used for the Hebrew ‘olah’ which means ‘what is brought up’. ‘Olah’ usually referred to a sacrifice ‘often... alluding to an “offering made by fire unto the Lord”’.¹ To ‘name’ the event ‘holocaust’, can lend a ‘religious’ significance, the Biblical notion of a burnt offering, to the catastrophe. Because of this, some find the term offensive.

2. *Churban* (Khurbn) – Yiddish. This term was used to describe the destruction of the First and of the Second Temple in Jerusalem.²

3. *Tremendum* – a term coined by the late Arthur Cohen (following Rudolf Otto) a word describing that which is in the end beyond our understanding, whether it is the Holy or absolute evil.³

4. *Shoah* (Hebrew) – like Churban, it speaks of catastrophic destruction, whirlwind of destruction sweeping through a world of darkness and fear.⁴ It has biblical roots; the word is found in the Psalms, Job and Ezekiel.⁵ Although it has biblical roots, and therefore *religious significance* (like ‘holocaust’), it has tended to be seen as separate, secular. It is the name/term used in Israel.

5. In Israel, the memorial day commemorating the victims of the Holocaust refers to ‘Shoah’ (catastrophe) and ‘Gevurah’ (heroism)⁶. One should remember both.

In this paper, I will use the name 'Shoah' though realising that whichever name is used is inadequate. We need to be aware of the symbolism embedded within the names: wind, destruction, sacrifice, burnt offerings. Beyond explanation, beyond description – *and yet*, as liturgists, we need to be wary, because the way the catastrophe is named *may affect* responses to it.

I am advocating a Yom HaShoah service to be incorporated within the *Christian* community. Many Jewish communities observe Yom HaShoah each year (27 Nisan – the date varies because it is a lunar calendar) and many committed Christians attend these services. But I would like to see a service within our own places of worship. This is not to say that we should no longer mourn alongside the Jewish community, or that we should not coordinate interfaith services (I shall address these points later in the paper) but the *reasons* behind the services are different. For the Jews, they were victims, and yes, there were Christians who were victims, or rescuers *but* for the most part, the *Church* was either on the side of the executioner, or took the passive role of onlooker or spectator. We need to acknowledge our past, our culpability, within our places of worship. Rabbi Albert Friedlander wrote:

...the thought that fills me constantly is that Christians must pray in their own churches, within their own liturgies, in their response to the holocaust which changed the world... There *is* no theology without Auschwitz. And there should be no liturgy without Auschwitz. The question of guilt, of compassion, of repentance and of reconciliation, belong to the prayers of Christianity.⁷

The Shoah took place in the presence and knowledge of Christians.⁸ The history of Jewish-Christian relations is a bloody one; from Crusader violence, ritual murder libels, baptisms by force (or death), the charge of Deicide as a way of justifying pogroms – all too often the Church has helped fan the fire of antisemitism. We have been both executioner and spectator.

While considering the inclusion of a liturgy for Yom HaShoah, it is appropriate to discuss how *flawed* liturgy played its part in the tragedy of the Shoah. We need to examine our lectionary readings, especially the readings for Holy Week. In the New Testament

one sees the church expressing both its theological commitment to proclaim Jesus 'Lord' and its sociological or organisational need to define itself *vis-a-vis* the Jews. Eventually the combination of these two factors led to strong language of condemnation of the Jews and the creation of the *Adversus Judaeos* tradition.⁹

This can be seen in the Gospel of John¹⁰ where the author holds to a replacement theory. We need to be aware of these issues, for they influence the way we proclaim the Word, and how we conduct the Service of the Word.

As Holy Week, a product of the fourth-century pilgrim church in Jerusalem¹¹, spread throughout the church, we find two additions to the Holy Week liturgy which are of interest:

1. Solemn Prayers or Collects, and

2. The Reproaches.

The Solemn Prayers date from as early as the fifth century, and are a series of intercessory prayers. These follow on from the Gospel reading for Good Friday, which is John 18 and 19. The General Intercessions cover the Church, the Pope, Clergy and Laity, Catechumens, the unity of Christians, Jews, those who do not believe in Christ, those who do not believe in God, those in public office, and those in special need.¹² In some rites, the Jews are called 'perfidy'¹³ (faithless), 'and in most rites they are not considered worth silent prayer'¹⁴.

The Reproaches occur later, during the veneration of the cross. They are 'cast as rebukes of the people of Israel by the crucified Christ'¹⁵. The Solemn Prayers and the Reproaches remain in the Roman rite. I only need to add Passion Plays and we are able to see how antisemitism has been fostered within our churches, within our liturgies: both in our proclamation and ritual, in our Word and act. This *flawed* liturgy is critical, for liturgy helps fashion the Christian: 'what is *expressed* in the ritual is *impressed* upon the participant'¹⁶ We have failed to transform our people; maybe our liturgy has not always been 'good' for our 'souls'. What the church did or did not do during the Shoah cannot be divorced from what was happening within the church buildings – what was, or was not, taking place within the liturgy:

...the church was tested and found wanting. The church was not a leaven in the world speaking and acting on behalf of the human dignity of all persons – and most especially the Jews. The church did not witness to the truth of the sanctity of the life of all persons created in the image of God. The church did not strive to transform the world but, rather, became obediently conformed to the Nazi world.²⁷

The church has not lived up to its calling; it is time to acknowledge this, and then, and only then, are we able to move on.

Given our history, and the reasons for a Yom HaShoah service, what elements should be included within a memorial service of this nature? A liturgy for Yom HaShoah should allow for:

(a) *remembrance* – the act of remembrance is powerful. By remembering evil, we may be empowered to *resist* evil. To *forget* is to say, with our silence, that the lives of the victims were of no value. Also, if we forget our sins, we risk repeating them.

(b) *confession and repentance* – remembering should lead to confession, and from confession, repentance. We confess our sins before God, asking God's forgiveness. Repentance does not mean *impotence*! We can begin anew, we are no longer the same, we have changed.

(c) *forgiveness* – to be forgiven should lead to *healing, reconciliation and renewal*: renewal of our Christian lives, evident in our values and deeds;

reconciliation, perhaps with God, hopefully within the church, with the Jewish community, with the wider community in which we live and work. Our lives should reflect this healing, this transformation.

Most Yom HaShoah liturgies incorporate a valuable component within the service, an element which is absent in most of our liturgies: *lament*. We need to recover the role of *lament* within our liturgies; to allow room for lament. Within the structure of the liturgy lament permits one to express pain, disappointment, suffering, anger, and tears. Within a Yom HaShoah service, this is both appropriate and necessary; to allow for the expression of our pain at the suffering which has taken place can be both a source of healing, and a way of liberation.

We need to hold in tension what Gordon Lathrop calls the hermeneutics of recollection (the images, in the context of remembrance) and the hermeneutics of suspicion (the lament).¹⁸

The Shoah demands *changed* behaviour; the liturgy allows the *chance* for this transformation, within the context of the worship of God. If we want the Shoah to appear as a *symbol* in our worship, incorporating a liturgy within the church calendar helps serve this purpose: 'Surely, as liturgists, we know that worshiping communities impose their symbolic universe of reality first and foremost on their structuring of time' and

...what we value most and what we fear greatest we encode with temporal specialness. What is not so reserved for community memories to ponder is relegated by our worshipers to relative insignificance in our scheme of things.¹⁹

If we agree on the need to incorporate a Yom HaShoah liturgy within the Christian liturgical calendar, then we should address the important question: 'What is an appropriate date?' If we agree that Christians need, for the reasons already outlined in this paper, a different liturgy and service from the Jewish community, this need also extends to the date for a memorial service.

Some have recommended a time during Lent, when we are involved in the process of self examination. It is our 'dark time' – a time when we stay in the darkness, moving slowly towards the light. During Lent we are reminded of our need for repentance – and how much we need God's help. Lent is the season leading up to Easter. Easter was a time when the term 'deicide' was levelled against the Jews and pogroms resulted because of such a charge, making it a fitting time for a memorial service. Bishop Krister Stendahl pointed out that 'we must uproot every possible plant of anti-Semitism from our celebration of Holy Week...the suffering that Christians...have piled up on the Jews – our celebration of Holy Week must be one of repentance.'²⁰

For Dr Richard Harries, Passion Sunday would be a suitable day for the regular observance of the Shoah in the Christian liturgy. Passion Sunday brings the

Christian community to the contemplation of the way ahead, when the Christian tries to act upon the insights gained during the period of self-examination. The task of remembering the Holocaust and Christian responsibility, of healing wounds and striving for reconciliation, can give new meaning to Passion Sunday.²¹

Whatever day is chosen, it should be *fixed* and used universally.

I wish to add a note of caution: if the service is to be an Interreligious, or Interfaith Service, rather than a solely Christian service, sensitive and thoughtful planning is needed. The planning group, or worship committee should include the local rabbi, and several members of the Jewish community. Even if the Yom HaShoah liturgy is within a Christian setting or context, the local Jewish community should be informed about the service; they may wish to attend, or send a representative, or suggest a speaker. Also, I suggest at least one study session on the Shoah before a Yom HaShoah service.

It is worth noting how other countries commemorate Yom HaShoah. I will consider three countries: Britain, Canada and the United States (whose liturgies influence ours, and vice versa).

In Britain, Christian memorial services have been infrequent, although some groups, such as the local Councils of Christians and Jews, have held prayer services.²² But the situation is improving: The Fiftieth Anniversary of the Kristallnacht²³ was widely remembered and consciousness of the appropriateness of Christians commemorating the Holocaust in prayer has been awakened.

In Canada, the situation varies according to the region, or province: 'On the west coast, prairies and in the maritimes no Christian or interfaith memorial services appear to be held.' In the city of Montreal, an annual event is held, organised by both Christians and Jews. Toronto has held an ecumenical inter-faith service since 1981, which has been televised nation wide in recent years.²⁴

In the United States ceremonies occur in a variety of contexts, both religious and secular. Since 1983, the governors of all fifty states have either inaugurated memorial services, or issued proclamations concerning the commemorating of Yom HaShoah. The U.S. Holocaust Memorial Council distributes materials for memorial services throughout the country. Within the church, some denominations, such as the Presbyterians and the American Baptists, have placed Yom HaShoah on their liturgical calendars²⁵. The National Conference of Catholic Bishops has encouraged memorial services.²⁶

In Australia, the Uniting Church mentions the victims of the Holocaust in the section of *Uniting in Worship: Leader's Book 'Readings and Other Occasions and Themes'*.²⁷ Themes or topics are listed which may be taken up, or incorporated within a service. An appropriate date is listed – 9 November, which links in with Kristallnacht. This date, coming so soon after All Saint's Day, takes on symbolic

dimensions: it would certainly be timely to mention people within the Church, and other 'righteous gentiles' who were killed, or risked their lives, to save Jews – people who lived out their Christian call, whatever the cost. The lectionary readings assigned to this theme, seem to have been chosen with care and sensitivity (with the exception of Hebrews 4.1-13). The suggested readings are:

1. Esther 3.7-4.3 – we hear about Haman persuading the king to approve a pogrom against the Jews. The Edict, sent throughout the empire, declares that on the thirteenth day of the month of Adar, all Jews, including women and children, are to be wiped out and their possessions plundered.

2. Psalm 74.1-8, 17,18 – this communal Psalm is one of lament, weeping over the destruction of the sanctuary.

3. Matthew 2.13-18 – the story of the massacre/slaughter of the Innocents.

4. Hebrews 4.1-13 – while verses 12-13 are appropriate, the earlier verses invoke the history of disagreement between Christianity and Judaism.

I applaud the listing of the Shoah as a possible theme, yet I have not heard such a service within the Uniting Church. This is another reason for the need to *fix* a date and make it *universal*.

It is worth quoting a warning:

Nevertheless, we must be careful about multiplying the occasions on which special causes or themes are remembered. Many people meet for good purposes, including purposes Christians heartily support, but if the Church ceases to tell the story of Christ, to declare its allegiance to him as Lord, and to offer worship to the Father, through the Son, in the Holy Spirit, we have missed our distinctive calling.²⁸

I appreciate the warning: it is another reason to have a Yom HaShoah liturgy incorporated into a *Christian* service. Yet, due to the reasons already listed, including the charge of a *flawed* liturgy, I am insistent that the Church incorporate such a liturgy within the Christian liturgical calendar. We have not always lived up to our 'distinctive calling' as the Shoah has shown us. But a commemoration service gives us the space and permission to repent, to be healed and transformed – we can *truly* live out our 'distinctive calling'. Christ's light needs to illumine our places of darkness, so that we can, with integrity and faithfulness, live out *our* calling in the world.

NOTES

1. John Roth and Michael Berenbaum, *Holocaust: Religious and Philosophical Implications* (New York: Paragan House, 1989), p. 43.

2. Albert H. Friedlander, 'The Shoah and Contemporary Religious Thinking', *SIDIC*, XII:1&2 (1989), p. 8.

3. Ibid.
4. Ibid.
5. Gerd Korman, in Roth and Berenbaum, *Holocaust: Religious and Philosophical Implications*, p. 45.
- Pss 35:8, 63:10, 35:17, Job 30:3,14, 38:27, Ezek 38:9.
6. Ibid., p. 44.
7. Friedlander, 'The Shoah and Contemporary Religious Thinking', p. 8.
8. Adam Taylor, 'Christian Responses to the Holocaust', *Australian Journal of Jewish Studies*, 5:2 (1991), p. 85.
9. William Seth Adams, 'Christian Liturgy, Scripture, And The Jews: A Problematic In Jewish-Christian Relations', *Journal of Ecumenical Studies*, 25:1, (1988), p. 44. The Adversus Judaeos tradition is '...literature...named after a treatise by that name, written by Tertullian...literature...comprised of dialogues between Christians and Jews...lists of proof texts...to illustrate the rejection of the Jews' and 'homiletical sources'. Ibid., p. 45.
10. John 8:44, 47, and 15:21 are three examples of what may be called 'denigration of the Jews'. This can also be seen in his account of the crucifixion.
11. William Seth Adams, 'Christian Liturgy', p. 46-48.
12. *The Roman Missal*, revised by Decree of the Second Vatican Council and published by Authority of Pope Paul VI, (E.J Dwyer, Hong Kong: Liturgical Books,1974), p. 174.
13. William Seth Adams, 'Christian Liturgy', p. 48.
I did not find this to be the case in *The Roman Missal*, although the last section of the intercession for the Jews – 'Listen to your Church as we pray that the people you first made your own may arrive at the fullness of redemption' (*The Roman Missal*, p. 170) – may be interpreted in this fashion.
14. Ibid. In *The Roman Missal* the rite incorporates silent prayer.
15. Ibid.
16. Ibid., p. 46.
17. Darrell J. Fasching, 'Faith and Ethics After The Holocaust: What Christians Can Learn From The Jewish Narrative Tradition of Hutzpah', *Journal of Ecumenical Studies*, 27:3 (1990), p. 463.
18. Gordon W. Lathrop, 'A Rebirth of Images: On The Use of the Bible in Liturgy', *Worship* 58 (1984), p. 304.
19. Lawrence A. Hoffmann, 'Response: Holocaust as Holocaust, Holocaust as Symbol', *Worship* 58 (1984), p. 338.
20. Elie Wiesel and Albert H. Friedlander, *The Six Days of Destruction*, (New York: Paulist Press, 1988) p. 71.
21. Ibid., p. 72.
22. Mary Kelly *et al.*, 'The Shoah in Education and Commemorating The Shoah in Public Prayer', *SIDIC*, XXII:1&2 (1989), p. 28.
23. Ibid.

'Kristallnacht' (night of crystal) occurred on the night of 9-10 November, 1938. Anti-Jewish riots in Germany and Austria. Over 30,000 Jews were arrested, 191 synagogues destroyed, and 7,500 shops looted. From the booklet *Holocaust*, Yad VaShem, Jerusalem (n.d.)

24. *Ibid.*, p. 34.

25. *Ibid.*, p. 35.

26. Editors, 'The Shoah and Contemporary Religious Thinking', *SIDIC*, XXII:1 & 2 (1989), p. 3.

27. *Uniting in Worship: Leader's Book* (Melbourne: Uniting Church Press, 1988), p. 365.

28. Robert Gribben, *A Guide To Uniting in Worship* (Melbourne: Uniting Church Press, 1990), p. 86.

THE LITURGICAL WELCOME

Dirk van Dissel

Most of us are familiar with the impromptu welcomes which are sometimes spoken prior to a liturgical service. They will often include words of welcome to visitors, and an invitation to join the congregation for coffee in the hall after the service, perhaps an introduction to the theme of the day, and references to the page numbers in Prayer Book and Hymn Book. The fact that these welcomes can sometimes be garrulous, clumsily expressed, or inept, should not prejudice us against the proper and useful role that they can play in enabling a congregation, which on nearly every occasion these days will include people not familiar with liturgical or indeed any worship, to enter into the spirit of the service.

The late Canon J.W. Poole, one time Precentor of Coventry Cathedral, and one of the most distinguished and most underrated practical liturgists of our day, sums up the reasons for a liturgical welcome.

On any special occasion a Welcome from the presiding Minister is useful and fitting: it is a simple expression of that hospitality which is the mark of a Christian community. If the occasion is formal, a friendly welcome will relax the tension, and will put the congregation at their ease.¹

Michael Perham, writing with pastoral concern, makes a similar point in his critique of the Funeral Rites in the English *Alternative Service Book* (1980).

(There is a need for) the creation of a rite that draws the community together.... Part of this community concern will probably be a greeting at the beginning, a form of bidding ('We have come here today to ...')...²

A Liturgical Welcome plays a positive role in providing a bridge between the 'Church at Prayer and the World Outside' - (to quote the title of one of Percy Dearmer's less known books) and along this bridge many may enter into the worship of God.

This point was realised by the Liturgical Committee of the Diocese of Wangaratta who, according to the late Brother Gilbert Sinden SSM,³ contributed the draft of the introduction or welcome to the Funeral Services in *An Australian Prayer Book* (p. 583). Although this text is rather 'steely' and not very felicitously expressed, it is the earliest example of which I am aware appearing in an officially authorised liturgical book. Similar texts appear in *Uniting in Worship* (1988) (Marriage and Funerals) and *A New Zealand Prayer Book* (1989) (Marriages and Funerals). I know of no others. Canon Poole specially composed a number of such Welcomes for the Funerals and Memorial Services of prominent people held in Coventry Cathedral.

It seems to me that the Clergy of the Anglican Church, and perhaps of other Churches as well, may find it useful to have examples of Welcomes for occasions

when there will be a large number of people in Church who are unfamiliar with liturgical worship. Obvious occasions are special services for community organisations – R.S.L., St John’s Ambulance, Scouts and Guides, Rotary, etc., and Baptisms, Confirmations, Weddings and Funerals.

I deal with the latter category and give four examples. They were drawn up by me, using ideas and sometimes expressions from the books mentioned above. Bishop Stuart Smith commented on the drafts, and they were subsequently revised and reworked by George Abrams and myself. I owe George Abrams a debt of gratitude over this. I offer them to the Church in the hope that they may inspire others to produce something better. I hope also that Canon Poole would have found in them something to please him.

WELCOME TO BAPTISMAL LITURGY

We welcome you all to this Church, and to this service, and we especially welcome the friends and the families of baby N.N., (*or the babies/children/all those*) who will be baptised today.

We have come here to witness the Baptism of these children (*or young people/people*), to welcome *them* into the life and fellowship of the Church, to support and uphold *them*, and to pray for *them*.

We are here also to support and pray for the parents and godparents who will make promises in the name of *these children*, and while we do so, we will recall the promises made at our own Baptism.

N. and N. (*or children*), as we welcome you to this joyful occasion, our prayer for you is that you will come to faith in Christ, and learn about the love of God for you (*or for each of you*).

WELCOME TO CONFIRMATION LITURGY

We welcome you all to this Church and to this service, and we especially welcome the friends and the families of our Confirmation Candidates.

With our presence and our prayers we are here to support these candidates, all of whom have come in faith to make for themselves the promises which were spoken in their names at Baptism, and to receive the gifts of the Holy Spirit which will enable them to be strong in Christ’s service and to stay loyal to him.

As Chief Shepherd, the Bishop, in administering Confirmation acts on behalf of the whole Church. And we are here, representing the Church, especially the local congregation within whose fellowship and care these candidates have been nurtured.

Pray that having received the laying on of hands with prayer, they may go out into the world to serve God faithfully, with joy, with perseverance and with love.

WELCOME TO MARRIAGE LITURGY

Family and friends of N. and N., Welcome to this Church and to this service. Today we have come here to witness and celebrate the marriage of N. and N., and to share with them in their happiness and in their hopes for the future, to bring them our love and support, to surround them with our prayers, and to ask God to bless them now and in the years ahead. N. and N. we are glad to be with you on this happy occasion.

Our prayer for you is that God will uphold you and nurture the love you have for each other and give you grace to honour and keep the solemn promises you will make today. All of us here wish you joy in your life together.

WELCOME TO FUNERAL SERVICE

Relatives and friends of A. B., I welcome you to this Church (and to this service).

We come here today with sadness in our hearts to remember A. before God, and in quiet gratitude to give thanks for *his* life.

We have come to say our farewells to *him*, to pray for *his* soul, and to commend *him* to God's keeping. And we are here to stand beside and comfort those who mourn *him*.

At this time, we are reminded again of the frailty of human existence, and that we too must die and be judged. But because Christ is risen, those who believe in him will be raised to new and eternal life with him.

May the word of God and the prayers comfort and sustain us all.

Special occasions require a specially composed welcome. I share the following example, composed by Canon Poole, for a Service for Soldiers before a hazardous enterprise.

We are proud to welcome you to our Cathedral Church today. You come at a critical moment in the history of our country, when you are on the point of engaging in a combat that will be decisive, as it will certainly be hard. Here in this place, where prayer is daily offered for all His Majesty's Forces, you are gathered in the presence of God, whom Christ has taught us to call our Father. As you join with us in worship, lay aside your immediate cares, and enter with a quiet mind into the Father's presence. He is waiting to give to us his children, as we call on him with humble trust, the assurance of his power and strength for the duties that lie before us.⁴

There is a great temptation to turn the Welcome into a mini-sermon or an extemporary bidding to prayer. These temptations must be resisted. Let all heed Canon Poole's warning.

The parish priest who is practised in public speaking may choose to deliver an informal and impromptu Welcome: but the tyro had better write out the Welcome beforehand, especially if the occasion is formal. He will wish not to be garrulous or diffuse; and he will aim not only to set the company at their ease, but also, with as light a touch as possible, to persuade them to enter happily and seriously into prayer.⁵

NOTES

1. J.W. Poole, *Cymbals and Dances* (unpublished MS, 1983) p. 329.
- 2 Michael Perham, 'The Funeral Liturgy' in Michael Perham, ed. *Towards Liturgy 2000*, (SPCK, Alcuin Club, 1989) p. 57 – cf p. 54.
3. Gilbert Sinden *When we meet for worship* (author, 1978), p. 285.
4. Canterbury Cathedral. A Service before Battle, a week before the Allied Invasion of Europe on 6 June 1944, cited in Poole *op. cit.* p. 330.
5. *Ibid.*, p. 329-330.

International Anglican Liturgical Consultation

The International Anglican Liturgical Consultation (IALC) had met each two years since 1985. Its major purpose is to keep open the lines of liturgical communication within the Anglican Communion (see my report in AJL 3/2, October 1991, pp79-81). The 1993 meeting, however, was not a full meeting of the Consultation because the cost of meeting every two years had become prohibitive. Instead, it had been decided that there would be a full Consultation every four years (meeting next in Dublin in 1995) and in between there would be an "interim conference". All members of the Consultation were invited and such as could arrange their own finance were able to come.

And so the 38 Anglican liturgists, with one ecumenical partner and two staff, who met in Untermarchtal, Germany, 9-13 August 1993 as an interim conference of IALC were not very representative of the Communion. Most came from the British Isles, North America and Australasia – there were two from South Africa, one from Cuba, one from Germany and one from Cyprus (who was an American, anyway). Nevertheless, those present pressed on with the tasks in hand, invigorated by the Swabian sunshine and hospitality, but constantly reminded how unrepresentative we were.

The first of the two specific tasks was to prepare for Dublin 1995 on the theme of the eucharist. Papers on the future direction for eucharistic revisions were presented by Colin Buchanan and Thomas Talley. Discussion continued in groups which addressed: the theology of the eucharistic rite; ritual, language and symbolism; structure of the eucharistic rite; and ministry, order, and the eucharist. The resulting reports looked a bit like a syllabus for a year-long course on eucharistic theology and practice! The steering committee has a major task yet to sift and evaluate the material in order to get an agenda and list of preparatory papers for Dublin.

The conference also responded to a request from the Anglican Consultative Council for a statement on liturgy and evangelism. Again introductory papers began the discussion, this time by Paul Gibson, Trevor Lloyd, Juan Quevedo-Bosch and Louis Weil. The liturgists did not run for cover when faced with talking about evangelism but affirmed that "evangelism [is] related organically to worship" and talked of having skilled liturgists who could share "their evangelistic vision of the liturgy in action". The full text of the statement, yet to be finalised by the steering committee, will be presented to the Anglican Consultative Council and it will be the ACC who releases it in due course.

Apart from these specific tasks, the conference continued the process of communication within the Anglican Communion on matters liturgical. This was done through reports from each of the Provinces (national churches) represented, through sharing worship using eucharistic rites from different Provinces and daily offices from *Celebrating Common Prayer*, recently produced in England by the Franciscans, and through informal conversations.

R. Wesley Hartley

Societas Liturgica
Fribourg, Switzerland 16-21 August 1993.

Oh to be in Fribourg now that summer's here. For the Europe which had been experiencing a cloudy summer, Fribourg put on its best show for members of Societas Liturgica who had travelled near and far for the Congress there. The overall impression one was left with was that this was a very well planned and executed conference and thanks must go to the President and his Council. The University at Fribourg was indeed an excellent venue, close to the city and with plenty of facilities.

Departing from previous practice, this year there were only four main papers presented and the rest of the the time was spent in case studies and short presentations.

Obviously a great amount of effort had gone into the preparation of the various liturgies and this was borne out in the variety of prayer forms used and the multilingual nature of them all. The theme chosen to hold the week together, was the Woman at the Well, obviously inspired by a famous medieval well sculpture now in the Fribourg Museum. Photographs of this sculpture formed a background to all we did. The tune of one of the French choruses is still buzzing in the brain of this writer: "*Venez boire a la fontaine, au puis de la Samaritaine...*". The Conference Eucharist was celebrated at the Fribourg Reformed Church by the President, Bruno Burki.

The key address, "Liturgical Space and Human Experience", was delivered on the opening night by Professor Horst Schwebel. This was a sociological piece which like some other German speaking presentations was marred by the lack of sociological/liturgical vocabulary from the translator. This caused a certain amount of frustration among the English speakers.

In his paper, "The Living Space of a Celebrating Community", Bruno Burki endeavoured to unite experiences of the fourth century, Zwingli and the present.

COMMUNICATIONS

Earlier editions of The Small Missal

In 1992 I chanced upon a copy of the 9th edition of *The Small Missal* published by E.J. Dwyer in 1938. Full bibliographical details are given below. Having never previously encountered either earlier or later editions of this Sunday Missal for congregational use I would be most interested to obtain – or at least examine – copies of earlier or later editions.

The Small Missal. Containing the proper of the Mass for all Sundays and the principal feasts of the year, the rite of Benediction, Vespers, and Compline for Sundays, and other devotions. With the proper Masses for Australia. New ed., rev., enl. and ill. 9th ed. Sydney : E.J. Dwyer, 1938.

xxx, 554, 12 p. : ill.

8vo. morocco. Edges gilt

Nine editions would seem to indicate a considerable amount of popular use.

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