

# Worship in Spirit and in Truth

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Most Catholics today experience the Eucharist, or Mass, as the principal form of the Church's public worship of God. The Preamble to the *General Instruction of the Roman Missal* recalls that the unity of the Church derives from sharing in the sacramental Communion of the Lord's Body and Blood: "Though holy in its origin, this people nevertheless grows continually in holiness by its conscious, active, and fruitful participation in the mystery of the Eucharist."<sup>1</sup> If the participation of the faithful is to be "conscious, active, and fruitful," then much depends on their remote as well as their immediate preparation for the Eucharist. In this first number of volume 11, Cardinal James Stafford, Major Penitentiary of the Apostolic Penitentiary, and Michael McCallion discuss the sacrament of Penance, and in particular the need for Catholics to experience this sacrament of healing, so that their participation in the Eucharist may be the more fruitful.

Ensuring that the faithful have regular and frequent access to confession remains the serious duty of every pastor. Parents of families, likewise, have a responsibility to see to it that all members have access to the sacrament of Penance and Reconciliation. This entails not only physical access, by making the effort to visit the church during times when confessions are being heard, or by having a priest visit when a member of the family is seriously ill, whether at home or in hospital. It involves, even more importantly, emotional and psychological access to confession by transmitting to the rest of the family a love for the sacrament, demonstrated by the parents' own regular practice of confession. Children learn the goodness of Penance by witnessing their parents availing themselves of this sacrament of mercy, and by

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1 Preamble, *General Instruction of the Roman Missal*, Liturgy Documentary Series 2 (Washington DC: United States Conference of Catholic Bishops, 2003); see Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum concilium* (4 December 1963) [henceforth SC] 11: "Ideo sacris pastoribus advigilandum est ut in actione liturgica non solum observentur leges ad validam et licitam celebrationem, sed ut fideles scienter, actuose et fructuose eandem participant"; "Therefore the sacred pastors are to see to it that in the liturgical action not only are the laws for a valid and licit celebration to be observed, but also that the faithful participate in them with knowledge, with real involvement, and with fruitfulness" (translation mine).

noticing in their parents the advances in Christian love made easier by sincere and regular confession.

Once gathered as a congregation in the church building and ready for eucharistic worship, the faithful unite in heart and voice by praying and singing the parts of the Mass which pertain to them.<sup>2</sup> For the majority of Roman-rite churches in North America and western Europe in 2007, Mass currently begins not with the Introit from the *Graduale Romanum* or *Liber usualis*, but with an entrance hymn or gathering song. Even though hymns, in the Catholic tradition, belong rather to the liturgy of the hours and to devotional services than to the Mass, they nevertheless are sung now with considerable frequency during the Eucharist. How long this trend will continue depends on those in charge of the regulation and celebration of the sacred liturgy.

In the meantime, national conferences of Catholic bishops have been entrusted by the Apostolic See with the task of establishing their own repertory of hymns and sacred songs suitable for use during divine worship. Father Jo Hermans of the Netherlands, and Canon Jan Matejka of the Czech Republic reflect on their work in compiling the official repertory of hymns adopted by the hierarchy of their respective countries. Both pieces serve to remind liturgists, pastors, directors of music, musicians, cantors, and choirs in Anglophone countries and regions of the challenges presented by the use of vernacular hymns and sacred songs in Catholic worship.

Of the many hymns composed by the English Oratorian Frederick William Faber (1814-1863), once a staple of Catholic hymnals, only a few turn up in most contemporary collections of Catholic hymns.<sup>3</sup>

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2 See SC 28: "During liturgical celebration, everyone, whether minister or in the congregation, should, while carrying out their own role, do all that and only that which is their due – this being determined by the nature of the celebration and by liturgical norms," trans. Norman P. Tanner, *Decrees of the Ecumenical Councils*, vol. 2 (Washington DC: Georgetown University Press, 1990) 826.

3 A cursory glance at several successive Canadian hymnals spanning three decades reveals that by the second half of the twentieth century, Faber was losing his appeal among compilers of Catholic hymnbooks. *The St Basil's Hymnal* (Toronto: Basilian Press, 1953), comprising some 270 hymns plus several settings for Mass, Vespers, and Forty Hours, contains 30 hymns written by Faber. *Jubilee Hymns and Parish Worship* (Toronto: Cathedral Schola Editions, 1963), compiled a decade later by John Edward Ronan with a repertory of 107 hymns plus Mass settings, contains eight hymns by Faber. *The Catholic Book of Worship*, edited by the National Council for Liturgy (Ottawa: Canadian Catholic Conference and Toronto: Gordon V. Thompson, 1972) [henceforth CBW] retains only one of Faber's hymns:

By contrast, many hymns from ecclesial communities formed since the sixteenth-century Reformation have been admitted to Catholic hymnals and handbooks for use at Mass. A considerable part of the charm or allure of these hymns doubtless owes much to the fine quality of such stirring tunes as Gustav Holst's "Thaxted" and Sir Charles Hubert Hastings Parry's "Jerusalem." On the other hand, the lyrics of some of these hymns present a clear challenge to Catholic theology. Consider, for example, the ecclesiology underpinning the following phrases from the third verse of Samuel John Stone's "The Church's One Foundation," often sung to Samuel Sebastian Wesley's tune "Aurelia":

Though with a scornful wonder  
Men see her sore oppressed,  
By schisms rent asunder,  
By heresies distressed ....<sup>4</sup>

The Catholic Church still teaches that unity constitutes one of her four marks or "notes."<sup>5</sup> Hence, although heresies and schisms certainly pose threats to her well-being, and inflict wounds, the Church cannot be "rent asunder" by schisms. Individuals or groups may depart from her communion into schism, but the Church cannot divide herself into two or more churches.

It remains, likewise, for some adept theologian to provide a Catholic interpretation of John Newton's distinctly Calvinist hymn, "Amazing Grace." The very opening lines use language altogether strange to Catholic usage:

Amazing grace! How sweet the sound,  
That saved a wretch like me!<sup>6</sup>

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"Faith of Our Fathers" (392). Lest it be surmised that perhaps exclusively ecumenical considerations led to the loss of so many of Faber's hymns, it is worth noting that the CBW's contemporary, *The Hymn Book of the Anglican Church of Canada and the United Church of Canada*, compiled by a joint committee of representatives from both denominations (Toronto: Southam Murray, 1971, reprinted with corrections 1972), includes four hymns by Faber: "There's a Wideness in God's Mercy" (76); "Faith of Our Fathers" (187), although without the lines of verse 3: "Faith of our Fathers! Mary's prayers / Shall keep our country fast to thee"; "O Come and Mourn with Me a While" (458); and "Have Mercy on Us" (487). By 1972, then, at least in Canada, one stood a better chance of hearing Faber's hymns during Anglican and United Church services than in a Catholic Mass.

4 CBW 374, verse 3.

5 See CCC 813-22, especially 817, 819, and 820.

6 "Amazing Grace!" in *Worship: A Complete Hymnal and Mass Book for*

It may well be asked whether, or to what extent, Catholics nowadays regard themselves as “saved”? This idiom is foreign to ears attuned to the standard formulation of Catholic theology, soteriology, and eschatology. Even more puzzling, from a Catholic perspective, are these lines from the second verse of the same hymn:

How precious did that grace appear  
The hour I first believed.<sup>7</sup>

Notwithstanding the implication that the advent of grace is at least coincidental with, if not conditional upon, the movement of personal faith, “Amazing Grace” is heard increasingly at Catholic funerals, as well as at Sunday or weekday Mass. Not surprisingly, it is sung rarely, if ever, at the baptism of infants.

“Amazing Grace” features prominently in a recent popular film of the same title directed by Michael Apted and released in 2007 to coincide with the anniversary of William Wilberforce’s ultimate triumph in abolishing slavery by law. The hymn naturally will receive renewed attention, and in many quarters acclaim, throughout the year 2007, which marks the bicentenary year of the abolition of slavery by the British crown. This affords an ideal occasion to discuss the doctrinal content of that hymn and its suitability for use in Catholic worship, keeping in mind the following policy laid down by *Sacro-sanctum concilium* 121:

The texts which are chosen for the music of worship should be in conformity with catholic teaching: indeed, they should draw principally on scripture and on sources from within the liturgy.<sup>8</sup>

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*Parishes*, prepared by the Gregorian Institute of America Hymnal Committee, gen. ed. Robert J. Batastini (Chicago: G.I.A., 1971) 122. The copyright printed on the page reads: “1970 G.I.A. Publications, Inc.” It may be of interest to readers that “Amazing Grace” appears in neither of the following broadly Protestant hymnals: *The English Hymnal with Tunes*, ed. Percy Dearmer, Ralph Vaughan Williams, et al. (Oxford: Oxford University Press and London: Henry Frowde, 1906), and *The BBC Hymn Book with Music* (London: University Press, 1951). It now appears, however, in the following three randomly selected Catholic hymnals: *Worship: A Hymnal and Service Book for Roman Catholics*, 3<sup>rd</sup> ed. (Chicago: GIA, 1986) 583; *The Collegeville Hymnal*, ed. Edward J. McKenna (Collegeville MN: Liturgical Press, 1990) 447; *The Catholic Hymn Book*, harmony edition, compiled and edited by The London Oratory (Leominster: Gracewing, 1998) 203. It may be wondered what Father Faber himself would have thought of the inclusion of “Amazing Grace” in the third collection.

7 In *Worship: A Complete Hymnal*, 122.

8 SC 121: “Textus cantui sacro destinati catholicae doctrinae sint

Father Peter Stravinskas examines the challenges inherent in translating Scripture for proclamation within the sacred liturgy. Among the questions raised, that of paraphrase over actual translation, no less than that of so-called judicious excision of “inconvenient” texts, stands out with pointed urgency. Issues concerning the liturgical proclamation of God’s Word bear examination now, particularly given the recent and forthcoming submissions by various episcopal conferences of English versions of the Roman Lectionary for *recognitio*, or official approval, by the Holy See. Questions having to do with accuracy, fidelity to the received texts, and felicity of expression all remain to be taken into further account by worshippers, translators, and authorities alike.

Finally, *Antiphon* presents a translation into English of an exchange that took place in 2002 between Père Pierre-Marie Gy, OP, then editor of the liturgical journal *La Maison Dieu*, and Cardinal Joseph Ratzinger, then prefect of the Congregation for the Doctrine of the Faith. The exchange is worth revisiting in view not only of the actual issues raised, but also of the accession in 2005 of Cardinal Ratzinger to the papacy, under the name Benedict XVI. This exchange may provide some insight into mind of the Pope on liturgical matters and the communion of the Church, as well as afford some clues as to the direction which liturgical studies and the art of liturgical celebration may take over the course of the current pontificate. The editorial team expresses its gratitude to the publishers Cerf and Libreria Editrice Vaticana for their kind permission to publish this exchange, and its deep appreciation to those whose collaboration made it possible for the English translation of the Gy-Ratzinger exchange to appear in this number. Professor Henri-Jérôme Gagey of the Institut Catholique de Paris, Laurence Rondinet of Cerf, and Don Claudio Rossini, SDB, director of Libreria Editrice Vaticana, deserve particular thanks for their gracious assistance.

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conformes, immo ex sacris scripturis et fontibus liturgicis potissimum hauriantur,” trans. Tanner, 841. “Amazing Grace” appears in *The Liturgy of the Hours*, vol. 1 (New York: Catholic Book, 1975) 1415, as one of two hymns suggested for Evening Prayer II in the Common of One Martyr. It would seem out of place indeed on the feast, say, of the Holy Innocents on 28 December.