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**LET ALL THE PEOPLE WORSHIP: APPLYING INCULTURATION IN A
MULTICULTURAL COMMUNITY**

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**LET ALL THE PEOPLE WORSHIP: APPLYING INCULTURATION IN A
MULTICULTURAL COMMUNITY**

A Thesis Presented to the Graduate Faculty of the

Perkins School of Theology

Southern Methodist University

in

Partial Fulfillment of the Requirements

for the degree of

Doctor of Pastoral Music

by

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April 17, 2024

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Let All the People Worship:
Applying Inculturation in a Multicultural Community

Advisor: Marcell Silva Steuernagel
Doctor of Pastoral Music conferred May 11, 2024
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ABSTRACT

The United States of America is growing more diverse, and its houses of worship are embracing this diversity to engage congregants and build membership. There is a tool to help worshipping communities to espouse diversity of cultures, namely Liturgical Inculturation. Liturgical inculturation, as defined by Anscar Chupungco, is the process whereby the texts and rites used in worship by the local church are so inserted in the framework of culture, that they absorb its thought, language, and ritual patterns. Incorporating the goals and functions of liturgical inculturation, worshipping communities can begin to re-evangelize themselves and celebrate unity through diversity.

This document provides a framework of liturgical inculturation through the lens of the Mosaic Liturgy for a Roman Catholic Mass. The mosaic liturgy exhibits bits of various cultural traditions in the structure of the single rite. The three cultural groups that are the basis for this study are European Americans, Latinxs, and Francophone Africans. Spirituality and inculturation of Latinxs and Francophone Africans are discussed at length to educate the reader. To show how the mosaic liturgy works, two different Masses where the mosaic liturgy is applied are examined from the planning process through the execution of the Masses. In addition, two Roman Catholic parishes that have vibrant Hispanic and Francophone African communities are profiled to show churches that already use the mosaic liturgy.

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Introduction

“And the Word became flesh and made his dwelling among us.”¹ John, the Evangelist, reveals the incarnation—Jesus Christ born into the world. Jesus, the Son of God born of Mary, came at a specific time to a particular people to save them and all humanity. The Incarnation, however, is just the beginning. Jesus wants everyone involved in his paschal mystery—his life, death, and resurrection. The divine and the human become one. The particular, who is Jesus, becomes the universal, who is God. The Incarnation makes the person of Jesus available to all. Christ has made his truth known and accessible to all cultures by coming to the Jewish culture.

This thesis focuses on using inculturation, and in particular liturgical inculturation to produce two mosaic liturgies incorporating three cultures: European American, Francophone African, and Latinx. Inculturation is a term that is relatively new in theology and liturgical studies. Scholarship varies on who coined the term. Aylward Shorter posits that The Society of Jesus, known as The Jesuits, promoted and popularized the term.² Shorter asserts that Fr. Joseph Masson, SJ., professor at the Gregorian University in Rome, first used inculturation in a theological sense writing in 1962: “Today there is a more urgent need for a Catholicism that is inculturated in a variety of forms.”³ Anscar Chupungco asserts that according to G. De Napoli, protestant missionary and professor at Nyack Alliance School of Theology in Nyack, New York, G. L. Barney coined the term in 1973.⁴ Barney writes, “The essential nature of these

¹ This scripture is taken from John 1:14a from the New American Bible. All subsequent biblical passages will be taken from the New American Bible, NAB.

² Aylward Shorter, *Toward a Theology of Inculturation* (Eugene, Or.: Wipf & Stock, 2006), 10.

³ Joseph Masson, “L’Église ouverte sur le monde,” *Nouvelle Revue Théologique*, 84 (1962): 1038.

⁴ Anscar J. Chupungco, *Liturgical Inculturation: Sacramentals, Religiosity, and Catechesis* (Collegeville, Minn: Liturgical Press, 1992), 25.

supracultural components should neither be lost nor distorted but rather secured and interpreted clearly through the guidance of the Holy Spirit in ‘inculturating’ them into this new culture.”⁵

Anscar J. Chupungco, OSB, defines liturgical inculturation “as the process whereby the texts and rites used in worship by the local church are so inserted in the framework of culture, that they absorb its thought, language, and ritual patterns.”⁶ A transformation occurs between Church and culture where none loses their identity but merges to create something new. God inserted Christ into the Jewish culture at the incarnation; the work of inculturation incarnates Christ into every culture. A principle of inculturation is making the particular a part of the universal. Pope Paul VI explained that evangelizing means bringing the Good News of Jesus into every human situation and seeking to convert individuals and society by the divine power of the Gospel itself.⁷ Inculturation, when utilized properly, is a tool of evangelization.

Given what inculturation is and how it functions in tandem with the incarnation and evangelization, I will engage a group of parishioners from Mary Immaculate Catholic Church in Farmers Branch, Texas, called the Congregational Supervisory Committee, by applying the concepts of inculturation in multilingual and multicultural liturgies. Currently, the parish is very diverse, with each cultural group worshipping by themselves. However, there is unity in this diversity. All groups share a devotion to the Roman Liturgy and the Blessed Sacrament.⁸ My hope is that this group will go back to Mary Immaculate parish and help plan more liturgies

⁵ G.L. Barney, “The Supracultural and the Cultural: Implications for Frontier Missions,” *The Gospel and Frontier Peoples* (Pasadena, 1973), 51.

⁶ Anscar J. Chupungco, OSB, *Liturgies of the Future* (Eugene, Oregon: Wipf and Stock Publishers, 1982), 29.

⁷ The United States Council of Catholic Bishops, *Go and Make Disciples: A National Plan and Strategy for Catholic Evangelization in the United States* (Washington D.C.: The United States Council of Catholic Bishops, Inc., 2002), paragraph 10. <https://www.usccb.org/beliefs-and-teachings/how-we-teach/evangelization/go-and-make-disciples/what-is-evangelization-go-and-make-disciples> (accessed May 26, 2021).

⁸ The Blessed Sacrament is another term for the eucharist. The Blessed Sacrament is the eucharist on display in a vessel that holds the consecrated host called a monstrance.

where all cultural groups will worship together, displaying the gifts that their cultures can offer the Body of Christ at the same time and in the same liturgical space.

The cultural groups that form Mary Immaculate Catholic Church—European Americans, Francophone Africans, and Latinxs— demonstrate how inculturation is a process to produce pluralism. “Pluralism is neither division nor fragmentation: it is a form of diversity within the framework of the one Catholic faith and in the bond of mutual trust, respect, and love.”⁹

Chupungco proposes three types of liturgies for multiethnic communities: mosaic liturgy, pluriethnic liturgy, and majority liturgy. The mosaic liturgy exhibits bits of various cultural traditions in the structure of the single rite. The pluriethnic liturgy will reflect every significant cultural group within the community in a separate rite; the majority liturgy focuses on the major ethnic group within the parish in all rites.¹⁰

Various cultural expressions found in the different ethnic communities within the parish comprise the mosaic liturgy. The Sunday Mass may entail using different languages for the readings and the prayers and adopting music, symbols, and gestures from the diverse participating group. This liturgy values and depends upon hospitality and requires “the constant awareness that the community is made up of different cultural groups, each with rich and exciting traditions to share.”¹¹ In the case of the Congregational Supervisory Committee, extensive catechesis about the various cultural groups will help them to plan and organize the mosaic liturgy in order to engage all parishioners.

⁹ Anscar J Chupungco, OSB, *Worship: Progress and Tradition* (Washington, DC: Pastoral Press, 1994), 159.

¹⁰ Chupungco, *Worship*, 164–167.

¹¹ Chupungco, *Worship*, 165.

Thesis Overview

I will study two parishes that engage in multilingual and multicultural liturgies. First, I will explore the Latinx community at The National Shrine Cathedral of Our Lady of Guadalupe. I will look at elements of the Latinx culture and how it plays a role in the liturgy and how inculturation is practiced in the parish. Secondly, I will research the Francophone African community at St. Camillus Catholic Church in Silver Spring, Maryland. This Francophone community has been active in the parish since 2000. Again, I will look at how the African culture plays a role in the liturgy and how inculturation is practiced in the parish. Why am I examining two different cultures from two different communities? The United States of America is increasingly becoming more diverse with nearly twenty-five percent of immigrants coming to the US are from Mexico and five percent coming from Africa. Many parishes already have more than one culture worshipping at the same place. More than likely, it will be various cultures worshipping at the same place and I am inquiring how to plan liturgies that will encompass many languages and cultures worshipping together.

A Congregational Supervisory Committee shall form a small community of representatives from the three cultural groups. This group will meet to learn, engage, and worship together. Meeting together can take various forms, such as learning music in French and Spanish, inviting a guest speaker to share about ritual aspects of another culture, and worshipping together. Throughout this process, the author will design feedback opportunities for the participants with questionnaires, personal interviews, or discussions. In addition, I will conduct on-the-ground research with the Latinx and Francophone communities to understand their cultural expressions that is added to the liturgy.

This project will use historical and liturgical analysis and begin by explaining terms closely associated with inculturation, followed by a brief history of liturgical inculturation, starting with the Council of Jerusalem to the Second Vatican Council.

Chapter 2 will explore the spirituality of the Latinx and African cultures and how inculturation works in these cultures. In addition, two Catholic parishes that have vibrant Hispanic and French African communities will be profiled to show that there are parishes that engage these three cultural groups.

Chapters 3 and 4 will present the ethnographic findings of two case studies around Masses that applied the mosaic liturgy. Chapter 3 focuses on The Feast of Christ the King and the process behind planning this mosaic liturgy. While chapter 4 will concentrate on the approach to designing the liturgy for The Feast of the Immaculate Conception. The ethnography will focus on how the Congregational Supervisory Committee learned about the various cultures at Mary Immaculate and how it made decisions to represent all three cultures on these two feast days.

Chapter 5 concludes the thesis by providing an overview of the case studies and presenting guidelines to help other parishes with multicultural congregants engage in the mosaic liturgy. Throughout the chapters are short vignettes titled “Behind the Scenes.” These vignettes are designed to tell a story within a story. It chronicles my personal story of what happened to me while during research on this thesis, including loss of employment, personal setbacks, a comeback, and triumphs. It is a story of perseverance through struggle.

The author hopes that through planning and executing two mosaic liturgies, it can provide insight into the process of producing such liturgies. My desire is to create various pathways to help the European Americans embrace the cultures of their fellow congregants.¹² Pope Paul VI

¹² Timothy Rice, *Ethnomusicology: A Very Short Introduction*, Very Short Introductions (New York: Oxford University Press, 2014), 27.

reminds us, “The voice of the Church today must not be so constricted that she could not sing a new song, should the inspiration of the Holy Spirit move her to do so.”¹³

¹³ Pope Paul VI, Address to Members and Periti of the “Consilium” (October 13, 1966); Chupungco, *Worship*, 175.

Chapter I: From Incarnation to Inculturation

Behind the Scenes

In the spring of 2015, a compelling invitation landed on my doorstep from the leadership of the Baton Rouge Chapter of the American Guild of Organists. Their request was simple yet profound – to pen a paper on multicultural worship, an endeavor aimed at aiding fellow guild members in crafting inclusive and harmonious liturgies. Little did I anticipate that this would mark the beginning of a transformative chapter in my professional journey.

At that juncture, I found myself immersed in the vibrant tapestry of two Catholic parishes where European Americans and African Americans congregated in shared worship. The convergence of these diverse communities laid the foundation for my inaugural foray into the intricate world of liturgical inculturation.

In the introduction, I acquainted the reader with the terms inculturation and liturgical inculturation and how I would like it to function in the Mosaic liturgy. In this chapter, we will look at the concepts and terms similar to inculturation and how they differ from inculturation. The function and goals of inculturation will be examined and explained. Lastly, I will present a concise history of liturgical inculturation from The Council of Jerusalem to the Second Vatican Council.

Faith, culture, liturgy, and their relationships are described by various terms in the areas of the social sciences and liturgical theology. Liturgists and theologians use several terms that describe similar intentions. For example, Anscar Chupungco first preferred the term cultural adaptation and Stephen Bevans ascribes to contextualization.^{1,2} Both scholars are describing what I would call liturgical inculturation but do not use this term. Chupungco finally settles on liturgical inculturation. Furthermore, scholars use indigenization as the same way I will define

¹ Anscar J Chupungco, *Cultural Adaptation of the Liturgy* (Eugene, Or.: Wipf & Stock, 2006), 75–86.

² Stephen B. Bevans, *Models of Contextual Theology*, Rev. and expanded ed, Faith and Cultures Series (Maryknoll, N.Y.: Orbis Books, 2002), 26–27.

liturgical inculturation.³ Before we thoroughly examine inculturation, we must articulate the meanings of related terms used by anthropologists yet borrowed by theologians and liturgists.

What is Culture? Raymond Williams posits, “Culture is one of the two or three most complicated words in the English language...mainly because it has now come to be used for important concepts in several disciplines, and in several distinct and incompatible systems of thought.”⁴ Theologian and anthropologist Gerald A. Arbuckle defines culture as a pattern of meaning encased in a network of symbols, myths, narratives, and rituals. Individuals and subdivisions create it as they struggle to respond to the competitive pressures of power and limited resources in a rapidly globalizing and fragmenting world. In addition, culture instructs its adherents about the correct way to feel, think, and behave.⁵ Chupungco defines culture as “the sum total of human values, of social and religious traditions and rituals, and of the modes of expression through language and the arts, all of which are rooted in the particular genius of the people.”⁶ These are general definitions of culture, for the word itself has too many connotations to examine.

J.F. Butler first used indigenization in 1951 in an article discussing missionaries in India. The term is used primarily in reference to the colonization of Africa. Indigenization is coined from the word indigenous; it means one native to a particular culture. Indigenization is the process of conferring on Christian liturgy a cultural form that is native to a local community.⁷

³ Peter Schineller, *A Handbook on Inculturation* (New York: Paulist Press, 1990), 14–27.

⁴ Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (New York: Oxford University Press, 1985), 87.

⁵ Gerald A. Arbuckle, *Culture, Inculturation, and Theologians: A Postmodern Critique* (Collegeville, Minn: Liturgical Press, 2010), 17.

⁶ Chupungco, *Cultural Adaptation of the Liturgy*, 75.

⁷ Anscar J. Chupungco, *Liturgical Inculturation: Sacramentals, Religiosity, and Catechesis* (Collegeville, Minn: Liturgical Press, 1992), 14.

Indigenization has taken many forms: inserting cultural elements into a Christian service or rite, adding indigenous music or musical forms to the liturgy, and letting indigenous art have a central place in the worship space.⁸ A possible danger to indigenization is that it can make a culture look monolith and non-changing. Cultures are constantly changing; thus, inculturation is an ongoing process.⁹ A related and more sinister term is toleration. Toleration: is acceptance by missionaries of certain indigenous practices while insisting that these practices are inconsistent with Christianity.¹⁰ The social sciences borrowed this term from philosophy as proposed by political philosophers John Locke, John Stuart Mill, and John Rawls.¹¹

The World Council of Churches used contextualization in Geneva, Switzerland, in 1972, emphasizing the need for the Church to be relevant.¹² Contextualization is a word that accounts for cultural changes. Chupungco surmises, “The life and the mission of the Church will be relevant on condition that they relate to contemporary society. The environment and setting in which the local Church lives are the contexts that shed light on its theology, sacramental life, and missionary activity.”¹³

Stephen B. Bevans, a missionary priest of the Divine Word Missionaries, prefers contextualization over inculturation. Bevans argues that contextualization implies all that encompasses indigenization and inculturation, yet it seeks to “include the realities of contemporary secularity, technology, and the struggle for human justice.”¹⁴ He further expounds that contextualization does not focus on cultural identity. Still, it examines the whole of human

⁸ Chupungco, *Liturgical Inculturation*, 15–17.

⁹ Schineller, *A Handbook on Inculturation*, 19.

¹⁰ Steven Kaplan, "Africanization of Missionary Christianity," in *Indigenous Responses to Western Christianity*, ed. Steven Kaplan (New York: New York University Press, 1995), 10.

¹¹ Forst, Rainer, "Toleration", *The Stanford Encyclopedia of Philosophy* (Fall 2017 Edition), Edward N. Zalta (ed.), <https://plato.stanford.edu/archives/fall2017/entries/toleration/>.

¹² Schineller, *A Handbook on Inculturation*, 19.

¹³ Chupungco, *Liturgical Inculturation*, 19.

¹⁴ Bevans, *Models of Contextual Theology*, 26.

experiences, social location, and cultural change without selling out to modern Western thought.¹⁵

According to Peter Schineller, the most directly theological term to illustrate the meaning of inculturation is incarnation.¹⁶ Schineller states, “Jesus was born, lived, and died in a particular context or culture. He learned the language and customs, and in and through these he expressed the truth and love of God.”¹⁷ The Second Vatican Council Decree on the Missionary Activities of the Church, *Ad gentes*, paragraph 10 states: “If the church is to be in a position to offer to all the mystery of salvation and the life brought by God, then it must implant itself among every group of people in the same way that Christ by his incarnation committed himself to the particular social and cultural circumstances of the people whom he lived.” Just as Christ became a Jew in all things except sin, so must the Church immerse herself in every particular culture and locality she wishes to serve.

American ethnographer John Powell first used acculturation in 1880 to explain cultural similarity arising from cultural contacts of different ethnic groups. Acculturation is a term closely associated with inculturation. Acculturation is “the encounter between one culture and another, or the encounter between cultures.”¹⁸ It is also a process where Western missionaries preserved aspects of the indigenous culture compatible with Christianity.¹⁹ This exchange is an interaction based on mutual respect and tolerance; however, it stops short of mutual assimilation.²⁰

¹⁵ Bevans, *Models of Contextual Theology*, 27.

¹⁶ Schineller, *A Handbook on Inculturation*, 20.

¹⁷ Schineller, *A Handbook on Inculturation*, 20.

¹⁸ Shorter, *Toward a Theology of Inculturation*, 7.

¹⁹ Ludmila Sokolskaya and Arturas Valentonis, “The History of the Acculturation,” *Journal of Intercultural Communication*. (November 2020): 32.

²⁰ Chupungco, *Liturgical Inculturation*, 27.

Acculturation may be explained through this mathematical expression $A+B = AB$. The two cultures coexist, but none changes for the other.²¹

In the last decade, recent scholarship in Congregational Music Studies suggests that these terms do not capture the entire essence of indigenous musicking. The previous definitions come with baggage from denominations and church associations and do not acknowledge what is happening with music making in local congregations. Scholars Monique M. Ingalls, Muriel Swijghuisen Reigersberg, and Zoe C. Sherinian propose a new, broad, and more encompassing term: musical localization. Musical localization is “the process by which Christian communities take a variety of musical practices – some considered ‘indigenous,’ some ‘foreign,’ some shared across spatial and cultural divides; some linked to past practices, some innovative – and make them locally meaningful and useful in the construction of Christian beliefs, theology, practice, or identity.”²² Musical localization is a term that reveals ecumenical aspirations and is not weighed down by denominational expectations. However, given the nature and scope of this project, the term liturgical inculturation, as proposed by Anscar J. Chupungco, is the preferred term.

Chupungco defines liturgical inculturation “as the process whereby the texts and rites used in worship by the local church are so inserted in the framework of culture, that they absorb its thought, language, and ritual patterns.”²³ Liturgical inculturation is a dialogue between faith and culture or cultures. The mathematical formula to illustrate inculturation is $A+B = C$. The formula implies that faith and culture transform each other without losing their own identities.²⁴

²¹ Chupungco, *Liturgical Inculturation*, 27.

²² Monique M. Ingalls, Muriel Swijghuisen Reigersberg, and Zoe C. Sherinian, “Introduction: Music as Local and Global Positioning: How Congregational Music-Making Produces the Local in Christian Communities Worldwide.” in *Making Congregational Music Local in Christian Communities Worldwide* (London, England: Routledge, 2018), 13.

²³ Anscar J. Chupungco, OSB, *Liturgies of the Future* (Eugene, Oregon: Wipf and Stock Publishers, 1982), 29.

²⁴ Chupungco, *Liturgical Inculturation*, 29–30.

Knowing these definitions help determine what is and what is not liturgical inculturation. Furthermore, it can help us examine situations to see how we can get to liturgical inculturation if we are not quite there. It is also helpful to know that some scholars approach these terms in various ways and some use them interchangeably. Currently there is new scholarship around these definitions especially with the new term musical localization. Now that we are familiar with these terms let us look at the goal and function of liturgical inculturation.

The Goal and Function of Liturgical Inculturation

The following section is an amalgamation of the process of inculturation taken from three scholars: Anscar Chupungco, Peter Schineller, and Gerald Arbuckle.²⁵ The goal of inculturation reaches the totality of Christian life, doctrines, spirituality, and liturgy and sacraments.²⁶ The Church must present the message of Christ in every language and be understood by Christians in every culture. Through theological investigation, Christian doctrine, spirituality, liturgy and sacraments must meet all cultures' needs.²⁷

Pope John Paul II explains in his encyclical, *Redemptoris Missa*, in paragraph 52 that the nature of inculturation is twofold. First, cultures must be able to express their Christian experience in original ways and forms that are consonant with their cultural traditions, provided those traditions are in harmony with the objective requirements of the faith. Secondly, to operate in communion with each other and with the whole Church, convinced that only through attention

²⁵ This is a summary compiled from three scholars on how liturgical inculturation should function. The information is taken from these books: Gerald A. Arbuckle, *Culture, Inculturation, and Theologians: A Postmodern Critique* (Collegeville, Minn: Liturgical Press, 2010), 166–188. Anscar J Chupungco, *Cultural Adaptation of the Liturgy* (Eugene, Or.: Wipf & Stock, 2006). Peter Schineller, *A Handbook on Inculturation* (New York: Paulist Press, 1990).

²⁶ Chupungco, *Cultural Adaptation of the Liturgy*, 42–43.

²⁷ Schineller, *A Handbook on Inculturation*, 65–67.

both to the universal Church and to the particular churches will they be capable of translating the treasure of faith into a legitimate variety of expressions.²⁸

Through the process of inculturation, the Church tries to reformulate Christian life and doctrine that permits doctrine to be comprehended by all cultures. Thus, inculturation presents the Gospel message to all of humanity. *Lumen Gentium* offers two functions for inculturation. The first is that Christianity is for every people of every age and culture and, as such, cannot be monopolized by any one culture. Therefore, following these tenets will keep incarnating Christianity and the Gospel in every culture. Secondly, everyone as part of the church contributes to the good of the other parts of the whole church. The church is universal, but the gifts cannot be the same. For example, the church in Africa and Latin America is termed vibrant; no group of people should be looked down upon in the process of inculturation.²⁹

For the Church to realize inculturation, it must meet four basic principles.³⁰ The first principle is inculturation must be based on a deep understanding of Christianity and the local culture. Secondly, inculturation must be done with support from the Church, its bishops, and the local community. Thirdly, meaningful inculturation occurs when faith and culture are respected and preserved. Finally, no inculturation practices should be allowed without the clergy and laity's proper pastoral and catechetical education.³¹ Chupungco asserts that inculturation is a theological imperative resulting from the incarnation. "If the Word of God became a Jew, the Church in the various countries of the world must become native to each of them. This is the principle that

²⁸ John Paul II, *Redemptoris Missio*, accessed July 14, 2023, https://www.vatican.va/content/john-paul-ii/en/encyclicals/documents/hf_jp-ii_enc_07121990_redemptoris-missio.html, 52.

²⁹ Pope Paul VI, *Lumen Gentium*, accessed on July 14, 2023, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19641121_lumen-gentium_en.html, 9.

³⁰ Arbuckle, *Culture, Inculturation, and Theologians*, 168–71.

³¹ These principles are examined at length in Anscar Chupungco's *Cultural Adaptation of the Liturgy*. A chapter is devoted to each principle. The list above is a condensed version of the principles compiled by the author.

must underlie theological reflection, catechesis, and the sacramental life of the Church in every nation. The refusal to adapt amounts to a denial of the universality of salvation.”³² In Stephen B. Bevans, *Models of Contextual Theology: Faith and Cultures*, chapter 9 discusses a Countercultural Model. This model examines how to bring the gospel message to various cultures. This is similar to the function of liturgical inculturation.³³ I have introduced you to terms closely associated with liturgical inculturation and its goals and functions. Now we will look at a concise history of liturgical inculturation.

Behind the Scenes

As I reached the end of my doctoral studies, a surge of excitement intertwined with trepidation. The January of 2023 marked the culmination of classes and the approval of my thesis prospectus, a momentous occasion in my academic journey. Entering my sixth year at Mary Immaculate Catholic Church in Texas, I was filled with anticipation, aware that significant work lay ahead. Little did I fathom the unforeseen turn that awaited me in August.

A Brief History of Liturgical Inculturation

In the first century CE, Jesus Christ was born into the Jewish culture in Palestine, then a part of the Roman Empire called by the Romans Judea. This Jewish culture was neither monolithically nor linguistically uniform. The people that resided in the north of Palestine spoke Aramaic, and the people in the south spoke mainly Hebrew. They are called “Hebrews.” The non-Jewish population of this area spoke Greek.³⁴

Furthermore, there were Jews who spoke Greek and were called “Hellenists.” The birth of Christianity encouraged the Gentiles to mix more with the Jewish people. Jews were the first

³² Chupungco, *Cultural Adaptation of the Liturgy*, 87.

³³ Stephen B. Bevans, *Models of Contextual Theology*, Rev. and expanded ed, Faith and Cultures Series (Maryknoll, N.Y: Orbis Books, 2002), 117–137.

³⁴ Shorter, *Toward a Theology of Inculturation*, 119.

Christians, and many Jews expected the Gentiles to practice all the Jewish laws and customs as part of their adherence to the new Christian religion. Not only were Gentiles professing their faith in the risen Messiah, but various Jewish sects, including Samaritans, were joining their ranks.³⁵

The Council of Jerusalem (50 CE) was the first test of inculturation. The Acts of the Apostles chapter fifteen gives the account of this council. The main issue was circumcision and dietary restrictions. Should Gentiles converting to Christianity be required to be circumcised? The decision of the council fathers was not to force circumcision on the Gentiles; however, the council fathers recommended the Gentiles follow certain dietary restrictions. In what way does this demonstrate the process of inculturation? Peter explained: because God presented the Holy Spirit to the Gentiles and the Jews. Thus, God accepts all peoples. The Apostle James interpreted the Great Commission as an invitation for other cultures to enter the Christian faith without difficulty.³⁶ When spreading the Good News to all cultures to gain souls for Christ, requirements or expectations from different cultures should not infringe upon the new culture. The outcome of the Council of Jerusalem provides a precedent for the work of inculturation.³⁷

Understanding first-century Palestinian table fellowship is crucial to comprehending the centrality of the Eucharist in early Christianity. Jesus' public ministry turned cultural norms upside-down and sideways. Jesus ate with unclean people and people with little status, such as tax collectors, prostitutes, and sinners. His table manners show that he loves everyone and that

³⁵ Shorter, *Toward a Theology of Inculturation*, 120.

³⁶ Shorter, *Toward a Theology of Inculturation*, 124.

³⁷ Mark R. Francis, *Shape a Circle Ever Wider: Liturgical Inculturation in the United States* (Chicago: Liturgy Training Publications, 2000), 21.

everyone is welcomed at his table. In addition, Jesus reinterprets the Passover meal by becoming the unblemished Lamb and eating with his betrayer and denier.³⁸

Greek remained the official language of the liturgy until the fourth century, when Latin superseded it. North Africans influenced the decision to move to Latin from Greek. By the middle of the third century, many North Africans could no longer read and write Greek and Latin.³⁹ The Kyrie eleison (Lord, have mercy) is the only Greek remaining in the liturgy. This language shift happened during Damasus's pontificate (366–384). Transitioning from Greek to Latin fostered a change in the style of liturgical prayer. The Mass in Greek relied upon many biblical quotations, while the Mass in Latin employed a more linguistically legalistic approach to prayer. The Ordinary of the Mass—Kyrie, Gloria, Credo, Sanctus, Amen, and Agnus Dei—became standardized during the fourth to seventh centuries.⁴⁰ Pope St. Gregory the Great (c. 540–604) simplified and restructured the Roman liturgy into a form similar to today's liturgy. There are a few Hebrew and Aramaic words that remain. The Hebrew words *halleluia*, meaning God be praised; *hosanna*, meaning Yahweh save; and *Amen*, meaning so be it. The only Aramaic word that remains in use is *maranatha*, meaning come Lord.⁴¹

Edmund Bishop, the great English liturgical historian, lists the characteristics of the classical Roman rite as “simplicity, practicality, a great sobriety and self-control, gravity and dignity.”⁴² The Roman Liturgy of this period is known for its pure and classical form. Meaning it existed before the influences of Gallican or Franco-Germanic elements that occurred in the eighth century. In addition, this rite assimilated the cultural genius of the Romans at this

³⁸ Francis, *Shape a Circle Ever Wider*, 23, 27.

³⁹ Keith F. Pecklers, *The Genius of the Roman Rite: On the Reception and Implementation of the New Missal*, A Pueblo Book (Collegeville, Minn: Liturgical Press, 2009), 7.

⁴⁰ Francis, *Shape a Circle Ever Wider*, 33.

⁴¹ Francis, *Shape a Circle Ever Wider*, 25.

⁴² Edmund Bishop, “The Genius of the Roman Rite,” *Liturgica Historica* (Oxford: Clarendon, 1918), 12.

particular time. For the above reasons, Bishop referred to this as the “genius of the Roman Rite.”⁴³ It is important to note that the Roman Rite was not the only liturgy celebrated during this time. In Jerusalem and Antioch, there was the Gallican Rite; in Spain, there was the Mozarabic Rite; in Milan, there was the Ambrosian Rite; and in the East, the Byzantine Rite.⁴⁴

The Council of Trent (1545–1563) played an essential role in inculturation—but only in reforms to the liturgy and not in its adaptation. To prevent abuses in the liturgy, Trent set rigid rubrics in place and removed the ability to embrace a particular culture in the liturgy. This development stifled the work of inculturation. In 1588, Pope Sixtus V established the Sacred Congregation of Rites. The Congregation ended the free development of the liturgy in local churches, and the liturgy became uniform and unchangeable. Standardizing the liturgy was the correct solution for the problem of liturgical abuses at the time; unfortunately, it created unforeseen issues for the Church that the Second Vatican Council (1962–1965) addressed. During this period, the church began to spread and encounter many non-European cultures. The liturgy brought to these cultures was an answer to the Counter-Reformation and was medieval in character.⁴⁵

The rise in private devotions during the Mass is evident in the years following the Council of Trent. Because of the strict rubrics placed on the liturgy, many Mass attendants began to pray private devotions during the Mass, particularly the rosary, to occupy their time during the Mass. These devotions were considered “pious exercises.”⁴⁶ Moreover, clergy improved upon various forms of eucharistic adoration already present in the medieval church. For example,

⁴³ Pecklers, *The Genius of the Roman Rite*, 10.

⁴⁴ Gregory Dix, *The Shape of the Liturgy*, New ed. (London; New York: Continuum, 2005), 459–70.

⁴⁵ Francis, *Shape a Circle Ever Wider*, 38.

⁴⁶ Mark R. Francis, *Local Worship, Global Church: Popular Religion and the Liturgy* (Collegeville, Minnesota: Liturgical Press, 2014), 128.

elaborate processions with the Blessed Sacrament on the feast of Corpus Christi became popular in European cities. Devotions to the Sacred Heart of Jesus also became very popular after Pope Pius IX created the feast day on the Friday after Corpus Christi in 1856.⁴⁷ Simultaneously, rises in devotion to the Blessed Mother in her various titles occurred. Devotions to the Miraculous Medal, Pellevoisin, and Lourdes flourished in France.⁴⁸

Unfortunately, there are some tragic happenings when putting inculturation at work. One such story is the Chinese Rites Controversy. The Chinese rites controversy lasted over one hundred years. It involved two religious orders, the Dominicans and the Jesuits, and four popes: Innocent X (1574–1655), Alexander VII (1610–1691), Clement XI (1649–1724), and Benedict XIV (1675–1758). The quarrel stems from the Jesuits’ “use of Chinese words to express the Christian concepts and the permission they granted to their converts to perform, under certain restrictions, the rites in honor of Confucius and their ancestors.” These rites expressed filial devotion, something very cherished in Chinese cultures. Clement XI banned the rites in 1715, and Benedict XIV upheld the ban in 1742 and curtailed further debate. However, in 1939 the Vatican Commission, Propaganda Fide, allowed Chinese Christians to honor their ancestors.

Roberto de Nobili, an Italian Jesuit missionary, traveled to India in 1605 to spread the Catholic faith. In his efforts to transfer Christianity to the Indian people, he thought it best to imitate India's sannyasi, holy men. Nobili assumed their dress, speech, diet, and way of life. Furthermore, he studied Hindu scriptures and converted many to Christianity. Unfortunately, many grew suspicious of his actions, and the Church sent investigators from Rome to assess the situation. After thirteen years of investigations, Rome found in Nobili’s favor and granted India

⁴⁷ Francis, *Local Worship, Global Church*, 128.

⁴⁸ Francis, *Local Worship, Global Church*, 129.

its own rite in the Catholic Church, the Malabar Rites. The two above examples illustrate how the Church evolved in dealing with issues of inculturation.⁴⁹

The First Vatican Council (1869–70) produced no literature on the interaction between church and culture. Sadly, the council feared modern ideals and, in many ways, mirrored that of Trent in making the church more centralized and standardized. Even though the church had spread worldwide, only mostly European Bishops participated in Vatican I.⁵⁰

The end of the nineteenth and beginning of the twentieth century saw the origins of the Liturgical Movement. This was the beginning of the modern movement that launched liturgical studies to focus on the relationship between faith and culture. The failed Synod of Pistoia (1786) was very concerned with Church structure and liturgical life, especially the role of the laity in the liturgy. Taken the ideas of the failed synod mostly on Church structure, French Benedictine monk Prosper Guéranger (1805–1875) sought to restore Benedictine life in France by repurchasing the Priory of Solemnes and becoming its first abbot in 1837.⁵¹ Guéranger believed that “renewal in the Church could be achieved through a renewal of the liturgy.”⁵² He aimed to restore the liturgy back to the original Roman Rite before France was plagued with Gallicanism and Jansenism (heresies of the Church.) His goal required a historical study of the liturgy. It sparked individuals in England, German, Belgium, and The United States to follow in his footsteps and ignite reforms in their respective countries, thus forming the Liturgical Movement. The reforms advocated by the Liturgical Movement became the very basis of concern at Vatican II and addressed in *Sacrosanctum Concilium*.

⁴⁹ Schineller, *A Handbook on Inculturation*, 36–37.

⁵⁰ Schineller, *A Handbook on Inculturation*, 38.

⁵¹ Francis, *Local Worship, Global Church*, 134.

⁵² Cuthbert Johnson, *Prosper Guéranger (1805–1875): A Liturgical Theologian*, *Analecta Liturgica* 9 (Rome: Studia Anselmiana, 1984), 424.

Three months into his papacy, Pope John XXIII (1881–1963) called to convene the Second Vatican Council. The council began in 1962 and lasted for four sessions until 1965. Liturgy was the council’s first topic, culminating in *Sacrosanctum Concilium* (1963) (SC). Paragraph 14 of The Constitution on the Sacred Liturgy receives the most attention from the document with the phrase “fully conscious and active participation in liturgical celebrations.” While implementing Vatican II reforms, the Church focused on paragraph 14 because this is the goal of the liturgy. The reforms from the Council of Trent left the laity mere spectators at Mass, while Vatican II allowed the laity to take a more participatory role.

Sacrosanctum Concilium dedicates paragraphs 37–40 to adaptation of the liturgy to diverse peoples’ cultures and traditions. Paragraph 37 states: “Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples.” Focusing on the particular to align with the universal is now a part of the Roman liturgy. This paragraph removed the restrictions placed by the Council of Trent. These paragraphs also addressed liturgical rites, books, liturgical language, sacred music, and liturgical art.

Pope St. John Paul II was the most traveled Pope in history. Consequently, he taught about the importance of faith and culture. The Pope addressed inculturation in 1977 while speaking to the Pontifical Biblical Commission.

The term *acculturation* or *inculturation* may be a neologism, but it expresses very well one factor of the great mystery of the Incarnation. We can say of catechesis, as well as of evangelization in general, that it is called to bring the power of the Gospel into the very heart of culture and cultures. For this purpose, catechesis will seek to know these cultures and their essential components; it will learn their most significant expressions; it will respect their particular values and riches. In this manner it will be able to offer these

cultures the knowledge of the hidden mystery and help them to bring forth from their own living tradition original expressions of Christian life, celebration, and thought.⁵³

The Pope makes the connection that evangelizing a culture through catechesis manifests inculturation. Therefore, throughout John Paul II's travels, he championed making the Gospel available to all cultures and celebrated liturgies where the culture of the country he was visiting was fully displayed.

Pope John Paul II traveled to Africa in 1980 and commented positively about inculturation. However, he admonished that implementing concepts of inculturation without proper care to catechesis is fruitless. The Pope states: "inculturation requires a great deal of theological lucidity, spiritual discernment, wisdom and prudence, and also time."⁵⁴ The Pope's words caution us that inculturation must not be done for inculturation's sake but as a conduit for catechesis.

In the sixty years since The Second Vatican Council, the Church has made great strides in recovering the relationship between liturgy and culture. Worship leads to social outreach and concerns for individuals on the margins. Laity participation is vastly improved from the Tridentine Mass, where the laity prayed popular devotions during the Mass. Moreover, the education of the laity in theology and religious education has drastically improved, with many laity who work on church staffs having theological degrees or education. The Church is still working on translations of the Roman Missal, with the English-speaking countries receiving the third translation in 2011.

⁵³John Paul II, *Catechesi Tradendae*, 53. https://www.vatican.va/content/john-paul-ii/en/apost_exhortations/documents/hf_jp-ii_exh_16101979_catechesi-tradendae.html (accessed June 8, 2021).

⁵⁴Aylward Shorter, *Toward a Theology of Inculturation*, 226.

Sadly, part of the outcome of Vatican II is the growing division between liturgical conservatives and liturgical progressives. Many of the conservatives feel the council abandoned the beauty set forth by the Tridentine liturgy and allows too much experimentation during the liturgy. On the other hand, progressives want even more freedom in the liturgy and the role of the laity expanded. Whichever side one falls on, it is undeniable that the council has produced much fruit and debate in the last sixty years.

In summary, we have examined vocabulary closely connected with liturgical inculturation, including terms that some scholars prefer over inculturation. This will help to determine what liturgical is and what it is not. We further discussed how liturgical inculturation functions and its goal for the Church. Lastly, through a brief history of liturgical inculturation, we see how liturgical inculturation became a part of the workings of the Church since its inception. From the Council of Jerusalem to the Council of Trent down to the Second Vatican Council, liturgical inculturation has had a role. Next, we will look at two Catholic parishes that foster Latinx and French African communities, and how liturgical inculturation already functions in the Latinx and Francophone culture.

Chapter 2: Parish Profiles and an Introduction to Inculturation in Latinx and Francophone Communities

In the previous chapter, I provided definitions of words closely related to inculturation as well as the function and goal of inculturation. Furthermore, the chapter concluded with a brief historical overview of liturgical inculturation. This chapter will introduce Latinx and African Spirituality and how inculturation works in Latinx and French African cultures. In addition, I will highlight two Roman Catholic Parishes to show inculturation working in current churches.

An Introduction to Latinx Spirituality and Inculturation¹

Before we begin to address Latinx spirituality, I must discuss the difference between the terms Latinx and Hispanic. Hispanic refers to people in the Americas and Spain who speak Spanish or are descendants of Spanish speaking communities. The term Latinx is a gender-neutral term with the “x” replacing to “o” or “a” in Latino. It refers to any person with ancestry in Latin America including the Portuguese-speaking Brazil and the French-speaking Haiti. However, it excludes Spain.²

Latinx spirituality is deeply rooted in a manifold cultural and historical phenomenon known as *religiosidad popular*, or popular religiosity. Jeanette Rodriguez-Holguin describes it as follows: “the complexes of spontaneous expressions of faith which have been celebrated by the

¹ The author uses the term “Latinx” instead of “Hispanic” because the term is a more inclusive term for all Latin American people, and it is gender neutral. Hispanic is becoming an antiquated term to describe persons from Latin America. “Hispanic” will still be used in this section to reflect the scholarship of the time.

² Antonio Campos, “What’s the Difference between Hispanic, Latino and Latinx? On Navigating Identity, Language and Community from a Scholarly and First-person Perspective.” *University of California*, accessed March 7, 2024. <https://www.universityofcalifornia.edu/news/choosing-the-right-word-hispanic-latino-and-latinx>.

masses over a considerable period of time.”³ They are spontaneous because a church does not mandate them. It arose from the historic cultural world of the people.⁴

This popular religiosity is at the heart of what it means to be Hispanic. *Religiosidad popular* combines culture and religion—something neither Catholicism nor Protestantism can erase. Hispanics now realize that for their way of life to survive, they must preserve this popular religiosity.⁵

Not only does popular religiosity have roots in the Spanish Christian tradition but also in Native American and African traditions. Contemporary Latinx worship, whether Catholic or Protestant, cannot be appreciated nor understood without acknowledging the historical synthesis of religion and culture.⁶

The influence of Native American spirituality on Latinx heritage is grossly underestimated. Ricardo Ramirez posits that the Mexican tradition is, first and foremost, a religious one. Atheism did not exist in pre-Columbian America. Native Americans hold a wholistically spiritual worldview. This wholistic spirituality is a characteristic of Latinx spirituality. Ramirez states: “Hispanics are concerned through and through with the divine, with cosmic powers of good and evil, gods, goddesses, each with its own myths, with sacrifice, death and resurrection.”⁷ The Native American is enthralled with the transcendent. The Native American paid attention to unnoticed forces. For example, acknowledging that every day is a holy day and that every object is sacred. Also, holding things that are opposites in unity, such as happiness and sadness or sacred and profane.⁸ Divine attributes are assigned to elements of

³ Jeanette Y. Rodriguez-Holguin, “Hispanics and the Sacred,” *Chicago Studies* 29 (August 1990):138

⁴ Pedrito U. Maynard-Reid, *Diverse Worship: African-American, Caribbean & Hispanic Perspectives* (Downers Grove, Ill: InterVarsity Press, 2000), 167.

⁵ Maynard-Reid, *Diverse Worship*, 168.

⁶ Maynard-Reid, *Diverse Worship*, 168.

⁷ Ricardo Ramirez, “Liturgy from the Mexican American Perspective,” *Worship* 57 (July 1977): 294.

⁸ Maynard-Reid, *Diverse Worship*, 168.

nature, and all things have divine origins. Pedrito U. Maynard-Reid asserts, “Pre-Columbian spirituality therefore expressed itself in popular rituals that emphasized both the transcendence and the immanence of the divine.”⁹

Another characteristic of Native American spirituality influencing popular religiosity is a strong emphasis on community. For the Native American, participation in the collective group is the grounding of existence.¹⁰ Everything about life is community oriented, especially primal practices and rituals. Therefore, *religiosidad popular* “is not an individualistic matter between a person and God but a communal affair involving the divine and the community.”¹¹

The African significance on Latinx heritage dates to when Europeans brought Africans to the Western hemisphere in the sixteenth century. Luis Soler discusses the African influence, which “is evident in the mysterious and sensual rhythms of their music, which was filled with spiritual feeling straight from the heart of Africa.”¹²

The African practices of Santería (saint worship) are seen on the island of Cuba. Yoruba priests and priestesses of the Orishas (divine spirits) combined their traditional practices and beliefs with European Catholicism. Mixing Yoruba devotions with religious practices from Catholicism is the basis of Santería. Santería is very popular in the Cuban diaspora in the United States.¹³ Santería was the worship of the Yoruba god Ogun in the form of San Juan (St. John). Santería cultist worshipped Ogun and Ogun Arere, the warrior, Ogun Oke, the hunter, and Ogun Aguanille, the metal worker. Ogun is the chief divinity of the Santería belief.¹⁴

⁹ Maynard-Reid, *Diverse Worship*, 169.

¹⁰ Eldin Villafañe, *The Liberating Spirit: Toward and Hispanic American Pentecostal Social Ethic* (Grand Rapids, MI: Eerdmans, 1993), 8.

¹¹ Maynard-Reid, *Diverse Worship*, 169.

¹² Luis M. Soler, *Historia de la esclaritud Negra en Puerto Rico* (Rio Piedras, Puerto Rico: Editorial Universidad de Puerto Rico, 1970), 23, cited in Villafañe, *Liberating Spirit*, 10.

¹³ Maynard-Reid, *Diverse Worship*, 172.

¹⁴ Maynard-Reid, *Diverse Worship*, 170.

The comingling of the Native American and African spirituality with Latinx spirituality forms the spirit of *Fiesta* in the Latinx culture.¹⁵ This *fiesta* is more than a feast or party. It is a spirit that Latinxs express in both religious and non-religious events. It is ubiquitous and permeates the life of the Latinx person and community.¹⁶ Eldin Villafaña describes the *fiesta* in this manner, “The Hispanic will find any occasion for getting together and find a pretext to stop the flow of time and commemorate people and events with festivals and ceremonies.”¹⁷ The *fiesta* is a celebration, whether in sacred or secular spaces. The *fiesta* also recognizes the pain of the oppressive situations that Latinxs may experience. Latinxs do not just celebrate because they are happy; they celebrate because they are still alive despite their present circumstance.¹⁸ The concept of the *fiesta* is summarized in this expression, “In spite of everything, we still have life!”¹⁹

Hispanics bring a rich tradition of popular devotions. Popular piety includes symbols and deep hospitality that impact liturgical inculturation in the United States. Rev. Germán Martínez, OSB, says that “within common language and cultural backgrounds, there are heterogeneous cultural traits, nationalities and religious traditions and practices... the manner in which Hispanics have been assimilated into the mainline American society adds to the complexity of attempting to integrate their evolving culture and religion.”²⁰ There are examples of inculturation of various cultures, yet there are no specific models between Christianity and Latinx culture. “In regard to a new cultural expression of faith and the various areas of pastoral ministry and

¹⁵ Maynard-Reid, *Diverse Worship*, 179.

¹⁶ Maynard-Reid, *Diverse Worship*, 179.

¹⁷ Villafaña, *Liberating Spirit*, 12.

¹⁸ Maynard-Reid, *Diverse Worship*, 183.

¹⁹ Roberto Escamilla, “Worship in the Context of the Hispanic Culture,” *Worship* 51 (July 1977): 292.

²⁰ Germán Martínez, “Hispanic Culture and Worship: The Process of Inculturation,” *U.S. Catholic Historian* 11, no. 2 (1993): 83.

evangelization, there are no historical models to imitate, or easy recipes to follow.”²¹ To clarify Martínez’s claim of no historical models to imitate, in his article “Hispanic Culture and Worship,” he provides a historical analysis of inculturation. In this analysis he expounds upon the work of Sts. Cyril and Methodius and their missionary efforts to the Balkans to Pope Gregory I and Augustine of Canterbury and their work in England. Prior to the Second Vatican Council, Martínez could not provide an example of inculturation happening in a Spanish-speaking country. This is why he makes the claim that there were no historic models to imitate.

Latinx communities face numerous challenges in implementing inculturation. Many Latinxs live in poor socioeconomic conditions and face extreme poverty. They face an existential reality of death—the death of the family, loved ones, and the community.²² Furthermore, there is a lack of Hispanic clergy and competent lay leadership to lead efforts for inculturation. A significant drawback is that European-Americans expect Latinxs to assimilate to their worship styles and practices. Assimilation happens for two reasons: first, it is easier for European-Americans, and second, there is little regard for Latinx religious practices, especially those with Caribbean traits that are derived from African cultures.²³

Evangelizing people of Latinx descent has the advantage that their culture is profoundly Catholic. Even in Mexico, if a family is not Catholic, they are still likely to have a portrait of the Virgin of Guadalupe²⁴ in their home. Catholicism broadly influences Hispanic spirituality. The Rev. Germán Martínez points out that “the following key traits of Hispanic spirituality are essential for a truly inculturated Hispanic worship: the sacred, the symbolic, the personal, the

²¹ Germán Martínez, “Hispanic Culture and Worship,” 84.

²² Martínez, “Hispanic Culture and Worship,” 85–86.

²³ Martínez, “Hispanic Culture and Worship,” 85–86.

²⁴ The Virgin of Guadalupe is an apparition of the Virgin Mary as she appeared to St. Juan Diego, an Aztec who converted to Christianity. The appearances happened on 9 & 12 December 1531 at Tepeyac Hill, near present day Mexico City, Mexico. <https://www.britannica.com/topic/Our-Lady-of-Guadalupe-patron-saint-of-Mexico> (accessed on July 14, 2021).

communal, and as well the oral traditions.”²⁵ The sacred refers to the entirety of life—religious, secular, and cosmic. The symbols are deeply rooted in the popular devotions, particularly the Marian ones. The personal, *Personalismo*, is an affection for God’s gift of life, and it is realized in the importance of the domestic church in Hispanic culture. Close to the personal and an outflow from it is the communal. A strong sense of hospitality and community relationships are manifestations of the communal. Hispanic folklore, especially the *pastorelas*—plays that tell the Christmas story through the lens of the shepherds following the star of Bethlehem—are part of the oral tradition.²⁶

The Rites of the Church have incorporated Latinx culture within the Wedding Rite and the Quinceañera Mass. During the wedding ceremony, the couple exchanges thirteen *arras*. This exchange happens right after the profession of vows. *Arras* are gold or silver coins that symbolize the bride and groom sharing everything. Thirteen *arras* represent twelve months of the year plus one for generosity. This signifies the couple will go beyond expectations during the marriage.²⁷ The *Quinceañera* is a rite of passage for a Hispanic female, usually celebrated around her fifteenth birthday. The religious significance is that the female makes an act of consecration to the Virgin Mary. An extravagant party follows the Mass, where the young women receive lavish gifts.²⁸ We now turn to a parish that has a vibrant Hispanic community and one that I had the pleasure of serving in the music department from 2007–2009.

²⁵ Martínez, “Hispanic Culture and Worship,” 87.

²⁶ Martínez, “Hispanic Culture and Worship,” 87.

²⁷ Jaime Lara, “Roman Catholics in Hispanic America,” in *The Oxford History of Christian Worship*, eds. Geoffrey Wainwright and Karen B. Westerfield Tucker (Oxford: Oxford University Press, 2006), 644.

²⁸ The author’s understanding of these customs comes from years of experience working within Hispanic communities and conversations with his colleague, Sonia Dimas.

The National Shrine Cathedral of Our Lady of Guadalupe, Dallas, Texas

The Catholic Diocese of Dallas's beginnings are synonymous with this Cathedral's history. The Bishop of Galveston, Texas, Rt. Rev. Claude Marie Dubuis, established the first Catholic church in Dallas, Texas, in 1869. The Church was dedicated to the Sacred Heart of Jesus. First located at the corner of Bryan and Ervay Streets, the first church was built in 1872 by Rev. M. Perrier. In 1873, Rev. Joseph Martiniere invited the Ursuline nuns from Galveston to open a catholic school, housed at Sacred Heart.

The Diocese of Dallas was established in 1890, and Sacred Heart Church was designated the Cathedral. The Rt. Rev. Thomas Brennan was appointed the first bishop of Dallas. The Cathedral parish soon outgrew its building, and a new Cathedral of the Sacred Heart was commissioned at the corner of Ross and Pearl Streets. The cornerstone for the new church was laid on June 17, 1898. Bishop Edward Dunne dedicated the Cathedral of the Sacred Heart on October 26, 1902. Nicolas Clayton, the premier architect of the nineteenth century in Texas, designed the cathedral.

The new diocese was growing in the surrounding suburbs of Dallas, and by the 1960s, the population at the Cathedral had diminished significantly. However, the nearby parish of Our Lady of Guadalupe on Harwood Street, had outgrown its facilities. Our Lady of Guadalupe has served Mexican immigrants since 1914. Bishop Thomas Tschoepe invited Our Lady of Guadalupe parish to merge with the Cathedral of the Sacred Heart in 1975. On December 12, 1977, the Cathedral of the Sacred Heart was renamed the Cathedral Shrine of the Virgin of Guadalupe.²⁹ On October 3, 2023, the United States Conference of Catholic Bishops designated

²⁹ "History of Cathedral Guadalupe," Diocese of Dallas, accessed October 17, 2023, <https://www.cathdal.org/cathedral>.

the Cathedral as a national shrine. The name of the Cathedral is now The National Shrine Cathedral of Our Lady of Guadalupe.³⁰

The National Shrine Cathedral of Our Lady of Guadalupe has engaged in Hispanic ministries for almost 50 years. Their main goals are to provide Spanish Masses, religious education in Spanish, and the sacraments of the Church in Spanish, in particular Baptism, Eucharist, and Holy Matrimony. The population of the Cathedral is nearly eighty percent Hispanic, and its ministries are entirely bilingual. Unfortunately, their liturgies are still either in English or Spanish, with few bilingual liturgies outside of the Easter Vigil, The Feast of Our Lady of Guadalupe, and the diocesan ordinations. These bilingual liturgies are given great care and are usually a team effort between the worship committees at the Cathedral and the Diocese of Dallas. Next we will explore African spirituality and inculturation.

Behind the Scenes

August brought an unexpected twist, abruptly severing my ties with Mary Immaculate Catholic Church. Questions loomed ominously – would the extensive research and dedication invested thus far prove futile? Sleep became elusive, and my spirit wrestled with the terror of starting the journey anew. The once-clear path to graduation now seemed obscured by the fog of uncertainty, casting shadows on my academic aspirations.

An Introduction to African Spirituality and Inculturation

African spirituality is one of many varied values and has undergone many transitions and translocations, yet it is still relevant and influences Africans in the diaspora worldwide. It is difficult to generalize the spiritual makeup of a people across the continent of Africa; however,

³⁰ Ron St. Angelo, “Celebrating the National Shrine Cathedral of Our Lady of Guadalupe,” *The Texas Catholic*, accessed October 17, 2023, <http://www.texasatholic.com/2023/10/05/celebrating-the-national-shrine-cathedral-of-our-lady-of-guadalupe/>.

Catholic theologian and scholar Amuluche-Greg Nnamani identifies four distinguishing features of African spirituality: “commitment to a holistic view of reality; sense of the sacred; communitarian life-style; and spontaneity.”³¹

The reality of the African person is unified and interconnected. Therefore, processes are perceived holistically, the corporeal and the spiritual, the profane and the sacred, integrating the invisible and visible, humanity and divinity into a single, sometimes paradoxical worldview. In the African viewpoint, spirits break into the human world, and body, soul, and matter and spirit are not seen as separate but connected. Unlike in the Western world, dualism is hard to sustain.³²

Africans have an expansive sense of what is sacred. Nature, space, and environment all have various degrees of sacredness. This is because Africans attribute a spirit to almost everything. Thus, objects take on a sort of religious significance and deserve human respect. The boundary between the mundane and the sacred barely exists. Furthermore, the Christian understanding of heaven as being somewhere beyond this world is not a part of the African worldview.³³

The individual “I” is not part of the vocabulary. Every person’s existence is based on a community. The community is everything. Everyone is connected to someone else. Consequently, there is an abhorrence for suicide, and the African does not claim to be the sole owner of his life. Life is a community investment. Persons belong not only to their nuclear family but also to the extended family, including their ancestors.³⁴

³¹ Amuluche-Greg Nnamani, “The Flow of African Spirituality into World Christianity. A Case for Pneumatology and Migration,” *Mission Studies* 32 (2015): 332.

³² Amuluche-Greg Nnamani, “The Flow of African Spirituality into World Christianity,” 332.

³³ Amuluche-Greg Nnamani, “The Flow of African Spirituality into World Christianity,” 333.

³⁴ Amuluche-Greg Nnamani, “The Flow of African Spirituality into World Christianity,” 333.

Spontaneity in movement permeates the African spirit. When one is happy, it is usually accompanied by song and dance. Likewise, when one is angry, song and dance typically follow. This is very evident in the worship of God. Praise happens in the context of song, dance, and drumming. Along with praise is the oral tradition of prayer, which is a communication of the person's total state of being to God. Prayer is expressed in laments, praise, supplication, vindications, and more. Moreover, the African uses every avenue to express him or herself in communicating to God.³⁵

In the mid-to-late nineteenth century, missionary efforts led to many Africans becoming churchgoers. According to Rev. Eugene Hillman, C.S.Sp., the missionaries to the Igbo, a tribe in Nigeria, practiced a type of evangelization that “consisted in little more than memorizing translated prayers, doctrinal formulas, biblical texts, foreign songs and alien laws—with the fear of punishment as the motive force.”³⁶ On the contrary, Francis Libermann, the missionary and founder of the religious order of the Immaculate Heart of Mary (1802–1852), provided teachings on African cultures before sending out missionaries. Libermann instructed: “Become Negroes with the Negroes, to form them as they should be formed, not after the fashion of Europe, but by letting them keep what is proper to them.”³⁷ These two evangelization approaches are just examples of the many approaches African peoples encountered from missionaries. Due to Colonial thinking and theological practices, some missionaries were fearful and considered the Africans pagans and their beliefs invalid. This type of evangelization process is a product of the 1452 papal bull, *Dum diversis*, (until different) of Pope Nicholas V. The pontiff gave the King of

³⁵ Amuluche-Greg Nnamani, "The Flow of African Spirituality into World Christianity," 334.

³⁶ Eugene Hillman, C.S.Sp., *Toward an African Christianity: Inculturation Applied* (New York: Paulist Press, 1993), 47.

³⁷ Shorter, *Toward a Theology of Inculturation*, 168.

Portugal rights to invade the lands of people classified as pagans, savages, or infidels and enslaving them in perpetuity.³⁸

Using the African Maasai folk religion, Eugene Hillman illustrates the many qualities that Christianity can employ for inculturation: prayer, blessing, and prophets. To begin with, praying to a deity is prevalent among folk religions. This deity usually has no male or female qualities assigned to it. Most of these deities' names can be translated as "Originator." All of creation the Originator created. The Originator is the God of the harvest, the guardian of all people, the protector of all animals, the one praised night and day, and the being before all others.³⁹

Blessings are a particular type of prayer mainly initiated by elders in the Maasai community. Common examples of blessings are prayers for expectant mothers, individuals or groups going on a long journey, and men fighting in conflicts. Accompanying the blessing is the use of spittle. Spittle is a mixture of the earth, grass, and water. Therefore, blessings that incorporate spittle are efficacious.⁴⁰ "Spittle is fully expected to have divine concurrence, and thus accomplish what they proclaim. Spittle gives life to words and expectations. Combined with the breathing out of words, spittle becomes a very efficacious symbol of life communicated from one person to another."⁴¹

Addressing the difficulties of the human experience, folk religions find ways to explain the mystery of evil. Most of these religions do not have a structured belief system, so they rely on prophets' skills to interpret life's meanings and complexities. The role of the prophet requires skills like those of a minister, a psychologist, and a scientist. Divination is also a respected

³⁸ Hillman, *Toward an African Christianity*, 37.

³⁹ Hillman, *Toward and African Christianity*, 51–53.

⁴⁰ Hillman, *Toward and African Christianity*, 55.

⁴¹ Hillman, *Toward and African Christianity*, 55.

prophetic skill. As in many cultures, though, individuals must beware of charlatans. Prophets are supposed to protect people from harm and curses and serve the people during difficult times⁴²

For Francophone Africans—that is, peoples of former French colonies in Africa—language and dialects are a massive consideration for the liturgy. Even though French is the shared national language of business and politics, there are as many as six other indigenous languages in use: Yoruba, Fon, Bariba, Mina, Dendi, and Yom.⁴³ French is the only language used for official texts of the liturgy. However, a biblical reading could be in one of the dialects and prayers of the faithful and sacred music. Only now is work being done to include some indigenous languages in official liturgical books, especially the languages of Fon and Yoruba.⁴⁴

St. Camillus Catholic Church, Silver Spring, Maryland

On November 16, 1951, Archbishop Patrick O’Boyle of the Archdiocese of Washington, D.C., signed a decree establishing the parish of St. Camillus, patron saint of the sick. Archbishop O’Boyle named Fr. James P. Grace the parish's first pastor. Masses were held in various locations until a new church was built in 1954. Plans for a church, school, and convent were made with the groundbreaking ceremony on February 20, 1954. A parish school opened on September 23, 1954, with the Sisters of Notre Dame de Namur serving as teachers. Fr. Grace celebrated the first Mass in the new church on November 21, 1954.

Fr. Grace died in 1962, and his successor, Fr. Joseph C. Eckert, marked his pastorate by serving the needs of the poor and disadvantaged and providing a permanent church building

⁴² Hillman, *Toward and African Christianity*, 63–65.

⁴³ “Benin,” Encyclopedia Britannica, <https://www.britannica.com/place/Benin/Plant-and-animal-life#ref286837> (accessed on July 15, 2021).

⁴⁴ This paragraph is supplemented by a conversation the author had with Rev. Franck Agbowai, a French African from Benin, on January 2, 2021.

since the current church also served as the school auditorium. Beginning in 1966, construction started on the new St. Camillus church. His Eminence, Cardinal O'Boyle, dedicated the church on December 19, 1970. Fr. Eckert retired in 1975.

Fr. James T. Beattie became the third pastor serving until 1981. Under Fr. Beattie's leadership, parishioner involvement increased, including the beginning of Hispanic ministries at the parish. Fr. Beattie encouraged English-speaking and Spanish-speaking people to work together as one unit, and liturgical celebrations representing both cultures started taking place. The early 1980s saw the pastorate of Monsignor Raymond J. Boland until 1984, when he was elevated to the episcopacy, serving as Bishop of Birmingham and later, Kansas City-Saint Joseph.

In 1983, The Franciscan Friars of Holy Name Province arrived at the parish with ambitious plans to build a college where young men would study theology in preparation for service as Franciscan priests or brothers. On January 14, 1984, Fr. Martin Bednar, O.F.M., was installed as the fifth pastor. Work on the new Holy Name College commenced, and the building was dedicated on September 15, 1985, by Archbishop James Hickey. Fr. Martin focused on building Hispanic ministries and social programs for the less fortunate.

Building off the work of Fr. Martin, St. Camillus grew into a large multilingual and multicultural parish. The Franciscans promoted and encouraged mixing cultures in all parish organizations and liturgical celebrations. More than 4,000 parishioners worship at St. Camillus every weekend, with Masses in English, French, and Spanish. In 2000, the Pan-African French-speaking community was founded with the help of the Franciscan friars. The community has

about 700 members, representing 14 African countries and Haiti. St. Camillus now has ministries serving Latinxs, French-speaking Africans, Bangladesh, and Haitian communities.⁴⁵

St. Camillus integrates the francophone community into most of the parish life. The francophones have their own Religious Education program at the parish that meets from 12:30–2:00 pm before their 2:30 pm Sunday Mass. The sacraments of Baptism, Eucharist, and Holy Matrimony are all provided in French. St. Camillus has what they call intercultural Masses. These masses are multilingual and multicultural, feature English, French, and Spanish readings, and represent the Bangladeshi, European, Francophone African, Haitian, and Latinx cultures. All Holy Days of Obligation have an intercultural Mass; these include: Mary, Mother of God, January 1; Easter Vigil; Assumption of Mary, August 15; All Saints, November 1; All Souls Day, November 2; Immaculate Conception, December 8; and Christmas Eve, December 24. Members of the music staff and congregation meet to plan these intercultural Masses.⁴⁶

To recapitulate, we have looked at the spirituality of Latinxs and Africans and how inculturation works in Hispanic and French African cultures. We learned about the *religiosidad popular* and the meaning of *fiesta*. In African spirituality, the “I” does not exist, everything is about community. In addition, we looked at the missionary efforts on the continent of Africa in the late nineteenth century. Moreover, two Roman Catholic parishes, the Cathedral Shrine of the Virgin of Guadalupe and St. Camillus, were surveyed to show inculturation working in present-day situations. In the next chapter, I will present the work of the Congregational Supervisory Committee in producing the trilingual liturgy for the Solemnity of Our Lord Jesus Christ, King of the Universe.

⁴⁵ “History of St. Camillus,” St. Camillus Website, accessed October 24, 2023, <https://stcamilluschurch.org/our-history>.

⁴⁶ Sandra Perez, email message to author, January 8, 2024.

Chapter 3: The Solemnity of Our Lord Jesus Christ, King of the Universe

Chapter 2 examined the spirituality of Latinxs and Africans and delved into how inculturation works in Latinx and French African cultures. I presented two Roman Catholic parishes to show inculturation working in present situations. In this chapter, I will briefly explain the Solemnity of Our Lord Jesus Christ, King of the Universe, and describe the work of the Congregational Supervisory Committee.

On November 26, 2023, the Roman Catholic Church celebrated the Solemnity of Our Lord Jesus Christ, King of the Universe. Pope Pius XI inaugurated this feast day in 1925. 1925 commemorated the 1600 anniversary of the Council of Nicaea in 325, which affirms the full divinity of God the Son as professed in the Nicene Creed. Having taken inventory of world events, Pius XI realized Catholic Christians did not see Christ as King, and many considered the Church's moral teachings outdated and out of touch with today's worldview.¹

A Brief History of the Solemnity of Our Lord Jesus Christ, King of the Universe

When Pius XI became Pope in 1922, it was not long after World War I had ended, and there was a rise in both communism and the philosophies of fascism including so-called national socialism (Nazism). By the late 1930s several countries were ruled by dictators, among them Adolf Hitler, Benito Mussolini, and Joseph Stalin. Moreover, in the early twentieth century, in Mexico, Russia, and some parts of Europe, "militantly secularistic regimes threatened not just the Catholic Church and its faithful but civilization itself."² Many of the new political regimes of the day were

¹ D.D. Emmons, "The Solemnity of Christ the King," *Simply Catholic*, accessed January 3, 2024, <https://www.simplycatholic.com/the-solemnity-of-christ-the-king/>.

² "Solemnity of Christ the King: Background," United States Council of Catholic Bishops, accessed January 4, 2024, <https://www.usccb.org/committees/religious-liberty/solemnity-christ-king-background>.

banishing Jesus from society and family homes. As new governments were forming, laws were enacted without regard to basic Christian principles as had been done in the past.³

Pope Pius XI realized that he had to address the political forces of his day, and at the start of his reign as pope, he chose his motto to be “The Peace of Christ in the Kingdom of Christ” (*Pax Christi in Regno Christi*). Throughout 1925, Pius stressed the kingship of Christ, especially in the liturgical celebrations of the Annunciation, the Epiphany, the Transfiguration, and the Ascension. On December 11, 1925, Pope Pius XI issued the encyclical *Quas primas* (In the first), which added the Solemnity of Our Lord Jesus Christ, King of the Universe, to the liturgical calendar.⁴

Jesus’ kingship is deeply rooted in the Church’s teaching on the Incarnation. Jesus is fully divine and fully human. He is the God-man who suffered and died on the cross for the world’s salvation: one person of the Trinity that unites himself to humanity and reigns over the universe as the Incarnate Son of God. “From this it follows not only that Christ is to be adored by angels and men, but that to him as man angels and men are subject, and must recognize his empire; by reason of the hypostatic union Christ has power over all creatures” (*Quas primas*, 13).⁵ More than any other feast day, this solemnity encourages us to celebrate our Christian faith publicly and privately.⁶

In *Quas primas*, Pius XI addressed what he regarded as “the plague of society.” In paragraph 24, he refers to the plague as “anti-clericalism, its errors and impious activities. This

³ D.D. Emmons, “The Solemnity of Christ the King.”

⁴ D.D. Emmons, “The Solemnity of Christ the King.”

⁵ Pope Pius XI, *Quas primas*, accessed on January 4, 2024, https://www.vatican.va/content/pius-xi/en/encyclicals/documents/hf_p-xi_enc_11121925_quas-primas.html.

⁶ “Solemnity of Christ the King: Background,” United States Council of Catholic Bishops.

evil spirit... has long lurked beneath the surface. The empire of Christ over all nations was rejected.” Pius XI goes on to remind governments that,

Christ, who has been cast out of public life, despised, neglected and ignored, will most severely avenge these insults; for his kingly dignity demands that the State should take account of the commandments of God and Christian principles, both in making laws and in administering justice, and also in providing for the young a sound moral education.⁷

Pope Benedict XVI reminded us, “Who do I want to follow? God or the Evil One? The truth or falsehood? Choosing Christ does not guarantee success according to the world’s criteria but assures the peace and joy that he alone can give us.”⁸

Behind the Scenes

In the face of termination, a pivotal conversation with my steadfast advisor, Dr. Marcell Silva Steuernagel, became the beacon of hope. Significant revisions to the thesis prospectus lay ahead, a formidable task that carried both the weight of disappointment and the glimmer of potential salvation. Despite the initial discouragement, the prospect of salvaging the painstaking research emerged, instilling a renewed sense of purpose to navigate through unforeseen challenges.

Readings for the Mass

The image of the shepherd represents one of a benevolent ruler. A shepherd cares for and protects their flock, just as a king should care for and protect his flock. The readings of Year A for this feast portray Christ as a shepherd who watches over his people.

The twenty-third psalm serves as the responsorial psalm for this liturgy. The image of the shepherd king permeates this entire psalm. The psalm shows the shepherd as a provider, protector, ruler, and deliverer. Just as King David was a shepherd and Christ comes from David’s

⁷ Pope Pius XI, *Quas primas*, accessed on January 3, 2024, https://www.vatican.va/content/pius-xi/en/encyclicals/documents/hf_p-xi_enc_11121925_quas-primas.html.

⁸ D.D. Emmons, “The Solemnity of Christ the King.”

lineage, Christ imitates David as a shepherd. These attributes given to the shepherd represent a perfect model for a king.

The prophet Ezekiel writes to the nation of Israel, which is in exile. Ezekiel criticizes the shepherds of Israel for failing to tend to their sheep and only tending to themselves. Ezekiel says to the people that the Lord will be their ruler. The shepherds slacked on their duties while their flock was facing a crisis. Ezekiel reminds Israel that “I myself will be the shepherd of my sheep.”⁹

Matthew 25 is a challenging yet comforting pericope of scripture. Matthew begins the chapter with two parables that discuss the eschaton. The parable of the Ten Virgins underscores the need always to be ready for when the Lord calls you home. The parable of the Talents reminds us to be faithful in all things. For if we do this, we will “share your master’s joy.” (Matthew 25:21)

Matthew ends the chapter with the Judgment of Nations. The Son of Man will come and “separate them one from another, as a shepherd separates the sheep from the goats.” (Matthew 25:32). Here, Matthew provides a list of how God will judge us. How did you treat the stranger, the naked, the sick, and the prisoner? Those who treated these people with mercy and justice will receive their eternal reward. Those who did a disservice to these people will receive eternal punishment.

Throughout these readings is a message that Christ is our hope. When you are in exile, Christ will shepherd you. When you face a problem with your enemy, Christ will prepare a table for you and your enemy. When you are looking for a provider and deliverer, Christ is there. And when the time comes for you to be judged, Christ is the judge. Christ as the shepherd is our

⁹ Ezekiel 34:15, NAB.

hope.¹⁰In the following paragraphs, I will provide a musical and hymnological analysis of the music chosen for the Mass.

Music for the Mass

The Congregational Supervisory Committee planned the music for this Mass. This was a collaborative effort to pick music that represented each culture, and throughout the Mass, parishioners would have sung in English, French, and Spanish. I only served to rehearse the music that the committee chose.

The committee's work in producing this liturgy took place in a discussion that lasted just over seventy-five minutes. There were seven members, each with ideals about hymns and music choices for the Mass. We all knew we wanted to sing in all three languages, but how would we proceed? Would one culture be represented more than another? Should all the hymns be trilingual to balance everything? Would it be okay if the music did not manifest one culture as much as another? These are all questions with which the committee grappled. I did not pick any music, but I did decide which hymn to choose for a particular part of the Mass where several options were available. In addition, I composed a trilingual psalm setting of Psalm 23 for this Mass. I believed it was a singable melody that the congregation could learn quickly without any rehearsal beforehand. (A complete discussion of the Congregational Supervisory Committee is provided in Chapter 5.)

“To Jesus Christ, Our Sovereign King” is a hymn sung in many Catholic parishes, particularly on the Solemnity of Our Lord Jesus Christ, King of the Universe. Fr. Martin B.

¹⁰ The reflection on these readings is my own. However, it was influenced by: “Christ The King 2023: Lectionary Notes,” United States Council of Catholic Bishops, accessed on January 3, 2024, <https://www.usccb.org/Christ-the-King-2023-lectionary-notes>.

Hellriegel (1890–1981), a German American, wrote this hymn in 1941 in St. Louis, Missouri. The text is Hellriegel’s response to the Third Reich in Germany to remind people of who our eternal king is.¹¹ Many Americans understand God’s reign, but Hellriegel wanted to remind the rest of the world of God’s kingship and what humanity’s response should be to that kingship.¹²

All three stanzas employ a cross rhyme scheme, *a,b,a,b*. For example, take stanza three,

To you and to your Church, great *King*, a
We pledge our hearts’ oblation b
Until before your throne we *sing* a
In endless jubilation b

In stanza one, Hellriegel establishes that God is king and that God is the source of the world’s salvation. Because God is our salvation, we offer God praise and adoration. The refrain is a short affirmation that Christ is our ruler, victor, and redeemer. Stanza two explains that God’s reign extends to every land and nation, and salvation is only found in God’s kingdom. The last stanza is our pledge to God, our “heart’s oblation,” and endless jubilation around God’s throne.

“¡Tú Reinarás!” (The Lord is King), written by F. X. Moreau in Spanish and translated to English by Ronald F. Krisman (b. 1946), is a traditional Spanish hymn concerning God’s reign as king. It is usually sung on Christ the King Sunday in many churches in Mexico. My explanation of this hymn is based on Krisman’s translation. Written in four stanzas with a refrain, this hymn expresses many of the same sentiments as “To Jesus Christ, Our Sovereign King.” Krisman utilizes a cross rhyme scheme in all four stanzas, *a,b,a,b*. Below is stanza three to illustrate the rhyme.

How blest this age, how blest each *nation* a
To have a servant king as lord! b
How rich his cross, pledge of *salvation*, a
How wise his law, his gospel word. b

¹¹ Greg Kendra, “Hymn of the Week: To Jesus Christ, Our Sovereign King,” Aletheia, accessed on January 4, 2024, <https://aletheia.org/blogs/aletheia-blog/hymn-of-the-week-to-jesus-christ-our-sovereign-king/>.

¹² Greg Kendra, “Hymn of the Week: To Jesus Christ, Our Sovereign King.”

In stanza one, heaven rejoices to hear the people cry that the Lord is King. Stanza two describes Christ's reign as one of justice and peace. Stanza three rejoices that Christ is king over every nation and a servant king. Stanza four reassures us that Christ is walking with us until the day of his return. The refrain affirms that Christ reigns forever and that nations ask for Mary's intercession to guide and protect them.

“Amén. El Cuerpo de Cristo” is a bilingual communion hymn composed by John Schiavone (b. 1947). It was conceived from the first as a bilingual hymn. Schiavone writes melodies that resemble Gregorian chant as much as possible. Schiavone wrote, “I want to keep that ‘church’ sound in my music and, at the same time, make it accessible to the average worshipper.”¹³ This hymn has become a staple at many multilingual and multicultural parishes. It was even one of the communion hymns sung during the Mass celebrated at Yankee Stadium by Pope Benedict XVI on April 20, 2008.¹⁴

Schiavone writes the stanzas in two phrases, first in English and that phrase translated into Spanish to become the second phrase. Beginning with a refrain, it states that when we receive the Body and Blood of Christ, “we become what we receive.” The stanzas are five short phrases that reinforce Catholic eucharistic theology. Stanza one reminds us that we celebrate communion commemorating Christ's dying and rising from the dead. Stanza two acknowledges Christ's sacrifice. Stanza three pleads for the Lord to “make us one body and one spirit.” Stanza four tells us to live out our lives as the Body of Christ. The final stanza expresses our hope for Christ's second coming.

¹³ Greg Kendra, “Hymn of the Week: Amén. El Cuerpo de Cristo,” Patheos, accessed on January 4, 2024, <https://www.patheos.com/blogs/deaconsbench/2018/06/hymn-of-the-week-amen-el-cuerpo-de-cristo/>.

¹⁴ Greg Kendra, “Hymn of the Week: Amén. El Cuerpo de Cristo.”

“Regardez, L’humilité de Dieu,” written in French by Anne-Sophie Rahm (b. 1988), is a short devotional hymn for communion. In it, Rahm captures the humility of God, which is astonishing because God is the master of the universe, yet God humbles himself to be bread for us. Rahm asks us to humble our hearts before God because only then can we rise with him.

“The King of Glory” was written in 1965 by Willard Francis Jabusch (1930–2018). The music for this text is an Israeli folk tune. For the Mass, I added an Afro-Caribbean flavor to reflect both the Spanish and African cultures. Jabusch wrote this hymn for his folk-music ensemble at St. Celestine’s Roman Catholic Church in Elmwood Park, Illinois.¹⁵ The refrain and stanza one is based on Psalm 24:7-8 in which the psalmist asks, “Who is the King of Glory?” Stanzas two and three share aspects of Jesus’ public ministry.¹⁶ Stanzas four and five tell of Jesus’ gift of salvation and proclaim the beatific vision. A taping of the Mass can be seen here: <https://youtu.be/GvriOcWQi7g?si=tBa8g3CXUp6nTwVo>. The Worship Aid for this liturgy is found in APPENDIX B.

Behind the Scenes

Unhinged from a formal church affiliation, the challenge morphed into securing a suitable venue for the pivotal two Masses. A lifeline surfaced unexpectedly – Prince of Peace, my twin brother's church. Fr. Michael Forge's generous "yes" not only salvaged the project, research, and thesis but also served as a poignant connection to the past. In this unexpected alliance, a bridge between the disrupted past and the hopeful present was built.

¹⁵ C. Michael Hawn, “History of Hymns: The King of Glory Comes,” Discipleship Ministries, accessed on January 4, 2024, <https://www.umcdiscipleship.org/resources/history-of-hymns-the-king-of-glory-comes>.

¹⁶ C. Michael Hawn, “History of Hymns: The King of Glory Comes.”

Responses to the Mass

The Mass was held at Prince of Peace Catholic Church in Plano, Texas. Father Michael Forge allowed me to have the Mass at his church. Fr. Forge had hired me at Mary Immaculate in 2017. When I was terminated from that community in August 2023, I was at a loss for where I would conduct my research to finish this thesis. Fr. Forge became pastor of Prince of Peace in July 2021, and my twin brother, Darnell Allen St. Romain, serves as the Associate Director of Music. When I approached Fr. Forge about having two trilingual liturgies at his parish, he was enthusiastic and supportive in responding yes. Fr. Forge encouraged me to pursue this doctorate, and he felt honored that I would come to him to help finish the research needed for my degree. Prince of Peace is an affluent European American community and normally offers only English Masses. We told the parishioners five minutes before Mass that it would be a trilingual liturgy. Fr. Forge and I thought it best not to advertise beforehand that this would be a special mass to avoid having spectators. The idea was that parishioners who typically attended this Mass would be afforded this experience.

The responses from the parishioners were generally positive. Some thought it was a little jarring but warmed up to the liturgy. Others wanted us to return at least once a month to present a trilingual liturgy. Still, others wanted some advance notice about this type of liturgy to decide if they wanted to attend. One parishioner even noted that she believed this was the first time a reading had been done in Spanish or French at Prince of Peace. Another parishioner indicated that to aid in the worship, the church should perhaps provide the readings in English when they are read in different languages. Overall, this was a positive experience for parishioners and the committee. In addition, I formed a little choir made up of committee members and choir members from Mary Immaculate Church. It was evident from the work put in by the committee, and the rehearsals I had with the choir served the liturgy well. Parishioners did not see the Mass

as a showcase of cultures but as an expression of worship from various cultures to bring praise to God.

In conclusion, I have provided a brief history of the Solemnity of Our Lord Jesus, King of the Universe, and of the encyclical *Quas primas* that Pope Pius XI issued to support the feast day, along with a succinct theological reflection on the readings for this liturgy. Furthermore, a musical and theological rationale was given for the music chosen for this Mass. Rhyme scheme and other poetic devices used in hymnody were also discussed. In chapter four, I will perform similar research examining the Solemnity of the Immaculate Conception of the Blessed Virgin Mary.

Chapter 4: The Solemnity of the Immaculate Conception of the Blessed Virgin Mary

Behind the Scenes

The Congregational Supervisory Committee steadfastly continued their work, becoming a pillar of support during these trying times. Weekly meetings from October to December 2023 transformed into a unique forum. It was a space not only for addressing the intricacies of academic rigor but also for confronting existential questions about vocation and navigating the tumultuous journey together, forming an indelible bond among committee members.

The preceding chapter explored and furnished historical, musical, and theological explanations for the Solemnity of Our Lord Jesus, King of the Universe. This chapter will offer a similar analysis of the Solemnity of the Immaculate Conception of the Blessed Virgin Mary.

A Brief History of the Solemnity of the Immaculate Conception of the Blessed Virgin Mary

The Immaculate Conception is commonly confused and often misunderstood as the situation surrounding the birth of Jesus Christ. However, the dogma asserts that Mary was preserved free from the effects of the sin of Adam, or original sin.¹ There are biblical texts in both the Old and New Testaments that support this dogma; however, this claim of Mary being born free of original sin is a tradition born in the early Church. It mainly took hold after the Council of Ephesus in 431 declared Mary the Mother of God.²

The Church's theology supporting the view that Mary was conceived without original sin was not worked out until the twelfth century when Franciscan theologian John Duns Scotus (1266–1308) argued that “Christ's redemptive grace was applied to Mary to prevent sin from

¹ “Immaculate Conception,” Britannica, accessed on January 4, 2024, <https://www.britannica.com/topic/Immaculate-Conception-Roman-Catholicism>.

² “Immaculate Conception,” Britannica.

reaching her soul and that this special intervention resulted in a perfect redemption in her case. Mary's privilege, thus, was the result of God's grace and not any intrinsic merit on her part."³

This solemnity occurs on December 8, nine months before the Feast of the Nativity of the Blessed Virgin Mary, which the Church celebrates on September 8. The Feast was approved in 1476 by Pope Sixtus IV and was extended to the universal Church by Pope Clement XI in 1709. The belief that the birth of Mary, conceived without original sin, was officially made Dogma by Pope Pius IX in 1854.⁴ Pius IX states, "We declare, pronounce, and define that the doctrine which holds that the most Blessed Virgin Mary, in the first instance of her conception, by a singular grace and privilege granted by Almighty God, in view of the merits of Jesus Christ, the savior of the human race, was preserved free from the stain of original sin."⁵ In the succeeding paragraphs, we will exegete the readings of the liturgy.

Readings for the Mass

The Old Testament reading from the third chapter of Genesis is the story of how original sin came into the world. This is a very familiar passage in which God confronts Adam about eating from the tree from which God had forbidden them to eat. Also, in this passage is the pericope that is considered the Proto-Evangelium, the first Gospel, Genesis 3:15, when God puts enmity between the offspring of Eve and that of the serpent. Christian tradition considers this the first announcement that salvation is to come and that a savior is needed.

³ "Immaculate Conception," Britannica.

⁴ "Solemnity of the Immaculate Conception of the Blessed Virgin Mary," Vatican News, accessed on January 4, 2024, <https://www.vaticannews.va/en/liturgical-holidays/solemnity-of-the-immaculate-conception-of-the-blessed-virgin-mar.html>.

⁵ Pope Pius IX, *Ineffabilis Deus: The Immaculate Conception*, Papal Encyclicals Online, accessed on January 4, 2024, <https://www.papalencyclicals.net/pius09/p9ineff.htm>.

In Catholic theology, the Virgin Mary is seen as the new Eve and the Theotokos, the Mother of God.⁶ Mary is the she who bears the one who ends this enmity. Mary crushes the head of the serpent with her heel. The apparition of the Virgin Mary that appeared to St. Juan Diego in December 1531 is known as Guadalupe. Guadalupe is the Spanish translation of the Nahuatl term *Coātlaxopeuh*, which translates to “she who defeats the serpent.”⁷ Mary is the fulfillment of Eve in that she finishes the task that Eve began.

Psalm 98 is a perfect companion to Genesis 3. The refrain “Sing to the Lord a new song, for he has done marvelous deeds” is a shout for joy. What is this joy? This joy is salvation. Genesis 3 foretells that we require a savior, and Psalm 98 expresses that need. For the Lord has made his salvation known, and all the ends of the earth have seen it. Because of this, we will sing praises joyfully to the Lord. The psalmist professes Israel’s joy that we have a God who will save us, especially since Israel has endured the Exodus and has wandered in the desert. Biblical scholar James Limburg considers Psalm 98 an enthronement psalm that proclaims God as King.⁸

The epistle reading from Ephesians has very little to do with the feast day and bears no connection between the reading from Genesis and the Gospel reading from Luke. This reading is the opening salutation given by Paul to the Church at Ephesus before he begins the content of his letter. Paul reminds us that God loved and chose us before the foundation of the world, and we must show our appreciation for this act by offering praise to God.

The Gospel reading from Luke is the text of the Annunciation. The archangel Gabriel announces to Mary that she will conceive a child. However, this is no ordinary pregnancy. The

⁶ Pope Pius IX, *Ineffabilis Deus: The Immaculate Conception*.

⁷ Daniel Esparza, “Is Guadalupe a ‘Mexican’ Name?,” *Aleteia*, accessed on January 5, 2024, <https://aleteia.org/2017/06/29/is-guadalupe-a-mexican-name/>.

⁸ James Limburg, “Commentary on Psalm 98,” *Working Preacher*, accessed on January 5, 2024, [https://www.workingpreacher.org/commentaries/revised-common-lectionary/christmas-day-nativity-of-our-lord-iii/commentary-on-psalm-98#:~:text=The%20psalm%20divides%20into%20three.\(verses%207%2D9\).](https://www.workingpreacher.org/commentaries/revised-common-lectionary/christmas-day-nativity-of-our-lord-iii/commentary-on-psalm-98#:~:text=The%20psalm%20divides%20into%20three.(verses%207%2D9).)

Holy Spirit will impregnate Mary with the Son of God. The first essential point of distinction about this announcement is the greeting. Gabriel greets Mary, “Hail, full of Grace! The Lord is with you.” “Hail” is a formal salutation to an honored person, all the more striking because Mary is no worldly queen or aristocrat but a humble carpenter’s wife. Gabriel rejoices at the sight of Mary and points out that Mary is already unique. After all, she remains in a state of grace because she is conceived without the stain of original sin. However, Mary was troubled by the greeting, but Gabriel told her not to fear because you have found favor with God. Secondly, Mary’s response to Gabriel’s message is a pronouncement of faith, “Behold, I am the handmaid of the Lord. May it be done to me according to your word.” Mary expresses her timidity at Gabriel’s news, yet because of her faith, she perseveres. Mary ponders, I do not exactly know what all this means, Lord, but I trust you. Whatever you want me to do, whatever you want me to bear, I will do it.

Music for the Mass

“Immaculate Mary” or the Lourdes Hymn is a term that also refers to the hymn tune itself, LOURDES HYMN. Many churches often sing this hymn to honor the Immaculate Conception of the Blessed Virgin Mary. Father Jean Gagnet (1839–1914) wrote this text in 1873 for pilgrims to sing at the site of the apparitions of Our Lady of Lourdes. It originally contained eight verses; Gagnet later expanded it to 120 stanzas.⁹ The stanzas are short phrases describing Mary’s reign as Queen of Heaven and the events surrounding her appearances at Lourdes. The hymn is written as coupled rhyme scheme, *a,a*. For example, take stanza one.

⁹ Margaret Miles, *Maiden and Mother : Prayers, Hymns, Devotions, and Songs to the Beloved Virgin Mary Throughout the Year* (London: Bloomsbury Publishing Plc, 2001), 14. Accessed January 5, 2024. ProQuest Ebook Central.

Immaculate Mary your praises we *sing*. a
You reign now in splendor with Jesus our *King*. a

The committee decided that this hymn would be sung in all three languages for the Mass. This was the only trilingual hymn sung at the Masses, except for the responsorial psalm.

“Hail Mary: Gentle Woman” written by Carey Landry (b.1944) in 1973 on the Feast of the Assumption, August 15. Landry wrote Gentle Woman while in the car driving from a recording session back to his hometown. He says, “Gentle Woman, for me, started in my childhood. My father would gather the family every evening to pray the Rosary. We would sit for the first decade, kneel for the next three decades, and then sit again for the last decade.”¹⁰ Carey set out to write a hymn that personalized Mary. So much of Marian hymnody has flowery or queenship language. Landry wanted to model Mary after the women he knew in his life, in particular, his mother. He also highlights the qualities of a woman’s strength and quiet peace. Furthermore, this text is a protest against the way the Church has treated women. This is emphasized in the line, “blessed are you among women, blest in turn all women too.” What is of interest is Landry wrote the “Hail Mary” text that begins the piece was written about six months after writing the “Gentle Woman” text. A parishioner told him, “You know what will strengthen this piece? Maybe you should compose music for the ‘Hail Mary’ that we can sing before your text.” That is precisely what Landry did. Hence the title, “Hail Mary: Gentle Woman.”¹¹

“Eh bien nous sommes tous réunis” is a short French communion song. The author of this text is unknown. The refrain expresses joy that we are at the table of the Lord. Let us eat and drink in peace and talk about the love Christ has invited us to. Three short stanzas remind us to care for the orphan and the widow; to dedicate our lives to Christ; and to love each other. The

¹⁰ Zack Stachowski and Matt Reichert, “Hail Mary:Gentle Woman,” Open Your Hymnal, August 16, 2017, podcast, MP3 audio, 1:55, <https://openyourhymnal.com/episodes/hail-mary-gentle-woman>.

¹¹ Zack Stachowski and Matt Reichert, “Hail Mary:Gentle Woman,” 8:10.

music uses this dance-like quality that serves well when processing to the Eucharistic table to receive Jesus.

“Taste and See” by Kenneth Louis (1956–2020) is taken from his *Mass of St. Cyprian* (2001). The refrain is a paraphrase of Psalm 34. The only stanza quotes Psalm 34:1–2. There is a vamp created from musical material from the refrain that utilizes Black dialogical preaching expressions: “When I was down to my last dime, that’s when he stepped right in on time.” “When I was sick and couldn’t get well, he healed my body and now I can tell.” “When there’s no food on the table, set your plate yes! God is able.” Throughout these seemingly impossible situation, one can “taste and see the goodness of the Lord.”¹²

“Hail, Holy Queen” is an English translation of the *Salve Regina*. The *Salve Regina* is one of the four Marian Antiphons still used throughout the liturgical year. This hymn is attributed to German monk and scholar, Hermann of Reichenau (1013–1054). It is usually sung at Compline. The rhyme scheme employed for this five-line stanza is a,a,b,b,b. Stanza two utilizes this scheme.

The cause of joy to all *below*, a
The spring through which all graces *flow*, a
Angels all your praises bring; b
Earth and heaven with us sing; b
All creation echoing; b

Only the first stanza is based on the *Salve Regina* text. Stanza two rejoices that Mary is the cause of our joy and that Earth joins Heaven in praising her. Stanza three praises Mary as gentle, loving, and holy. In addition, she became God’s mother, and the angels sing her praises. A tapping

¹² Darrell St. Romain and Darnell St. Romain, “Hymn Interpretation: Black Catholic Hymnody: Kenneth W. Louis,” *The Hymn* 73, no. 2 (Spring 2022): 50.

of the Mass can be seen here: https://youtu.be/q-TKNj_xmw8?si=5aOetIR8syPy-XeL. The Worship Aid for this liturgy is found in APPENDIX C.

Behind the Scenes

During the fourth meeting, the structured agenda gave way to unexpected revelations. Honest discussions about anger, resentment towards the church, and contemplation of leaving ministry were laid bare. Surprisingly, this vulnerability unfurled a different discussion, rich in depth and understanding. Brokenness became the common ground for mutual healing, and amidst the challenges of academic pursuits, a cathartic journey of personal discovery unfolded.

Responses to the Mass

On Monday, November 6, 2023, the Congregational Supervisory Committee met to discuss and plan this liturgy. With this being a popular Holy Day, almost everyone had the same suggestions for the hymn selections. We debated trying to find a trilingual Ave Maria but did not find one we liked. Again, I composed a psalm for this Mass. However, the refrain was in English and French. I must admit that I am not fond of “Hail Mary: Gentle Woman” musically, but I already told myself before the meeting that I would not veto the suggestion if it should arise. It was chosen by the committee and well received by the congregation. The work of the Congregational Supervisory Committee will be discussed at length in Chapter 5.

The *Matachines* of Mary Immaculate performed at this Mass. Matachines are dancers that reflect the Aztec heritage of Mexicans, and they perform for the honor of the Virgin Mary. This performance included a procession to begin the Mass, marking solemn moments during the Eucharistic prayer, and a procession to end the Mass.

This Mass was also held at Prince of Peace Catholic Church in Plano, Texas. The reception for this Mass was even more enthusiastic than given the Mass for the Solemnity of Our Lord Jesus Christ, King of the Universe. The presence of the Matachines is the main reason. The

parishioners at Prince of Peace had never seen this cultural expression of faith. Also, the presence of the choir at the Mass was greatly appreciated by parishioners. Usually, a cantor only sings at Mass for Holy Days of Obligations.

A married couple approached me after Mass who happened to have attended both trilingual liturgies we produced at Prince of Peace. Their expression of thanks was overwhelming. This couple is Mexican American and has attended Prince of Peace for almost twenty years. The wife was in tears because this was the only time she could remember seeing her language and heritage represented during a Mass. The couple knows they can go to other churches to experience their culture, but Prince of Peace is their home because they sent their kids to Prince of Peace Catholic School.

In summary, I provided a brief history of the Feast of the Immaculate Conception and the Dogma declared by Pope Pius IX in 1854. I examined the musical and theological significance of the hymns used during the Mass, including hymnological analysis and rhyme scheme. Lastly, responses from parishioners showed their appreciation for the Congregational Supervisory Committee's work in preparing this Mass.

Chapter 5: Conclusion and The Mosaic Liturgy: Applying the Work of the Congregational Supervisory Committee

The preceding chapter presented a concise history of the Solemnity of the Immaculate Conception of the Blessed Virgin Mary. Also, I supplied a theological and musical explanation of the music chosen for the Mass, along with parishioner's responses regarding the Mass. In this chapter, I will describe the work of the Congregational Supervisory Committee and how it planned and prepared the trilingual liturgies. Furthermore, I will expound on the Mosaic liturgy and offer practical applications for designing such liturgies.

The Work of the Congregational Supervisory Committee

The Congregational Supervisory Committee provided the fieldwork for the research needed to complete this thesis. Members of the English, Francophone, and Spanish music ministries convened to form the Congregational Supervisory Committee. The committee met every Monday evening from October 9, 2023 to December 4, 2023. Ninety-five percent of the seven members attended every meeting.¹

The committee consisted of seven members plus me. Here are a few demographic descriptions of the committee: A Caucasian female in her seventies. She is a cradle Catholic and has been a member of MIC for over forty years; A Caucasian female in her sixties. She has played guitar for Spanish Masses for over thirty years; A Hispanic female in her sixties. She grew up in Mexico and has been in the United States for over forty years. A Hispanic female in her fifties. She plays guitar for Spanish Masses. An African male from the Republic of Congo. A

¹ The information for most of this chapter comes from my fieldnotes taken during the weekly meetings with the Congregational Supervisory Committee from October 9, 2023–December 4, 2023.

cradle Catholic. He conducts one of the French African choirs at MIC; A Caucasian female in her fifties. Was a life-long member of MIC and a choir member; A Caucasian female in her thirties. A choir member and cantor at MIC; and me, an African American male in his thirties. Grew up in an Black Catholic parish in Baton Rouge, Louisiana.

I used the first four meetings to educate the group about inculturation and how it works in Latinx and French African communities. The following two meetings provided opportunities to plan the two trilingual Masses. The last three meetings were when the music rehearsals took place. Education was the first and most crucial component of the meetings. Even though these members have planned and prepared music for Masses in their own culture, they have not done so for multilingual and multicultural liturgies.

Commonly, when gathering a group, the first meeting is an introductory meeting. The seven members told their histories of their personal experiences with Catholicism. Members recalled the years of attending Mass in Latin before the Second Vatican Council. In comparison, others reminisced about the folk-style Masses of their childhood. Some told us about Masses in Mexico and The Republic of Congo, and I recollected my experiences growing up in a Black Catholic congregation in South Louisiana. This first meeting cemented the bonds of the group. We met just two months after I was let go from Mary Immaculate Catholic Church. Some committee members were no longer church members due to the current pastor's changes to the music ministry. Others felt lost after I left, and we all were broken in some way over how I was treated and for the future of the music ministry at Mary Immaculate. This meeting was a homecoming as we learned about the many ways Catholicism is celebrated in various cultures.

After the first meeting, I emailed the group their first reading assignment. It was a paper I had written during my doctoral studies.² This paper aimed to try out the topic for our thesis. This paper examined what inculturation was, provided a brief history of liturgical inculturation, and explored inculturation at work in Latinx and French African cultures. When we met to discuss the paper, what was astonishing to me were the comments from the Spanish and African members about what they had learned about their own culture. The English-speaking members mostly listened to accounts from their Spanish and African cohorts. The highlight of the evening was when I asked an African member to describe the Mass in the Zairean Rite. The Zairean Rite is one of the twenty-seven Rites recognized by Rome that is separate and apart from the Roman Rite. The Zairean Rite is the only African rite approved by the Vatican for use in the Catholic Church, and the language of the rite is French. We learned about the structure of the rite and how some elements would differ from the Roman Rite.

Germán Martínez's article "Hispanic Culture and Worship: The Process of Inculturation" and the concluding chapter of Elizabeth Forster's book *African Catholic* were the discussion topics for the second meeting. Martínez's article explains the state of affairs of Hispanic Catholics in the United States after the Second Vatican Council. He then discusses inculturation and its challenges in the Hispanic community and how to use it to evangelize the Hispanic culture. Foster's concluding chapter begins with a history of the decolonization of Africa. This entails Africans' participation and response to the Second Vatican Council. In particular, Foster examines the French African Church, how resources were still shared between France and Africa, and the influences France provided for Africa. These two readings offer the committee a quick history and understanding of Latinx and African cultures. It also allowed the European

² This paper was titled "Let All the People Worship," written for a directed study for Dr. C. Michael Hawn.

Americans in the group to receive a glimpse of Catholicism and how it is celebrated in other cultures.

Chupungco's book *Worship: Progress and Tradition* delineates what the Mosaic liturgy is and is not, and this was the basis of the conversation at the third meeting.³ What is encouraging about Chupungco's writing is that he makes it a point to say it is acceptable to make mistakes and even fail when planning and executing this type of liturgy. Furthermore, he is insistent and stresses that this liturgy is not a novelty, that the utmost respect should be shown when representing the various cultures in the Mass, and that it cannot be done without hospitality.

Even with all this background and reading provided to the committee, this still may not be enough information to enable planning Mosaic liturgies adequately. Members need to experience Masses in other cultures and observe them without judgment, which is a difficult task because everything will be compared to how European Americans perform worship. However, given that the committee and I only met for nine sessions, we covered a vast amount of material to help inform them about planning Mosaic liturgies. The committee's work provided the research needed to produce the liturgies. Furthermore, the responses from the committee were based on the interaction with the learning materials and each other. The outcome of their work confirmed that I could engage this group and they in turn can go back to Mary Immaculate and execute this work.

Behind the Scenes

Conducting research away from the meticulously planned site presented unforeseen challenges, akin to attempting to bake a cake without fundamental ingredients. Yet, in this unfamiliar terrain, determination took root. A commitment to navigate the uncharted

³ Anscar J Chupungco, OSB, *Worship: Progress and Tradition* (Washington, DC: Pastoral Press, 1994), 159.

path, reminiscent of a race with unexpected diversions, resonated with the resolve to stay strong and resolute in completing the journey despite setbacks.

The Mosaic Liturgy

In the Introduction, I explained the concept of the mosaic liturgy. To review: Chupungco defines the mosaic liturgy as “inlaying bits of various cultural traditions in the structure of the rite.”⁴ This is a consequence of the Second Vatican Council because *Sancrosantum Concilium* paragraphs 37–40 reintroduces liturgical pluralism into the Roman Rite.⁵ The mosaic liturgy is not a fixed form; it is ever-changing according to the church and the cultural backgrounds of the congregation. Even when the mosaic liturgy is performed in the same church multiple times, the form does not have to stay the same. Readings and prayers in different languages, cultural expressions from the various cultures comprising your community, and music representing these same cultures are at play for the mosaic liturgy. One can be as diverse as the community allows, or its development can be a gradual process where the Mass becomes increasingly diverse.

As I stated above, hospitality is at the heart of this liturgy.⁶ Hospitality includes a welcoming attitude to the various cultural traditions in your community. What this Mass must not become is a talent show of diverse cultural expressions. That would be a disservice to God and the liturgy. The cultural bits need to be organically woven into the rite and serve a particular purpose.

Also of note, the mosaic liturgy means forging a new community based on the cultural representation of your parish. This means change and compromise are the intangible elements needed to plan and execute a mosaic liturgy. No one culture should dominate, yet that does not

⁴ Chupungco, *Worship*, 164.

⁵ Chupungco, *Worship*, 166.

⁶ Chupungco, *Worship*, 165.

mean that every culture will always be represented equally. If your parish is embarking on adopting the mosaic liturgy, it must become a regular part of the Masses offered. That way, over time, everyone's culture will be represented equally. It is extremely difficult to have equal cultural representation in one Mass.

Applying the Mosaic Liturgy

Planning a mosaic liturgy is not a one-person job. It takes a small, dedicated group of individuals who together mirror the makeup of the parish. These persons need to be willing to undertake in ongoing education about the cultures represented in the church. Most importantly, these people need to love the community. This work cannot be done by individuals who are not invested in the success of this liturgy and who do not love the people.

The mosaic liturgy will probably work best at a church that already has pluriethnic liturgies in place. This means that if there is a Hispanic community, Masses are celebrated in Spanish; if there is a French African community, Masses are said in French. Every ethnic group in the parish has its own liturgy wherein they are fully represented in language and culture.⁷ This does not have to be the case; however, it will make things easier because there are people in your community participating in Masses in which their own culture is valued and represented. Usually, what happens at these churches is that these several cultures silo themselves into their own ethnic church, and the various ethnic groups never worship together. The value of the mosaic liturgy is precisely that it brings the various groups together.

⁷ Chupungco, *Worship*, 166.

Liturgical scholar Mark Francis stresses that when planning multicultural liturgies, the process is often more important than the product.⁸ Collaboration and compromise are invaluable in this work. These liturgies must be well thought out and even rehearsed, especially when new and fresh to a community. The more preparation and discussion that occurs, the more solid the product will be.

Sociologist Gerardo Martí, in his book *Worship Across the Racial Divide*, reminds us that “worship experiences are not distinguished by one’s racial or ethnic affiliation.”⁹ Parishioners attending mosaic liturgies will “learn to worship” within their community.¹⁰ This is helpful to remember because even though we naturally gravitate to worshipping with people of similar cultural backgrounds, when different ethnic groups come together to worship, they are not focusing on cultural or racial differences.

The Challenges of the Mosaic Liturgy

Too much material is the first obstacle the committee encountered. You cannot represent every aspect of a culture in one Mass. If you are representing more than two cultures, either one culture will dominate the Mass or not every culture will be featured at the Mass. Scrutinize what characteristics of each culture would best enhance that particular liturgy and incorporate that into the Mass. The more the mosaic liturgy is applied in a parish, the more fully a culture can be expressed.

Music was the primary way the committee and I approached the mosaic liturgy. However, that is not the only solution. The prayers and readings can be in different languages.

⁸ Mark R. Francis and Rufino Zaragoza, *Liturgy in a Culturally Diverse Community: A Guide toward Understanding = La Liturgia En Una Comunidad de Diversas Culturas : Una Guía Para Entenderla*, [2012 edition] (Washington, D.C.: Federation of Diocesan Liturgical Commissions, 2012), 9.

⁹ Gerardo Martí, *Worship across the Racial Divide: Religious Music and the Multiracial Congregation* (New York Oxford: Oxford university press, 2018), 83.

¹⁰ Gerardo Martí, *Worship across the Racial Divide*, 83.

The Eucharistic Prayer, for instance, can be spoken in several languages. In addition, each of the sung Eucharistic acclamations can each be done in a different language and musical style. The options are endless when employing the mosaic liturgy. Explore and exploit these options, and do not think it has to be done the same way every time.

Always allow space to welcome or highlight cultures not currently a part of the parish identity. This criterion could be vital in building your parish community and membership. The fact that your community does not have any Haitians represented does not mean you cannot have Caribbean music at Mass. Discover the neighborhood's makeup around your church and introduce cultural features from the neighborhood at Mass.

While the goal is not to celebrate diversity, do not forget about the dominant European American culture. In many parishes, this is still the most represented group at the church. Do not fight so much for diversity that you leave them out. Even though the European American is overrepresented in the world, everyone wants something they can latch on to when it comes to worship. Mark Francis reminds us, “The priority in all planning should revolve around exploring ways in which all present, despite differences in language, culture, socioeconomic status and level of education, might feel the hospitality of the assembly and the invitation to participate actively in the liturgy.”¹¹ A Quick Guide to Planning a Mosaic Liturgy is found in APPENDIX A.

Responses from the Congregational Supervisory Committee

After the Mass for the Solemnity of the Immaculate Conception of the Blessed Virgin Mary, I asked committee members to write a reflection about their experiences over the two months we worked together. I hand-picked each committee member based on my experiences working with them at Mary Immaculate. I felt each member brought a certain level of expertise and pastoral

¹¹ Francis, *Shape a Circle Ever Wider*, 103.

sensitivity that I thought would best serve this project. I also knew that each member would be open and hospitable to diverse cultures. Lastly, each member expressed interest in helping me with this project as they heard me speak about the work.

The most surprising element of these responses was that everyone commented in some way that they felt this work was more meaningful to the parishioners at Prince of Peace than it would have been for the parishioners at Mary Immaculate. Not that Mary Immaculate would not have appreciated the committee's work, but that because Prince of Peace only celebrates Masses in English, having trilingual liturgies there received enthusiasm from the parishioners that attended the Masses. Here is one response:

The other aspect that I find interesting to consider is that if we had celebrated these liturgies at Mary Immaculate, it might have seemed like "no big deal" because MIC parishioners are accustomed to having Masses in various languages in the parish, even if they do not personally attend Mass in another language. So the impact might have been less noticeable. But at Prince of Peace, where all Masses are in English, it had a more dramatic impact. I loved hearing the readings in French and Spanish, and as I looked out into the congregation, I could see that people were spellbound as they listened to those readings.¹²

Several members expressed the need to have more representation from the Francophone community, first for their knowledge of their culture and secondly to help with French pronunciation and to balance the group's diversity. There were several reasons why more members from the Francophone community could not participate, primarily due to the time commitment.

One of the committee members also danced with the Matachines at the Mass on December 8, 2023. Here is a brief recollection about her experience at the Mass.

The celebration of the Immaculate Conception was a beautiful experience. As we walked in the church, the parishioners were asking us about our costumes and they were so excited. At the end of Mass as we were exiting, some parishioners stopped us and

¹² Gail Hartin, email to the author, December 14, 2023.

thanked us. One of the things that makes me realize the importance to inculturation, was when a person with tears in his eyes, gave me a hug and told me “You have no idea how you all touched my heart with your dance!”¹³

All the members were pleased with the preparation and presentation of the work needed to execute the two Masses. Many expressed that the success of the two Masses was due to my educating the committee and leadership during the rehearsals. Also, the members were overwhelmed with the parishioners’ positive reception of the liturgies. Here is a complete response from one reflection written by a committee member.

This experience was truly unmatched in my music world. Narrowing down to one experience would be nearly impossible, but I can give you 3: First, was the opportunity to get to know those whom I had only seen in passing at Mary Immaculate, and after being broken and leaving, THIS experience made meeting and learning from other committee members possible. Second, adding to my singing-in-my-head repertoire! My mental playlist now has three languages-and to know the meaning and culture behind these songs (and to have gotten to sing them WITH people who know and sing them as well and as passionately as we sing “On Eagle's Wings”) is truly almost a transcendental experience. Finally, the genuine, unprompted response from the people there with us at POP was very humbling. Even though I know the original plan was to be at Mary Immaculate, I truly believe there was a reason we ended up at Prince of Peace. No one there knew us or what to expect, so to have true compliments and a warm reception meant so much more.¹⁴

Behind the Scenes

Reflecting on the arduous journey, a message of encouragement emerges. To fellow researchers navigating similar challenges, the emphasis lies not only in surmounting obstacles but also in recognizing the intrinsic value of the journey itself. It is a testament to resilience, personal growth, and the pursuit of knowledge, concluding with a reflection on achieving the elusive finish line – a triumph forged through unwavering commitment and determination.

My Response to the Masses and the Congregational Supervisory Committee

The two months meeting with the committee was a time of great ministerial renewal for me. My professional career at that moment was in shambles, and I was seriously questioning my

¹³ Gela Quiñones, email to the author, January 17, 2024.

¹⁴ Julie Freeman, email to the author, December 13, 2023.

vocational calling as a pastoral musician. Determined to finish the thesis, I pressed on and started meeting with the group, with my mind not exactly sure how things would end up or even if I would finish the work needed to complete the research for this thesis.

I made my schedule and stuck with my plans for our meetings. I began to be rejuvenated by the meetings. The discussions were fruitful and well-engaged, and our chemistry grew with each week. Meeting with the committee assured me that being a pastoral musician was indeed my vocational calling. These seven people gave me more life in my ministry than I had received in the last two years of ministry at Mary Immaculate.

I served as cantor for the responsorial psalm at the two Masses at Prince of Peace. Leading the congregation in the two psalms that I arranged was an almost out-of-body experience. Seeing the parishioners singing the psalm and participating more and more each time the refrain was sung provided me with a satisfying joy, and this moment of being a participant observer and watching people enter into worship gave me great pleasure. I do not serve as a cantor regularly; however, I knew I would need this perspective to watch people fully engage with the liturgy.

More generally, I was overwhelmed by the very positive responses from the parishioners at Prince of Peace. We were surprised by their worship experience, and I was not sure of the reactions I would receive. Almost everyone had positive things to say or said something that could have made the Mass better. The most surprising and reassuring remarks I received were when several parishioners asked if this could become a monthly celebration. This is indeed high praise because the makeup of the community at Prince of Peace is European American. For them to want to engage in cultural expressions that are not a part of their community is astounding.

This was not a voyeuristic experience for them; this request comes from a genuine appreciation for diverse cultural expressions.

Reflecting on my work with the committee, I cannot help but think about this African American male from South Louisiana leading a diverse group of people about Catholicism in Latinx and French African culture. Yet, I do not express any of my own experience as an African American Catholic. This is nothing new for me; however, what is new is discussing diversity and excluding myself as an African American. I am not upset by this; it is just a different reality. In my professional career, I have mainly served churches with diverse communities, including African Americans. So, leading a diverse group without ministering to myself as an African American has been an adjustment.

Conclusion

The mosaic liturgy is an appealing tool to encourage diversity in worship. Yet, to achieve this diversity, one must do the work of inculturation. This is necessary and can be tedious. It involves education, collaboration, compromise, and a love for hospitality. Create a team that is passionate about your worship community. The mosaic liturgy is not a showcase of culture; instead, it is an expression of culture with a desire to amplify the worship of God. Implementing the mosaic liturgy at any parish means that inculturation is highly valued. On October 25, 2023, the Feast Day of Saints Cyril and Methodius, Pope Francis began speaking extemporaneously on the Saints' work on inculturation. He exclaimed, "Faith must be inculturated and culture must be evangelized. The inculturation of faith and the evangelization of culture—always."¹⁵

¹⁵ Matthew Santucci, "Pope Francis: To evangelize 'faith must be inculturated,'" Catholic News Agency, accessed on January 12, 2023, <https://www.catholicnewsagency.com/news/255802/pope-francis-to-evangelize-faith-must-be-inculturated>.

Inculturation is a tool for evangelization. In a sense, the mosaic liturgy is a tool to evangelize one's own parish. The original intent of this thesis was to use the mosaic liturgy to evangelize and bring together the three worshiping communities of Mary Immaculate. Instead, it became a teaching tool for members of the music communities to come together. Hopefully, they will use what they learned and implement the mosaic liturgy at Mary Immaculate on Feast Days and Holy Days of Obligation.

As a person of color, I am always interested in and invested in the work of liturgical inculturation. I attend too many liturgies where only the European American culture is represented and espoused. This is not a dilemma; however, when I look at the people around me in the pews, more than just European Americans are present. Therein lies the problem. We must seek to have our sisters and brothers of every culture incorporated in worship. Liturgy should not be a place where people of color are forced to assimilate. This happens enough for us in the real world. The liturgy should be a place where everyone can recognize and see God through their culture, whether it is in a mosaic liturgy or not.

Liturgical inculturation is the vehicle that allows us to engage culture properly in the worship of God. The United States of America is becoming more diverse each year, and churches are looking for ways to capture and influence as many people as possible. Liturgical inculturation provides a framework for alluring people to worship. In celebrating the diversity of cultures, we are promoting the unity of the community.¹⁶

There is a radical hospitality in this work—a hospitality of welcome, a hospitality of service, and a hospitality of love. The beauty is in the process of planning mosaic liturgies, not in the mosaic liturgy itself. We must value the process over the product. Moreover, the mosaic

¹⁶ Chupungco, *Worship*, 167.

liturgy is an outgrowth of the work of inculturation and provides an avenue for evangelizing the people to and for God.

APPENDIX A

A Quick Guide to Preparing a Mosaic Liturgy

Organize

- Select members of the core group. Be sure to have every culture represented.
- Pick a time and day to have regular scheduled meetings.
- Chose appropriate education materials so that all present can learn about all cultures.

Planning

- Decide if this will be an ongoing liturgy or for special feast days or holy days of obligation.
- Select how each culture will be incorporated into the liturgy. This can be through music, dance, or artwork. Will the prayers and readings employ different languages? Will there be use of Latin?
- Decide what will go in the worship aid.
- Chose participants to perform the various cultural elements.

Rehearsal

- Make sure the choir is adequately prepared to sing in all languages.
- Set a date and time to rehearse the liturgy in its entirety.

Execution

- Welcome everyone on the day of the liturgy.
- The core group has done the work. Enjoy the Mass.
- Seek and listen for feedback from parishioners.

Debriefing

- Review the feedback from parishioners.
- Discuss what went well and things that need improving.
- Perfect the process and start planning the next mosaic liturgy.

APPENDIX B Worship Aid for Our Lord Jesus Christ, King of the Universe

**Our Lord Jesus Christ
King of the Universe
November 25-26, 2023**



We have come to the end of another liturgical year. Before we jump too far into the freshness of Advent, let us pause and take stock of this past year of Christian living. Where did we encounter Christ? When did we act as Christ for another? In what ways did we succeed - and fall short - in answering the Christian call? Today's gospel reminds us of our core Christian practices: feeding the hungry, giving drink to the thirsty, welcoming the stranger, clothing the naked, caring for the sick, and visiting the imprisoned. Each of these actions makes the love of Christ known in the world. As we reflect back on the past year, may God draw our awareness to the people and places that benefited from our Christian practices and the areas in which we can grow in the year ahead.

**Prince of Peace Catholic Church
5100 W. Plano Parkway
Plano, TX**

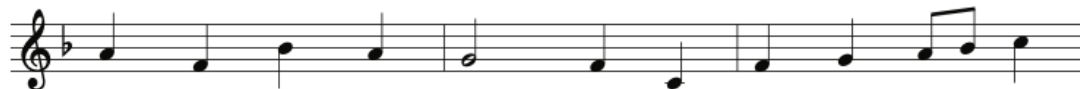
Gathering Song

Entrance Rite

To Jesus Christ, Our Sovereign King



1. To Je - sus Christ, our sov - 'reign King, Who
2. Your reign ex - tend, O King be - nign, To
3. To you and to your Church, great King, We



is the world's sal - va - tion, All praise and hom - age
ev - 'ry land and na - tion; For in your king - dom,
pledge our hearts' ob - la - tion Un - til be - fore your



do we bring And thanks and ad - o - ra - tion.
Lord di - vine, A - lone we find sal - va - tion.
throne we sing In end - less ju - bi - la - tion.



Christ Je - sus, Vic - tor! Christ Je - sus, Ru - ler!



Christ Je - sus, Lord and Re - deem - er!

Penitential Rite

Glory To God

Mass of Christ: Light of the Nations - Alonso

Glo-ry to God in the high - est, and on
earth peace to peo - ple, peo - ple of good will. We
praise you, we bless you, we a - dore you, we glo-ri-fy you, we
give you thanks for your great glo - ry, Lord God, heav-en-ly
King, O God, al - might-y Fa - ther. Lord Je - sus Christ,
On-ly Be - got - ten Son, Lord God, Lamb of God,
Son of the Fa - ther, you take a - way the
sins of the world, have mer - cy on us; you take a-way the
sins of the world, re - ceive our prayer; you are
seat - ed at the right hand of the Fa - ther, have
mer - cy on us. For you a - lone are the

Ho - ly One, you a - lone are the Lord,
 you a - lone are the Most High, Je - sus Christ,
 with the Ho - ly Spir-it, in the glo-ry of God the
 Fa-ther. A - men, a - men.

Collect

O God, who teach us that you abide in hearts that are just and true, grant that we may be so fashioned by your grace as to become a dwelling pleasing to you. Through our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, God for ever and ever. Amen.

Liturgy of the Word

First Reading

Ezekiel 34:11-12, 15-17

As for you, my flock, I will judge between one sheep and another.

Psalm 23

The Lord is my shepherd, there is nothing I shall want.

Second Reading

1 Corinthians 15:20-26, 28

Christ will hand over the kingdom to his God and Father so that God may be all in all.

Gospel Acclamation

Gospel Reading

Matthew 25:31-46

The Son of Man will sit upon his glorious throne and he will separate them one from another.

Homily

Profession of Faith

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.

I believe in one Lord Jesus Christ,
the Only Begotten Son of God,
born of the Father before all ages,
God from God, Light from Light,
true God from true God,
begotten, not made,
 consubstantial with the Father;
through him all things were made.

For us men and for our salvation
he came down from heaven,
*All bow at the following words up to and
including: and became man.*

and by the Holy Spirit was incarnate
 of the Virgin Mary,
and became man.

For our sake he was crucified under Pontius
 Pilate,

Prayers of the Faithful and Building Campaign Prayer

Gracious God:

We, your sons and daughters, thank you for the blessings you have bestowed on our community. By the power of your Holy Spirit, guide this process of renewal. During this period of construction and transformation, send into our hearts your Spirit of Peace.

May all the bricks laid, nails driven, and wood placed represent each of us as the living stones of your Church, and, upon the foundation laid by your Son, Jesus, provide for us and future generations buildings that will allow all to grow in grace, wisdom and love.

Through the intercession of our Mother Mary, all the angels and saints, may the Prince of Peace bless this undertaking and bring your will to completion. Amen.

he suffered death and was buried, and rose
again on the third day
in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead
and his kingdom will have no end.

I believe in the Holy Spirit, the Lord,
 the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son
 is adored and glorified,
who has spoken through the prophets.

I believe in one, holy, catholic and apostolic
Church.

I confess one Baptism for the forgiveness of sins
and I look forward to the resurrection of the
dead and the life of the world to come. Amen.

Liturgy of the Eucharist

Preparation of the Gifts

Tu Reinorás

Estrofas



1. ¡Tú rei - na - rás! És - te es el gri - to que ar - dien - te ex - ha - la
 2. ¡Tú rei - na - rás! Dul - ce es - pe - ran - za que el al - ma lle - na
 3. ¡Tú rei - na - rás! Di - cho - sa e - ra, di - cho - so pue - blo
 4. ¡Tú rei - na - rás! To - da la vi - da tra - ba - ja - re - mos
 5. ¡Tú rei - na - rás! Rei - na ya a - ho - ra en es - ta ca - sa y



1. nues - tra fe: ¡Tú rei - na - rás! ¡Oh Rey ben - di - to! Pues Tú di -
 2. de pla - cer. Ha - brá por fin paz y bo - nan - za, fe - li - ci -
 3. con tal Rey; se - rá tu cruz nues - tra ban - de - ra, Tu a - mor se -
 4. con gran fe en rea - li - zar y ver cum - pli - da la gran pro -
 5. po - bla - ción; Ten com - pa - sión del que te im - plo - ra ya - cu - de a

Estrillo



1. ¡is - te: "Rei - na - ré". Rei - ne Je - sús por siem - pre,
 2. dad ha - brá do - quier.
 3. rá — nues - tra ley.
 4. me - sa: ¡Rei - na - ré!
 5. Ti en la a - flic - ción.



rei - ne su co - ra - zón; en nues - tra pa - tria, en nues - tro



sue - lo, que es de Ma - rí - a la na - ción: en nues - tra



pa - tria, en nues - tro sue - lo, que es de Ma - rí - a la na - ción.

Eucharistic Acclamations

Mass of Christ: Light of the Nations

Sanctus

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.
Heav-en and earth are full of your glo - ry.
Ho - san - na in the high - est.
Bless-ed is he who comes in the name
of the Lord. Ho - san - na in the
high-est. Ho - san - na in the high-est.

Memorial Acclamation

We pro - claim your Death, O Lord, and pro -
fess your Res - ur - rec-tion un - til you come a - gain.

Great Amen

A - men, a - men, a - men, a - men.

The Lord's Prayer
Sharing of the Peace
Lamb of God

Communion Song

Amen, el Cuerpo de Cristo

A - mén. El Cuer - po de Cris-to. A - mén. La
 San-gre del Se-ñor. *Eat-ing your Bod-y, drink-ing your Blood, we be-*
come what we re-ceive. A - mén. A - mén.

Verses

1. A - mén. *We re - mem - ber your dy - ing*
 2. A - mén. *Now we of - fer the sac - ri -*
 3. A - mén. *Lord, you make us one bod - y*
 4. A - mén. *We find you when we serve the*
 5. A - mén. *We look for - ward to your re -*
and your ris - ing. A - mén. Y con - ti - go, Se -
face you gave us. A - mén. Te o - fre - ce - mos, Se -
and one spir - it. A - mén. En tu cuer - po, Se -
poor and low - ly. A - mén. A ti mis - mo ser -
turn in glo - ry. A - mén. Es - pe - ra - mos el

D.C.

ñor, re - su - ci - ta - mos. A - mén.
 ñor, to - do lo que so - mos. A - mén.
 ñor, un pue - blo san - to. A - mén.
 vi - mos en los po - bres. A - mén.
 día de tu ve - ni - da. A - mén.

Communion Meditation

Regardez, l'humilite de Dieu




1. Ad - mi - ra - ble gran - deur, é - ton - nan - te bon - té du
2. Fai - tes - vous tout pe - tits, vous aus - si de - vant Dieu pour -



Maî - tre de l'u - ni - vers qui s'hu - mi - lie pour nous au point de se ca -
être é - le - vés par Lui, ne gar - dez rien pour vous, of - frez vous tout en -



cher dans une pe - tite hos - tie de pain...
tiers à ce Dieu qui de donne à vous...



Re - gar - dez l'hu - mi - li - té de Dieu, re - gar -



dez l'hu - mi - li - té de Dieu, re - gar - dez l'hu - mi - li - té de



Dieu et fai - tes lui l'homm - ma - ge de vos cœurs.

See the greatness, the astonishing goodness of the Master of the universe who humbles himself for us to the point of hiding himself in a small host of Bread...

Look upon the humility of God, and pay homage to him with your hearts.

Humble yourself before God, so that you too may be raised by him, keep nothing for yourselves, entirely devoted to this God who gives all to you...

Prayer After Communion


Announcements

Final Blessing


Closing Hymn


The King of Glory

Refrain




The King of glo - ry comes, the na - tion re - joic - es.




O - pen the gates be - fore him, lift up your voic - es. *Last time* 

Verses



1. Who is the king of glo - ry; how shall we call him?
2. In all of Gal - i - lee, in cit - y or vil - lage,
3. Sing then of Da - vid's Son, our Sav - ior and broth - er;
4. He gave his life for us, the pledge of sal - va - tion,
5. He con - quered sin and death; he tru - ly has ris - en.



He is Em - man - u - el, the prom - ised of a - ges.
He goes a - mong his peo - ple cur - ing their ill - ness.
In all of Gal - i - lee was nev - er an - oth - er.
He took up - on him - self the sins of the na - tion.
And he will share with us his heav - en - ly vi - sion. **D.C.**

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APPENDIX C Worship Aid for Immaculate Conception



**MASS FOR THE SOLEMNITY OF
THE IMMACULATE CONCEPTION**

**DECEMBER 8, 2023
12:00 PM**

Entrance Hymn

Immaculate Mary



1. Im - ma - cu - late Ma - ry, your prai - ses we sing. You
 2. *Del* cie - lo *ha* ba - ja - do *la* Ma - dre de *Dios.* Can -
 3. In hea - ven the bless - ed your glo - ry pro - claim; On
 4. *A - vec* in - sis - tence *la Da - me,* *Trois fois,* a dit:
 5. We pray for our Mo - ther the Church up - on earth, And
 6. *Oh* *Vir - gen* *sin* *man - cha,* *oh* *Mad - re* *de a - mor,* *El*



reign now in splen - dor with Je - sus our King.
te - mos *el* *A - ve* *a* *su* *con - cep - ci - ón.*
 earth we your chil - dren in - voke your fair name.
"Pé - ni - tence". *Chré - tien* *c'est* *toi!*
 bless, Ho - ly Ma - ry, the land of our birth.
nn - gel *te* *o - frez - ca* *mi* *sa - lu - ta - ción.*



A - ve, A - ve, A - ve Ma - ri - a!



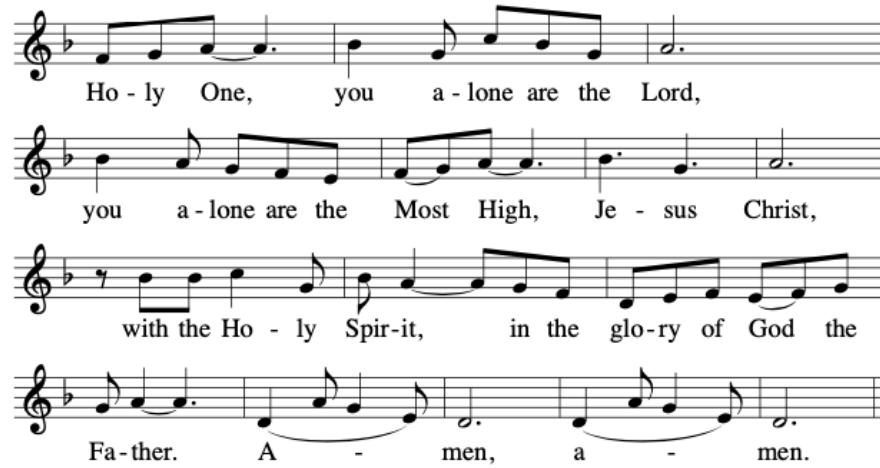
A - ve, A - ve Ma - ri - a!

Penitential Rite

Gloria

Mass of Christ: Light of the Nations

Glo-ry to God in the high - est, and on
earth peace to peo - ple, peo - ple of good will. We
praise you, we bless you, we a - dore you, we glo-ri-fy you, we
give you thanks for your great glo-ry, Lord God, heav-en-ly
King, O God, al - might-y Fa - ther. Lord Je - sus Christ,
On-ly Be - got - ten Son, Lord God, Lamb of God,
Son of the Fa - ther, you take a - way the
sins of the world, have mer - cy on us; you take a-way the
sins of the world, re - ceive our prayer; you are
seat - ed at the right hand of the Fa - ther, have
mer - cy on us. For you a - lone are the



LITURGY OF THE WORD

First Reading

Genesis 3:9-15, 20

I will put enmity between your offspring and hers.

Psalm 98

Sing to the Lord a new song, for he has done marvelous things.

Second Reading

Ephesians 1:3-6, 11-12

He chose us in Christ before the foundation of the world.

Gospel Reading

Luke 1:26-38

Hail, full of grace! The Lord is with you.

Homily

Profession of Faith

I believe in one God, the Father almighty,
maker of heaven and earth,
of all things visible and invisible.

I believe in one Lord Jesus Christ,
the Only Begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made, consubstantial
with the Father;
Through him all things were made.

For us men and for our salvation
he came down from heaven,
(*All bow up to ...and became man*)
and by the Holy Spirit was incarnate
of the Virgin Mary,
and became man.

For our sake he was crucified
under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day

in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of the
Father.

He will come again in glory
to judge the living and the dead
and his kingdom will have no end.

I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the
Son,
who with the Father and the Son
is adored and glorified,
who has spoken through the prophets.

I believe in one, holy, catholic,
and apostolic Church.

I confess one baptism for the forgiveness
of sins
and I look forward to the resurrection
of the dead and the life of the world to
come.

Amen.

Prayers of the Faithful

LITURGY OF THE EUCHARIST

Preparation of the Altar

Hail Mary: Gentle Woman

Hail Mary, full of grace, the Lord is with you.

Blessed are you among women and blest is the fruit of your womb, Jesus.

Holy Mary, Mother of God, pray for us sinners now and at the hour of death. Amen.

Refrain/Estrillo:

Dulce Madre, luz de Sol., entre estrellas, resplandor;

dulce Madre, pura flor, que nos llevas al Señor.

1. You were chosen by the Father; you were chosen for the Son.
You were chosen from all women and for woman, shining one. *Refrain:*
2. Blessed are you among women, blest in turn all women, too.
Blessed they with peaceful spirits. Blessed they with gentle hearts. *Refrain:*

Eucharistic Prayer

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.
Heav-en and earth are full of your glo - ry.
Ho - san - na in the high - est.
Bless-ed is he who comes in the name
of the Lord. Ho - san - na in the
high-est. Ho - san - na in the high-est.

Memorial Acclamation

We pro - claim your Death, O Lord, and pro -
fess your Res - ur - rec-tion un - til you come a - gain.

Great Amen



A - men, a - men, a - men, a - men.

The Lord's Prayer Sharing the Peace Lamb of God Communion Song

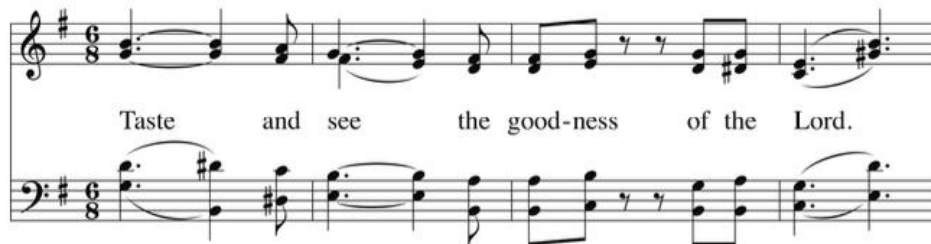
Eh bien nous sommes tous réunis



Eh bien nous sommes tous ré - u - nis, — A la ta - ble du Sei - gneur
Man - geons, bu - vons dans la paix; Par - lons tous de l'a - mour
Je - sus Christ nous a con - vie
1. Au - de - vant des des or - phe - lins u - ne veuve a -
2. Je - sus Christ Sei - gneur nous te con - sa -
ban - don - née — N'ou - blies pas la gran - de dette.
crons nos vies. Nos son - tiers vonc tous a Toi.
C'est l'a - mour! C'est l'a - mour! C'est l'a - mour! C'est l'a - mour!

Communion Song

Taste and See - Louis



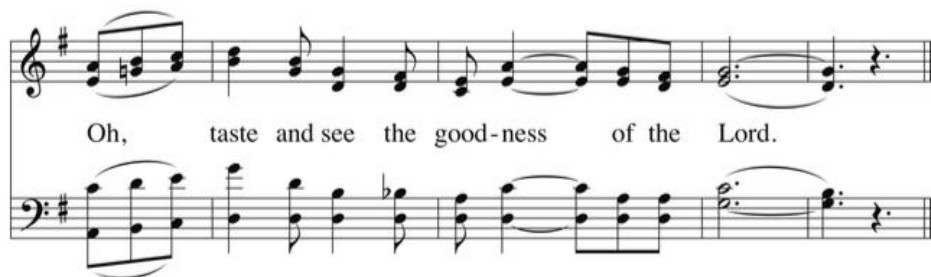
Taste and see the good-ness of the Lord.



Taste and see the good-ness of the Lord. He's



o - pened doors for me, doors that I just could-n't see.



Oh, taste and see the good-ness of the Lord.

Verse

I will bless the Lord at all times. His

praise shall always be on my lips. My

soul shall glory in the Lord, for he's been good to me.

Oh, taste and see the goodness of the Lord. D.C.

Prayer After Communion

SENDING RITE

Final Blessing and Dismissal
Closing Hymn

Hail, Holy Queen



1. Hail, ho - ly Queen en - throned a - bove, O Ma - rí - a. Hail,
2. The cause of joy to all be - low, O Ma - rí - a. The
3. O gen - tle, lov - ing, ho - ly one, O Ma - rí - a. The



Queen of mer - cy and of love, O Ma - rí - a.
spring through which all grac - es flow, O Ma - rí - a.
God of light be - came your Son, O Ma - rí - a.



Tri - umph, all ye Cher - u - bim; Sing with us, ye
An - gels, all your prais - es bring; Earth and heav - en,
Tri - umph, all ye Cher - u - bim; Sing with us, ye



Ser - a - phim. Heav'n and earth re - sound the hymn:
with us sing; All cre - a - tion ech - o - ing:
Ser - a - phim. Heav'n and earth re - sound the hymn:



Sal - ve, Sal - ve, Sal - ve, Re - gí - na.

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