

Fr. Manalo Panel Response – Victoria Zibell

Good afternoon! My name is Victoria Zibell and I would like to begin by thanking Rita Thiron and the FDLC for inviting me to be a part of this panel as the recipient of the 2017 Tabat Scholarship from FDLC. It is an honor to speak to you today. As mentioned in the introductions, the FDLC has asked me to respond to Fr. Manalo's talk from the perspective of a student who has recently studied liturgy as well as based on my experiences in the publishing world. As most of my liturgical experience is in music publishing, I will also be making correlations between publishing and some of the points in Fr. Manalo's talk. In regards to my background, I speak from the perspective of a Caucasian female in her late 20s who has experienced liturgy in the suburbs of Chicago. Most of my liturgical experiences have been rooted in the Catholic faith, but as my father is Lutheran, I grew up attending both Catholic and Lutheran services.

As someone of Polish descent, I am attuned to the melting pot of cultures that as you all know, is quickly becoming the face of our church. As Chicago has large Hispanic and Polish populations, diocesan liturgies navigate incorporating these languages and customs in their celebrations and balancing these cultures and traditions. Fr. Manalo began his talk by discussing how to balance three cultural lenses: the single cultural lens, the multicultural lens and the intercultural lens. He stated that as we are planning liturgy moving forward, the intercultural lens will need to have more of a focus as we work to create "processes and dynamics that shape and influence our interpretation of the 'substantial unity' in the midst of intersecting and interacting cultural identities while still recognizing the needs of particular cultural groups."

My experience working on *Ritual Song, Second Edition* parallels this discussion of inculturation and honoring the melting pot that is becoming our church. Preparing a hymnal is a task that has great power and also great responsibility. At GIA, we put together committees of practitioners, composers, liturgists, and scholars in the field to help choose the repertoire that is

included in our hymnals. Each time our committee gathers, we wrestle with many issues as we look at musical suggestions for each of the sections of the hymnal. These struggles are not uncommon to those of you that plan and shape liturgy.

When we were creating *Ritual Song, Second Edition*, a primary topic of discussion was the role of language and its presence in the hymnal. The committee felt it was certainly important to recognize the large contingent of the church that is of a Hispanic background, but with music that was native to their culture, not just a simple translation of an American text. A colleague of mine likes to use the analogy of a buffet table when describing repertoire in hymnals. You have your meat and potatoes pieces such as the classics “All Are Welcome” and “Holy God, We Praise Thy Name.” Then you have your rare, homemade dishes such as selections from the Taizé and Iona communities, Spanish language selections and world church pieces. In the not too distant past, English speaking choirs may have ventured into singing Spanish language selections, letting the congregation simply listen, in an attempt to represent the global church. Slowly, the number of Spanish language pieces included in hymnals increased, to better represent the make-up of the church.

It has now become evident that Spanish language pieces and other non-English and non-North American pieces are becoming part of the meat and potatoes on the buffet table and are being embraced by everyone, not just those from the place of the piece’s origin. Consider the evolution of “Pescador de Los Hombres.” Once sung by Spanish speaking congregations only, it is a staple of English and Spanish assemblies alike. But you may not know, that at least here in Chicago, a song known by most Polish speaking communities is called “Barka”: a Polish language version of “Pescador de Los Hombres.” This musical example represents the same evolution taking place in the church. As Fr. Manalo said, each culture has its own “needs and values” and these needs and values need to be reflected in the sung prayer of our church.

A similar evolution has taken place in our hymnals. Along with the inclusion of additional Spanish language pieces, we now have an “Our Lady of Guadalupe” section to respect a feast day that is of great importance in the Hispanic culture and the church at large. This addition both represents the present and also makes it clear that going forward, we will continue to have the need to incorporate the Hispanic community’s sung prayer in our liturgies. Having talked about language and culture, I am aware of what this means for other social issues. “Lament” sections were not a part of our hymnals until after 9/11. We also felt that Pope Francis’s pontificate and the issues he brought to the table needed to be enshrined in a hymnal. Pope Francis has been focused on the environment which led to a “Care for Creation” section in *Ritual Song* that specifically provided music to focus on how we can sustain the environment and be good stewards of the gifts we have been given. These sections will now be perpetuated in future hymnals. Immigration issues and the abuse crisis have also been topics of discussion. How can we specifically sing texts to welcome immigrants? How can we try to find voice to the pain of the abuse crisis? These are all discussions that take place when we create hymnals for the church, but these are also discussions that will be essential as we look at the future of liturgy.

Another point that Fr. Manalo made and which I agree with, is the fact that “worship leaders will need to learn how to promote liturgical whole-bodily engagement over socio-cultural entertainment.” One way that I feel we could promote this type of engagement is through a deeper understanding of the liturgy by the worshipping assembly. While I was fortunate to have a variety of classes at CTU from Old and New Testament to Sacramental Theology to Music for Life Passage Rites, the class that impacted and excited me the most was Mystagogy of the Eucharist taught by Fr. Gil Ost diek. Fr. Gil is a gifted teacher and his perspectives on the Eucharistic liturgy were truly eye opening to me. We looked at some of the pivotal parts of the liturgy and delved deeper into what their true meaning was. What are the

symbols that we see in the entrance procession telling us and what are they signifying? What is this notion of what some call the dialogue of the gift between us and God in the liturgy? When we say “Amen” what are we really committing ourselves to? The answers to these and other similar questions were revelatory to me.

Throughout this class, I kept thinking, how can we make this information more readily available to the worshipping assembly? How can we create a meaningful liturgical experience through this understanding? Here we have to acknowledge the wonderful work that the FDLC has done in their resources for catechetical formation in the liturgy. Some people think that my generation is seeking more reverent or relevant liturgical celebrations, but really what we want is a good liturgical experience and the tools to understand the power and the depth of this experience. As Fr. Manalo said, we want engagement, not entertainment. We want to be engaged in the liturgy.

I wished that the information I learned in Fr. Ostdiek’s class was available to me as a regular parishioner or was at least brought to my attention in some way during my formative years because I feel that I would have been much more engaged in the liturgy from an earlier age. I think about how many people come to church and say they don’t get anything out of the liturgy, so they stop coming. When I look at my friends from college, many of them do not go to church, Catholic or otherwise, and church and faith are rarely a topic of discussion. I wonder if some of my friends were fortunate enough to have the experiences that I have had either in their religious education or through a youth formation program if they would feel differently towards the church and would be more regular participants in the liturgy.

Fr. Manalo’s discussion of the “nones” also reminded me of my Sacramental Theology class at CTU. In his discussion of the “nones,” Fr. Manalo mentioned that we need to “broaden the definitional boundaries of ‘religion’.” Fr. Manalo discussed some concepts from Elizabeth

Drescher's book *Choosing Our Religion: the Spiritual Lives of America's Nones* Drescher states that one of these concepts has to do with the ways that the "nones" are broadening the boundaries of religion and ritual by "engaging in formal and informal rituals that both mark and move the boundaries of sacred space and time across the various domestic, commercial, natural, cultural, and other landscapes of everyday experience." Leonardo Boff's book "Sacraments of Life, Life of the Sacraments" from my Sacramental Theology class immediately comes to mind. In his book he discusses how everyday objects, actions and traditions can be sacramental. Maybe sacraments are an entrance point for us to begin discussions with the "nones" and those that are "spiritual, but not religious." How do these everyday sacraments correlate to the liturgy? How can we help these groups realize that there is something that can be gained from the liturgy? As Fr. Manalo mentioned, how do we move our liturgies into these zones that are common to the nones?

Fr. Manalo also made some excellent points talking about technology and our 2.5 world as well as the fast approaching 3.0 world. Throughout my studies, I took many of my classes online, which is great for someone working full time and going to school! I've used electronic books for textbooks, been a part of virtual meetings and participated in electronic discussion boards as part of my degree. However, given my work at GIA, I look at the involvement of technology in the liturgy a little bit differently. I find myself caught in a conflict between the embrace of technology that is so characteristic of my generation and my belief in publishing and involvement in that industry. Yes, technology is slowly taking over our world, but there are some things in the liturgy that may not benefit from being taken over by technology.

One such thing is the value of physical hymnals for the assembly to interact with in the liturgy and use for their prayer. A hymnal is a symbol that is used in the liturgy. If presiders and lectors are given beautiful books to interact with and use in their ministries, then shouldn't the

assembly, the primary ministers in the liturgy, also be given something beautiful to interact with and use as they worship? Hymnals represent our sung history and look toward the future of liturgical music. As I mentioned before, we added the “Our Lady of Guadalupe,” “Care for Creation” and “Lament” sections in our hymnals as one way to reflect the changing dynamic of today’s church. How can we reconcile the technological era with a physical hymnal? Can a screen ever take the place of a hymnal? Both of these elements have a place in our liturgies and both of them can find a home in our celebrations. Many of you have musicians or other ministers that read from iPads. Would we really give a bishop an iPad to use while he presides at the Chrism mass? This is a question that will be important to spend some time with in the future.

Fr. Manalo posed some great questions in correlation with Stuart Hoover’s Themes of New Social Media and Technology. I am going to share my perspectives on a couple of these questions as we look toward the future. Fr. Manalo asked “How can our parishes and dioceses advertise/market/evangelize the advantages of worship-in-close-physical proximity over virtually/electronically mediated worship forms that will continue to increase over the next 50 years?” He also asked “What is ‘authentic liturgy’ in our 2.5 world and what will constitute ‘authentic liturgy’ in the ‘not-too-distant’ 3.0 world?” My answer to both of these questions go hand in hand and tie into Fr. Manalo’s previous point about engagement. We need to engage the faithful that are gathered in worship and show them that this physical engagement is more beneficial to them and has a greater impact than worshipping virtually does. Authentic liturgy involves engagement, not entertainment, as Fr. Manalo pointed out. Physical liturgy with the opportunity for technological involvement would be the best way to honor our tradition as well as move forward in the technological age that we find ourselves in.

As I close my remarks on the future of liturgy, I would like to touch upon another topic that I feel is essential as we look towards the future. This topic is that of the mentor/mentee

relationship. Six years ago, I began my work at GIA. Prior to beginning this line of work, I had been a cantor and oboist at my parish and was very involved in the music ministry as well as our religious education program. I had a respect for the liturgy and what I felt was a pretty good understanding of liturgy in that I attended and participated in mass each Sunday and on all of the feasts, holy days and holidays throughout the year. I would ask each of you to think back to a similar time in your life when you were just entering the world of studying or planning or leading liturgy. What captivated you and made you want to learn and understand the liturgy on a deeper level?

For me, music was the vehicle that led to my interest in liturgy and in music publishing. Imagine my surprise when I realized one of the foremost liturgical music publishers was located in my backyard! Almost immediately, working at GIA opened my eyes to a whole new level of liturgical understanding and to the inner workings of liturgy and of the church. Through GIA, I have had the wonderful opportunity to be a part of various discussions with my colleagues about liturgy and to work with and talk with many individuals who have helped form and shape my understanding of liturgy. During my studies at CTU, I was able to interact with students from around the world, both ordained and lay ministers, who shared their experiences and what led them to study at CTU. In most cases, there was a particular priest, sister, brother, liturgist, music director, whomever, who supported them on their path to service of the church. We cannot forget the role of mentorship as we hope to prepare future liturgists and theologians. People like me want to have the opportunity to learn from your experiences with the liturgy and the struggles that you have gone through shaping the face of liturgy after the Second Vatican Council. We want the opportunity to have mentors that can show us the ways of the church. We want the mentorship and teaching that everyone in this room can provide.

As we move forward, we have to be able to create opportunities for future leaders and liturgists to have their voice heard. We need to work together to “pass the torch” so to speak and combine the best of both generations into a new future of liturgy. The mindset of the church needs to be open to this nurturing of new voices and the dialogue that will be so important moving forward. So many times we talk about “both/and” in liturgy. We can both honor the tradition and move forward with new ideas. Christian discipleship is comprised of both a call and a response. Jesus called the disciples to come and follow him and people from all around came to Jesus to hear him preach and follow his teachings. As a mentor, don’t be afraid to call someone forward who you feel can make a difference in the church. Make yourself available for a mentee to come forward and ask for your teaching and your advice. How are you helping pave the way for the future of liturgy and of the church? What opportunities can you create for young people, like myself, to share their ideas, to have the chance to try something to make mistakes and learn from these mistakes to ultimately become better leaders for our future? Think back on a time when you were given a chance to be involved in the liturgy during your formative years. What did you learn from that experience? How can you give someone of my generation a similar experience? Thank you for the opportunity to address you today and to talk about the future of liturgy.