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SCHOOL OF MUSIC

**Sacred Music of African American Catholics:
Understanding Usage in High Liturgy**

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ABSTRACT

Despite steady progress toward honoring cultural identity in liturgy, the Roman Catholic Church has historically ignored the vast musical contributions of African Americans in the celebration of the Holy Mass. This study explores the historical, theological, and cultural application of music from the African and African American diaspora in urban Catholic churches that employ high liturgy as a practice in corporate worship. While many post-Vatican II documents govern culturally inclusive liturgical practices, little is known about the challenges in implementing and maintaining authentic Catholic African American corporate worship traditions in these spaces. The universality of the Roman Catholic faith is recognized worldwide; African Americans have a rightful place in creating corporate worship experiences that respect the Church and honor their ancestry. This qualitative study will examine Roman Catholic cathedrals' liturgies in cities with large populations of African American Catholics. It will explore the challenges musicians face implementing music from the diaspora.

CHAPTER ONE: INTRODUCTION

The truth remains that the most segregated time in the United States happens on Sunday mornings. Across the country, Christians flock to their houses of worship to offer their praise to God. Corporate worship requires that we interact with one another and offer collective praise to God. Colossians states that we should “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God.”¹ We are commanded to worship. However, what happens when that corporate worship experience leaves one feeling isolated? Indeed, we are called to give God our worship in spirit and truth regardless of our cultural identity. However, the need to connect with cultural identity is essential to corporate worship. This dichotomy especially plagues African American Roman Catholics.

Background of Topic

African Americans have endured many hardships in America. Despite this, African Americans have been innovators of American manufacturing, architecture, technology, fashion, music, culture, and yes,—even religious thought, practice, and tradition. African American people have endured the atrocities of slavery, Jim Crow, segregation, marginalization, and misrepresentation. Some would argue that African Americans have lost not only their unique ability to thrive in the face of adversity but as these hardships have been overcome, they have lost their songs of faith. Alyn E. Waller, Stellar Award nominee, music scholar, and senior pastor of the Enon Tabernacle Baptist Church in Philadelphia, has said, “We’ve become almost monolithic in our expression musically,” Waller said. “Sometimes when you hear a traditional gospel choir from a black university come and do a concert where the first half is spirituals and

¹ Colossians 3:16

the second half is contemporary gospel, you can hear how dumbed down the music has become, from four- or five-part harmonies to three or even a single line. The imagery painted with the words is not as beautiful as it was, and the ties to Scripture [are not as strong]. There are some very famous songs now that are theologically horrendous.”² As a result of African Americans leaving the Christian faith, their songs, which once served as rallying cries, protest chants, and bedrocks of the faith, are becoming a thing of the past with no present hope for the future. These songs carried them through the sorrows of slavery, the Underground Railroad, several marches and protests, and the trials of young men and women who have fallen victim to the heinous throes of police brutality.

Furthermore, these songs were rich in biblical theology, which helped spread the gospel message of salvation. As these songs have disappeared from our worship services, generations of new believers remain untapped to their cultural identity, Henry Louis Gates, Jr. writes:

Today, African Americans, like all Americans, are increasingly moving away from organized religion. Yet in nationwide surveys, roughly 80 percent of African Americans—more than any other group—report that religion is very important in their lives. This is hardly surprising when we understand just how central faith institutions have been in the history of Africans and African Americans and their cultures and social institutions in this country. For centuries, these religions—primarily but not only many denominations of Christianity—have served as a lifeline for African Americans. Whether that lifeline will remain as vigorous and vital in the twenty-first century is an open question.³

² Andre Guess, “Can Gospel Music Survive the Rise of Hip-Hop?” *Andscape* (Andscape, July 16, 2018), last modified July 16, 2018, accessed March 10, 2023, <https://andscape.com/features/can-gospel-music-survive-the-rise-of-hip-hop/>.

³ Henry Louis Gates Jr. and This Is Our Song the Black Church: This Is Our Story, “We Need to Tell the Story of the Black Church,” *Time* (Time, February 17, 2021), last modified February 17, 2021, accessed March 7, 2023, <https://time.com/5939921/henry-louis-gates-american-history-black-church/>.

Moreover, they have lost interest in religion altogether:

Over more than a decade, the share of Black Americans who say that they have no religious affiliation has risen more dramatically than whites, Hispanics, or Asians. But looking beyond that statistic, we see a much more nuanced view of Black religion in the United States. In 2008, 22 percent of all Americans who participated in the Cooperative Election Study indicated that they were atheist, agnostic, or described their religion as “nothing in particular.” Just 12 years later, the share of nones rose to just over 34 percent.⁴

In the United States, the religious practices of African Americans have had broad and varying histories, especially during the Great Awakenings. Protestantism in the United States began to flourish at the height of this period. While there was a newfound sense of freedom among African Americans as it pertained to the freedom to worship, there was still a lack of unity in their religious experience in churches that ascribed to high liturgical practices.

While many African Americans flocked to the mainline Protestant churches, many found their faith in God in the Roman Catholic church:

The history of African American Christianity in this nation has been studied almost exclusively from a Protestant perspective. “Black Catholics have been left on the margins of inquiry,” Matthew Cressler wrote, because they fail to fit “into our comfortable narratives.” Scholars are naturally aware of the presence of Black Catholics in colonial America, but these have typically been perceived as a passive community. “Catholicism among black slaves in America,” Randall Miller argued, “left no legacy of resistance” and “built no solid foundation for future black social and political activity.”⁵

To many, the idea of a black Catholic lineage in the United States seems far-fetched. There have been Catholics of African descent in the United States for centuries. Matthew Cressler writes:

There have been Catholics of African descent in the Americas for as long as there have been Catholics in the Americas. Cyprian Davis, the pioneering historian of black

⁴ Ryan P. Burge, “Black Americans See the Biggest Shift Away from Faith,” *News & Reporting* (Christianity Today, February 15, 2022), last modified February 15, 2022, accessed February 13, 2023, <https://www.christianitytoday.com/news/2022/february/black-american-nones-faith-unaffiliation-nothing.html>.

⁵ Jeroen Dewulf, “The Catholic Roots of African American Christianity,” *Church Life Journal*, last modified November 4, 2022, accessed February 13, 2023, <https://churchlifejournal.nd.edu/articles/the-catholic-roots-of-african-american-christianity/>.

Catholics in the United States, identified a Moroccan slave with a Christian name, Esteban or Estevanico (Stephen), among the four survivors of Alvar Nuñez Cabeza de Vaca's ill-fated odyssey across the southern coast of North America in 1536. Kongolese Catholics were among the first enslaved peoples brought to the British colonies. Historians have argued that it was Congolese Catholic slaves who rose against their masters in the South Carolina colony in 1739, launching what we now know as the Stono Rebellion, the largest slave uprising in the British colonies before the Revolutionary War, on the feast day honoring the nativity of the Virgin Mary.⁶

Though research and history account for and affirm a rich legacy among African American Catholics, the Catholic Church in the United States has been lackluster in celebrating this legacy, especially as it concerns itself with the Black Sacred Song:

In September of 2020, the USCCB deemed that at least one timeless Black hymn just isn't Catholic enough. "*Let Us Break Bread Together*" has made the list of songs that are apparently a bit too loose with the Eucharist. The list is a part of "Catholic Hymnody at the Service of the Church", which was created in September by the bishops' doctrine committee—on which sits the auxiliary bishop of the most Black Catholic diocese in the country and a bishop decried over the summer by one of his own priests as a racist...How the lyrics could be misconstrued by faithful Catholics as implying a heretical view of the Eucharist is (perhaps) obvious enough, but it's not clear whether this interpretation has been a widespread occurrence. Likewise, while a recent study has made waves in American Catholicism for its claim that most of the faithful don't believe in the Real Presence, it appeared to make no ethnic delineations. Thus, with Black Catholics making up only 4% of the Church, it's not clear whether the study shows that Black Catholics are being led astray concerning the Eucharist—especially by their own music.⁷

Moreover, the Church has been consistent in acknowledging its apathy concerning the inclusion of African American worship traditions in high liturgy—even in cities where there are high populations of African American Catholics, let alone African American people.⁸

⁶ Matthew Cressler, "The History of Black Catholics in America," *Smithsonian.com* (Smithsonian Institution, June 7, 2018), last modified June 7, 2018, accessed February 1, 2023, <https://www.smithsonianmag.com/history/history-black-catholics-in-america-180969271/>.

⁷ Nate Tinner-Williams, "The Beauty of the Faith Cannot Be Neglected': Black Hymn Axed by USCCB," *Black Catholic Messenger* (Black Catholic Messenger, December 15, 2020), last modified December 15, 2020, accessed February 26, 2023, <https://www.blackcatholicmessenger.com/popular-black-spiritual-deemed-deficient/>.

⁸ Matthew Cressler, "Forum: Race, White Supremacy, and the Making of American Catholicism: Introduction." *American Catholic Studies* 127, no. 3 (2016): 1–5. <http://www.jstor.org/stable/44195850>.

Catholic Churches across the United States are seeing a steady decline in membership. Those who strongly identify as Catholic have declined from 46% in 1974 to 27% in 2017. Regular Sunday Mass attendance among Catholics has also fallen, from nearly 50% in 1974 to about 25% in 2012.⁹ Conversely, those Catholics that identify as African American have a stronghold on maintaining their faith. A Pew Research study of African American Catholics found:

16% of Black Catholics are converts to the faith – people who identify as Catholic now, though they were raised in another religious tradition or as religiously unaffiliated. The share of Black Catholics who are converts to Catholicism is higher than the share of White or Hispanic Catholics who are converts. That said, the share of Black Americans who were raised as Catholics and remain Catholics is lower than the corresponding shares of Hispanic and White Catholics. Roughly half of Black adults who were raised Catholic still identify as Catholic (54%), compared with 61% of White adults and 68% of Hispanic adults who were raised as Catholics and still identify with the faith.¹⁰

While these numbers are not staggering, they shed light on an urgent need for evangelization and a renaissance among African Americans. Music is a portent for African American worship.

Musicologist Melvin Butler writes:

It almost goes without saying that U.S. church attendance is in decline. A recent study by the Pew Research Center found that millennials, in particular, are much less likely than older Americans to attend religious services. We are nevertheless witnessing a remobilization of white evangelicals, fueled by Jerry Falwell Jr., Franklin Graham, Paula White, and other high-profile preachers who conflate obedience to God with allegiance to a president whom they see as “the chosen one.” It seems a no-brainer that today’s youth would chafe at a Christianity whose most ardent cheerleaders seem unfazed by un-Christlike politicians. Less obvious is the way that music reinforces white supremacist attitudes toward black people and their ways of worshipping. The worship songs of both white-majority and multiracial churches often fall under the category of

⁹ Peter Isackson and Gary Grappo, “The Issue of Abortion Is a Litmus Test for the American Catholic Church,” *Fair Observer*, last modified July 2, 2021, accessed February 4, 2023, https://www.fairobserver.com/region/north_america/gary-grappo-us-catholic-church-abortion-pope-francis-joe-biden-right-communion-news-12001/.

¹⁰ Travis Mitchell, “Black Catholics in America,” *Pew Research Center's Religion & Public Life Project* (Pew Research Center, April 14, 2022), last modified April 14, 2022, accessed February 4, 2023, <https://www.pewresearch.org/religion/2022/03/15/black-catholics-in-america/>.

“contemporary Christian music” (CCM), a rock-influenced genre characterized by artists such as Casting Crowns, Chris Tomlin, Israel Houghton and Hillsong United.¹¹

African American worship music has been an identifier of cultural tradition, legacy, and religious sustainability since its genesis: the spiritual. The spiritual is at the root of all American music, secular or sacred. Moreover, African Americans identify music as an essential element of corporate worship:

African American sacred music encompasses everything from 19th-century concert spirituals to modern praise and worship songs in genres from the blues to hip-hop. African Americans with no formal ties to a church or congregation are still familiar with certain canonical works that influence all facets of the culture. From slave spirituals to old hymns to modern hip-hop Praise songs, African American sacred music is used to practice devotion, offer comfort, teach virtue, recall history and doctrine, and celebrate special days.¹²

Problem Statement

Music is an essential part of the African American worship tradition.¹³ Likewise, music is an integral part of the Roman Catholic liturgy. Considering the Roman Catholic church is responsible for shaping the history of Western music, art, and literature, one could imagine that it (the church) has always agreed that progressiveness is paramount in the engagement of the faithful. While the fathers of the Church agreed that it was time for the faithful to have more input in the way Mass is celebrated, we can be confident that they never imagined the liturgical abuses that have taken place since Vatican II:

¹¹ Melvin L. Butler, “Commentary: Why Black Gospel Music Still Matters despite the Rise of Contemporary Christian Music,” *Chicago Tribune*, last modified March 2, 2020, accessed March 7, 2023, <https://www.chicagotribune.com/opinion/commentary/ct-opinion-gospel-music-museum-20200302-wjr7hiwnyzgnlnsxottptd7gyi-story.html>.

¹² Beth McDonald, “Will the Circle Be Unbroken? What Is African American Sacred Music?,” *Will the Circle Be Unbroken?: The Sacred Music of the African American Diaspora*, last modified 2021, accessed February 13, 2023,

¹³ Melva Wilson Costen, *In Spirit and in Truth: The Music of African American Worship* (Louisville, KY: Westminster John Knox Press, 2004), 8.

It's time for an end to the wave of liturgical experimentation and liturgical abuse that has overtaken the Catholic Church in many parts of the world. The Holy Sacrifice of the Mass needs to be celebrated with reverence and dignity. Clown Masses and Halloween Masses (with Barney Blessings) demonstrate an appalling ignorance as to what really and truly takes place during Holy Mass: The Real Presence of Christ in the Eucharist. One would like to believe Masses like these are isolated incidents, but there is evidence that abuses like these (and other reprobated liturgical abuses) are quite common in the United States and abroad.¹⁴

The Second Vatican Council (1965) brought many changes to Roman Catholic liturgical practices. These changes made the corporate worship experience of the Catholic Church accessible to the laity. The most noticeable change was how Mass was celebrated; it moved from the traditional Latin Mass to a mass that was celebrated in the language of the people, several of the religious restrictions were abolished, and most importantly, the music changed drastically. In her dissertation, “An Examination of Pre- and Post-Vatican II Music for the Roman Catholic Liturgy: Ethnic Diversity as a Vehicle of Unity,” Andrea Christine Panayiotou writes:

Many factors have influenced and affected the development of music for the liturgy since the Second Vatican Council of 1962-1965, which opened the door to musical styles from different cultures through the translation of the liturgy from Latin into the vernacular languages of countries around the world. The musical developments which have since occurred within Catholic communities of various ethnicities have revealed much about each culture and its particular approach to worship.¹⁵

The musical language of the church changed, and so did the speakers of that language. The organ, once the primary leader of the worship service, took a secondary role to guitars and drums. The traditional *schola cantorum* (the choir or choir school of a monastery or a cathedral) was replaced with folk choirs and praise teams. The once staunch renditions of “Hail, Holy Queen” now play as coffeehouse-inspired hymns. The missing element was the inclusion of

¹⁴ Raymond Chandler, “A Sacrilegious Clown Mass in the Oakland Diocese,” *Roman Catholic Blog*, last modified 2006, accessed February 26, 2023, https://romancatholicblog.typepad.com/roman_catholic_blog/2006/12/a_sacrilegious_.html.

¹⁵ Andrea Christine Panayiotou, 2011, 2.

African American traditional hymnody, spirituals, and gospels. This problem remains in Catholic churches across the United States. As it relates to African American Catholics, many have experienced a lack of diversity in the parishes they attend. Fr. Donald Fest, Pastor of St. Joseph's Church in Baltimore, MD, reflects on this lack of diversity:

In 2022, Fr. Donald Fest commenting on St. Joseph's pointed out that 80 percent of the 3 million African American Catholics worshiped in predominantly White parishes. He stated that African American culture is lacking in those parishes. He stressed that at St. Joseph's "the flavors of African American culture" were part of the parish's liturgies. "The Masses tend to go longer than other parishes, the music might be a tad different, and enthusiasm and expressions might be more pronounced." Fr. Fest asserted, "It means something to people when you see your customs, traditions or culture being celebrated."¹⁶

Countless articulations, like those of Fr. Fest, can be heard in large urban cities across America.

There is a significant need to understand why the music of the African diaspora is excluded from the liturgy—especially in cities heavily populated with African Americans.

In 1984, the 10 African American bishops wrote a pastoral letter on evangelization called "What We Have Seen and Heard." This pastoral letter seeks to acknowledge to the Church the ancestral gifts and assess the Church's response to the inclusivity of African American laity in the liturgy:

Since African American members of the American Church are to assume the responsibility to which the Church and our racial heritage call us, Black leaders in the Church—clergy, religious, and lay—need encouragement and the authorization to use their competencies and to develop their expertise. Unhappily, we must acknowledge that the major hindrance to the full development of Black leadership within the Church is still the fact of racism.¹⁷

¹⁶ Holy Trinity Catholic Church, "The Development of Black Catholic Parishes in the Washington Area," *Cura Virtualis*, last modified October 3, 2022, accessed February 4, 2023, <https://www.curavirtualis.org/post/the-development-of-black-catholic-parishes-in-the-washington-area>.

¹⁷ Joseph Howze, *"What We Have Seen and Heard": A Pastoral Letter on Evangelization from the Black Bishops of the United States* (Cincinnati, OH: St. Anthony Messenger Press, 1984), 13.

Nearly four decades have passed since this pastoral letter, and the state of the church still reels from the sin of racism. Understanding how pastoral musicians can heal this wrong is the essential goal of this research. Pastoral musicians in urban Catholic churches can be inclusive, relevant, and liturgically appropriate if they have the knowledge and rubrics for a successful ministry that is truly Catholic and authentically Black. Moreover, suppose these rubrics marginally measure successful ministry. In that case, they can aid urban parishes already immersed in African American worship traditions to create liturgies that are cohesive to the Roman rite and true to the black religious experience.

Core Concepts

This thesis's core concepts are African American music, pastoral music ministry, urban church, high liturgy, and post-Vatican II Roman Catholic liturgical practices. Vatican II incorporated some significant changes to how ritual music for Mass was composed and conceptualized:

The changes in the music used in worship services were reflected, most evidently, in the texts, musical styles, and instrumentation used in the Mass. Reformatory acts during the post-Vatican II years raised questions within the Church: What is appropriate music for use in worship services? How far is too far in attempting to increase the accessibility of the liturgy? Unfortunately, these issues would not be easily resolved and both sides of the "reformatory coin" would strongly disagree. There arose during this time an interesting dichotomy. While some parishes experimented with different approaches in worship music, others continued to use traditional chants in their services. Composers of church music divided themselves into compositional "camps" denoting their approaches to genre. Notable are the compositional approaches that "new" composers took to (writing) sacred music.¹⁸

¹⁸Tammy Lynn Kernodle, "This Is My Story, This Is My Song: The Historiography of Vatican II, Black Catholic Identity, Jazz, and the Religious Compositions of Mary Lou Williams." *U.S. Catholic Historian* 19, no. 2 (2001): 83–94. <http://www.jstor.org/stable/25154769>.

African American music is defined as any music that is derivative of the African diaspora. This includes but is not limited to indigenous African music (specifically West African), spirituals, field hollers, gospels, contemporary Black gospel, and sacred hip hop:

African American music (also called black music, formerly known as race music) is an umbrella term given to a range of music and musical genres such as afrobeat emerging from or influenced by the culture of African Americans, who have long constituted a large ethnic minority of the population of the United States. They were originally brought to North America to work as enslaved peoples, bringing with them typically polyrhythmic songs from hundreds of ethnic groups across West and sub-Saharan Africa. In the United States, multiple cultural traditions merged with influences from polka, waltzes, and other European music. Later periods saw considerable innovation and change. African American genres are the most important ethnic vernacular tradition in America as they have developed independent of African traditions from which they arise more so than any other immigrant groups, including Europeans; make up the broadest and longest-lasting range of styles in America.¹⁹

The *Roman Missal* mandates Catholic liturgical practices. The *Roman Missal*, according to the United States Conference of Catholic Bishops (USCCB), is defined as:

The *Roman Missal* is the book containing the prescribed prayers, chants, and instructions for the celebration of Mass in the Roman Catholic Church. Published first in Latin under the title *Missale Romanum*, the text is then translated and once approved by a *recognitio* by the Vatican Congregation for Divine Worship and the Discipline of the Sacraments, is published in modern languages for use in local churches throughout the world.²⁰

Pastoral music ministry refers to practitioners of music within the Roman Catholic Church. For the intent of this study, pastoral musicians are employed by a specific parish or diocese.

Urban church ministry uses ordained clergy and other religious professionals to provide spiritual, counseling, and leadership services to individuals and groups in urban communities.

¹⁹ Earl L. Stewart, *African American Music: An Introduction* (New York, NY: Schirmer Books, 1998), 3.

²⁰ "Roman Missal," *USCCB*, accessed March 10, 2023, <https://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/roman-missal>.

High liturgy refers to worship practices in churches where a bishop presides over the Holy Mass. The *Catholic Dictionary* defines the high liturgy (Mass) as a “Solemn Mass by a pope, cardinal, bishop, or abbot with prescribed ritual. It is celebrated with full ceremonial when said at the throne of a prelate's own cathedral.”²¹

Purpose Statement

This study aims to fill a gap in the literature regarding the usage of African American sacred music in urban Catholic churches that celebrate the high liturgy. This research is not intended to establish a case for or against the usage of African American sacred music in the high liturgy. Rather, it provides a resource for pastoral musicians who serve in urban Catholic cathedrals. Using the work of John and J. Creswell on research methods, a qualitative methodology was used to collect data and glean a conceptual understanding of the use of music from the African American diaspora in the Roman Rite. Historical factors also play a vital role in this approach, as it concerns examining several worship aids for the selected cathedrals over the past three years for high feast days, that is, Good Friday, Palm Sunday, Easter, and Christmas. The data gathered in this process clarifies the challenges of implementing and executing authentic representations of this genre and its subgenres. This study also examines the importance of inclusion through the lens of religious scholars, leaders in the literature, church bishops, and pastoral music practitioners. Guided by qualitative data collection as defined by Creswell and Creswell, material such as pastoral letters, pastoral musician periodicals, worship aids, commentaries from audio and video recordings, the Roman Missal, scholarly journals,

²¹ “Dictionary: Pontifical Mass.” *Dictionary: PONTIFICAL MASS / Catholic Culture*. Accessed March 10, 2023. <https://www.catholicculture.org/culture/library/dictionary/index.cfm?id=35640>.

magazines, and newspaper articles were also consulted to test the hypotheses and craft a liturgical rubric for those seeking to implement the music of the African American diaspora in the high liturgy.

Research Questions

This thesis investigates the following research questions for Catholic churches in urban areas that celebrate high liturgy.

Research Question One: How is music by African American composers and arrangers used in urban high liturgical churches during the celebrations of Palm Sunday, Good Friday, Easter, and Christmas?

Research Question Two: What professional development opportunities are available for pastoral musicians in high liturgical Catholic churches in urban areas concerning diversity and inclusion, especially as it relates to the African American worship tradition?

Hypotheses

Research Question One is answered with the following hypothesis:

Hypothesis One: Successful, inclusive music ministry in urban high liturgical Catholic churches includes diversity in musical style, the representation of music from African American culture may be present, and offers high standards of authenticity in performance practices.

Research Question Two is answered with the following hypothesis:

Hypothesis Two: Professional development opportunities for pastoral musicians in high liturgical Catholic churches in urban areas concerning diversity and inclusion, especially as it relates to the African American worship tradition, include annual pastoral cathedral musician conferences, national pastoral musician workshops and seminars, and diocesan support from offices of cultural ministries.

Music in the African American Tradition

Music is a portent for worship. Moreover, African American worship music has been an identifier of cultural traditions, legacies, and religious sustainability since its genesis: the spiritual. The spiritual is the root of all American music, secular or sacred. Additionally, African Americans identify music as an essential element of corporate worship:

African American sacred music encompasses everything from 19th-century concert spirituals to modern praise and worship songs in genres from the blues to hip-hop. African Americans with no formal ties to a church or congregation are still familiar with certain canonical works that influence all facets of the culture. From slave spirituals to old hymns to modern hip-hop Praise songs, African American sacred music is used to practice devotion, offer comfort, teach virtue, recall history and doctrine, and celebrate special days.²²

The quality, theology, and presentation of this music are also essential to the manifestation of witness and conversion among African Americans.²³ The Church must begin to reckon with its complacency and the lack of inclusion and education related to the rich history

²² Beth McDonald, "Will the Circle Be Unbroken? What Is African American Sacred Music?," *Will the Circle Be Unbroken?: The Sacred Music of the African American Diaspora*, last modified 2021, accessed February 13, 2023,

²³ Judith Christie McAllister, "Perspective | the Future of the Black Church Will Include Its Musical Heritage," *The Washington Post* (WP Company, September 10, 2021), last modified September 10, 2021, accessed February 4, 2023, <https://www.washingtonpost.com/religion/2021/09/09/black-church-music-heritage/>.
<https://scalar.usc.edu/works/will-the-circle-be-unbroken/what-is-african-american-sacred-music>.

and contributions of African Americans and African American Catholics. Patrick Saint-Jean, S.J. has written the following:

The Catholic Church and Pope Leo XIII denounced slavery in 1890, yet Black people had to wait until 1965 to see this condemnation in an official church document: *Gaudium et Spes* (The Pastoral Constitution on the Church in the Modern World). In other words, for over 400 years, Catholics kept the fires of division burning. ... The slow butchering of social justice in the spirit of “otherness” is real in the Catholic Church. “Otherness” forces some Catholics in America to see Christ only as white. As a Black Jesuit, I sometimes have a sense that some of my white brothers and sisters have forgotten that Black people are human too. This experience causes trauma, not just to myself but to all Black Catholics. There is a trauma caused by enduring and witnessing brutality against Black Catholics as if we were not part of the body of Christ.²⁴

Additionally, the Church should find ways to incorporate the invaluable training of pastoral musicians who can serve without discrimination and gather an understanding of how music from the African American diaspora can enrich the Church's liturgical practices. Despite steady progress toward honoring cultural identity in liturgy, the Roman Catholic Church has historically ignored the vast musical contributions of African Americans in the celebration of the Holy Mass. This study explores the historical, theological, and cultural application of music from the African and African American diaspora in urban Catholic churches that employ high liturgy as a practice in corporate worship. While many post-Vatican II documents govern culturally inclusive liturgical practices, little is known about the challenges in implementing and maintaining authentically Catholic and reflective of African American corporate worship traditions in these spaces.

²⁴ Patrick Saint Jean, “We Need to Talk about Racism in the Catholic Church,” *U.S. Catholic*, last modified February 1, 2021, accessed February 13, 2023, <https://uscatholic.org/articles/202009/we-need-to-talk-about-racism-in-the-catholic-church/>.

Chapter Summary

This chapter will provide a historical account of African American Catholics and address their challenges in finding their musical identity within the Roman Catholic Church in the United States. It accounts for the gap in the literature as it pertains to African American music usage in high-liturgical settings. This chapter also stated the research questions, hypotheses, core concepts, and purpose and significance of this study. In her statement to the United States Council of Catholic Bishops, Sr. Thea Bowman offers the following:

What does it mean to be Black and Catholic? It means that I come to my Church fully functioning. That doesn't frighten you, does it? I come to my Church fully functioning. I bring myself; my Black self, all that I am, all that I have, all that I hope to become. I bring my whole history, my traditions, my experience, my culture, my African American song and dance and gesture and movement and teaching and preaching and healing and responsibility—as gifts to the Church. I bring a spirituality that our Black-American bishops told us (they just told us what everybody who knew, knew), that spirituality is contemplative and biblical and holistic, bringing to religion a totality of mind and imagination, of memory, of feeling and passion, and emotion and intensity. A faith that is embodied incarnate praise—a spirituality that knows how to find joy even in the time of sorrow—that steps out on faith that leans on the Lord. A spirituality that is commoner—that tries to walk and talk and work and pray and play together.²⁵

The Catholic faith is universal. Liturgical permissions were gifted to the Church after Vatican II established rubrics that allowed certain ethnic communities to create liturgies that were appropriate, and it also granted permission for Eucharistic celebrations to be culturally relevant. Cathedrals the world over serve as apostolic centers for art and culture. Nevertheless, there remains a blemish on the Catholic Church of the United States concerning the active pursuit of musical compositions (or visual art, for that matter) that reflect music from the African American diaspora. Pastoral musicians of any ethnicity have a rightful duty to create corporate worship experiences that respect the church and honor the ancestries of its gathered faithful. This

²⁵ *Address to the USCCB, Address to USCCB*, 1989, accessed February 2023, <https://www.youtube.com/watch?v=uOV0nQkjuoA>.

qualitative study examines the liturgies of Roman Catholic cathedrals in cities with large populations of African American Catholics and explores the use of music from the diaspora for the celebrations of the Feast of the Nativity of Our Lord, the Passion of Our Lord, and the Resurrection of Our Lord. Each feast or solemnity at each cathedral has been surveyed for four consecutive years. When available, the music presented at these masses was recorded and identified as either being from the diaspora or not. Chapter two will discuss the related literature to the history of Black Catholics in the United States, the studies on music post-Vatican II, the studies on the usage of spirituals in worship, and the studies on inculturation in the Roman Catholic church.

Chapter Two

Review of Related Literature

A literature review plays a crucial role in any scholarly work, as it involves analyzing and evaluating the existing body of literature on a particular topic. Accredited scholars and researchers write this literature, which is organized based on a guiding concept, such as a research objective, thesis, or a problem or issue that must be addressed. The review follows a specific writing style that flows from broad to narrow, considering both theoretical and empirical issues. It is the scholarly core of the thesis and provides its foundation, in addition to reporting on original research or experimentation and making it accessible to the scholarly community.

According to Creswell and Creswell, the literature review can take many forms:

Cooper (2010) discusses four types: literature reviews that (a) integrate what others have done and said, (b) criticizes previous scholarly works, (c) build bridges between related topics, and (d) identify the central issues in a field. With the exception of criticizing previous scholarly works, most dissertations and theses serve to integrate the literature, organize it into a series of related topics (often from general topics to narrower ones), and summarize the literature by pointing out the central issues.²⁶

Due to the primary focus on historical review as a means of information-gathering, the literature reviewed here heavily relies upon the rubrics established by the *General Instruction of the Roman Missal* (GIRM). This instruction has informed many of the liturgical documents, which are cited throughout this thesis's Methodology and Research Findings chapters. Using journal articles, the writings of Roman Catholic liturgical scholars, and other dissertations/theses on the topic, the research questions are answered, and the conclusions drawn aim to assist other practitioners of pastoral music ministries in crafting meaningful liturgical celebrations that not

²⁶ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE Publications, Inc, 2021), 26.

only foster inclusion, diversity, and belonging among their parishioners, but that are also rooted in sound biblical theology.

While the focus of this thesis is limited to the incorporation of music composed or arranged by African American composers, the information presented here could be helpful in establishing a collected body of work by Roman Catholic African American liturgists who have fought to be represented at the proverbial *Welcome Table*; this would help both the predominantly African American Catholic Church at the parish level and the entire Roman Catholic Church in the United States.

The studies collected and reviewed are presented under the following headings:

1. Studies on African American Catholics in the United States
2. Studies on (Catholic) African American music post-Vatican II
3. Studies on inculturation in high liturgy
4. Studies on the usage of spirituals and music from the African diaspora in high liturgy

Studies on African American Catholics in the United States

In 2011, the United States Conference of Catholic Bishops (USCCB) published the finding from the National Black Catholic Survey that 3 million African American Catholics are in the United States.²⁷ To put this in perspective, there are more African American Catholics than members of the African Methodist Episcopal church, which claims to have 2.5 million members in the United States.²⁸ Given the history of Black Christianity in the United States, this is significant, as the African Methodist Episcopal church is at the epicenter of not only African American Protestantism, but also the conversion of many of the enslaved Africans during the Second Great Awakening.

Despite these numbers, the USCCB recognizes that about 76% of African American Catholics are in predominately white parishes, and it concludes that there are 250 African American priests and 12 living African American Bishops, including the Most Reverend Eminence Wilton Cardinal Gregory, Archbishop of Washington, D.C.²⁹ This statistical data also highlights American cities with large populations of African American Catholics—all of which boast cathedrals that celebrate the high liturgy. The survey also found that, of all Roman Catholic parishes in the United States, 798 are predominantly African American. Most remain on the East Coast and in the South. Further west of the Mississippi River, African American Catholics are

²⁷ “Demographics,” *USCCB*, accessed November 5, 2023, <https://www.usccb.org/committees/african-american-affairs/demographics>.

²⁸ Britannica, T. Editors of Encyclopedia. "African Methodist Episcopal Church." Encyclopedia Britannica, August 28, 2023. <https://www.britannica.com/topic/African-Methodist-Episcopal-Church>.

²⁹ “Demographics,” *USCCB*, accessed November 5, 2023, <https://www.usccb.org/committees/african-american-affairs/demographics>.

more likely to be immersed in multicultural parishes as opposed to predominantly African American parishes.³⁰

It should be noted that both the National Black Catholic Survey and the Pastoral Plan of Action (PPA) of 2023 are still being compiled and edited at the time of this thesis. A primary source for this thesis is the National Black Catholic Survey and the PPA from both 2012 and 2017. This survey compiles responses from Black Catholics from every diocese in the United States, and those responses inform the PPA:

The Pastoral Plan of Action was developed by delegates who were appointed by bishops from every diocese in the United States. These women and men brought the concerns and needs of their local communities and worked together to develop a list of pastoral priorities. They also prayed and listened to the major presentations of Congress. These priorities led to a Preamble, which was presented and affirmed by the Assembly at the close of Congress XII. It was the intention of the delegates that every individual, parish, community, and diocese use the Preamble to guide their unique pastoral planning with Black Catholics for the next five years³¹

The PPA identifies a wide-ranging list of targeted goals to increase the life of the African American Catholic Church and the larger Church in the United States. These topics include evangelization, catechesis, social justice concerns, church leadership, and awareness of Africentric spirituality. While the PPA serves as a hierarchical list of goals and objectives for religious and lay ministry in the life of the church, the information gleaned from the document provides a clear picture of the issues impacting the lives of African American parishioners. The earliest PPA was published in 1987. The 1987 document is indeed an invaluable resource that

³⁰ Ibid.

³¹ “Pastoral Plan of Action,” National Black Catholic Congress Website, accessed November 5, 2023, <https://nbccongress.org/>, 1.

attempts to tackle many of the issues related to the same categories. However, its effectiveness in addressing the concerns of today's African American Catholics remains to be seen:

Resolution 1, That the Pastoral Plan adopted by the National Black Catholic Congress include wording that reflect the rich multi-cultural dimension of our African American heritage.

Resolution 2, That black Bishops be elevated to the Office of Diocesan Bishop when and if vacancies occur.

Resolution 3, That all Dioceses be requested to provide, withing the Diocesan operating budget, funds and other needed resources for implementation of the National Black Catholic Plan through 1990.

Resolution 4, That the National Black Catholic Congress officially recognizes Xavier University of Louisiana as the only Black Catholic University in the United States, and affirmed the high quality of education, moral direction and spiritual guidance provided to the black community in the past and support its continued efforts to provide these same benefits, in concert with other organizations and individuals, to our universal black Catholic family.³²

In comparison, the 2017 PPA is somewhat subdued in its verbiage, but it is poignant concerning the spiritual needs of inclusion and diversity in the church. The 2017 document provides objectives and actionable steps regarding concerns within the African American Catholic Church. The PPA (2017) provides pastoral leaders in every diocese a document that allows parishes to take actionable steps toward inclusion and diversity among their parishioners. Though these materials are published, they are often distributed by Diocesan Cultural Ministries and are only used in parishes that identify as serving African Americans.

Matthew Cressler's *Authentically Black and Truly Catholic: The Rise of Black Catholicism in the Great Migration* traces the convergence of Catholics in Chicago and analyzes Black Catholic activism from the 1960s and 1970s to create an identity among Black Catholics

³² *In a Word* 5, no. 7–8 (1987): 1–12, https://nbccongress.org/wp-content/uploads/2021/10/resources_6fdf59f1-5987-4104-985b-af86b298c334-Pastoral-Plan-from-Congress-VI-1987.pdf.

that inspires today's church. Cressler's research continues the legacy of prior African American Catholic scholars who documented the history of African American Catholicism in the United States. In this work, his research provides a history of Catholicism in an urban metropolis and explains how Protestants joined the faith during the Civil Rights Era. He notes:

Attempts to answer why African Americans became Catholic with a straightforward or casual explanation missed the contingencies and cost of human relationships. Attentiveness to them, on the other hand, demonstrates just how mysterious the process of becoming someone new could be. Yes, convert makers and their evangelization plans set some of the terms by which African Americans first encountered the Catholic church. Yes, black parents enrolled their children in Catholic schools for the opportunities they afforded. But these plans and opportunities cannot contain the unexpected circumstances that might bring someone to seek baptism. A chance encounter on the street might yield an invitation to attend Mass; a friendly introduction at a party could lead to lifelong romance with a Catholic. These relationships were essential, not incidental, elements of the religious transformation period and the cost of the unanticipated, came with the territory. This had the added effect of illustrating just how compelling converts found Catholic life. Changing, not to mention severing significant relationships weighs on you. ... Yet tens of thousands of African Americans became Catholic all the same. It is worth pausing to appreciate what this tells us about the power of religious formation.³³

Cressler makes it a point to consider the circumstances surrounding the Great Migration and its significance to African Americans seeking better opportunities in the northern cities of New York, Chicago, Detroit, and St. Louis. One could approximate that though this research deals specifically with the Catholic Diocese of Chicago, the experiences in other large American cities about conversion, inclusivity, and diversity among ethnic Catholic groups are similar—especially concerning the perception of African American converts and born Catholics alike. Cressler writes:

African American Catholics often insist that *faith* makes them Catholic this might seem redundant, but it is deeply felt and defended for good reason. Black Catholics in the United States have long been deemed suspect by their sheer presence. They are familiar with the presumption, especially on the part of white Catholics, that African American

³³ Matthew J. Cressler, *Authentically Black and Truly Catholic: The Rise of Black Catholicism in the Great Migration* (New York University Press, 2017), 79.

Catholic must be converts. Black religiosity in the United States has been so thoroughly associated in the popular imagination with Evangelical Protestantism, and U.S. Catholicism with whiteness, that black Catholics appear anomalous despite the fact that Catholics of African descent have been in the Americas as long as any Catholics have. Black people born Catholic in the United States, meaning African Americans born into Catholic families and baptized as infants, often named the generations who preceded them to disabuse people of that presumption.³⁴

This commonality among African American-born Catholics and converts is essential to the common perception of African American worship. He continues:

A related, albeit more polemic, response was that African Americans became Catholic because they wanted to be white. Catholicism, according to this line of argument, represented a restrained and more “respectable” mode of religious life amenable to upwardly mobile Black people who aspired to escape their second-class citizenship by emulating whiteness. These explanations, however, preclude from the start that African Americans may have found Catholicism compelling as *Catholicism*.³⁵

Cressler also concludes Catholic teachings and the challenges they would have presented to African American families during the Great Migration. Cressler notes that several of the benchmark teachings of the church were in direct conflict with the standard way of life for the average African American during the Great Migration, especially as it relates to the all-too-familiar structure of the African American family, even today. Cressler provides a criticism of Farrell’s *Catechism*, which states that separated or divorced people are not permitted to keep company as they are still married and is a serious sin.³⁶ In Cressler’s critique, he argues:

These teachings on marriage and sexual relationships would have been especially difficult for women and men in the migration era. Some likely left spouses in the South when they moved to Chicago and others may have shared homes with unmarried partners. If they followed Father Farrell’s Parish Catechism, priests and sisters would have informed these mothers and fathers that Protestant churches were to blame for the widespread collapse of marriage, that common law marriage brought people “down to an animal level of living,” that divorce put your soul in mortal danger of damnation, and that

³⁴ Ibid, 57.

³⁵ Ibid. 57.

³⁶ Martin W. Farrell, *The Parish Catechism* (Chicago, IL: United Book Service, 1954). 93.

divorced Catholics were absolutely forbidden from “keeping company” with members of the opposite sex...Catholic conversion might alter, or even end, intimate relationships that spark fierce debate between partners hoping to convert each other. Catholic teachings on marriage and sexuality served as a breaking point for many would-be converts.³⁷

In addition to the historical perspectives given by Cressler, there is great attention given to the significance of African American influence on the Roman liturgy with an account of the Living Stations of the Cross that happened at Corpus Christi Catholic Church in Bronzeville, a historic district in Chicago. The Stations of the Cross is a Catholic devotion that recounts Jesus’ way to the cross. It is most notable and frequently done during the Lenten season and is accompanied by fasting and penance. Cressler’s recounting of the events leads the reader to an understanding of the powerful influence African American Catholics can have on the evolution of the Roman Rite post-Vatican II. He states:

The Living Stations serve as a helpful model for understanding Black Catholic ritual life in the period prior to the Second Vatican Council and Black Power, which, as we will see, together revolutionized Black Catholic life in the late 1960s. This performance was but a dramatic example of daily devotions that marked what it meant to be Catholic at the time. The stations of the cross have their roots in medieval Europe, remade in American cities such as Chicago by European immigrants in the nineteenth and twentieth centuries...Each time parishioners prayed the sorrowful mysteries of the rosary, prescribed words led them through Christ’s passion one bead after another. Every year when parishioners processed the Eucharist around the neighborhood in a golden monstrance, whether or not they knew it they carried on the tradition Irish Catholics had instituted on the South Side of Chicago before them and that could be dated back to a twelfth-century saint. These represented defining features of Black Catholic ritual life in the Black Metropolis.³⁸

Though the Living Stations were last performed at Corpus Christi in 1968, the idea sparked a new way of thinking among African American Catholics, not only in their daily devotional practices but in ways that would continue to shape how the church related to its African

³⁷ Cressler, 79.

³⁸ Cressler, 92.

American parishioners in the years to come. Thus, a new thought emerged: authentically black and truly Catholic. Cressler writes:

In 1968 a small but vocal group of Black Catholics took inspiration from the political and cultural nationalism of Black Power and launched a vociferous challenge to a purported Catholic universalism. One aspect of this challenge was a struggle to secure the institutional power necessary for Black Catholics to determine the destiny of their own communities. Another aspect, though, was a sharp critique of Black Catholic practices with roots in European devotionalism...If Black Catholics were to remain both Black and Catholic, they would need to control their own parishes and be able to incorporate “authentic Black” practices into their religious lives. These Black Catholic activists sparked a revolution of identity and practice that would end devotional performances like the Living Stations and forever change what it meant to be Black and Catholic in the United States.

Cressler’s work, though beneficial in terms of the scope and historical accounting of how Black Catholics came to the church, does not examine the musical offerings and emergence of composers who write specifically for the Roman Rite, nor does it examine the usage of this music in urban Catholic cathedrals. Consequently, Cressler’s *Authentically Black and Truly Catholic* does not address the key concern of this thesis.

Much of the available literature about African American Catholics tends to dwell on the historical systemic racism that the church in the United States has embraced. Unfortunately, it is an illness that cannot be avoided—no matter the scope of research. The tales of African American Catholics who battled for their faith and religious convictions are a compelling testimony to their unbreakable fortitude and perseverance.

Danny Duncan Collum's *Black and Catholic in the Jim Crow South* explores the oral histories of Black Catholics in Mississippi during the era of Jim Crow (approx. 1890–1970). These oral histories come from African American Catholics from Holy Family Church in Natchez, MS.³⁹ Although this book does not directly address the topic of music, it nonetheless

³⁹ Danny Duncan Collum, *Black and Catholic in the Jim Crow South: The Stuff That Makes Community* (New York, NY: Paulist Press, 2006).

offers a casual approach to the topic of the challenges faced by African American Catholics living in a place where they remain both a racial and denominational minority. The personal vignettes presented in Collum's work provide poignant insight into the necessary revolution that we see in the work of the National Black Congress and in the research of Cressler and Davis.

Uncommon Faithfulness: The Black Catholic Experience, compiled and edited by M. Shawn Copeland with LaReine-Marie Mosely, S.N.D., and Albert J. Raboteau, is a collection of essays from the foremost voices on African American Catholics and their history in today's church. This collection is grouped into three parts: the history of Black Catholics, theological and ethical reflection, and pastoral concerns. Of note are two essays: one is an account of the church's creation of a committee to desegregate the churches in Raleigh, NC, and the other directly addresses African American sacred music in Catholic worship.

In her essay "Dealing with Desegregation," Cecilia Moore discusses African American and Caucasian responses to the desegregation of the Diocese of Raleigh, NC in 1953. What transpired then sheds light on the sociological conditioning of American Catholics during this time in this region—which has always had a small number of Catholics per capita—and it dispels the idea that African American Catholics should be relegated to worshipping in their own communities. She writes:

Early Sunday morning, May 31, 1953, bishop Vincent S. Waters left Nazareth and traveled sixty miles east and south to officially begin the desegregation of the Diocese of Raleigh. His destination was Newton Grove, a small tobacco village of about four hundred citizens, and most of them, both black and white, were Catholic. Newton Grove Catholics knew that the bishop had ordered the closing of the black parish, St. Benedict the Moor, and the integration of the white church, Holy Redeemer, but they had no idea that the bishop himself would preside the Mass that morning.⁴⁰

⁴⁰ M. Shawn Copeland and Cecilia A Moore, "Dealing with Desegregation: Black and White Responses to the Desegregation of the Diocese of Raleigh, North Carolina, 1953," essay, in *Uncommon Faithfulness the Black Catholic Experience* (New York, NY: Orbis, 2009), 63–77, 63.

What results from this experience is telling and, in many ways, speaks to the current situation among the faithful of today's Catholic Church. Moore continues, "While to some Bishop Waters was a leader of 'Christian Democracy,' a lover of justice, and a true moral leader, others saw him as a Communist, an enemy of southern culture, and a traitor of White Christianity."⁴¹ Certainly, this ideology is what will shape the views of American Catholics in the years to come. This essay, like many of the others, cited thus far, provides a scholastic recounting of the church's history when it has attempted to carry out the gospel message to avert racism and live out the ideologies of church teachings on what it truly means to be Catholic. She writes:

North Carolinians paid a high price to be truly Catholic in the segregated South of the 1950s. The dearest cost was the church's loss of members. Some whites left because they were not willing to pay the social and cultural tax of accepting blacks as their equals. Some blacks left because it was painful to lose the churches that had become their homes and because they did not feel accepted in integrated churches.⁴²

In more recent times, African American Catholics have recounted these same feelings. Again, while this research does not encompass the limitations of this thesis, their stories and research will help provide adequate background to both research questions and will broaden the scope for further historically driven research about Catholic churches that have had to close and will likely merge in the future.

Studies on (Catholic) African American Music post-Vatican II

Few journal articles discuss the use of music from the African American diaspora. The most significant study was in 1986 by Jacqueline Cogdell DjeDje. In her case study entitled *Change and Differentiation: The Adoption of Black American Gospel Music in the Catholic Church*, DjeDje's

⁴¹ Ibid, 69.

⁴² Ibid, 74.

article was featured in *Ethnomusicology*. The significance of this article is that it brings to light the inclusion of gospel-style music in Catholic liturgical churches in Los Angeles.

DjeDje's work is restricted to the use of gospel music. It does not consider other genres from the African American tradition, i.e., spirituals, metered hymns, field shouts, etc. Additionally, because this work is dated, it cannot possibly be used as a document to gauge the usage of music from the diaspora within the modern church. Djedje's research, however, can shed light on African American enculturation within the Roman liturgy. Djedje writes:

While black Catholics have generally chosen to identify and adhere to European cultural values in worship and their lifestyle, those individuals who are responsible for the development of gospel represent black folk culture. In other words, it is the advocates of gospel that have maintained an identity that is distinctively black and in many ways is closely akin to traditional African culture. Because of the historical development of gospel in Pentecostal churches and its association with black folk traditions, it can be assumed that when religious groups such as black Catholics decide to use the style, they are also making a social statement. Members if one group have made an effort to accept characteristics of another culture into their own.⁴³

Djedje also describes the black church experience in this article and, though dated, details that the differences between African American enculturation within the Roman liturgy and that of its Protestant counterparts are no different than those of their Protestant counterparts. She writes:

In a church that is strongly entrenched in gospel, members participate actively in worship. Vocal outbursts (for example, "Yes Lord" and "Amen") are commonplace as are physical gestures such as raising the hand, standing and moving from side to side, and religious dancing (often referred to as shouting). Singing and clapping hands with the choir and reciting scriptural passages with the minister are also ways in which the church members participate in the service.⁴⁴

Moreover, because Djedje does not provide details of the liturgy in this article (i.e., composers for mass ordinaries, antiphons, or congregational (musical responses), this research falls short of

⁴³ Jacqueline Cogdell DjeDje, "Change and Differentiation: The Adoption of Black American Gospel Music in the Catholic Church." *Ethnomusicology* 30, no. 2 (1986): 223–52. <https://doi.org/10.2307/851995>.

⁴⁴ Ibid, 234.

the scope of this thesis. Furthermore, because Djedje's research does not examine the usage of music from the African American diaspora within the larger diocesan churches (cathedrals, basilicas, etc.) within the urban metropolis, it can only be used as a reference for the groundwork of scholarship within this thesis.

The Second Vatican Council was implemented to encourage the laity to become more fully aware of the importance of participation within the liturgy. Music serves an essential role in this participation. The church recognizes the role of music in liturgy and has made it clear that while enculturation is appropriate within the liturgical practices of the church, it must not take precedent over the liturgical function of music within the liturgy.

Pope Francis has clearly defined the purpose of music at Mass. He said that it is "first of all a matter of participating intensely in the mystery of God, in the 'theophany' that takes place in every Eucharistic celebration, in which the Lord makes himself present among his people, who are called truly to participate in the salvation realized by the crucified and risen Christ" (Homily at Santa Marta, December 12, 2013). The Second Vatican Council called for full, active and conscious participation of the laity at Mass. Like the introduction of the vernacular in liturgy, music is meant to foster this participation.⁴⁵

While several articles and encyclicals about music and liturgy exist, few clearly examine the usage, theological appropriateness, and/or historical background of music from the African American diaspora within the Roman Catholic liturgy. Additionally, much of the scholarship that exists on the subject is highly objective in scope and superficial in exploration. The scope of this thesis is limited to the usage of music from the African American diaspora within the cathedral churches of various dioceses throughout the United States with large populations of African American Catholics. This thesis seeks to uncover how cathedral churches incorporate music from the African American diaspora during high liturgical seasons (Lent, Easter, and

⁴⁵ Arthur Serratelli. 2018. Review of *Music at Liturgy: Full Expression of Faith*. Catholic News Agency. Catholic News Agency. May 2, 2018. <https://www.catholicnewsagency.com/column/53896/music-at-liturgy-full-expression-of-faith%C2%A0>.

Christmastide) and, furthermore, the usage of music by African American composers for the ordinaries of the Mass.

Studies on Inculturation in High Liturgy

In 1985, a synod was held to celebrate the twentieth anniversary of the closing of the Second Vatican Council. The Holy See devoted an entire chapter to inculturation in the document “*Gaudium et Spes* (Definition of Culture).” This document describes Christians' right to express their culture within the practices of their faith. The result of the 1985 synod describes inculturation as “the intimate transformation of authentic cultural values through their integration in Christianity in the various human cultures.”⁴⁶ The document *Faith and Inculturation*, which The Holy See produced, is the bedrock for the ideology and guidelines of inculturation in the Catholic church. The document also serves as a reminder of the importance of the Second Vatican Council as it relates to full, conscious, and active participation among the laity. In the initial summary of *Faith and Inculturation*, the bishops write:

After describing culture as an effort toward a deeper humanity and toward a better plan for the universe, the council considered at length the relationships between culture and the message of salvation. It then enunciated some of the more urgent duties of Christians regarding culture: defense of the right of all to a culture, promotion of an integral culture and harmonization of the links between culture and Christianity. The Decree on the Church's Missionary Activity and the Declaration on Non-Christian Religions develop some of these positions.⁴⁷

It is important to note that this document is the first of any study on inculturation and Catholic worship. Thus, all scholarship on the topic relies heavily on this document to guide and inform research. It is also important to note that *Faith and Inculturation* was published in 1988. Since

⁴⁶ “Faith and Inculturation.” n.d. www.vatican.va. Accessed March 3, 2024. https://www.vatican.va/roman_curia/congregations/cfaith/cti_documents/rc_cti_1988_fedeinculturazione_en.html#:~:text=The%201985%20synod%2C%20which%20celebrated.

⁴⁷ Ibid.

then, the church has not produced any significant documents regarding the issue of inculturation in the liturgy.

A more recent journal article, *The Concept of Inculturation in Roman Catholicism: A Theological Consideration* by Dennis Doyle, examines the definition of inculturation and seeks to understand how the church in North America has worked to engage Catholics in the process of inculturation as it relates to evangelization and implementation. Doyle also gives a synopsis and criticism of the *Gaudium et Spes*’ Doyle writes:

Two points in particular in *Gaudium et Spes*’ treatment of culture stand out for their distinctiveness relative to popular presuppositions. First, in a section of five chapters that address “Problems of Special Urgency,” the chapter on culture comes second. One might expect that culture would be seen as the deepest issue and thus treated first as the most contextualizing among the other topics, such as economics, politics, and peace—and, indeed, these topics are the subject of chapters three, four, and five. What comes first is the chapter on marriage and the family. The message being given is that a consideration of Catholic teaching on marriage and the family logically precedes a consideration of particular cultures. Such is not to deny that there are many elements of marriage and family belief and practice that are legitimately diverse in relation to various cultures. It is, however, to set forth basic Catholic teaching about marriage as being monogamous, lifelong, and open to children as true in a universally human manner that transcends particular cultures.⁴⁸

Doyle discusses how this impacts the broader church as it relates to inculturation by the definition set forth by the *Gaudium et Spes*.’ He examines how both Pope Paul VI and Pope John Paul II sought to expand upon *Gaudium et Spes*’ and how both popes had radically different views on how the Second Vatican Council and inculturation impacted the church. Doyle continues:

John Paul II’s agenda, however, was radically distinct from that of the traditionalists who did not accept the Council documents. What distinguished his approach was the particular way in which he prioritized the Council’s achievements. He held the shift from an overly juridical, institutional concept of the Church to understanding the Church more relationally, that is, as the Body of Christ and as the Bride of Christ, to be the single most important achievement of the Council. The realization of this change called less for

⁴⁸ Dennis M. Doyle, “The Concept of Inculturation in Roman Catholicism: A Theological Consideration,” *U.S. Catholic Historian* 30, no. 1 (December 2012): 1–13, <https://doi.org/10.1353/cht.2012.0000>, 4.

adjustments in the Church's internal structures and more for renewal of its spirit and mission. All of the other points of emphasis of the Council, such as collegiality, the role of the laity, reading the signs of the times, ecumenism, interfaith relations, religious freedom, engagement with the world, retain a vital importance, but are subordinate to the shift of realizing more fully the Church's nature and mission as being more than an institution, as being the Body of Christ and the Bride of Christ present in this world.⁴⁹

Doyle then discusses the impact of inculturation in various communities. His assessment of inculturation in the post-modern era is fundamental to this thesis. Doyle unearths new considerations for the reader as it relates to evangelization, inculturation, and the ever-present influence of social media; he writes:

Globalization and the proliferation of social media raise the question as to how long or even whether there still exist distinct traditional cultures into which the Gospel can be incarnated. Cultural diversity still exists, but rather than traditional local cultures there are more and more varieties of globalized or hybrid communities. Some of these communities transcend geographical space. Virtually all contemporary communities are deeply influenced by a dominant world culture, even if only to be partially defined by being in opposition to it. If the dominant world culture itself is commercial and technocratic, tending toward a marginalization of cultural elements open to the transcendent, then evangelization and inculturation face huge challenges in the time to come.⁵⁰

Doyle's article provides a clear definition of inculturation in the Roman Liturgy; however, it does not meet the scope of this thesis concerning the specific inculturation of African Americans within the Roman Liturgy. Moreover, it does not meet the needs of those seeking to consider the usage of music from the African American diaspora, nor does it consider the usage of music by African American composers written for the mass ordinary.

In their 2001 article, *The Emergence of African American Catholic Worship*, Mary E. McGann and Eva Marie Lumas provide a historical account of African American Catholics in the United States. Their description of worship in the Catholic Church since the Second Vatican

⁴⁹ Doyle, 7.

⁵⁰ Ibid. 13

Council and the impact of the Civil Rights movement sets the background for further reading as it relates to African American Catholic history. McGann and Lumas provide a historical lens on African American Catholic worship spanning four decades. They also provide a humanistic approach to the many frustrations felt by African American Catholics in the early days of the Second Vatican Council. They write:

Black involvement in Catholic liturgical life was likewise marked by loyalty and frustration. While valuing the sacramental character of Catholic worship, many Black members suffered from liturgies that were dry, uninspired, staid, and lacking the deep religious feeling that could nourish and express their spiritual longings. In the words of Glen Jeanmarie, “when our people embraced the Catholic faith, they rejected their past in order to become a ‘new creation’...[They] left behind Blackness and became pure, White, and Catholic.”⁵¹

These feelings described by McGann and Lumas are the inspiration for this thesis. They articulate the need for historical research such as this to provide a microscopic view of the usage of music readily available to pastoral musicians, specifically those serving at our nation's most visited and most visible edifices—our cathedrals. McGann and Lumas provide biographical information about important figures of the African American Catholic liturgical reformation. Perhaps one of the most influential composers and liturgists was Fr. Clarence Rivers. Their historical account of Fr. Rivers’ contributions to the inculturation of Roman liturgy is invaluable to those who wish to further research Fr. Rivers or African American Catholic liturgical contributions. They continue:

Rivers, a musician, dramatist, author, scholar, liturgist, and composer was convinced that the treasury of African American art, culture, and religious expression could revitalize Catholic worship. Several years before Vatican II, Rivers began composing liturgical music in a Black idiom, producing his American Mass Program in 1963. In his compositions, Rivers drew on the spirituals, jazz, and gospel, thus introducing American Catholics to the rhythms, melodies, and harmonies of the Black musical idiom. Other composers, notably Eddie Bonnemere and Mary Lou Williams, joined Rivers in the

⁵¹ Mary E McGann and Eva Marie Lumas. “The Emergence of African American Catholic Worship.” *U.S. Catholic Historian* 19, no. 2 (2001): 27–65. <http://www.jstor.org/stable/25154767>.

attempt to bring the full range on Black music to Catholic worship. However, their use of jazz, calypso, and gospel in liturgical music was not always accepted and at times openly resisted.⁵²

McGann and Lumas draw parallels between inculturation and adaptation in this journal. This is the most poignant section of their article. However, the lineage of African American Catholic influence on the Roman liturgy is significant. The section entitled “Inculturation or Adaption” significantly informs the work of Doyle from an African American Catholic perspective. They write:

African American Catholics who wanted more self-determining participation within the Catholic Church pointed to the use of the term "adaptation" in *Plenty Good Room* as further proof of the persistent "White bias" of the American Catholic episcopacy. Criticism of this term was also being voiced about all Roman pastoral directives of that time by theologians and pastoral leaders throughout the larger Catholic community. By the end of the 1980s, the word "adaptation" was no longer understood as a "neutral" term. It was now commonly equated with "cultural accommodation," a process that allows only superficial modifications in the Church's norms and practices and often involves the manipulation of culture to suit established pastoral conventions. Thus, a significant number of African American Catholics thought the use of this term in *Plenty Good Room* demonstrated the disparity of pastoral vision that existed between the Black community and the U.S. episcopacy.⁵³

This realization continues to influence the liturgical practices of the wider church. The scholarship of McGann and Lumas and their accurate account of the struggles African Americans have faced with inculturation provide insight into the scope of this thesis. Conversely, they do not examine the usage of music within the African American diaspora in high liturgy, nor do they provide scope for the modern and forthcoming settings of the Mass ordinary since the return of pre-Vatican II liturgical verbiage since the reversion came from the Holy See in 2010. Moreover, the work of McGann and Lumas is specific to African American parishes. Its scope is not specific to high liturgical seasons within the church calendar year.

⁵² McGann and Lumas, 5.

⁵³ Ibid. 25.

Studies on the Usage of Spirituals in High Liturgy

A handful of articles addresses the usage of gospel music in Catholic liturgy, and they clarify that gospel music does not derive from the Negro spiritual. Readers of this thesis and other scholarly works on African American liturgical music should understand that the music of the African American diaspora is not monolithic. Although specific texts within gospel songs may reference the spiritual, they are not authentic to the performance practices of the genre. In addition, many popular Protestant gospel songs are not aligned with Catholic teachings or ideologies. In this thesis, the spiritual is defined as follows:

The American Negro Spirituals are the folk songs created by the enslaved Africans after their arrival in North America between 1619 and 1860. Although slavery ended with Abraham Lincoln signing the Emancipation Proclamation, which went into effect January 1, 1863, the enslaved people in Texas did not receive the notice until June 19, 1865, hence the Juneteenth Celebration. The songs created and sung by enslaved women, men and children were born in North America and recount with dignity, resolve, and sometimes joy, their stories of life, death, faith, hope, escape, and survival. These melodies and stories have been passed down orally from generation to generation in the plantation fields, in churches, and in camp meetings.⁵⁴

The most significant commentary on spirituals in liturgy comes from Dr. Kim Harris, co-composer of *Welcome Table Mass: A Mass of Spirituals*. Dr. Harris saw a significant need for this genre to be represented in the Roman Catholic liturgy. The *Welcome Table Mass* incorporates melodies from spirituals set to the language of the ordinary Mass. While oral tradition would suggest that this was done throughout the inculturation process, the *Welcome Table Mass* is the only published Mass setting that explicitly incorporates spirituals. In an article published in *American Magazine*, Dr. Harris explains the significance of her Mass setting:

The collection of music in the *Lead Me Guide Me* hymnal filled a need within the Black Catholic community. It brought together, for liturgical use, what had previously been passed down through oral tradition alongside music that had been composed and notated

⁵⁴ Everett McCorvey, "History of the American Negro Spiritual," *National Association of Teachers of Singing*, accessed March 3, 2024, https://www.nats.org/History_of_American_Negro_Spiritual.html.

but was scattered in disparate sources. What lingered for Black Catholic musicians and liturgists was the idea of a “parody Mass.” In the musical world, *parody* refers not to a comedic portrayal but to a setting for the Mass that is based on pre-existing music. In this case, Black Catholic musicians hoped for a Mass based on the melodies of spirituals that incorporated the official liturgical text of the Roman Catholic Church. Use of the idioms of Black sacred song represents an aspect of liturgical inculturation and the artistic genius of the Black community. Could not such a Mass unite the history, traditions, idioms, spirituality, and culture of African Americans, even closer to the textual, ritual, and spiritual dimensions of the Eucharistic liturgy?⁵⁵

No other commentaries, journal articles, or literature exist on the usage of spirituals in the Roman Catholic liturgy. Furthermore, there is a gap in the literature regarding the usage of spirituals in worship in the United States. Several articles examine the significance of spirituals in American culture, but none address their nature and significance in the worship experience in modern culture. Spirituals, especially during the Camp Meeting Awakenings (1780–1820) in the United States, had a remarkable impact on the conversion of slaves and slaveholders alike. These poignant songs often brought unfortunate, abysmal situations and circumstances to moments of grace. In their book *Worship Through the Ages: How the Great Awakenings Shape Evangelical Worship*, Elmer Towns and Vernon Whaley describe the experience as follows:

Folk Music and Spirituals were used as source material for worship. In North America, all music genres used in worship trace their heritage to the early eighteenth-century singing school. These singing schools were accepted methods of music education for worship and were taught by itinerant music teacher/preachers who taught people how to sing in church. Singing schools often grew into large social events where families could gather for fellowship, build community, and participate in worship. With the singing school came a huge body of material for worship.⁵⁶

⁵⁵ Kim R. Harris, “Black Spirituals Meet the Liturgy: Why I Composed a Mass for Black Catholics,” *America Magazine*, accessed March 11, 2024, <https://www.americamagazine.org/faith/2021/06/17/spirituals-catholic-mass-welcome-table-240869>.

⁵⁶ Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville, TN: B & H Academic, 2012), 152.

The closest acknowledgement of the impact of music from the African American diaspora as it relates to the Roman Catholic liturgy can be found in the Catholic hymnal *Lead Me, Guide Me* (second edition). In his forward, Cardinal Wilton Gregory, SLD, states:

African American Spiritual music is classified among the great cultural treasures of our nation, and we gladly and enthusiastically share it with all who have been and continue to be inspired by its contributions. *Lead Me, Guide Me* is a compilation of a generous selection of that music arranged for use within the celebration of the Roman Catholic liturgy. As we Catholics now prepare to receive the third edition of the *Roman Missal* for the English-speaking world, it is most appropriate for a new edition of *Lead Me, Guide Me* to be issued to accompany that new book of Catholic prayer. Those blessed original collaborators have today been joined by a new generation of very capable colleagues in preparing this new text. They build on a solid foundation of faith and now present a worthy successor to that first effort.⁵⁷

The *Lead Me, Guide Me* hymnal was born from a need to include the music of the African American diaspora in the Roman Catholic liturgy. Now, in its second edition, the hymnal serves as an invaluable sourcebook for not only black Catholics but also American Catholics. *Lead Me, Guide Me* includes several hymns, spirituals, and folk tunes that collectively proclaim the good news of the gospel message, all the while incorporating music that has been at the heart of American Christian life. Moreover, it is in the hymnal index that we find appropriate usage of this music in the liturgy. The first edition of the hymnal includes a forward from the African American bishops, who express the need for this hymnal for the broader church. They write:

Lead Me, Guide Me is born of the needs and aspirations of black Catholics for music that reflects both our African American heritage and our Catholic faith. For a long time, but particularly within the last two decades, Black Catholics and pastoral Staffs who minister to our people have increasingly seen the need for liturgical and devotional settings and hymnody that lend themselves to the unique and varied styles of song and expression that are characteristic of our people similarly, Black Catholics, who embody various religious and cultural traditions, wish to share our gifts with the wider ecclesial community and draw from the great musical corpus of our very own Roman Catholic tradition and that of our sister churches. Thus, *Lead Me, Guide Me* is both universal and particular as well as ecumenical in composition. While the various national Black Catholic organizations and leaders have voiced these concerns, and while in the past specific individuals have initiated proposals for this hymnal, the fact is that its origin comes from Black Catholics

⁵⁷ Wilton Gregory, *Lead Me, Guide Me* 2nd Ed. (Chicago, IL: GIA Publications, 2011)

themselves. With all this in mind, in April of 1983, the National Black Catholic Clergy Caucus and this president, Father Donald Clark, authorized the work on this hymnal. The Institute for Black Catholic Studies of Xavier University, New Orleans, with the encouragement of its co-founder, Father Thaddeus Posey, also align itself with this project.⁵⁸

It would be prudent for those seeking to include music from the African American diaspora to examine the hymnal's contents. Although many hymnals concentrate on African American religious customs, *Lead Me, Guide Me* is the only one produced mainly for use by African American Catholics. Similarly, many hymnals are available for church services, and various resources are accessible for music beyond the diaspora. The front matter from the first edition of the hymnal also includes the views of African American bishops. In their pastoral letter, "What We Have Seen and Heard," they write:

There is a splendid opportunity for the vast richness of African American culture to be expressed in our liturgy. It is this opportunity, thanks to the norms established in the revised Roman liturgy, which enables our work of evangelization to be filled with such promise for the future. We believe that liturgy of the Catholic Church can be an even more intense expression of the spiritual vitality of those who are of African origin, just as it had been for other ethnic and cultural groups.⁵⁹

This groundbreaking hymnal gave a voice to the millions of African American Catholics who felt unseen and unheard in their faith tradition. *Lead Me, Guide Me* was the answer for African American Catholics to finally share their songs within the hallowed spaces in which they worshipped.

⁵⁸ *Lead Me, Guide Me* 1st edition.

⁵⁹ *What We Have Seen and Heard*, a Pastoral Letter from the Black Bishops of the United States, September 9, 1984. 30.

Conclusion

The main objective of this thesis is to explore the utilization of music derived from the African American diaspora in Roman Catholic Cathedrals located in different cities across the United States, particularly those with a significant number of African American parishioners in their respective dioceses. The literature review found that, although several publications have addressed African American Catholics, few concern music from the African American tradition in the Roman liturgy. Research has proved that, among American Catholics, music plays an important role in the celebration of the Eucharistic liturgy.⁶⁰

While it is important to recognize that music is essential for most Catholic parishioners, the role of music and ethnic inclusion in liturgy must also be understood. This literature review identified the following gaps: (1) There are no published works on the utilization of music from the African American diaspora in Roman Catholic cathedrals. (2) Although several publications provide historical accounts of the creation of the *Lead Me, Guide Me* hymnal, there is no data on increased participation from parishioners in the liturgy. (3) Additionally, a more comprehensive understanding of inculturation in the Roman liturgy could address issues beyond the inclusion of African American worship traditions.

The available sources for research on African American Catholic music (post-Vatican II) are outdated but still relevant. However, the published studies on this topic only provide a historical overview of the need for inclusion and do not offer sufficient data for further exploration. Based on the nature and timing of prior publications, it is reasonable to assume that no research has been conducted on the inclusion of African American music in American Roman Catholic cathedrals.

⁶⁰ Nathaniel Hunter, "Is the Music at Mass That Important? The Survey Says Yes.," *U.S. Catholic*, accessed March 16, 2024, <https://uscatholic.org/articles/202104/whats-your-favorite-type-of-church-music/>.

This thesis is limited in scope for the following reasons: (1) It is restricted to the usage of music from the African American diaspora in Roman Catholic cathedrals. (2) Its scope is specifically limited to the use of this music in high liturgy, specifically for Good Friday, Palm Sunday, Easter, and Christmas. (3) This thesis also seeks to gather information on usage, which includes new compositions and arrangements by African American composers for the ordinary of the Mass.

Despite these limitations, this thesis addresses an important gap in the literature and can help pastoral musicians who desire to be inclusive in their liturgical planning. By examining the church's liturgical plans for several high feast days and solemnities, pastoral musicians can identify the need for the inclusion and representation of music from the African American diaspora. Furthermore, this thesis may provide the wider American Catholic community with ways to be inclusive in liturgical planning and in the formation of pastoral music ministries.

Chapter Three

Methodology

This chapter aims to introduce the methodology for a qualitative historical research design study on the use of music from the African American diaspora in urban Roman Catholic cathedrals. Creswell defines qualitative research as:

Qualitative research begins with assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems addressing the meaning individuals or groups ascribe to a social or human problem. To study this problem, qualitative researchers use an emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is both inductive and deductive and establishes patterns or themes. The final written report or presentation includes the voices of participants, the reflexivity of the researcher, a complex description and interpretation of the problem, and its contribution to the literature or a call for change.⁶¹

This method works best this thesis. This methodology uses multiple data sources, which is one of the descriptive elements of qualitative research. Creswell states:

Qualitative researchers typically gather multiple forms of data, such as interviews, observations, documents, and audiovisual information rather than rely on a single data source. These are all open-ended forms of data in which the participants share their ideas freely, not constrained by predetermined scales or instruments. Then the researchers review all of the data, make sense of it, and organize it into codes and themes that cut across all of the data sources.⁶²

Historical research design describes and examines past events to better understand the present and anticipate effects in the future. This research design allows for reflexivity, another essential characteristic of qualitative research. Creswell continues:

In qualitative research, inquirers reflect about how their role in the study and their personal background, culture, and experiences hold potential for shaping their interpretations, such as the themes they advance and the meaning they ascribe to data. This aspect of the methods is more than merely advancing biases and values in the study,

⁶¹ John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry & Research Design: Choosing among Five Approaches* (Thousand Oaks, CA: Sage, 2025), 44.

⁶² John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publications, Inc, 2021), 181.

but how the background of the researchers actually may shape the direction of the study.⁶³

Reflexivity is an essential component to this study. The ability to reflect on the findings and provide suggestions for further research and for practitioners is an essential component for any qualitative study.

During the COVID-19 pandemic, many Catholic and Protestant churches started using technology to connect with their parishioners online. Despite some technical challenges regarding video and sound quality during the transition to online services, the recorded footage from this period will be invaluable for the research questions posed in this thesis. Specifically, video footage and worship aids from 2020–2023 were gathered and examined. Creswell asserts that audiovisual and digital materials are acceptable qualitative research sources:

A final category of qualitative data consists of audiovisual and digital materials (including social media materials). This data may take the form of photographs, art, objects, videotapes, website main pages, e-mails, text messages, social media text, or any forms of sound. Including creative data that may fall under the category of visual ethnography (Pink, 2001) and which might include living stories, metaphorical visual narratives, and digital archives (Clandinin, 2007).⁶⁴

The recordings and aids studied here are significant because, in liturgical churches, the lectionary readings follow a cycle (A, B, C); studying music in this context thus necessitates reviewing many years of material.

This study aims to determine the prevalence of music from the African American diaspora in urban Roman Catholic cathedrals. Additionally, it seeks to gauge the usage of music composed for the Mass ordinary by African American composers (either newly composed or parodied). Video footage and published worship aids from the Roman Catholic cathedrals

⁶³ Ibid., 182.

⁶⁴ Ibid., 187

located in New York City, Detroit, Washington, D.C., New Orleans, Los Angeles, and Atlanta are analyzed. The study also investigates the use of music from the African American diaspora during liturgical celebrations when such use is appropriate, that is, Palm Sunday, Good Friday, Easter, and Christmas.

Research Questions

This thesis investigates the following research questions for Catholic churches in urban areas that celebrate high liturgy.

Research Question One: How is music by African American composers and arrangers used in urban high liturgical churches during the celebrations of Palm Sunday, Good Friday, Easter, and Christmas?

Research Question Two: What professional development opportunities are available for pastoral musicians in high liturgical Catholic churches in urban areas concerning diversity and inclusion, especially as it relates to the African American worship tradition?

Historical Research Methodology

This qualitative study was performed using historical research methodology. The *Sage Encyclopedia of Social Science Research Methods* defines historical research as “the use of primary historical data to answer a question.” Because the nature of the data depends on the question, data may include demographic records, such as birth and death certificates; newspaper articles; letters and diaries; government records; and even architectural drawings.⁶⁵ The Society for Ethnomusicology (SEM) recognizes the historical research method as the most apt for research questions such as the one in this thesis. The SEM further defines this research method

⁶⁵ Michael Lewis-Beck, Alan Bryman, and Tim Futing Liao, *The sage encyclopedia of Social Science Research Methods* (2004), <https://doi.org/10.4135/9781412950589>.

as historiography. In the book *Theory and Method in Historical Ethnomusicology*, the authors define historiography as follows:

Historiography is defined in the *Merriam-Webster Dictionary* in this way: “a: the writing of history; especially the writing of history based on the critical examination of sources, the selection of particulars from the authentic materials, and the synthesis of particulars into a narrative that will stand the test of critical methods. b: the principles, theory, and history of historical writing” (Merriam Webster Dictionary 2014). Interestingly, *Encyclopedia Britannica* offers a nearly identical definition (which may actually have a longer history than the former in the field of lexicography). For our purposes, the second part of this definition may be the most important, for the “principles, theory, and history of historical writing” are fundamental issues as we seek to address how research methods for study of the global musical past might be made more rigorous, relevant, and encompassing in their scope.⁶⁶

This study aims to comprehensively examine the use of music from the African American diaspora in Roman Catholic cathedrals. A thorough investigation of historical documents and audiovisual files will provide a detailed account of this usage while addressing the needs of worshipping communities for diversity and inclusion in programming. Additionally, the study seeks to inform the broader church about the crucial requirements of musicians aspiring to make their music programming more inclusive in scope. McCollum and Herbert write:

Historical research often requires careful examination of manuscripts, audio/visual data, and musical instruments or other artifacts, some of which may be unique and difficult to access. Navigating the terrain of fieldwork, archival work, and museum research confronts the researcher with similar challenges. To begin, one must gain permission to work with culturally sensitive artifacts. Just as the ethnographer attains appropriate visas and introductory documentation, the ethnomusicologist interested in studying historical documents and artifacts of a particular culture should do the same.⁶⁷

The Researcher

The researcher is a professional musician with more than 25 years of pastoral music experience. They have earned a Master of Arts in Music and Worship as well as a Bachelor of

⁶⁶ Jonathan McCollum and David G. Hebert, *Theory and Method in Historical Ethnomusicology* (Lanham, MD: Lexington Books, 2016), 45.

⁶⁷ *Ibid.*, 53.

Arts in Music. Due to the absence of direct participants, IRB approval was not required to conduct this research. This study design presents no conflicts of interest, and the researcher has no affiliations with any of the liturgists, musicians, or staff members of the cathedrals examined and represented here.

The researcher has received adequate training in the skills necessary to conduct this study, which include training, prior coursework, and a qualitative research course at Liberty University. Since 2002, the researcher has been working as a pastoral musician and is responsible for planning liturgies as a guest musician for the cathedrals in the dioceses of Detroit and Toledo.

Study Participants

The participants for this study were cathedrals located in various urban dioceses throughout the United States. The churches examined are the Cathedral of the Most Blessed Sacrament (Detroit), St. Patrick's Cathedral (New York City), the Shrine of the Immaculate Conception (Washington, D.C.), St. Louis Cathedral (New Orleans, LA), the Cathedral of Our Lady of the Angels (Los Angeles, CA), and the Cathedral of Christ the King (Atlanta, GA). These cathedrals were chosen based on the number of African American Catholics within these dioceses. For fairness and to produce a non-biased assessment of the usage of music from the African American diaspora, these dioceses were chosen because they are as diverse as the cities they occupy; they all possess an office for either black Catholic ministries or are under the umbrella of "multicultural ministries." The primary role of these offices is to oversee liturgical planning that is inclusive of all cultures and to provide support to pastoral musicians on diversity and inclusion through workshops, materials, and music resources.

Data Collection

The researcher examined various worship aids (when available) and reviewed and transcribed audiovisual recordings of the Mass from the liturgical celebrations of Palm Sunday of the Lord's Passion, Good Friday, Easter, and the Nativity of Our Lord for cycles A, B, and C. In 2020, because of COVID-19, many of the churches in this study used truncated versions of the liturgy or previously recorded materials because various government agencies banned church attendance amid the pandemic.

These materials were then cross-referenced against several Catholic hymnals to determine the authorship of the music presented. The music that represented the African American diaspora was then sorted, recorded, and graphed using a simple bar graph that displayed each cathedral's usage by liturgy for the years 2020–2023. The x-axis charts the usage by liturgical celebration (i.e., Palm Sunday, Easter, Nativity, etc.), and the y-axis records the usage of music by African American composers/arrangers.

Procedures Followed

The researcher gathered all pertinent liturgical information through online sources. Wherever worship aids were accessible, they were reviewed in PDF format. When they were unavailable, the researcher watched the complete Mass using one of several online platforms, such as YouTube, the cathedral's website, or a Facebook page. The music was documented and cross-referenced in several Catholic hymnals for information regarding authorship or arranger, and the findings were presented in an organized bar graph based on the liturgical celebration.

The aim was to determine if music from the African American diaspora was used or could have been used for various parts of the liturgy. During the review process, the researcher took extensive notes on liturgical celebrations that shared the same readings. It is assumed that

the cathedrals' pastoral musicians and liturgical planning committees had discretion regarding the musical selections. To ensure the accuracy of the analysis, the researcher cross-referenced their notes with the "Scriptural Passages Related to Hymns" section of various Catholic hymnals.. To reduce bias in this type of research, Creswell recommends the use of qualitative reliability:

Yin (2009) suggested that qualitative researchers need to document the procedures of their case studies and to document as many of the steps of the procedures as possible. He also recommended setting up a detailed case study protocol and database, so that others can follow the procedures. Gibbs (2007) suggested several qualitative reliability procedures: Check transcripts to make sure that they do not contain obvious mistakes made during transcription.⁶⁸

A research journal was kept while analyzing the audiovisual properties of the Masses studied here. Public documents (worship aids) were analyzed, and biographical information about the composers represented was examined. Creswell notes that qualitative researchers plan their approach to data recording. The qualitative proposal or project should identify the researcher's procedures for recording data.⁶⁹

Data Analysis

The data for this project was organized first by the location of the cathedral and, second, based on the liturgy celebrated. Third, it was assessed according to the part of the Mass in which it was used (i.e., gathering rite, penitential rite, offertory hymn, communion hymn, etc.). Lastly, the music was assessed using two simple, yes-or-no questions:

Question One: Is this music from the African American diaspora?

Question Two: Is this composer/arranger African American?

⁶⁸ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publications, Inc, 2021), 201.

⁶⁹ Ibid., 189

Based on this process, codes were generated for analysis. Creswell has identified three categories of codes: expected codes, surprising codes, and codes of unusual or conceptual interest.⁷⁰ For this study, open coding was used. Creswell has discussed open coding as follows:

Another issue about coding is whether the researcher should (a) develop codes only on the basis of the emerging information collected from participants, (b) use predetermined codes and then fit the data to them, or (c) use some combination of emerging and predetermined codes. The traditional approach in the social sciences is to allow the codes to emerge during the data analysis.⁷¹

Coding music usage throughout the Mass provided a transparent and non-biased assessment of the data collection. Open coding used in historical research was instrumental in analyzing overall usage, whether in hymnody or in music presented for the Mass ordinary. At the beginning of the coding phase, it was essential to reference music used in other churches for the same parts of the liturgies represented.

Trustworthiness and Validity

The trustworthiness and validity of qualitative research depend on what the researcher sees and hears. Validation occurs throughout each step of the research process. Creswell describes this concept in the following way:

Validity is one of the strengths of qualitative research and is based on determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account (Creswell & Miller, 2000). Terms abound in the qualitative literature that address validity such as *trustworthiness*, *authenticity*, and *credibility* (Creswell & Miller, 2000), and it is a much-discussed topic (Lincoln, Lynham, & Guba, 2011).⁷²

⁷⁰ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publications, Inc, 2021), 195.

⁷¹ Ibid., 196.

⁷² Ibid., 200.

To validate these research findings, the researcher conveys them using rich, thick descriptions, which give the reader a sense of having a shared experience. According to Creswell, descriptive recounting is ideal for the scope of this research:

[Rich, thick] description may transport the readers to the setting and give the discussion an element of shared experiences. When qualitative researchers provide detailed descriptions of the setting, for example, or offer many perspectives about a theme, the results become more realistic and richer. This procedure can add to the validity of the findings.⁷³

Ethical Concerns

Ethical considerations in research are essential to the quality of the study. The researcher can establish a lack of bias in the findings, as the materials studied are documented either by audiovisual files or worship aids that are easily retrieved from the internet. Therefore, qualitative reliability is established, and no other means of validation are required for the scope of this study. The researcher can remain objective about the findings and ensure that ethics are maintained throughout.

Summary

The purpose of this chapter was to describe the research method used to answer the research questions. It included a discussion of the procedure, study participants, data collection, and validation of the research conducted. The study employs a historical research methodology to track the usage of music from the African American diaspora in Roman Catholic cathedrals in several cities with large populations of African American Catholics. No direct participants were involved in this study, and the materials researched are historical documents and audiovisual

⁷³ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publications, Inc, 2021), 195.

files that are readily available online. The aim of Chapter Four is to present the results and demonstrate the researcher's adherence to the methodology described in this chapter.

Chapter Four

Results

This chapter contains the results of the historical research methodology study that was conducted to answer the following research questions:

Research Question One: How is music by African American composers and arrangers used in urban high liturgical churches during the celebrations of Palm Sunday, Good Friday, Easter, and Christmas?

Research Question Two: What professional development opportunities are available for pastoral musicians in high liturgical Catholic churches in urban areas concerning diversity and inclusion, especially as it relates to the African American worship traditions?

This chapter demonstrates that the analysis was consistent with the historical research methodology and describes how it answers the research questions. Moreover, it includes the demographics and profiles of the churches that were researched. The data is presented using graphs and tables to illustrate the summary. The analysis was based on a single level of coding—that is, open coding—as themes emerged from the data. This chapter contains tables and graphics that represent the discovery of these themes. Through thematic analysis, the researcher uncovered the findings represented in this chapter. The chart below (Figure 1) visually explains the process of thematic analysis:

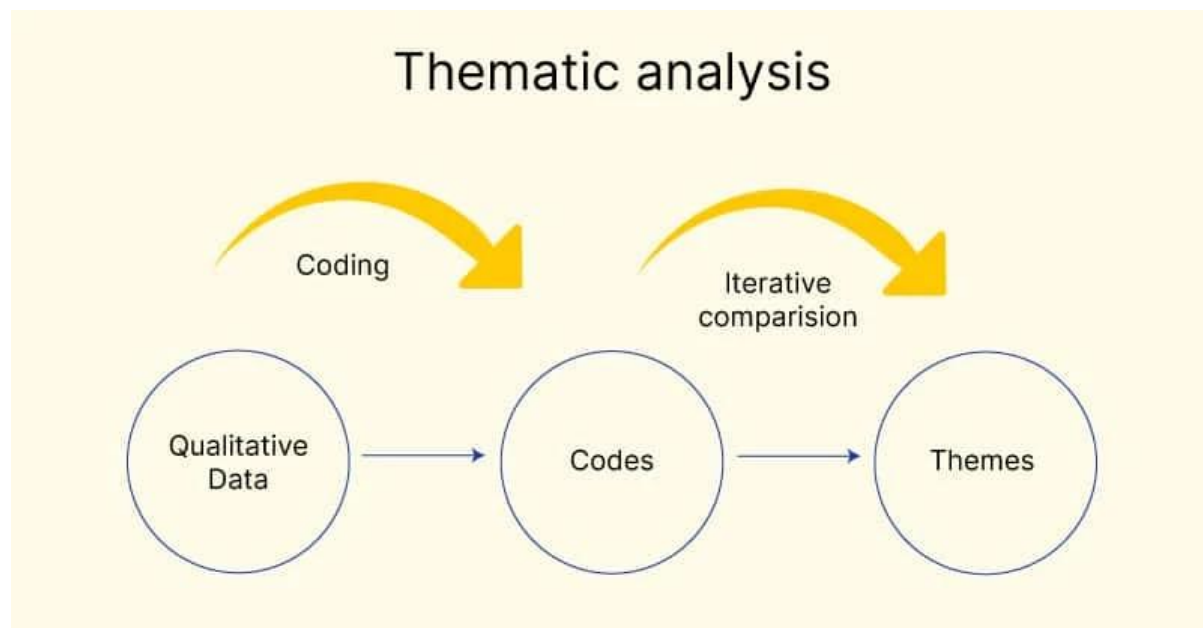


Figure 1. Chart explaining the process of thematic analysis. The Role of Thematic Analysis in Qualitative Research. Voxco, September 13, 2021. Accessed March 27, 2024. <https://www.voxco.com/blog/thematic-analysis-definition-methods-examples/>.

Sample

Six cathedrals were selected for this historical research query. They were chosen because they are all located in large urban cities and represent some of the most iconic edifices in American Catholicism. They are St. Patrick’s Cathedral, New York, NY; Cathedral of the Blessed Sacrament: Detroit, MI; St. Louis Cathedral, New Orleans, LA; Cathedral of Our Lady of the Angels, Los Angeles, CA; The Shrine of the Immaculate Conception, Washington, D.C.; and the Cathedral of Christ the King, Atlanta, GA. All of these cathedrals are the standard-bearers for liturgical excellence in their respective dioceses, and they represent cities with the largest number of African American Catholics (see Table 1).

% rank	Diocese name	state	Black Catholics	all Catholics	%	Black bishops?
1	Diocese of Shreveport	LA	32,000	202,000	15.84%	never
2	Diocese of Baton Rouge	LA	35,000	248,000	14.11%	never
3	Archdiocese of Mobile	AL	15,000	111,000	13.51%	never
4	Diocese of Jackson	MS	19,000	142,000	13.38%	Joseph Howze (auxiliary 1973-1977)
5	Archdiocese of New Orleans	LA	43,000	327,000	13.15%	Fernand Cheri III, OFM (auxiliary 2015-present) Shelton Fabre (auxiliary 2007-2013) Dominic Carmon, SVD (auxiliary 1993-2006) Harold Perry, SVD (auxiliary 1966-1991)
6	Diocese of Alexandria	LA	12,500	105,000	11.90%	never
7	Diocese of Savannah	GA	32,000	277,000	11.55%	never
8	Diocese of Brooklyn	NY	166,000	1,510,000	10.99%	Guy Sansaricq (auxiliary 2006-2010)
9	Diocese of Lafayette	LA	18,500	173,000	10.69%	never
10	Archdiocese of Washington	DC	60,000	567,000	10.58%	Wilton Gregory (ordinary 2019-present) Roy Campbell Jr. (auxiliary 2017-present) Martin Holley (auxiliary 2004-2016) Leonard Olivier, SVD (auxiliary 1988-2004) Eugene Marino, SSJ (auxiliary 1974-1988)
11	Diocese of Memphis	TN	11,000	105,000	10.48%	Martin Holley (ordinary 2016-2018) J. Terry Steib, SVD (ordinary 1993-2016)
12	Diocese of Pensacola-Tallahassee	FL	28,000	290,000	9.66%	John Ricard, SSJ (ordinary 1997-2011)
13	Diocese of St Augustine	FL	41,000	428,000	9.58%	never
14	Diocese of Little Rock	AR	26,000	293,000	8.87%	never
15	Diocese of Raleigh	NC	43,000	516,000	8.33%	never
16	Archdiocese of St. Louis	MO	28,000	348,000	8.05%	Edward Braxton (auxiliary 1995-2001) J. Terry Steib, SVD (auxiliary 1983-1993)
17	Diocese of Lake Charles	LA	6,500	82,000	7.93%	Edward Braxton (ordinary 2000-2005)
18	Diocese of Birmingham	AL	17,500	222,000	7.88%	never
19	Archdiocese of Baltimore	MD	45,000	584,000	7.71%	Gordon Bennett, SJ (auxiliary 1997-2004) John Ricard, SSJ (auxiliary 1984-1997)
20	Archdiocese of Atlanta	GA	58,000	840,000	6.90%	Wilton Gregory (ordinary 2004-2019) James Lyke, OFM (ordinary 1991-1992) Eugene Marino, SSJ (ordinary 1988-1990)
21	Archdiocese of Detroit	MI	52,000	760,000	6.84%	Moses Anderson, SSE (auxiliary 1982-2003)
22	Diocese of Beaumont	TX	6,500	96,000	6.77%	Curtis Guillory, SVD (ordinary 2000-2020)
23	Archdiocese of New York	NY	137,000	2,116,000	6.47%	Emerson Moore (auxiliary 1982-1995)
24	Diocese of Richmond	VA	39,000	605,000	6.45%	never
25	Diocese of Palm Beach	FL	31,000	497,000	6.24%	never
26	Diocese of Biloxi	MS	4,000	65,000	6.15%	Joseph Howze (ordinary 1977-2001)
27	Archdiocese of Miami	FL	96,000	1,577,000	6.09%	never
28	Diocese of Houma-Thibodaux	LA	3,500	61,000	5.74%	Shelton Fabre (ordinary 2013-present)
29	Diocese of Orlando	FL	60,000	1,106,000	5.42%	never
30	Archdiocese of Military Services		12,000	225,000	5.33%	never
31	Diocese of Charlotte	NC	29,000	547,000	5.30%	never
32	Archdiocese of Chicago	IL	84,000	1,755,000	4.79%	Joseph Perry (auxiliary 1998-present) George Murry, SJ (auxiliary 1995-1998) Wilton Gregory (auxiliary 1983-1994)
	Diocese of St. Petersburg	FL	34,000	746,000	4.56%	never
33	Archdiocese of Philadelphia	PA	41,000	930,000	4.41%	never
34	Archdiocese of Galveston-Houston	TX	61,000	1,741,000	3.50%	Curtis Guillory, SVD (auxiliary 1988-2000)
35	Diocese of Oakland	CA	17,500	707,000	2.48%	never
36	Archdiocese of Los Angeles	CA	54,000	4,209,000	1.28%	Carl Fisher, SSJ (auxiliary 1986-1993)
37	Diocese of San Bernadino	CA	20,000	1,603,000	1.25%	never

Table 1. Ranking of cities with populations of African American Catholics and servitude of African American bishops. Nate Tinner-Williams, *What Is the Blackest Diocese in the United States*, *Black Catholic Messenger* (Black Catholic Messenger, November 4, 2021), accessed March 27, 2024, <https://www.blackcatholicmessenger.org/blackest-dioceses-2016/>.

Data Collection

The researcher conducted a comprehensive study to determine the most appropriate liturgical seasons and feast days to incorporate music from the African American diaspora into Catholic worship services. After selecting several cathedrals, the researcher assessed their music programs over a period of three years, from 2020 to 2023. This was done using a variety of primary source materials, including worship aids and videos of the Mass, to gather information on music selections.

The researcher devoted considerable time and attention to recording and categorizing the music used in multiple cathedrals during several liturgical celebrations. This process involved carefully examining each piece of music used and manually coding it according to its characteristics and significance. The researcher also noted the music used for the ordinary of the Mass, which included Kyrie, Gloria, Credo, Sanctus, Agnus Dei, and other standard parts. This attention to detail provided a comprehensive understanding of the use and significance of music in different liturgical contexts.

The researcher then examined four of the most common Catholic hymnals and analyzed them to determine which pieces of music from the African American diaspora could be easily accessed and utilized. The hymnals assessed were *Gather*, *Glory & Praise*, *Worship*, and *Lead Me, Guide Me*. This detailed study clarified how to incorporate music from the African American diaspora into Catholic worship services, particularly during important liturgical seasons and feast days such as Christmas, Palm Sunday, Good Friday, and Easter. The findings of this study can be used to enhance worship experiences for congregations while also recognizing and celebrating the diversity of Catholic traditions.

Profiles of Cathedrals

St. Patrick's Cathedral, New York, NY

St. Patrick's Cathedral in New York City is the most recognizable of American cathedrals. The original cathedral was built between 1809 and 1815 in what is now known as the Little Italy neighborhood of Lower Manhattan. As the number of Catholics in New York grew, a seat for a bishop became necessary. New York's first bishop, John Connolly, was of Irish and Dominican descent.

Throughout its history, the Old St. Patrick's Cathedral has stood witness to significant events and conflicts. In the century in which Catholicism flourished in the United States, tensions arose with dominant religious communities. These disputes were driven by differing beliefs, cultural clashes, and struggles for influence. Despite these obstacles, the Old St. Patrick's Cathedral remained a symbol of resilience and fortitude. It withstood riots, plundering, and various violent acts aimed at its destruction. In 1866, a devastating fire ravaged the cathedral's interior, causing harm to the structure. Nevertheless, the community united to reconstruct this site and restore it to its original grandeur.⁷⁴

The funeral mass for the famed operatic empresario Lorenzo da Ponte (see Figure 3) occurred at this majestic cathedral, a Gothic Revival building known for its iconic spires and stunning stained-glass windows. Da Pontes's unmatched influence in the realm of music and his collaborations with Wolfgang Amadeus Mozart as the chief librettist for many operas were celebrated during the ceremony. However, da Ponte's talents extended beyond music. He wore

⁷⁴“The Great Fire.; Destruction of St. Patrick's Roman Catholic Cathedral. Partial Burning of Ex-Mayor Gunther's Stores. Fires in Prince, Spring, Mott and Second Streets. Scenes and Incidents. Aggregate Loss Estimated at \$654,300. (Published 1866),” *The New York Times*, accessed March 28, 2024, <https://web.archive.org/web/20210625041124/https://www.nytimes.com/1866/10/08/archives/the-great-fire-destruction-of-st-patricks-roman-catholic-cathedral.html>.

many hats throughout his life, serving as a Catholic priest and a professor at Columbia University, and he even established the Academy of Music, which later became the Metropolitan Opera.

Mourners within the cathedral were surrounded by details such as carvings on wooden pews and the striking rose window positioned above the altar (see Figure 4). The solemn atmosphere was further enriched by melodies that filled the air during the service. Lorenzo da Ponte's legacy endures not through his contributions, but also through his significant achievements in education and religion.⁷⁵



Figure 3. Lorenzo da Ponte. *Lorenzo Da Ponte*, Opera Wire, March 10, 2019, accessed March 28, 2024, <https://operawire.com/librettist-profile-the-tumultuous-life-of-lorenzo-da-ponte-the-man-behind-mozarts-masterpieces/>.

Another interesting fact is that Old St. Patrick's Cathedral was once the parish of Venerable Pierre Toussaint (Figure 5), a man with a significant place in the history of both the old and new St. Patrick's cathedrals. Born in Haiti in 1766, Venerable Pierre Toussaint was a slave who later became a successful entrepreneur and philanthropist in New York City. He did not live to see the end of slavery in the United States, as he died in 1853, twelve years before the end of the Civil War.

⁷⁵ Tim Carter and Dorothea Link, "Da Ponte, Lorenzo," *Oxford Music Online* (2001), <https://doi.org/10.1093/gmo/9781561592630.article.07207>.

Venerable Pierre Toussaint's contributions to humanity, New York City, and the diocese are beyond significant. He bought his entire family out of slavery, raised funds for the first Catholic orphanage, and piloted the city's first school for Black children. He was also a significant financial contributor to the construction of Old St. Patrick's Cathedral.⁷⁶ Despite his achievements, his story has often been overlooked, and it is only on closer inspection that one can appreciate the true impact he had on society and assess his legacy. Venerable Pierre Toussaint is the only layperson to be interred with the bishops of New York at the new St. Patrick's Cathedral on Fifth Avenue.

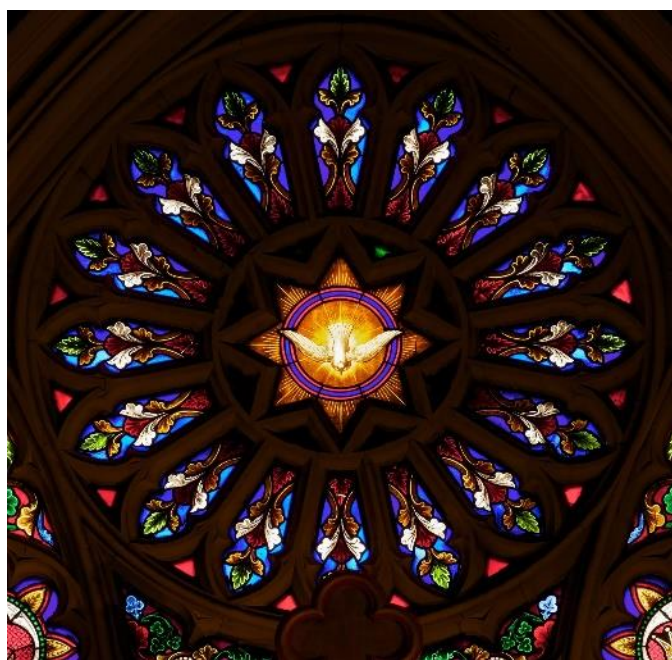


Figure 4. Old St. Patrick Cathedral rose window above main altar. Kent G Becker, *Rose Window St. Patrick's Old Cathedral*, *Not My Day Job Photography*, n.d., accessed March 28, 2024, <https://www.notmydayjobphotography.com/HousesofWorship/United-States/Saint-Patricks-Old-Cathedral/i-sRGvNtt>.

⁷⁶ Elizabeth Stone, "Overlooked No More: Pierre Toussaint, Philanthropist and Candidate for Sainthood," *The New York Times*, February 18, 2024, accessed March 28, 2024, <https://www.nytimes.com/2024/02/18/obituaries/pierre-toussaint-overlooked.html>.



Figure 5. Pierre Toussaint. 1. *Pierre Toussaint, Businessman and Philanthropist*, n.d., accessed March 30, 2024, <https://aaregistry.org/story/pierre-toussaint-businessman-and-philanthropist/>.

The New Cathedral of St. Patrick (Figure 6), nicknamed “America’s Catholic Church,” is a gothic-style Cathedral located in the heart of Manhattan. It is likely one of the most recognizable churches in the world and was formally opened on May 25, 1879. Newspapers hailed the new cathedral (Figure 7) as “the noblest temple ever raised in any land to the memory of Saint Patrick,” and they called it “the glory of Catholic America.”⁷⁷

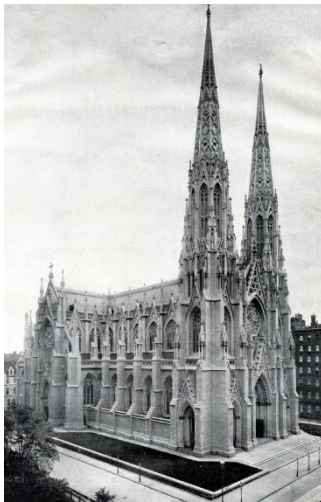


Figure 6. St. Patrick’s Cathedral. *St. Patrick’s Cathedral, New York City*, (Archdiocese of New York, n.d.), accessed March 30, 2024, <https://saintpatrickscathedral.org/history-heritage>.

⁷⁷ “Historical Timeline,” *St. Patrick’s Cathedral*, accessed March 30, 2024, <https://saintpatrickscathedral.org/historical-timeline>.

St. Patrick's Cathedral has a vibrant music program that features a volunteer choir and a small professional group that serves for one Sunday liturgy (from the first Sunday after Labor Day until the Solemnity of Corpus Christi) and a nationally televised Midnight Mass for Christmas. The choir has performed with the Vienna Symphony Orchestra, the Wroclaw Philharmonic, and the New York Philharmonic. They have produced several albums and have also been featured on *The Today Show* and *Good Morning America*. They have also performed at the White House for President George W. Bush.

The cathedral has two organs. One is in the choir gallery below the rose window that faces Fifth Avenue, and the other is in the triforium next to the Chapel of St. Joseph. They host an organ recital series, and the cathedral is a tourist and performance destination for choirs and organists from all over the world. Additionally, many of the concerts held at the cathedral are archived on their website.

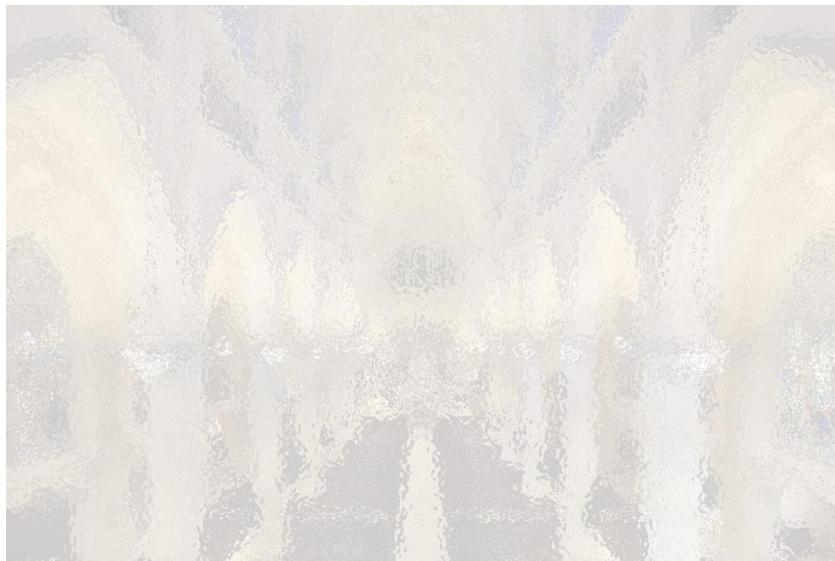


Figure 7. St. Patrick's Cathedral (interior). Katie Gerfen, *St. Patrick's Cathedral, New York City*, *Architect Magazine* (MBB Architects, November 2019), accessed March 30, 2024, https://www.architectmagazine.com/project-gallery/st-patricks-cathedral-conservation-renovation-and-systems-upgrade_o. Removed to comply with copyright

Blessed Sacrament Cathedral, Detroit, MI

Detroit, MI, has a rich history of Catholicism. Pope Gregory XVI formed the Diocese of Detroit in 1833, making it one of the oldest dioceses in the United States. The city is also home to the second-oldest operating Catholic church in the United States, the Basilica of Ste. Anne de Detroit, which was founded in 1701 and has been a landmark in the city since then.

In recent years, the Archdiocese of Detroit, like the city itself, has faced many challenges. Detroit's declining population and "white flight" have had a significant impact on the city's churches, both Protestant and Catholic. As a result, many churches in the city proper have suffered greatly, struggling to maintain their congregations and their facilities.

Despite these challenges, Detroit remains a vibrant and diverse city and is often referred to as the "Blackest City in America." According to Neilsberg Research's report "Detroit, MI Population by Race & Ethnicity - 2023," the city's population (per capita) is 78.94% African American,⁷⁸ making it a hub for African American culture and community. Detroit is home to an estimated 52,000 African American Catholics.

The neo-gothic Blessed Sacrament Cathedral (Figure 8) is widely revered as the “second home” of Catholics in southeastern Michigan. The cathedral was built in 1915, and it was redesigned and newly dedicated in 2003. In 1987, it was the site of a papal visit by His Holiness, Pope John Paul II.

⁷⁸ Neilsberg Research, “Detroit, MI Population by Race & Ethnicity - 2023,” *Neilsberg*, accessed April 1, 2024, <https://www.neilsberg.com/insights/detroit-mi-population-by-race/>.



Figure 8. Blessed Sacrament Cathedral (exterior). Dan Austin, *Blessed Sacrament Cathedral, Historic Detroit* (MBB Architects, 2019), accessed March 30, 2024, <https://historicdetroit.org/buildings/cathedral-of-the-most-blessed-sacrament>. Removed to comply with copyright.

Blessed Sacrament Cathedral boasts a unique, remarkable history. It was the cherished home of the only African American cathedral music director for over 26 years. Norah Duncan IV, D.M.A. (Figure 9), a celebrated organist, composer, and professor, held the role of music director at the cathedral parish church from 1981 to 2007. His contributions to *Lead Me, Guide Me* were also significant. Throughout his tenure, Duncan had a significant impact on the church's music program, as well as the diocese's musical offerings.

Duncan oversaw music in the diocese and prepared music for the historic papal visit of Saint Pope John Paul II. Under his guidance, the cathedral's music program flourished, featuring a diverse repertoire that included traditional hymns, contemporary and traditional gospel, and classical choral works. Duncan's legacy at Blessed Sacrament Cathedral stands as a testament to his commitment to music and his community. His influence was felt not just in the church, but also in the wider diocese, where he helped foster a deeper appreciation for music and its role in

worship. Duncan has also contributed to newly composed music for the church. Several of his settings for the Mass ordinary, psalmody, hymn arrangements, and arranged spirituals are widely available and are published in all four hymnals mentioned earlier in this thesis.



Figure 9. Norah Duncan IV. *Norah Duncan IV, Get to Know: Norah Duncan IV*, n.d., accessed April 1, 2024, <https://sites.udmercy.edu/alumni/2018/01/11/get-to-know-norah-duncan-iv-74-a-force-in-liturgical-music/>. Removed to comply with copyright.

Blessed Sacrament Cathedral is known as the Apostolic Center for Arts and Culture in the Diocese of Detroit (Figure 10). The cathedral is home to two organs, a 2003 Austin and a 1925 Casavant Frères. Both consoles have a blind general system that allows them to be played simultaneously. The Cathedral Cultural Series has hosted The Tallis Scholars, the Vienna Boys' Choir, Chanticleer, and countless other top-tier groups.⁷⁹ The cultural series has also maintained its relevance and relationship to the city of Detroit, honoring the city's rich musical heritage in their presentations of jazz and gospel music.

⁷⁹ Horst Buchholz, "Cathedral Cultural Series," *Cathedral of the Most Blessed Sacrament*, accessed April 1, 2024, <https://cathedral.aod.org/music/cathedral-cultural-series/>.



Figure 10. Blessed Sacrament Cathedral. *Detroit Church Blog: Blessed Sacrament Cathedral*, May 26, 2015, accessed 2024, <https://detroitchurchblog.blogspot.com/2015/05/cathedral-of-most-blessed-sacrament.html>. Removed to comply with copyright.

St. Louis Cathedral, New Orleans, LA

In the heart of the famed French Quarter, St. Louis Cathedral (Figure 11) is a landmark in New Orleans. This cathedral has hosted worshipers since 1727, six years after the city was founded. The parish is dedicated to Louis IX, the sainted King of France. The church's builder, Adrien De Pauger, died before the building's completion and is presumed to be buried within it.⁸⁰ The building has had three prior facades since it was opened.⁸¹ The first cathedral was lost to a hurricane in 1722, while the second was destroyed by the Great New Orleans Fire in 1788. In 1909, the cathedral was bombed, causing significant damage to the windows and the foundation. Chris Dier, a cathedral historian and the 2020 Louisiana Teacher of the Year writes:

On April 25, 1909, hundreds of parishioners departed early Sunday mass. The afternoon schedule consisted of multiple christenings. Slightly before 3pm, a Slovenian family was gathering for a christening with Father Laval, a priest of the Cathedral. A few family members congregated around the altar to await the arrival of other guests. Mrs. Lesley, an elderly woman who frequented the church, was deep in prayer in the last pew. Mary Brooks knelt in prayer a few pews ahead. Suddenly, as the altar boy lit his last candle in preparation, an explosion near the entrance shook the cathedral to its core. Stained glass windows shattered into the streets. Chaos ensued as frightened people bolted from the cathedral. Police and firemen quickly assembled. The city's best detectives rushed to gather evidence. Onlookers gathered to witness the carnage. Due to the time and location of the dynamite, no one was injured. The statistic would have been very different had it occurred during morning mass.⁸²

Through the years, this cathedral has grown in importance to the city of New Orleans and has withstood the tests of time—even after the damages it has sustained throughout history.

St. Louis Cathedral was also the site of the baptism of the famed composers Ernest Guiraud and Louis Moreau Gottschalk, who were not only baptized there, but also raised in the

⁸⁰ "Cathedral-Basilica of Saint Louis King of France," *Our History / St Louis Cathedral*, accessed April 2, 2024, <https://www.stlouiscathedral.org/about/our-history/>.

⁸¹ Ibid.

⁸² Chris Dier, "The Infamous Bombing of St. Louis Cathedral," *Chris Dier*, accessed April 2, 2024, <https://chrisdier.com/2015/03/31/the-infamous-bombing-of-st-louis-cathedral/>.

parish., Gottschalk was the first concert pianist to achieve a multicontinental career, and St. Louis Cathedral was the site of the first U.S. performance of a Beethoven piano concerto and has served as a place of pilgrimage for musicians from the Paris Conservatory. Since 2009, the Young Artists in Residence program has hosted recent graduates from the conservatory to perform recitals and to uplift the liturgical celebrations at the cathedral.

The fourth version of St. Louis Cathedral (Figure 11), erected in the 1850s. The Cathedral has withstood the tests of time and many natural disasters. In 2005, high winds caused by Hurricane Katrina tore a hole in the roof of the cathedral, causing severe damage to the Holtkamp pipe organ⁸³ that the cathedral's long-time organist, Elise Cambon, had donated. St. Louis Cathedral is the oldest continuously operating cathedral in the United States.



Figure 11. St. Louis Cathedral (exterior) *St. Louis Cathedral*, n.d., accessed April 2, 2024, <https://www.stlouiscathedral.org/?ref=tbqtalks.com>. Removed to comply with copyright.

⁸³ Kevork Djansezian, “Welcome Back, New Orleans,” NBCNews.Com, October 2, 2005, accessed April 2, 2024, <https://www.nbcnews.com/id/wbna9569399>.

Cathedral of Our Lady of the Angels, Los Angeles, CA

The Cathedral of Our Lady of the Angels, informally known as the COLA, opened in 2002. This Cathedral serves as the mother church of the nearly 5 million professed Catholics in the Los Angeles area. Its architecture (Figure 12) has been the subject of criticism because of its modern, deconstructivist design.⁸⁴ The Cathedral celebrates the diversity of Los Angeles, and its website claims, “The Cathedral serves as a ‘model Church for all Parish Churches’ in the style and content of its liturgical celebrations. In design, art, and furnishings, the Cathedral is rich in cultural diversity in a city in which Sunday Mass is celebrated in 42 different languages.”⁸⁵



Figure 12. Michael Moran, *Cathedral of Our Lady of the Angels*, Rafael Moneo, n.d., accessed April 2, 2024, <https://rafaelmoneo.com/en/projects/cathedral-of-our-lady-of-the-angels/>. Removed to comply with copyright.

⁸⁴ Nicholas LaBanca, “Ugly Churches and Modern-Day Iconoclasm,” *Catholic Stand*, accessed April 2, 2024, <https://catholicstand.com/ugly-churches-modern-day-iconoclasm/>.

⁸⁵ *About | Cathedral of Our Lady of the Angels | Los Angeles, CA*, accessed April 2, 2024, <https://olacathedral.org/about>.

Cathedral of Christ the King, Atlanta, GA

The Cathedral of Christ the King (Figure 13) serves as the mother-church for the one million members of the Catholic Church in Atlanta and as a parish for over 5,700 registered families. The parish is one of the ten largest congregations in the United States. The land that the cathedral inhabits has an interesting history; according to the cathedral's website:

In 1916, an elegant white-columned, Greek revival-style mansion was built by Edward M. Durant on the site of the Cathedral. In 1921, the house was bought by the Ku Klux Klan. The group met mostly in secret in the home with the intention of transforming it into their "Imperial Palace," but by the 1930s had begun to unravel with the onset of the Great Depression. After the property went into foreclosure, the Church was able to purchase the land from the mortgage holder. The cost of the 4 acres of land and mansion was \$35,000, quite a sum at that time but was chosen over other available locations due to the fact it was on public transportation. Sunday Mass was celebrated on the porch while a temporary chapel was built inside the original building. When the school auditorium was finished the Mass moved to that location.⁸⁶



Figure 13. *Cathedral of Christ the King*. <https://Cathedralctk.Com/Ourstory/>, n.d. Removed to comply with copyright.

⁸⁶ "Our Story," Our Story – Cathedral of Christ the King, Atlanta, accessed April 3, 2024, <https://cathedralctk.com/ourstory/>.

This cathedral's history echoes the challenges that African American Catholics have faced while practicing their faith. The purchase of the land and the erection of the church was not welcomed by the Protestants in the area that wanted nothing to do with Catholicism.

Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.

The National Shrine of the Immaculate Conception (Figure 14) is the largest Catholic church in North America.⁸⁷ The cornerstone for the church was laid in 1920, but according to their website, the church has been operating since the mid-1800s:

Although its foundation stone was laid in 1920, this great shrine seems to have been conceived of as early as 1846, the year the Bishops of America declared the Blessed Virgin Mary the patroness of the United States under her title of the Immaculate Conception. That year, the Lowell Courier Journal, a newspaper in Massachusetts, wrote of “a magnificent Catholic Church to be built at Washington, D.C. after the manner of the great cathedrals of the Old World from subscriptions of every Catholic Parish in America.”⁸⁸

It has been deemed “America’s Catholic Church” and according to their website, they celebrate the diversity of the American people:

The United States has long been considered the great melting pot, where people from many diverse lands have come to dwell. The Basilica of the National Shrine of the Immaculate Conception is proud to reflect this rich heritage of America. Home to more than 80 chapels and oratories honoring the Mother of God and representing peoples from every corner of the globe, the National Shrine reflects the ethnic and cultural diversity of the United States and the unity and universality of the Catholic Church. Among the nationalities and ethnicities represented throughout the Basilica are African, Austrian, Chinese, Cuban, Czech, Filipino, French, German, Guamanian, Hungarian, Indian, Irish, Italian, Korean, Latin American, Lebanese, Lithuanian, Maltese, Polish, Slovak, Slovenian, and Vietnamese.⁸⁹

⁸⁷ “The Basilica of the National Shrine of the Immaculate Conception,” *National Shrine of the Immaculate Conception*, accessed April 5, 2024, <https://www.nationalshrine.org/>.

⁸⁸ Ibid.

⁸⁹ Ibid.

It is also the seat of an African American bishop, His Eminence Cardinal Wilton Gregory⁹⁰ (Figure 15). Abp. Gregory was the Archbishop of Atlanta until his appointment as the Archbishop of Washington, D.C. in 2019. He has been praised for his stance on LGBTQ issues⁹¹ and for shunning clergy abuse. Cardinal Gregory is the first African American Cardinal and the highest-ranking African American priest.



Figure 14. *Basilica of the National Shrine of the Immaculate Conception*, Washington, DC, National Shrine of the Immaculate Conception, n.d., accessed April 3, 2024, <https://www.nationalshrine.org/history/>. Removed to comply with copyright.

⁹⁰ Elizabeth Dias and Jason Horowitz, “Pope Francis Appoints First African American Cardinal,” *The New York Times*, October 25, 2020, accessed April 5, 2024, <https://www.nytimes.com/2020/10/25/us/pope-francis-cardinal-gregory.html>.

⁹¹ Raju Hasmukh, “Washington D.C., Church: Cardinal Wilton Gregory Fails to Stop ‘Pride Mass,’” *Gaudium Press English Edition*, June 17, 2023, accessed April 5, 2024, <https://www.gaudiumpress.ca/washington-dc-church-cardinal-wilton-gregory-fails-to-stop-pride-mass/>.

Cardinal Gregory has also been vocal when it relates to liturgy. His remarks on liturgy since the Second Vatican Council have been controversial and have garnered criticism, especially regarding the Tridentine rite from Vatican I. In the early 2000s, controversy about reverting to the ‘old way’ of celebrating mass in the United States grew. In an interview at Catholic University in 2023, he said, “In many of the places where it grew—the Tridentine rite—it grew because priests promoted it. And not because of people—in other words, if you had a guy that came into the parish, and said, ‘Well, I like this rite, I’m gonna do it,’ and he gathered people together, and now all the sudden he created the need, in places where there wasn’t a need there. So, I think that the Holy Father is right to say: ‘Deal with the priests.’”⁹²



⁹² JD Flynn, “Cardinal Gregory, and ‘dealing with’ Priests,” *Https://Www.Pillarcatholic.Com/*, December 8, 2023, accessed April 5, 2024, <https://www.pillarcatholic.com/p/cardinal-gregory-and-dealing-with>. Used with permission

Figure 15. His Eminence Wilton Cardinal Gregory. *Wilton Cardinal Gregory, The Roman Catholic Diocese of Washington*, n.d., accessed April 3, 2024, <https://adw.org/about-us/who-we-are/cardinal-gregory/>.

Cardinal Gregory's writings on liturgy and other church issues have been significant in the African American community, and both his local diocese and the constituency of African American Catholics have celebrated his historic appointment as the first and only African American Cardinal.

Liturgical Celebrations

Perhaps the most remarkable times in the liturgical calendar for Christians surround the commemorations of the birth and death of Jesus Christ. These are the foundation of the beliefs of many Christians throughout the world and have an important place for those who celebrate them within the Catholic faith. Despite the ever-growing secularism of Christmas and Easter, the church ventures to engage the faithful in a season of waiting; these times are marked by abstinence and fasting. Liturgically, several changes are made to the Mass ordinary. During Advent and Lent, the Gloria is omitted, the church is less elaborate in décor, and there is an absence of overt celebration. These changes lead up to the celebration of either the coming of Christ or the commemoration of His sacrifice on the cross. The gospel readings change depending on the liturgical year. The USCCB suggests the following lectionary layout:

The Lectionary is arranged in two cycles, one for Sundays and one for weekdays. The Sunday cycle is divided into three years, labeled A, B, and C. In Year A, we read mostly from the Gospel of Matthew. In Year B, we read the Gospel of Mark and chapter 6 of the Gospel of John. In Year C, we read the Gospel of Luke. The Gospel of John is read during the Easter season in all three years. The first reading, usually from the Old Testament, reflects important themes from the Gospel reading. The second reading is usually from one of the epistles, a letter written to an early church community. These letters are read semi-continuously. Each Sunday, we pick up close to where we left off

the Sunday before, though some passages are never read.⁹³

The readings for the liturgical celebrations of Christmas, Palm Sunday, Good Friday, and Easter share a common theme from year to year and easily lend themselves to incorporating much of the relatively accessible music from the African American diaspora. Much of the psalmody, hymnody, and Mass ordinaries available are reminiscent of the mood of the season and range in style from traditional to contemporary gospel. The series *Psalms from the Soul*, published by Oregon Catholic Press, features music written by African American composers that uses approved texts from the lectionary. The series specifically highlights psalms for Advent, Christmas, Lent, and Eastertide. All four commonly used hymnals feature appropriate spirituals, hymns, psalms, and mass settings written by African American composers or those from the diaspora. Additionally, all four hymnals feature an index that suggests hymns based on Scripture, liturgical season, and specific solemnities.

Findings

An examination of published worship aids and several hours of audiovisual footage tracking the usage of music from the African American diaspora in six regional cathedrals during different liturgical celebrations for all three liturgical cycles provided the results displayed in the following tables:

⁹³ “Liturgy,” *USCCB*, accessed April 5, 2024, <https://www.usccb.org/offices/new-american-bible/liturgy>.

St. Patrick's Cathedral, New York City, NY

Nativity of Our Lord 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	"O Come All Ye Faithful"	No
Kyrie	"Divinum Mysterium," Jennifer Pascual	No
Gloria	"Missa Adeste Fideles," Rev. Carlo Rossini	No
Responsorial Psalm	"Psalm 96," William Ferris	No
Offertory	"For Unto Us a Child Is Born" from <i>Messiah</i> G.F. Handel	No
Sanctus Memorial Acclamation Amen Agnus Dei	"Resonet in Laudibus Acclamations," Jennifer Pascual	No
Communion Hymn	"Silent Night"	No
Communion Meditation	"O Holy Night"	No
Recessional Hymn	"Hark! The Herald Angels Sing"	No
Prelude	"The Sussex Carol," R. Clausen "Carol of the Bells," Leontovich "Il Est Ne', Le Divin Enfant," Schmidt "Gesù Bambino," Yon "Tollite Hostia," Saint-Saens "Rejoice And Be Merry," Rutter "Carol Fest," J. Laster "Noël X: Grand jeu et duo," from <i>Nouveau livre de Noël</i> <i>D'aquin</i>	No
Postlude	"Hallelujah!" from <i>Messiah</i> G. F. Handel "Joy to the World" "Bring a Torch, Jeanette, Isabella"	No

Table 2. *Midnight Mass Nativity of Our Lord St. Patrick's Cathedral, Midnight Mass 2020* (Archdiocese of New York, 2020), accessed April 1, 2024, <https://www.youtube.com/watch?v=NkbRBbuRRzo>.

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	“Divinum Mysterium,” Jennifer Pascual	No
Gloria	“Missa Adeste Fideles,” Rev. Carlo Rossini	No
Responsorial Psalm	“Psalm 96,” William Ferris	No
Offertory	“For Unto Us a Child Is Born” from <i>Messiah</i> G.F. Handel	No
Sanctus Memorial Acclamation Amen Agnus Dei	“Resonet in Laudibus Acclamations,” Jennifer Pascual	No
Communion Hymn	“O Holy Night” “Silent Night”	No
Communion Meditation	“The Virgin’s Slumber Song,” Max Reger	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No
Prelude	“The Sussex Carol,” R. Clausen “Carol of the Bells,” Leontovich “Il Est Ne’, Le Divin Enfant,” Schmidt “Gesu Bambino,” Yon “While By My Sheep,” H. Jungst “Carol Fest,” J. Laster “Noël X: Grand jeu et duo,” from <i>Nouveau livre de Noël</i> <i>D’aquin</i>	No
Postlude	“Hallelujah!” from <i>Messiah</i> G. F. Handel “Joy to the World” “Bring a Torch, Jeanette, Isabella”	No

Table 3. *Midnight Mass Nativity of Our Lord St. Patrick’s Cathedral, Midnight Mass 2021* (Archdiocese of New York, 2021), accessed April 1, 2024, <https://www.youtube.com/watch?v=up6vCD7uD3c>

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	“Divinum Mysterium,” Jennifer Pascual	No
Gloria	“Missa Adeste Fideles,” Rev. Carlo Rossini	No
Responsorial Psalm	“Psalm 96,” William Ferris	No
Offertory	“For Unto Us a Child Is Born” from <i>Messiah</i> G.F. Handel	No
Sanctus Memorial Acclamation Amen Agnus Dei	“Resonet in Laudibus Acclamations,” Jennifer Pascual	No
Communion Hymn	“O Holy Night” “Silent Night”	No
Communion Meditation	“The Virgin’s Slumber Song,” Max Reger	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No
Prelude	“The Sussex Carol,” R. Clausen “Carol of the Bells,” Leontovich “Il Est Ne’, Le Divin Enfant,” Schmidt “Gesù Bambino,” Yon “While By My Sheep,” H. Jungst “Carol Fest,” J. Laster “Noël X: Grand jeu et duo,” from <i>Nouveau livre de Noël</i> <i>D’aquin</i>	
Postlude	“Hallelujah!” from <i>Messiah</i> G. F. Handel “Joy to the World” “Bring a Torch, Jeanette, Isabella”	No

Table 4. *Midnight Mass Nativity of Our Lord St. Patrick’s Cathedral, Midnight Mass 2022* (Archdiocese of New York, 2022), accessed April 1, 2024, <https://www.youtube.com/watch?v=z96U1zDf1rE>

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	“Divinum Mysterium,” Jennifer Pascual	No
Gloria	“Missa Adeste Fideles,” Rev. Carlo Rossini	No
Responsorial Psalm	“Psalm 96,” William Ferris	No
Offertory	“For Unto Us a Child Is Born” from <i>Messiah</i> G.F. Handel	No
Sanctus Memorial Acclamation Amen Agnus Dei	“Resonet in Laudibus Acclamations,” Jennifer Pascual	No
Communion Hymn	“O Holy Night” “Silent Night”	No
Communion Meditation	“The Virgin’s Slumber Song,” Max Reger	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No
Prelude	“The Sussex Carol,” R. Clausen “Carol of the Bells,” Leontovich “Il Est Ne’, Le Divin Enfant,” Schmidt “Gesu Bambino,” Yon “While By My Sheep,” H. Jungst “Carol Fest,” J. Laster	No
Postlude	“Hallelujah!” from <i>Messiah</i> G. F. Handel “Joy to the World” “Bring a Torch, Jeanette, Isabella”	No

Table 5. *Midnight Mass Nativity of Our Lord St. Patrick’s Cathedral, Midnight Mass 2023* (Archdiocese of New York, 2023), accessed April 1, 2024, <https://www.youtube.com/watch?v=jwxSmSA9bgo>

Palm Sunday (Passion of Our Lord) (2020)

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Kyrie	Vatican XVI	No
Responsorial Psalm	“Psalm 22,” Alstott	No
Offertory	“What Wondrous Love Is This”	No
Sanctus	“Missa Ubi Caritas,” B. Hurd	No
Memorial Acclamation	“Missa Ubi Caritas,” B. Hurd	No
Amen	“Missa Ubi Caritas,” B. Hurd	No
Agnus Dei	Vatican XVIII	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“Stabat Mater,” Palestrina	No
Recessional Hymn	“Lift High the Cross”	No
Postlude	“Vexilla Regis,” F. Liszt “Improvisation on All Glory, Laud and Honor,” S. Fraser	No

Table 6. *Palm Sunday Passion of Our Lord St. Patrick’s Cathedral, Palm Sunday 2020* (Archdiocese of New York, 2020), accessed April 3, 2024, <https://www.youtube.com/watch?v=myszPBeHlbg>

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Kyrie	Vatican XVI	No
Responsorial Psalm	“Psalm 22,” Alstott	No
Offertory	“What Wondrous Love Is This”	No
Sanctus	“Missa Ubi Caritas,” B. Hurd	No
Memorial Acclamation	“Missa Ubi Caritas,” B. Hurd	No
Amen	“Missa Ubi Caritas,” B. Hurd	No
Agnus Dei	Vatican XVIII	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“Stabat Mater,” Palestrina	No
Recessional Hymn	“Lift High the Cross”	No
Postlude	“Vexilla Regis,” F. Liszt “Improvisation on All Glory, Laud and Honor,” S. Fraser	No

Table 6. *Palm Sunday Passion of Our Lord St. Patrick’s Cathedral, Palm Sunday 2021* (Archdiocese of New York, 2021), accessed April 3, 2024, <https://www.youtube.com/watch?v=GaXl-DdAffU>

2022

Mass Part	Title/Composer	African American Diaspora
Kyrie	“All Glory, Laud and Honor”	No
Responsorial Psalm	Vatican XVI	No
Offertory	“Psalm 22” Alstott	No
Sanctus	“What Wondrous Love Is This”	No
Memorial Acclamation	“Missa Ubi Caritas,” B. Hurd	No
Amen	“Missa Ubi Caritas,” B. Hurd	No
Agnus Dei	“Missa Ubi Caritas,” B. Hurd	No
Communion Hymn	Vatican XVIII	No
Communion Meditation	“O Sacred Head Surrounded”	No
Recessional Hymn	“Stabat Mater,” Palestrina	No
Postlude	“Lift High the Cross”	No

Table 7. *Palm Sunday Passion of Our Lord St. Patrick’s Cathedral, Palm Sunday 2022* (Archdiocese of New York, 2022), accessed April 3, 2024, <https://www.youtube.com/watch?v=8cKIX3Rroj4>

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Kyrie	Vatican XVI	No
Responsorial Psalm	“Psalm 22” Alstott	No
Offertory	“What Wondrous Love Is This”	No
Sanctus	“Missa Ubi Caritas,” B. Hurd	No
Memorial Acclamation	“Missa Ubi Caritas,” B. Hurd	No
Amen	“Missa Ubi Caritas,” B. Hurd	No
Agnus Dei	Vatican XVIII	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“Stabat Mater,” Palestrina	No
Recessional Hymn	“Lift High the Cross”	No
Postlude	“Vexilla Regis,” F. Liszt “Improvisation on All Glory, Laud and Honor,” S. Fraser	No

Table 8. *Palm Sunday Passion of Our Lord St. Patrick’s Cathedral, Palm Sunday 2023* (Archdiocese of New York, 2023, accessed April 3, 2024, https://www.youtube.com/watch?v=EpA__yOVUx8

Good Friday 2020

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” J. Pascual	No
Veneration of the Cross	“O vos omnes,” Casals	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“O Come and Mourn with Me a While”	No
Adoration of the Cross	“The Veneration of the Cross,” Rachmaninoff “Popule Meus,” Victoria	No

Table 9. *Good Friday Passion of Our Lord St. Patrick’s Cathedral, Good Friday 2020*
(Archdiocese of New York, 2020, accessed April 3, 2024,
<https://www.youtube.com/watch?v=CSDNvkK0ciU>)

2021

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” J. Pascual	No
Veneration of the Cross	“O vos omnes,” Casals	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“O Come and Mourn with Me a While”	No
Adoration of the Cross	“The Veneration of the Cross,” Rachmaninoff “Popule Meus,” Victoria	No

Table 10. *Good Friday Passion of Our Lord St. Patrick’s Cathedral, Good Friday 2021*
(Archdiocese of New York, 2021, accessed April 3, 2024,
<https://www.youtube.com/watch?v=CSDNvkK0ciU>)

2022

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” J. Pascual	No
Veneration of the Cross	“O vos omnes,” Casals	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“O Come and Mourn with Me a While”	No
Adoration of the Cross	“The Veneration of the Cross,” Rachmaninoff	No

Table 11. *Good Friday Passion of Our Lord St. Patrick’s Cathedral, Good Friday 2022*
(Archdiocese of New York, 2022, accessed April 3, 2024,
<https://www.youtube.com/watch?v=5ykem02yTic>)

2023

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” J. Pascual	No
Veneration of the Cross	“O vos omnes,” Casals	No
Communion Hymn	“O Sacred Head Surrounded”	No
Communion Meditation	“O Come and Mourn with Me a While”	No
Adoration of the Cross	“The Veneration of the Cross,” Rachmaninoff “Popule Meus,” Victoria	No

Table 12. *Good Friday Passion of Our Lord St. Patrick’s Cathedral, Good Friday 2023*
(Archdiocese of New York, 2023, accessed April 3, 2024,
<https://www.youtube.com/watch?v=fcwIFv59Zhk>)

Easter Sunday of the Resurrection 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Adapt. Litany of the Saints J. Pascual	No
Gloria	<i>A New Mass for Congregations</i> , Carroll T. Andrews	No
Responsorial Psalm	““Psalm 118,” O. Alstott	No
Offertory	“Haec Dies,” Yon	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>A Community Mass</i> R. Proulx	No
Agnus Dei	“Missa Regina coeli,” Marsh	No
Communion Hymn	“At the Lamb’s High Feast”	No
Communion Meditation	“Alleluia! Sing to Jesus,” Arr. Robert Hobby	No
Recessional Hymn	“Jesus Is Risen”	No
Postlude	“Hallelujah” from <i>Messiah</i> G. F. Handel “Toccata” from <i>Symphony</i> <i>No. 5</i> , Op. 42. No. 1 C. M. Widor	No

Table 13. *Easter Sunday Resurrection of Our Lord St. Patrick’s Cathedral, Easter Sunday 2020*
(Archdiocese of New York, 2020, accessed April 5, 2024,
<https://www.youtube.com/watch?v=tqcWsmgwOPQ&t=389s>)

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Adapt. Litany of the Saints J. Pascual	No
Gloria	<i>A New Mass for Congregations</i> , Carroll T. Andrews	No
Responsorial Psalm	““Psalm 118,” O. Alstott	No
Offertory	“Terra Tremuit,” Ungerer ““Christ the Lord Is Risen Today”	No
Sanctus Memorial Acclamation Amen	<i>A Community Mass</i> R. Proulx	No
Agnus Dei	Mass no. 2-Gounod	No
Communion Hymn	At the Lamb’s High Feast	No
Communion Meditation	“Victimae Paschali Laudes, MH 361,” Johann Michael Haydn	No
Recessional Hymn	“Jesus Is Risen”	No
Prelude	“Carillon de Westminster” from <i>24 Pièces de Fantaisie</i> , Louis Vierne	No
Postlude	“Hallelujah” from <i>Messiah</i> G. F. Handel “Toccata” from <i>Symphony No. 5, Op. 42. No. 1</i> C. M. Widor	No

Table 14. *Easter Sunday Resurrection of Our Lord St. Patrick’s Cathedral, Easter Sunday 2021*
(Archdiocese of New York, 2021, accessed April 5, 2024,
https://www.youtube.com/watch?v=T_bxqSaIytl&t=496s

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Adapt. Litany of the Saints J. Pascual	No
Gloria	<i>A New Mass for Congregations</i> , Carroll T. Andrews	No
Responsorial Psalm	““Psalm 118,” ,” O. Alstott	No
Offertory	“Haec Dies,” Yon	No
Sanctus Memorial Acclamation Amen	<i>A Community Mass</i> R. Proulx	No
Agnus Dei	“Missa Brevis,” Ferber	No
Communion Hymn	“At the Lamb’s High Feast”	No
Communion Meditation	“Alleluia” H. Hamilton Smith	No
Recessional Hymn	“Jesus Is Risen”	No
Prelude	“Carillon de Westminster” from <i>24 Pièces de Fantaisie</i> Louis Vierne	No
Postlude	“Hallelujah” from <i>Messiah</i> G. F. Handel “Toccata” from <i>Symphony</i> <i>No. 5, Op. 42. No. 1,</i> C. M. Widor	No

Table 15. *Easter Sunday Resurrection of Our Lord St. Patrick’s Cathedral, Easter Sunday 2022*
(Archdiocese of New York, 2022, accessed April 5, 2024,
<https://www.youtube.com/watch?v=fDX5wJ3K65U&t=351s>

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Adapt. Litany of the Saints J. Pascual	No
Gloria	A New Mass for Congregations- Carroll T. Andrews	No
Responsorial Psalm	“Psalm 118,” O. Alstott	No
Offertory	‘Haec Dies,” Yon	No
Sanctus Memorial Acclamation Amen	<i>A Community Mass-</i> R. Proulx	No
Agnus Dei	“Missa Regina coeli,” Marsh	No
Communion Hymn	“At the Lamb’s High Feast”	No
Communion Meditation	“Alleluia! Sing to Jesus” Arr. Robert Hobby	No
Recessional Hymn	“Jesus Is Risen”	No
Postlude	“Hallelujah” from <i>Messiah</i> G. F. Handel “Toccata” from <i>Symphony</i> <i>No. 5, Op. 42. No. 1</i> C. M. Widor	No

Table 16. *Easter Sunday Resurrection of Our Lord St. Patrick’s Cathedral, Easter Sunday 2023*
 (Archdiocese of New York, 2023, accessed April 5, 2024,
<https://www.youtube.com/watch?v=CVWq3wLDz0I&t=940s>

Blessed Sacrament Cathedral-Detroit, MI

Nativity of Our Lord 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVI	No
Gloria	“Gloria” (Adeste Fideles)	No
Responsorial Psalm	“Psalm 96” (Greensleaves)	No
Offertory	“Hark! The Herald Angels Sing”	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Unity Mass</i> -Norah Duncan IV	Yes
Communion Hymn	“Silent Night”	No
Recessional Hymn	“Joy to the World”	No

Table 17. Archdiocese of Detroit, *Midnight Mass Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2020).

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVI	No
Gloria	“Gloria,” (Adeste Fideles)	No
Responsorial Psalm	“Psalm 96,” (Greensleaves)	No
Offertory	“Tollite Hostia,” Saint-Saens	No
Sanctus	“Sanctus,” Horst Buchholz	No
Memorial Acclamation	“Memorial Acc.,” Horst Buchholz	No
Amen	“Amen,” Horst Buchholz	No
Agnus Dei	“Agnus Dei,” (THE FIRST NOWELL)	No
Communion Hymn	“Silent Night”	No
Recessional Hymn	“Joy to the World”	No

Table 18. Archdiocese of Detroit, *Midnight Mass Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVI	No
Gloria	“Gloria,” (Adeste Fideles)	No
Responsorial Psalm	“Psalm 96,” (Greensleaves)	No
Offertory	“Tollite Hostia,” Saint-Saens	No
Sanctus	“Sanctus,” Horst Buchholz	No
Memorial Acclamation	“Memorial Acc.,” Horst Buchholz	No
Amen	“Amen,” Horst Buchholz	No
Agnus Dei	“Agnus Dei,” (THE FIRST NOWELL)	No
Communion Hymn	“Silent Night”	No
Communion Meditation	“Joy to the World”	No
Recessional Hymn	“O Come All Ye Faithful”	No

Table 19. Archdiocese of Detroit, *Midnight Mass Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVI	No
Gloria	“Gloria,” (Adeste Fideles)	No
Responsorial Psalm	“Psalm 96,” (Greensleaves)	No
Offertory	“Tollite Hostia,” Saint-Saens	No
Sanctus	“Sanctus,” Horst Buchholz	No
Memorial Acclamation	“Memorial Acc.,” Horst Buchholz	No
Amen	“Amen,” Horst Buchholz	No
Agnus Dei	“Agnus Dei,” (THE FIRST NOWELL)	No
Communion Hymn	“Silent Night”	No
Recessional Hymn	“Joy to the World”	No

Table 20. Archdiocese of Detroit, *Midnight Mass Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2023).

Palm Sunday (Passion of Our Lord) 2020⁹⁴

Mass Part	Title/Composer	African American Diaspora
N/A	N/A	N/A

⁹⁴ No Mass held because of the COVID-19 pandemic.

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Marty Haugen	No
Offertory	“O vos omnes,” Victoria	No
Sanctus	Vatican VIII	No
Memorial Acclamation	Vatican VIII	No
Amen	Vatican VIII	No
Agnus Dei	Vatican VIII	No
Recessional Hymn	“Were You There”	Yes

Table 21. Archdiocese of Detroit, *Palm Sunday of Our Lord’s Passion Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Marty Haugen	No
Offertory	“O vos omnes,” Victoria	No
Sanctus	Vatican VIII	No
Memorial Acclamation	Vatican VIII	No
Amen	Vatican VIII	No
Agnus Dei	Vatican VIII	No
Recessional Hymn	“Were You There”	Yes

Table 22. Archdiocese of Detroit, *Palm Sunday of Our Lord’s Passion Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Marty Haugen	No
Offertory	“O vos omnes,” Victoria	No
Sanctus	Vatican VIII	No
Memorial Acclamation	Vatican VIII	No
Amen	Vatican VIII	No
Agnus Dei	Vatican VIII	No
Communion Hymn	“Were You There”	Yes
Communion Meditation	“All Glory, Laud and Honor”	No
Recessional Hymn	“Psalm 22,” Marty Haugen	No

Table 23. Archdiocese of Detroit, *Palm Sunday of Our Lord’s Passion Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2023).

Good Friday 2020⁹⁵

No data available.

2021

No data available.

2022

No data available.

2023

No data available.

Easter Sunday of the Resurrection 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“The Strife is O’er”	No
Kyrie	Vatican VIII	No
Gloria	<i>Holy Name of Jesus Mass</i> Norah Duncan IV	No
Responsorial Psalm	“Psalm 118,” Michael Joncas	No
Offertory	“I Know that My Redeemer Lives”	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Holy Name of Jesus Mass,</i> Norah Duncan IV	No
Recessional Hymn	“Christ the Lord Is Risen Today”	No

Table 24. Archdiocese of Detroit, *Easter Sunday of Our Lord’s Resurrection Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2020).

⁹⁵ No Mass held because of the COVID-19 pandemic.

2021

No data available.

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Christ the Lord Is Risen Today”	No
Kyrie	Spoken	N/A
Gloria	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	Yes
Responsorial Psalm	“Psalm 118,” Owen Alstott	No
Offertory	“At the Lamb’s High Feast”	No
Sanctus Memorial Acclamation Amen	<i>A Community Mass</i> , Richad Proulx	No
Agnus Dei	<i>Holy Cross Mass</i> , David Clarke Isele	No
Communion Hymn	“O Filii Et Filiae”	No
Recessional Hymn	“O God Beyond All Praising”	No

Table 25. Archdiocese of Detroit, *Easter Sunday of Our Lord’s Resurrection Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Christ the Lord Is Risen Today”	No
Kyrie	Spoken	N/A
Gloria	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	Yes
Responsorial Psalm	“Psalm 118,” Owen Alstott	No
Offertory	“At the Lamb’s High Feast”	No
Sanctus Memorial Acclamation Amen	<i>A Community Mass</i> , Richad Proulx	No
Agnus Dei	<i>Holy Cross Mass</i> , David Clarke Isele	No
Communion Hymn	“O Filii Et Filiae”	No
Recessional Hymn	“O God Beyond All Praising”	No

Table 26. Archdiocese of Detroit, *Easter Sunday of Our Lord’s Resurrection Worship Aid* (Detroit, MI: Archdiocese of Detroit, 2023).

St. Louis Cathedral, New Orleans, LA

Nativity of Our Lord

2020

No data available.

2021

No data available.

2022

No data available.

2023

No data available

Palm Sunday (Passion of Our Lord)

2020

No data available.

2021

No data available.

2022

No data available.

2023

No data available.

Good Friday 2020

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Ronald Krisman	No
Veneration of the Cross	“When I Survey the Wondrous Cross” “Lift High the Cross”	No
Agnus Dei	Spoken	No
Communion Hymn	“O vos omnes,” Victoria	No

Table 27. Archdiocese of New Orleans, *Good Friday Worship Aid* (New Orleans, LA: Archdiocese of New Orleans, 2020).

2021

No data available.

2022

No data available.

2023

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Ronald Krisman	No
Veneration of the Cross	“When I Survey the Wondrous Cross” “Lift High the Cross”	No
Agnus Dei	Spoken	No
Communion Hymn	“O vos omnes,” Victoria	No

Table 27. Archdiocese of New Orleans, *Good Friday Worship Aid* (New Orleans, LA: Archdiocese of New Orleans, 2020).

Easter Sunday of the Resurrection 2019⁹⁶

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Alleluia! Alleluia!” (HYMN TO JOY)	No
Kyrie	Spoken	No
Gloria	<i>Sing Praise and Thanksgiving,</i> J. Michael Joncas	No
Responsorial Psalm	“Psalm 118,” Owen Alstott	No
Offertory	“Christ is Risen! Shout Hosanna!”	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Sing Praise and Thanksgiving,</i> J. Michael Joncas	No
Communion Hymn	“At the Lamb’s High Feast, We Sing” “Draw Near,” Steven Janco	No
Recessional Hymn	“Jesus Christ Is Risen Today”	No

Table 28. *Easter Sunday of Our Lord’s Resurrection, Easter Sunday Mass at St. Louis Cathedral* (Archdiocese of New Orleans, 2019), accessed April 5, 2024, <https://www.youtube.com/watch?v=4tmlZ5544b0>.

⁹⁶ This is the only video footage available for this Solemnity. No worship aids or videos for other years.

2020

No data available.

2022

No data available.

2023

No data available.

Our Lady of the Angels Cathedral, Los Angeles, CA

Nativity of Our Lord 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican VXIII	No
Gloria	<i>“Mass of Joy and Peace,”</i> Tony Alonso	No
Responsorial Psalm	Psalm 96	No
Offertory	“Once in David’s Royal City”	No
Sanctus Memorial Acclamation Amen	<i>Mass of Joy and Peace,</i> Tony Alonso	No
Agnus Dei	Vatican VIII	No
Communion Hymn	“See Amid the Winter’s Snow” “Silent Night”	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No

Table 29. *Nativity of Our Lord at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2020), accessed April 5, 2024, <https://www.youtube.com/watch?v=lfOXzvGj508>.

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican VXIII	No
Gloria	<i>Mass of Joy and Peace</i> , Tony Alonso	No
Responsorial Psalm	Psalm 96	No
Offertory	“Silent Night”	No
Sanctus Memorial Acclamation Amen	<i>Heritage Mass</i> Owen Alstott	No
Agnus Dei	Vatican VIII	No
Communion Hymn	“Of the Father’s Love Begotten”	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No

Table 30. *Nativity of Our Lord at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2021), accessed April 5, 2024, https://www.youtube.com/watch?v=_TM0hFNvW4E

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican VXIII	No
Gloria	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	Yes
Responsorial Psalm	Psalm 96	No
Offertory	“For Unto Us a Child is Born” <i>from Messiah</i> G. F. Handel	No
Sanctus	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	No
Memorial Acclamation	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	No
Amen	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	No
Agnus Dei	Vatican VIII	No
Communion Hymn	“Silent Night”	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No

Table 31. *Nativity of Our Lord at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2022), accessed April 5, 2024, <https://www.youtube.com/watch?v=eMMbgrYtd9w>

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican VXIII	No
Gloria	<i>Mass of Joy and Peace-</i> Tony Alonso	No
Responsorial Psalm	Psalm 96	No
Offertory	“O Holy Night”	No
Sanctus Memorial Acclamation Amen	<i>Heritage Mass,</i> Owen Alstott	No
Agnus Dei	Vatican VIII	No
Communion Hymn	“See Amid the Winter’s Snow” “Silent Night”	No
Recessional Hymn	“Angels We Have Heard on High”	No

Table 32. *Nativity of Our Lord at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2023), accessed April 5, 2024, <https://www.youtube.com/watch?v=4mH4yjfJ1qI&t=3942s>

Palm Sunday (Passion of Our Lord) 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	None	No
Responsorial Psalm	“Psalm 22,” Owen Alstott	No
Offertory	“Were You There”	Yes
Sanctus	Vatican VIII	No
Memorial Acclamation	Vatican VIII	No
Amen	Vatican VIII	No
Agnus Dei	Vatican VIII	No
Communion Hymn	Antiphon	No
Recessional Hymn	“Unless a Grain of Wheat,” Bernadette Farrell	No

Table 33. *Palm Sunday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2020), accessed April 5, 2024, <https://www.youtube.com/watch?v=AJYIf7d8efk>

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“The Children of the Hebrews,” J. Michael Thompson	No
Responsorial Psalm	None	No
Offertory	“Psalm 22,” Owen Alstott	Yes
Sanctus	“Were You There”	No
Memorial Acclamation	Vatican VIII	No
Amen	Vatican VIII	No
Agnus Dei	Vatican VIII	No
Communion Hymn	Vatican VIII	No
Recessional Hymn	Antiphon	No

Table 34. *Palm Sunday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2021), accessed April 5, 2024, <https://www.youtube.com/watch?v=Wbi2jpY99pE>

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Sing Hosanna to the Chosen One”	No
Responsorial Psalm	“Psalm 22,” Owen Alstott	No
Offertory	“Were You There”	Yes
Sanctus	Vatican VIII	No
Memorial Acclamation	Vatican VIII	No
Amen	Vatican VIII	No
Agnus Dei	Vatican VIII	
Communion Hymn	“Eye Has Not Seen,” Marty Haugen “O ues omnes,” Victoria	
Recessional Hymn	“Lift High the Cross”	

Table 35. *Palm Sunday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2022), accessed April 5, 2024, <https://www.youtube.com/watch?v=6EjFhmtgQ5s>

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Sing Hosanna to the Chosen One”	No
Responsorial Psalm	“Psalm 22,” Owen Alstott	No
Offertory	“Were You There”	Yes
Sanctus Memorial Acclamation Amen Agnus Dei	Vatican VIII	No
Communion Hymn	“Eye Has Not Seen,” Marty Haugen “O ues omnes” Victoria	
Recessional Hymn	“Lift High the Cross”	

Table 36. *Palm Sunday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2023), accessed April 5, 2024, https://www.youtube.com/watch?v=a_kKXZDVan0

Good Friday 2020

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Owen Alstott	No
Veneration of the Cross	“Were You There”	Yes
Communion Hymn	“Unless a Grain of Wheat,” Bernadette Farrell	No

Table 37. *Good Friday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2020), accessed April 6, 2024, <https://www.youtube.com/watch?v=hqPJpgrXyX4>

2021

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Owen Alstott	No
Veneration of the Cross	“Were You There”	Yes
Communion Hymn	“Unless a Grain of Wheat,” Bernadette Farrell	No

Table 38. *Good Friday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2021), accessed April 6, 2024, <https://www.youtube.com/watch?v=5kxdZyR0kWc&t=3368s>

2022

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Ronald Krisman	No
Veneration of the Cross	“Adoramus Te, Christe”	Yes
Communion Hymn	“Unless a Grain of Wheat,” Bernadette Farrell	No

Table 39. *Good Friday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2022), accessed April 6, 2024, <https://www.youtube.com/watch?v=IaGgB8TKPJE>

2023

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Owen Alstott	No
Veneration of the Cross	“Adoramus Te, Christe”	Yes
Communion Hymn	Antiphon	No

Table 40. *Good Friday of Our Lord’s Passion at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2023), accessed April 6, 2024, <https://www.youtube.com/watch?v=VRvloYT8Du0&t=4220s>

Easter Sunday of the Resurrection 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	Yes
Gloria	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	Yes
Responsorial Psalm	“Psalm 118,” Owen Alstott	No
Offertory	“Worthy Is the Lamb,” Ricky Manalo	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Holy Name of Jesus Mass</i> , Norah Duncan IV	Yes
Communion Hymn	Antiphon	No
Recessional Hymn	“O Fili Et Filiae”	No

Table 41. *Easter Sunday of Our Lord’s Resurrection at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2020), accessed April 6, 2024, <https://www.youtube.com/watch?v=7AePTiRHvBs>

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	Antiphon	No
Kyrie	Chanted	No
Gloria	<i>Mass of the Resurrection,</i> DuBruyn	Yes
Responsorial Psalm	“Psalm 118,” Marty Haugen	No
Offertory	“Worthy Is the Lamb,” Ricky Manalo	No
Sanctus Memorial Acclamation Amen	<i>Mass of the Resurrection,</i> DuBruyn	Yes
Agnus Dei	Vatican VXII	Yes
Communion Hymn	Antiphon	No
Recessional Hymn	“Jesus Christ Is Risen Today”	No

Table 42. *Easter Sunday of Our Lord’s Resurrection at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2021), accessed April 6, 2024, <https://www.youtube.com/watch?v=7AePTiRHvBs>

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie Gloria	<i>Holy Name of Jesus Mass,</i> Norah Duncan IV	Yes
Responsorial Psalm	“Psalm 118,” Owen Alstott	No
Offertory	“Worthy Is the Lamb,” Ricky Manalo	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Holy Name of Jesus Mass,</i> Norah Duncan IV	Yes
Communion Hymn	Antiphon	No
Recessional Hymn	“O Fili Et Filiae”	No

Table 43. *Easter Sunday of Our Lord’s Resurrection at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2022), accessed April 6, 2024, <https://www.youtube.com/watch?v=7AePTiRHvBs>

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie Gloria	<i>Mass of the Resurrection</i> , DuBruyn	Yes
Responsorial Psalm	“Psalm 118,” Owen Alstott	No
Offertory	Alleluia	No
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Mass of the Resurrection</i> , DuBruyn	No
Communion Hymn	“I Am the Bread of Life,” Toolan	No
Recessional Hymn	“Joyful, Joyful We Adore You”	No

Table 44. *Easter Sunday of Our Lord’s Resurrection at the Cathedral of Our Lady of the Angels, Cathedral of Our Lady of the Angels* (Archdiocese of Los Angeles, 2023), accessed April 6, 2024, <https://www.youtube.com/watch?v=KqSofMiK5Es>

Christ the King Cathedral, Atlanta, GA

Nativity of Our Lord 2020

No data available.

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVIII	No
Gloria	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Responsorial Psalm	“Psalm 96,” Owen Alstott	No
Offertory	“O Holy Night”	No
Sanctus Memorial Acclamation Amen Agnus Dei	“Mass of the Angels and Saints,” Steven Janco	No
Communion Hymn	“Infant Lowly, Infant Holy” “Angels We Have Heard on High”	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No

Table 45. 1. Archdiocese of Atlanta, *Nativity of Our Lord Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVIII	No
Gloria	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Responsorial Psalm	“Psalm 96,” Owen Alstott	No
Offertory	“O Holy Night”	No
Sanctus Memorial Acclamation Amen Agnus Dei	“Mass of the Angels and Saints,” Steven Janco	No
Communion Hymn	“Infant Lowly, Infant Holy” “Angels We Have Heard on High”	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No

Table 46. 1. Archdiocese of Atlanta, *Nativity of Our Lord Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Vatican XVIII	No
Gloria	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Responsorial Psalm	“Psalm 96,” Owen Alstott	No
Offertory	“O Holy Night”	No
Sanctus Memorial Acclamation Amen Agnus Dei	“Mass of the Angels and Saints,” Steven Janco	No
Communion Hymn	“Infant Lowly, Infant Holy” “Angels We Have Heard on High”	No
Recessional Hymn	“Hark! The Herald Angels Sing”	No

Table 47. Archdiocese of Atlanta, *Nativity of Our Lord Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2023).

Palm Sunday (Passion of Our Lord) 2020

No data available.

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Ronald Krisman	No
Offertory	Inaudible	N/A
Sanctus Memorial Acclamation Amen Agnus Dei	Vatican XVIII	No
Communion Hymn	“O ovos omnes,” Victoria “Father, Your Will Be Done,” Bob Hurd	No
Recessional Hymn	“The Glory of These Forty Days”	No

Table 48. Archdiocese of Atlanta, *Palm Sunday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Ronald Krisman	No
Offertory	Inaudible	N/A
Sanctus Memorial Acclamation Amen Agnus Dei	Vatican XVIII	No
Communion Hymn	“O ovos omnes,” Victoria “Father, Your Will Be Done,” Bob Hurd	No
Recessional Hymn	“The Glory of These Forty Days”	No

Table 48. Archdiocese of Atlanta, *Palm Sunday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“All Glory, Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Ronald Krisman	No
Offertory	Inaudible	N/A
Sanctus Memorial Acclamation Amen Agnus Dei	Vatican XVIII	No
Communion Hymn	“O ovos omnes,” Victoria “Father, Your Will Be Done,” Bob Hurd	No
Recessional Hymn	“The Glory of These Forty Days”	No

Table 49. Archdiocese of Atlanta, *Palm Sunday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2023).

Good Friday 2020

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	Psalm 31	No
Veneration of the Cross	“Were You There”	Yes
Communion Hymn	“O ovos omnes,” Victoria	No

Table 50. Archdiocese of Atlanta, *Good Friday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2020).

2021

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	Psalm 31	No
Veneration of the Cross	“Were You There”	Yes
Communion Hymn	“O ovos omnes,” Victoria	No

Table 51. Archdiocese of Atlanta, *Good Friday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2020).

2022

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	Psalm 31	No
Veneration of the Cross	“Were You There”	Yes
Communion Hymn	“O vos omnes,” Victoria	No

Table 52. Archdiocese of Atlanta, *Good Friday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2020).

2023

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	Psalm 31	No
Veneration of the Cross	“Were You There”	Yes
Communion Hymn	“O vos omnes,” Victoria	No

Table 53. Archdiocese of Atlanta, *Good Friday of Our Lord’s Passion Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2020).

Easter Sunday of the Resurrection 2020

No data available

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Kyrie (chant)	No
Gloria	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Responsorial Psalm	“Psalm 118,” (unknown)	No
Offertory	Inaudible	N/A
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Communion Hymn	“I Am the Bread of Life,” Toolan	No
Recessional Hymn	“Hallelujah” from <i>Messiah</i> G.F. Handel	No

Table 54. Archdiocese of Atlanta, *Easter Sunday Resurrection of Our Lord Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Kyrie (chant)	No
Gloria	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Responsorial Psalm	“Psalm 118,” (unknown)	No
Offertory	Inaudible	N/A
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Communion Hymn	“I Am the Bread of Life,” Toolan	No
Recessional Hymn	“Hallelujah” from <i>Messiah</i> G.F. Handel	No

Table 55. Archdiocese of Atlanta, *Easter Sunday Resurrection of Our Lord Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Kyrie (chant)	No
Gloria	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Responsorial Psalm	“Psalm 118,” (unknown)	No
Offertory	Inaudible	N/A
Sanctus Memorial Acclamation Amen Agnus Dei	<i>Mass of the Angels and Saints,</i> Steven Janco	No
Communion Hymn	“I Am the Bread of Life,” Toolan	No
Recessional Hymn	“Hallelujah” from <i>Messiah</i> G.F. Handel	No

Table 56. Archdiocese of Atlanta, *Easter Sunday Resurrection of Our Lord Worship Aid* (Atlanta, GA: Archdiocese of Atlanta, 2023).

Basilica Shrine of the Immaculate Conception, Washington, D.C.

Nativity of Our Lord 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Spoken	No
Gloria	“Vatican Edition VIII,” Richard Proulx	No
Responsorial Psalm	“Psalm 98,” Peter Latona	No
Offertory	Angels We Have Heard on High	No
Sanctus	Peter Latona	No
Memorial Acclamation	Peter Latona	No
Amen	Peter Latona	No
Agnus Dei	Peter Latona	No
Communion Hymn	“See Amid the Winter’s Snow”	No
Recessional Hymn	“Joy to the World”	No

Table 57. 1. Diocese of Washington, D.C., *Nativity of Our Lord Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2020).

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Spoken	No
Gloria	“Vatican Edition VIII,” Richard Proulx	No
Responsorial Psalm	“Psalm 98,” Peter Latona	No
Offertory	Angels We Have Heard on High	No
Sanctus	Peter Latona	No
Memorial Acclamation	Peter Latona	No
Amen	Peter Latona	No
Agnus Dei	Peter Latona	No
Communion Hymn	“See Amid the Winter’s Snow”	No
Recessional Hymn	“Joy to the World”	No

Table 58. 1. Diocese of Washington, D.C., *Nativity of Our Lord Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Silent Night” “O Come All ye Faithful”	No
Kyrie	“Vatican Edition VIII,” Richard Proulx	No
Gloria	“Vatican Edition VIII,” Richard Proulx	No
Responsorial Psalm	Psalm 96	No
Offertory	“Good Christian Friends Rejoice”	No
Sanctus Memorial Acclamation Amen Agnus Dei	Peter Latona	No
Communion Hymn	“See Amid the Winter’s Snow”	No
Communion Meditation	“O Holy Night”	No
Recessional Hymn	“Hark the Herald Angels Sing”	No

Table 59. 1. Diocese of Washington, D.C., *Nativity of Our Lord Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“O Come All Ye Faithful”	No
Kyrie	Spoken	No
Gloria	“Vatican Edition VIII” Richard Proulx	No
Responsorial Psalm	“Psalm 98,” Peter Latona	No
Offertory	“Good Christian Friends Rejoice”	No
Sanctus Memorial Acclamation Amen Agnus Dei	Peter Latona	No
Communion Hymn	“See Amid the Winter’s Snow”	No
Recessional Hymn	“Joy to the World”	No

Table 60. Diocese of Washington, D.C., *Nativity of Our Lord Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2023).

Palm Sunday (Passion of Our Lord) 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“To Jesus Christ Our Sovereign King” “All Glory Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Leo Nestor	No
Offertory	“Christus factus est pro nobis obediens,” -Anerio	No
Sanctus Memorial Acclamation Amen	Benjamin LaPrairie	No
Agnus Dei	“Missa Praeparate Corda vestra,” Bernardi	No
Communion Hymn	Leo Nestor	No
Recessional Hymn	“Ride On in Majesty,” (WINCHESTER NEW)	No
Prelude	“Prelude” from <i>Suite, Op. 5</i> - Durufle “Prelude in A Minor”-J.S. Bach	No
Postlude	“Finale” from <i>Symphony No.</i> 7, Op. 42-Widor “Fugue in A Minor”-J.S. Bach	No

Table 61. Diocese of Washington, D.C., *Palm Sunday of Our Lord’s Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2023).

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“To Jesus Christ Our Sovereign King” “All Glory Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Leo Nestor	No
Offertory	“Christus factus est pro nobis obediens,” -Anerio	No
Sanctus Memorial Acclamation Amen	Benjamin LaPrairie	No
Agnus Dei	“Missa Praeparate Corda vestra,” Bernardi	No
Communion Hymn	Leo Nestor	No
Recessional Hymn	“Ride On in Majesty,” (WINCHESTER NEW)	No
Prelude	“Prelude” from <i>Suite, Op. 5</i> - Durufle “Prelude in A Minor”-J.S. Bach	No
Postlude	“Finale” from <i>Symphony No.</i> 7, Op. 42-Widor “Fugue in A Minor”-J.S. Bach	No

Table 62. Diocese of Washington, D.C., *Palm Sunday of Our Lord's Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“To Jesus Christ Our Sovereign King” “All Glory Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Leo Nestor	No
Offertory	“Christus factus est pro nobis obediens,” -Anerio	No
Sanctus Memorial Acclamation Amen	Benjamin LaPrairie	No
Agnus Dei	“Missa Praeparate Corda vestra,” Bernardi	No
Communion Hymn	Leo Nestor	No
Recessional Hymn	“Ride On in Majesty,” (WINCHESTER NEW)	No
Prelude	“Prelude” from <i>Suite, Op. 5</i> - Durufle “Prelude in A Minor”-J.S. Bach	No
Postlude	“Finale” from <i>Symphony No.</i> 7, Op. 42-Widor “Fugue in A Minor”-J.S. Bach	No

Table 63. Diocese of Washington, D.C., *Palm Sunday of Our Lord's Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“To Jesus Christ Our Sovereign King” “All Glory Laud and Honor”	No
Responsorial Psalm	“Psalm 22,” Leo Nestor	No
Offertory	“Christus factus est pro nobis obediens,” -Anerio	No
Sanctus Memorial Acclamation Amen	Benjamin LaPrairie	No
Agnus Dei	“Missa Praeparate Corda vestra,” Bernardi	No
Communion Hymn	Leo Nestor	No
Recessional Hymn	“Ride On in Majesty,” (WINCHESTER NEW)	No
Prelude	“Prelude” from <i>Suite, Op. 5</i> - Durufle “Prelude in A Minor”-J.S. Bach	No
Postlude	“Finale” from <i>Symphony No. 7</i> , Op. 42-Widor “Fugue in A Minor”-J.S. Bach	No

Table 64. Diocese of Washington, D.C., *Palm Sunday of Our Lord's Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2023).

Good Friday 2020

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Peter Latona	No
Veneration of the Cross	“Adoramus te, Christe”	No
	“Faithful Cross”	No
	“Stabat Mater”	No
Communion Meditation	“Ah, Holy Jesus”	No
	“Were You There”	Yes
	“For God So Loved the World,” Stainer	No
Recessional Hymn	Silence	
Prelude	<p>“Herzlich tut mich verlangen,” Johannes Brahms</p> <p>“Passacaglia,” from <i>Sonata No. 8</i>, Op. 132, Josef Rheinberger</p> <p>“Prélude” from <i>Suite</i>, Op. 5, Maurice Duruflé</p> <p>“Choralvorspiel und Fuge über Johannes Brahms ‘O Traurigkeit, O Herzeleid’”</p>	No

Table 65. Diocese of Washington, D.C., *Good Friday of Our Lord’s Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2020).

2021

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Peter Latona	No
Veneration of the Cross	“Adoramus te, Christe” “Faithful Cross” “Stabat Mater”	No No No
Communion Meditation	“Ah, Holy Jesus” “Were You There” “For God So Loved the World,” Stainer	No Yes No
Recessional Hymn	Silence	
Prelude	“Herzlich tut mich verlangen,” Johannes Brahms “Passacaglia,” from <i>Sonata No. 8</i> , Op. 132, Josef Rheinberger “Prélude” from <i>Suite</i> , Op. 5, Maurice Duruflé “Choralvorspiel und Fuge über Johannes Brahms ‘O Traurigkeit, O Herzeleid’”	No

Table 65. Diocese of Washington, D.C., *Good Friday- of Our Lord’s Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Peter Latona	No
Veneration of the Cross	“Adoramus te, Christe” “Faithful Cross” “Stabat Mater”	No No No
Communion Meditation	“Ah, Holy Jesus” “Were You There” “For God So Loved the World,” Stainer	No Yes No
Recessional Hymn	Silence	
Prelude	“Herzlich tut mich verlangen,” Johannes Brahms “Passacaglia,” from <i>Sonata No. 8</i> , Op. 132, Josef Rheinberger “Prélude” from <i>Suite</i> , Op. 5, Maurice Duruflé “Choralvorspiel und Fuge über Johannes Brahms ‘O Traurigkeit, O Herzeleid’”	No

Table 65. Diocese of Washington, D.C., *Good Friday of Our Lord's Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Responsorial Psalm	“Psalm 31,” Peter Latona	No
Veneration of the Cross	“Adoramus te, Christe” “Faithful Cross” “Stabat Mater”	No No No
Communion Meditation	“Ah, Holy Jesus” “Were You There” “For God So Loved the World,” Stainer	No Yes No
Recessional Hymn	Silence	
Prelude	“Herzlich tut mich verlangen,” Johannes Brahms “Passacaglia,” from <i>Sonata No. 8</i> , Op. 132, Josef Rheinberger “Prélude” from <i>Suite</i> , Op. 5, Maurice Duruflé “Choralvorspiel und Fuge über Johannes Brahms ‘O Traurigkeit, O Herzeleid’”	No

Table 65. Diocese of Washington, D.C., *Good Friday of Our Lord’s Passion Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2023).

Easter Sunday of the Resurrection 2020

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Peter Latona	No
Gloria	Peter Latona	No
Responsorial Psalm	“Psalm 118,” Peter Latona	No
Offertory	“At the Lamb’s High Feast, We Sing” “Sing Ye to the Lord,” Barstow	No
Sanctus Memorial Acclamation Amen Agnus Dei	Peter Latona	No
Communion Hymn	“Alleluia,” Anonymous	No
Communion Meditation	“Angelus Domini descendit,” Claudio Casciolini	No
Recessional Hymn	“The Day of Resurrection”	No
Prelude	“Allegro” from <i>Concerto in C Major after Vivaldi</i> , BWV 594, J. S. Bach “Toccata in C Major,” BWV 564, J. S. Bach “Praeludium et Fuga in C”, BWV 547, J. S. Bach	No
Postlude	Allegro from <i>Concerto in C Major after Vivaldi</i> , BWV 594 Johann Sebastian Bach Rondo in G, John Bull “Toccata” from <i>Symphony No. 5, Op. 42</i> , Charles-Marie Widor	No

Table 66. Diocese of Washington, D.C., *Easter Sunday of Our Lord’s Resurrection Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2020).

2021

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Peter Latona	No
Gloria	Peter Latona	No
Responsorial Psalm	“Psalm 118,” Peter Latona	No
Offertory	“At the Lamb’s High Feast, We Sing” “Sing Ye to the Lord,” Barstow	No
Sanctus Memorial Acclamation Amen Agnus Dei	Peter Latona	No
Communion Hymn	“Alleluia,” Anonymous	No
Communion Meditation	“Angelus Domini descendit,” Claudio Casciolini	No
Recessional Hymn	“The Day of Resurrection”	No
Prelude	“Allegro” from <i>Concerto in C Major after Vivaldi</i> , BWV 594, J. S. Bach “Toccata in C Major,” BWV 564, J. S. Bach “Praeludium et Fuga in C”, BWV 547, J. S. Bach	No
Postlude	Allegro from <i>Concerto in C Major after Vivaldi</i> , BWV 594 Johann Sebastian Bach Rondo in G, John Bull “Toccata” from <i>Symphony No. 5</i> , Op. 42, Charles-Marie Widor	

Table 67. Diocese of Washington, D.C., *Easter Sunday- of Our Lord’s Resurrection Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2021).

2022

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Peter Latona	No
Gloria	Peter Latona	No
Responsorial Psalm	“Psalm 118,” Peter Latona	No
Offertory	“At the Lamb’s High Feast, We Sing” “Sing Ye to the Lord,” Barstow	No
Sanctus Memorial Acclamation Amen Agnus Dei	Peter Latona	No
Communion Hymn	“Alleluia,” Anonymous	No
Communion Meditation	“Angelus Domini descendit,” Claudio Casciolini	No
Recessional Hymn	“The Day of Resurrection”	No
Prelude	“Allegro” from <i>Concerto in C Major after Vivaldi</i> , BWV 594, J. S. Bach “Toccata in C Major,” BWV 564, J. S. Bach “Praeludium et Fuga in C”, BWV 547, J. S. Bach	No
Postlude	Allegro from <i>Concerto in C Major after Vivaldi</i> , BWV 594 Johann Sebastian Bach Rondo in G, John Bull “Toccata” from <i>Symphony No. 5, Op. 42</i> , Charles-Marie Widor	No

Table 66. Diocese of Washington, D.C., *Easter Sunday of Our Lord’s Resurrection Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2022).

2023

Mass Part	Title/Composer	African American Diaspora
Entrance Hymn	“Jesus Christ Is Risen Today”	No
Kyrie	Peter Latona	No
Gloria	Peter Latona	No
Responsorial Psalm	“Psalm 118,” Peter Latona	No
Offertory	“At the Lamb’s High Feast, We Sing” “Sing Ye to the Lord,” Barstow	No
Sanctus Memorial Acclamation Amen Agnus Dei	Peter Latona	No
Communion Hymn	“Alleluia,” Anonymous	No
Communion Meditation	“Angelus Domini descendit,” Claudio Casciolini	No
Recessional Hymn	“The Day of Resurrection”	No
Prelude	“Allegro” from <i>Concerto in C Major after Vivaldi</i> , BWV 594, J. S. Bach “Toccata in C Major,” BWV 564, J. S. Bach “Praeludium et Fuga in C”, BWV 547, J. S. Bach	No
Postlude	Allegro from <i>Concerto in C Major after Vivaldi</i> , BWV 594 Johann Sebastian Bach Rondo in G, John Bull “Toccata” from <i>Symphony No. 5, Op. 42</i> , Charles-Marie Widor	No

Table 66. Diocese of Washington, D.C., *Easter Sunday of Our Lord’s Resurrection Worship Aid* (Washington, DC: Diocese of Washington, D.C., 2023).

The results from the data collected reveal an overwhelming lack in the usage of music by African American composers in these high liturgies. This is demonstrated in the chart below:

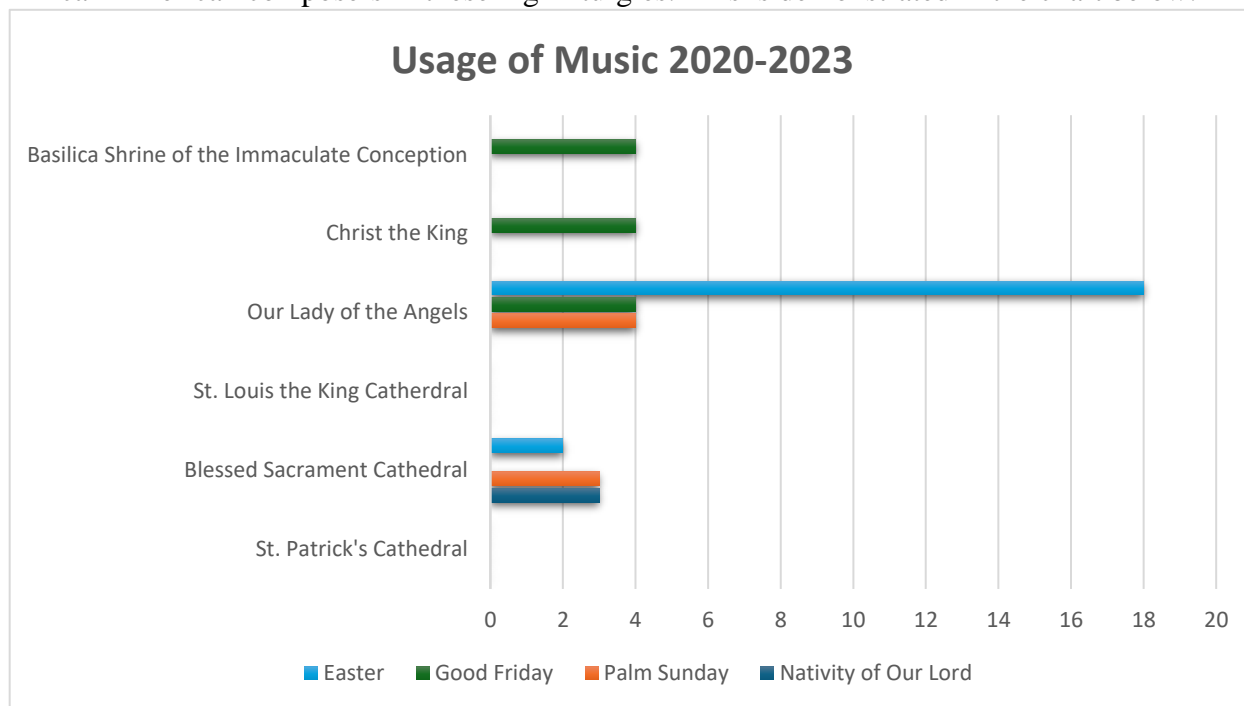


Table 67. Usage of music from the African American Diaspora for years 2020-2023

Conclusions

This chapter presents the findings of a historical research study on six cathedrals. The analysis correlates to the research questions and is consistent with historical research methodology. The study evaluated music selections by year and by celebration using archived research aids and audiovisual recordings. The researcher listed all unfamiliar or unnamed music selections. The data for the study was obtained from primary and secondary sources and assessed using open-coding analysis, which is consistent with historical research methodology. During the analysis, several themes emerged about the lack of usage of music from the African American diaspora (see Table 67). A common theme related to the repetition and lack of variety in musical offerings observed in the four-year period studied. Many of the cathedrals recycled the hymns and musical settings of the Mass ordinaries from year to year. In terms of hymnody, “Were You

There” was the only spiritual incorporated into any of the liturgies during the Lenten season. The Holy Name of Jesus Mass and Unity Mass by Norah Duncan, IV were the only settings for Mass ordinaries by African American composers. While much of the music presented was of high quality, these results demonstrate the need to explore further and incorporate more music that reflects the diversity of the communities that these cathedrals serve. Chapter V includes a summary of the critical analysis and a discussion of the themes that emerged.

Chapter 5

Summary, Significance, Conclusions, Limitations, and Recommendations

Summary

The main objective of this research was to examine how often music originating from the African American diaspora is used in urban Roman Catholic cathedrals throughout the United States. Although each cathedral has its own congregation, they all proudly emphasize the diversity and universality of the Catholic faith. Despite the significant influence of the Roman Catholic Church on Western music history, the results of this historic research study prove that it has not fully achieved its own goals of inclusivity and diversity, particularly during its liturgical ceremonies.

To complete this research, one would need to have a basic knowledge of the structure of the Mass, the history of Black Catholicism, familiarity with the Roman Missal, appropriate music for each of the celebrations surveyed, knowledge of common hymn tunes, the professional development opportunities available for pastoral musicians, and an acute knowledge of sacred music from the African American diaspora. Once these things were understood, an appropriate research method needed to be developed to gather, interpret, and make recommendations based on the results.

Significance

During the literature review, it was discovered that there are no publications that examine the use of African American music in Roman Catholic liturgy. While there are several publications that discuss the richness and variety that African American worship traditions bring to the Roman rite, music is mentioned as a part of the fabric rather than the thread that makes the blanket. This study gives a brief history of the struggles African American Catholics have faced

with racism in the church. It also provides a series of references to important figures in the faith's journey to diversity and inculturation.

Additionally, there are no published documents that track the music being used in Catholic churches across the country. This information would be a powerful resource for pastoral musicians who seek to diversify their musical programming. While both GIA and OCP Publisher Companies provide quarterly journals featuring composers, new music, and suggestions for music throughout the church year, very rarely do they highlight the music of African Americans. Furthermore, when reviewing the National Pastoral Musicians conference offerings, leading African American liturgists and musicians are often left out of the equation.

This research also uncovered the need to document the work of the pastoral music ministry. If the ministry wants to grow and inspire future generations of pastoral music ministers, there must be a record of what a vibrant, diverse, and inclusive music ministry looks like. Time-honored traditions often lead to redundant and ineffective ministries. Pastoral musicians must find ways to keep the church's work vibrant and inclusive. This is extremely important in cathedral churches because they serve as the diocese's mother church. Every mother recognizes her children.

Conclusions

This historical research study revealed that the music of urban cathedrals surveyed across the United States shares an intense need to diversify their music programs. Surprisingly, this four-year study revealed that St. Patrick's Cathedral did not feature a single composition by an African American composer—despite the available resources and multitudinous works available. Moreover, the lack of musical diversity is astonishing—especially in one of the most diverse cities in the United States.

This study also revealed a general deficiency in diversified musical programming year after year, exposing repurposed liturgies with subtle variations. Even though the liturgies examined are typically the pinnacles of the seasons studied, the worshipping community could be strengthened by innovative programming and modest adjustments to the musical offerings. Moreover, a common theme of repurposing was exposed at all of the cathedrals over the four-year time span researched. This applied not only to the offerings of congregational hymnody, but also to the psalmody and organ preludes and postludes.

It appears that the Cathedral of Our Lady of the Angels utilizes a variety of settings for the Ordinary Mass. They continuously featured music from the African American diaspora while upholding the pomp and circumstance typical of a liturgical celebration in a Roman Catholic cathedral. Additionally, Our Lady of the Angels appears to consistently uphold their mission and commitment to diversity in their music programming for liturgical celebrations. Despite adhering to traditional music, this cathedral's music ministry is the most inclusive and diverse of the cathedrals surveyed.

It is noteworthy, too, that none of the cathedrals used a spiritual for Christmas. The second edition of the *Lead Me, Guide Me* hymnal features 11 tunes from the diaspora in varying styles that are easily accessible for all singers, require no instrumentation, and are appropriate for the season. In general, these opinions may seem esoteric, but it could be generally assumed that “Go, Tell It on the Mountain” would be a familiar rallying cry that would invoke the spirit of the celebration of the Nativity. Moreover, more refined arrangements, like those of Jester Hairston or Moses Hogan, would be a challenge for the caliber of choirs observed during this study.

Limitations

Unfortunately, very little data could be offered for St. Louis the King and Blessed Sacrament cathedrals. Although their 2019 Easter service (St. Louis) was available via YouTube, not many other primary or secondary sources could be found. Because of the scope of this research, approval from the IRB would have been needed to make contact with any staff at St. Louis regarding this research. While several churches across the world installed technology to promote livestreaming during COVID-19, only a handful of audiovisual recordings of Mass at St. Louis Cathedral exist on the internet. This might imply that, like the Archdiocese of Detroit, the New Orleans diocese encouraged in-person mass and virtual masses went away.

Additionally, this research was solely based on music presented on specific solemnities and feast days. It does not reflect what happens at these specific cathedrals from week to week. Though these observations happened over a four-year period, they only represent four of the largest attended masses throughout the liturgical church year. Each of the dioceses represented in this research has an office of cultural ministries that would tailor specific masses to suit different cultural groups. The question is: would one mass that represents African American worship traditions satisfy the cultural needs of the African American Catholics in that diocese?

This research also did not question if musical representation was something that mattered to African American Catholics who attend these cathedrals. It is possible that the worship style represented fits their spiritual needs. Furthermore, this research is restricted to cathedrals, and inclusion and diversity related to musical programming may be taking place at the parish level. Furthermore, this study was intended to question the amount of usage, not the frequency of use.

Recommendations for Research

1. To expand this research, it would be essential to obtain IRB approval to survey congregants. The best feedback on how the usage of African American music impacts worship in cathedrals would come from the worshipping body. Research questions would need to be specific about inclusion of African American composers and/or the style of music from the African American diaspora. Further research would help determine the validity of the need for diversity in musical programming in cathedral churches. This research could also be limited to music at the parish level in urban and suburban churches.
2. Further research could be done to track the opinions of music directors on the usage of music from the African American diaspora in their cathedrals/parishes. From their opinions and input about usage, frequency, style, etc., recommendations could be made about implementing non-idiomatic music by African American composers in their liturgies throughout the church year.
3. Inquiries could be made to Offices of Cultural Ministries about reaching out to cathedral musicians, pastoral teams, and worship coordinators to provide support and guidance for cultural sensitivity, diversity and inclusion training, and workshops that provide music that would be suitable for worship in any Roman Catholic worship space.
4. When defining or delimiting the music of the African American diaspora, it would be best to quantify not only if the music was used but also if it was composed or arranged by an African American. Furthermore, it would also be essential to delineate how the music was used, i.e., entrance antiphon, Mass Ordinary, hymn, etc.

Recommendations for Practitioners

1. It would be highly recommended for music schools of higher learning to expose students to the wealth of Western musical literature available by composers of non-European descent. Exposure to this music will broaden the knowledge of musicians who will lead worship in our churches, whether Catholic or Protestant.
2. Those employed by cathedrals throughout the United States should have professional development opportunities that are not limited to musical items. Cultural sensitivity, diversity and inclusion training, and Christian cultural awareness classes would be invaluable to musicians at the diocesan and parish levels.
3. Practitioners should seek to join local and national chapters of the National Association of Teachers of Singing (NATS), the National Association of Negro Musicians (NANM), the American Choral Director Association (ACDA), and other organizations that would provide workshops, masterclasses, and conferences for music from the diaspora.
4. It would also be recommended that pastoral teams have training to grow in their own knowledge about inherent biases.

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