

The Fleeting Moment: The Sacramental Universe of Music, from the Aesthetic Form to the Empathetic Event

Theology and Music: Languages of Transcendence

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Nowadays, the drama of the incommunicability of the experience of God is perhaps one of the greatest problems that theology must face if it wants to establish a sincere dialogue with contemporary thought. A visit to contemporary theological art, and concretely to music, is an exercise that should be taken into consideration when one wishes to offer a word about God to our world and to men and women of these days. Through this article author wants underline that the relationship between theology and music could reveal itself as a way to discover the mysterious-symbolic presence of God which reveals itself.

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The drama of the incommunicability of the experience of God is today perhaps one of the greatest problems that present day theology must confront if it wants to establish a sincere dialogue with contemporary thought. It is possible that the question of God's existence has disappeared from our culture. But we must admit that the question now reformulates itself with the paradigm of "how to speak about God?" I think that the present moment, marked by its incommunicability, is *that fleeting moment* to be caught in order to derive some answers to the challenges of the present time which make clear that also in incommunicability it is possible to think about and speak about God.

The difficulty of communicability has also characterized the life of contemporary art. The destruction of formal language has led to the development of a non-formal art, which is basically incommunicable. But this phenomenon, in art, is a sign of modernity and has become a very positive element for the development of thought and of dialogue between art and the present world. Music, as eminently contemporary art and certainly evasive, represents a privileged area of study of this phenomenon and is an ideal model for

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