

Worship, Music & Ministry

A Journal of the United Church of Christ Musicians Association

Volume I, Number 1

February, 1999

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Something Old, Something New

In This Issue

Our first issue of *Music, Ministry, & Worship: A Journal of the United Church of Christ Musicians Association* is built around a theme of a sermon preached by Richard Floyd at Conference '98. This sermon challenges us to build on the old as we 'sing a new song.'

But what does the future hold? Will we be able to sing a new song? John Ferguson addresses the future of the church musician in his article. The job description included in the article is one that deserves consideration by the church musician, the congregation, the music board, and clergy.

Psalm-singing is 'something old' that to many of us is 'something new.' "Speak to One Another... In Psalms," a 'how-to' article by David W. Music, provides any church musician with the resources to introduce the singing of Psalms to their congregation. *The New Century Hymnal* should be included in his Psalmody bibliography.

Organ, choral, instrumental, and handbell music...both old and new...complete this first Journal. Future issues of *Music, Ministry, & Worship* will include both practical and thought-provoking articles from spiritual and musical leaders from our own membership and others throughout the country.

Comments and suggestions are welcome. Please address them to Jane Wilmot, First Congregational Church, 103 Main Street, Ridgefield, CT 06877, FAX (203) 438-9678.
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Table of Contents

	2
<i>Something Old, Something New</i> by the Rev. Richard L. Floyd	
	4
<i>Is There a Future for the Church Musician?</i> by John Ferguson	
	9
<i>Speak to One Another...in Psalms</i> by David W. Music	
	16
<i>Seasonal Music for Organ</i> compiled by Charles E. Page	
	17
<i>New Music for Organ and Other Instruments</i> compiled by Jayson Engquist	
	18
<i>Something Old, Something New in Handbells</i>	
	19
<i>An Informal Church Music Survey</i> by Charles E. Page	

Worship, Music & Ministry is a publication of the United Church of Christ Musicians Association, Inc. and is issued on an occasional basis throughout the year. The journal is distributed to members of UCCMA as a benefit of membership. All correspondence concerning membership in UCCMA, changes of address, submission of articles, letters to the editor and other inquiries should be addressed to: United Church of Christ Musicians Association, P.O. Box 1350, Stratford, Connecticut 06615-1350. Copyright © 1999 by UCCMA, Inc. All rights reserved.

Something Old, Something New

The Rev. Dr. Richard L. Floyd

When I was a child, it was the very foreignness of the church that intrigued me. There I learned about what Karl Barth called “the strange new world within the Bible,” a world where a shepherd boy could slay a giant, where angels appeared and made strange promises, where a virgin could conceive and bear a son, and where a brutal execution was somehow seen in Easter light to be nothing less than the victory of God. I was fascinated by the language. In those days we “vouchsafed and beseeched.” I wondered what the “seed” of David was. There were weighty Latinate words such as “propitiation” and “incarnation.” There were strange ancient creeds that one said for years waiting to understand them. There were hymn texts that shaped piety and theology. One of my favorites was this one:

*Crown him the Lord of love; behold His hands
and side, rich wounds, yet visible above, in
beauty glorified: No angel in the sky can fully
bear that sight, but downward bends with
burning eye at mysteries so bright.*

What was one to make of such language? Long before I had a theology of the atonement I sang those words passionately. I still do.

And then there was the music: the strange modal sound of plain-song, the emotion of gospel, the pathos of spirituals, the stately progression of chorale tunes. In my childhood our preachers had other, better gifts, so I learned my faith from singing it and hearing it.

I knew this was a different world and in many significant ways a better one than the world I inhabited at Norwood School No. 2, where Bingo Cerbasi might decide it would be amusing to kick the living daylights out of me at recess.

So let me suggest that “enhancing OUR song in the new century” will mean attending to this alternative world, and I think increasingly so, as the values of a global

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consumer society and the values of the church of Jesus Christ part ways. Walter Brueggemann suggests, rightly I think, that the best biblical analogy for church life today is the Babylonian exile.

Christians today live as dispersed aliens in a foreign world. Constantinian Christianity is gone for good. And in America the day is over when the Protestant mainline is seen as the golden thread in the seamless robe of culture. We are increasingly marginal to what really matters in the eyes of the world, or at least of the Empire. By the Empire I mean the official, normative construal of the world — the world as seen on TV. For advertising is the liturgy of the Empire. Take Nike’s ads. They hold out the world of the competitive, autonomous individual, free from community, free from tradition, free of constraints, and free from fair labor practices. “Just do it!” If you don’t think that is a counter message to the Gospel, listen to this: There is a T-shirt that says: “The meek shall inherit the earth” on the front. On the back it says, “Yeah, right! Just do it! Nike!” Now that’s Babylonian!

Those of us who are parents of teenagers know the power of this dominant world and its liturgy. But the church at its best offers an alternative liturgy. Brueggemann call it a “subversion” to the official authorized version of the Empire. For in worship we exiles remember our true home. Recall Psalm 137: “By the rivers of Babylon, there we sat down and there we wept when we remembered Zion. On the willows there we hung up our harps. For there our captors asked us for songs, and our tormentors asked for mirth, saying ‘sing us one of the songs of Zion!’ How could we sing the Lord’s song in a foreign land?”

That is the question for the twenty-first century: how do we sing the Lord’s song in exile? And with it the related question: how much Babylonian do we want to let into the church’s song?

When church musicians and ministers of Word and sacrament collaborate on the congregation’s liturgy, there is nothing less at stake than what version of the world the congregation will experience in worship. Will the church’s liturgy create a world where God alone is to be worshiped, where people are treated as people and things as things

and we know the difference?

The tools we have to work with are words and music. If we are wise, we will go about our work like the scribe in the parable, taking out of our treasure something old and something new. Jesus said, "Every scribe who has been trained for the kingdom of heaven is like a householder who brings out of his treasure what is new and what is old." (Matthew 13:52)

On the one hand we take out something old. The church is a community of recollection. It has a culture whose roots are in scripture and whose development has grown out of tradition. It wasn't born yesterday; and for us to think that we are wiser than previous generations just because we came later is the silliest form of hubris. The church is a foreign country and its language takes learning. Some church people today are like American tourists in Paris who resent it when the locals don't speak English. A tourist bureau can help make the locals more friendly to tourists, but there are limits to how much a culture can be translated. So we need to value what the church has always valued and bring out the best of what is old.

Yet we need to bring out the new as well. "Sing unto the Lord a new song." After all, God is a living God; and "there is yet more light and truth to break forth from his Holy Word." The content of revelation doesn't change: "Jesus Christ is the same yesterday, today and forever." But there are always new ways to witness to that enduring truth. There are new works of art, new texts, new music. It has always been that way. The music we consider part of the canon was once new, and much of it was controversial in its day. Watt's metrical paraphrases of the Psalms were considered scandalous. Bach's chorales were considered unsingable. Much of what is new now will not last. The wheat and the tares grow together and time's harvest will separate them. Over the generations the faithful will retain that which does the job. The ephemeral by its very nature won't abide. As George Steiner says: "Fashion is the mother of death. Originality is antithetical to novelty. Art that is stupid won't last." (George Steiner, *Real Presences*)

So good liturgy is created by taking in proper measure something old and something new. Which means we are

already acquainted with blended worship. Think about it. Let's say you play a César Franck chorale for a prelude, the choir sings an anthem by Palestrina and one by Virgil Thomson, the offertory is "Rhosymedre" by Ralph Vaughan Williams, and the hymn texts are by Michael Praetorius, Isaac Watts, and Carl Daw. That can take place within the most ordered liturgy, and it is still utilizing musical and textual materials from several centuries, countries, styles, and traditions.

In other words, we do it all the time. The question then becomes, not whether we do it, but how do we do it so that it has integrity for Christian worship? What criteria do we use?

New or old, does it create that alternative world to the world of the Empire? In other words, is it a song of Zion? Or is it just Babylonian? Does it tell the old, old story of Jesus and his love, even if it does it in a new, new way? Can it bring people to faith, to devotion, to worship? Can it warm hearts and change lives?

In other words, the task of choosing our song for the new century takes spiritual discernment. It is a task that takes thought and prayer, knowledge and skill, an appreciation for scripture and tradition, and an openness to the creative process. It is a task too important to be left to ministers alone or musicians alone but demands collaboration and collegiality. What is at stake is nothing less than how we see and hear the world which God loves and for which Christ died.

You are a church musician. At some time in your life you were moved to do this. It may have been a long time ago, and you may be tired — tired from living in Babylon, speaking Babylonian, even singing Babylonian songs.

I am here to remind you that you are a citizen of Zion. You have glimpsed her walls, worshiped in her temple, heard her songs. Don't forget who you are, even if remembering Zion sometimes makes you weep.

Don't forget who you are! Because if you forget, and I forget, musicians and clergy, who will sing the songs of Zion to our children? No one! They will learn only Babylonian.

So that is how you know what song to sing. It can be something old or it can be something new, but sing me one of the songs of Zion. Amen.

Is There a Future for the Church Musician?

John Ferguson

Is there a future for the church musician? Yes, but. Questions like this often generate answers filled with qualifiers. Qualifiers provide handy places for respondents to hide in case their answers, their predictions, turn out to be wrong. Qualifiers serve as reminders that any attempt to predict the future is filled with pitfalls.

Is there a future for the church musician? Rather than marshal an array of statistics, studies of trends, or a collection of quotes from the many articles and books that might inform (at least tangentially) any answer to this question, I wish to respond in a more personal way. As I write this article I am on sabbatical and have had the opportunity to do a significant amount of travel, visiting churches all over the country. My reading and reflection have been leavened by conversations and experience with people making church music, people who care about what they are doing, people who worry about the future, not just for the professional church musician but for the role of music in the life of the church. In a sense, one could say that what follows is a kind of personal credo, a statement affirming the inherent integrity and necessity of what the church musician does. This credo reflects my conviction that the role of music in the life of the church is a vital one and that those who lead music are and will be needed, provided they understand clearly what it is they are to lead.

God Created Us To Sing

I believe that God made music, created things so that music is possible, designed us so that we are able to sing. God arranged the world with music as a physical possibility and equipped us with ears that could discern a much wider range of frequencies than that required to hear speech. When the morning stars sang at creation a precedent was established. When we feel strongly about things we sing – from the lullaby of a mother to her child to the

lament over the loss of a child. From the song of penitence of Psalm 130 to the song of joy of Psalm 150, we, God's children, sing. Miriam sang; Mary sang; David sang; Simeon sang. The Bible is filled with singing as is all of nature around us.

What is it about singing, a few pitches ordered in time, that has such evocative power? What is it about the sounds of singing, the colors of instruments that enable us to praise, that assist us to better understand the God whom we praise? Music is an expressive language with the potential to strengthen and deepen the impact of words. The changing color, texture, and character of music have extraordinary ability to communicate. Perhaps this interpretive power of music explains why Christians have always felt a need to sing their faith. The great, good news of the gospel is too much for mere words – it needs music with its wide range of moods and styles to tell the story of God's creating and redeeming acts. Thus, the primary role of music in worship is to be an exegetical servant to the singing of the Word. Of course, much that is sung is not specifically biblical, yet at an elemental level, most music sung at worship reflects an encounter with that Word. When Christians gather, they sing their story, they sing their faith, they sing God's Word as they make joyful noise to the Lord. In the process they remind themselves and each other who they are as God's people.

Our contemporary culture, however, does not value group singing. Our public schools are abandoning the instruction of music even in the face of recent studies documenting a direct correlation between general intellectual development and the study of music. Our societal norms suggest that it is not "cool" to make music, and our spectator mentality encourages us to watch others make music instead of doing it ourselves, whether it be in church or concert hall. Our challenge is to be countercultural as church musicians, encouraging the song of the congregation, the assembled gathering of believers. Our call is to teach, enable, nurture, enrich, and inspire that song. Our challenge is to be tenacious in holding on to the notion that all God's children still have a place in the choir because God invented the choir in the first place.

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What Song Do We Sing?

What song should we sing when we gather as Christians? This dimension of the larger question of the future of the church's song has at least two facets to be examined. First, we must sing as a congregation, not as performers for a congregation. Second, we must sing music that is viable, accessible for congregational song.

I believe that our American church music practice has suffered from a confusion of purposes and understandings. Most church musicians (especially the full-time professionals) think of themselves as conductors and/or organ performers. For the conductor, the organized choirs of the church they serve are perceived as their chief responsibility. For the organist, the preparation of the voluntaries, the preludes, offering music, and postludes is considered primary. Certainly this is the case if one examines the emphasis experienced while one is in training to be a church musician. Yet the preparation and performance of voluntaries and anthems are not the central mission of the church musician. Our confusion of purpose is based in part on our training and experience. It is based in part on the history of the development of the profession in this country.

In America church choirs are a relatively new thing. In the late nineteenth century, most churches, especially those with "good" music programs, had a paid, professional quartet. Early in this century choirs became more common, partly as an outgrowth of the St. Olaf and Westminster Choir College traditions. The "cradle to the grave" choir program now beginning to lose its vitality in some churches became the norm only after World War II, especially in the large suburban congregations of the growing suburbs filled with children of the postwar baby boom. The strongest choirs and music programs evolved in the mainline denominations where greater financial resources for professional leadership have been available, sometimes including paid choir singers.

When possible, and especially with the adult choir, the church musicians serving these larger, mainline churches tend to select repertoire from the European choral tradition, repertoire almost exclusively conceived for the professional church music establishments in the great churches of Europe. In selecting and performing this repertoire, many have never considered the irony that the European church music practice and repertoire we know about and wish to emulate is what could be called "cathedral practice," an approach to worship never envisioned

for the local parish. In the great churches, especially the English cathedral and collegiate chapels, music is made in a very different way from the parish churches of the same countries. Most of us never read about or experience music in the European parish churches. We know about or visit the cathedrals and try to make cathedral music in our parish churches, overlooking the primary choir, the gathered assembly. In a similar way, organists tend to focus on the voluntaries instead of the creative leadership of the gathered assembly.

But the discussion of music practice, art music envisioned for European professionals now performed by American amateurs, ignores the more basic question that still confuses us today. What is church music? Is it different from sacred music? I consider sacred music to be music inspired by religious ideas and/or texts. It may find its place in worship, usually as attendant music, enriching the experience of worship for many. It may find its place in a church choir concert, organ recital, or program given by an area orchestra and chorus. Church music is music that directly enables the worshiper to encounter and address God through active participation. It includes the hymns and other liturgical music that serve as basic parts of the structure of the service. Unfortunately, most church music curricula tend to focus primarily on training people to conduct and perform sacred music. Most students of church music spend little time considering the primary responsibility of the church musician, which is to nurture the congregation's song, not perform sacred music which, though it adorns, is not essential to the worship life of the church. Thus, when faced with challenges and doubts as we are today, the person trained as a performer of sacred music may be poorly equipped to respond to questions about styles and the role of church music — questions which are as much theological as musical.

What song then does the congregation sing? I believe it is folk song, traditional song, the peoples' song. Church music as defined above is primarily the song of the assembly. As the song of the people it must be both accessible and durable. It must be capable of expressing a wide spectrum of ideas encompassing the entire range of human emotions. No single, specific "style" of congregational music can achieve this other than the traditional music of all nationalities and cultures. Art music (sometimes called classical music) is wonderfully rich in styles capable of expressing the widest range of emotions and ideas, but with few exceptions is too difficult for congregational participation. Conversely, most contemporary pop music is

aesthetically too shallow to be an adequate vehicle for the entire story God's people need to sing. In addition, most pop music is like art music in that it is too difficult for congregational use. It is music for performers, music to be heard, not sung by congregations. In contrast, folk music coming from the people is ideal for group singing. Traditional hymnody should be included in this category of song. Its texts and tunes (the good ones) have endured the test of time and continue to speak with integrity, relevance, and power.¹ Hymns and their tunes can be passed on orally just as other folk songs because they are a type of folk music. It is this rich treasure of song that must be a primary concern of the church musician. It is this rich heritage that must be shared, nurtured, explored, and expanded.

For Whom Do We Sing?

This question is especially timely today when many worship leaders seem to overlook the fundamental reason for worship. In their genuine concern for the proclamation of the good news of the gospel, they ignore the theological imperative that worship is not for the people, but is the people's gift to God. Worship leaders are not the performers; they are the prompters. The gathered congregation is the performing group, joining the saints of all time and beyond time in giving praise, making melody to the Lord. Worship is a performance, an offering directed toward God. Church music is a part of that offering of all the people gathered before the throne of the Lord most high. When one considers worship in this basic way, some of the present tensions surrounding styles of worship begin to pale before the central issue — are we at worship?

When we agree that God must be the subject and object of our worship, we discover that the bitter war between "traditional" and "contemporary" styles misses the real issue. Both can easily become idolatrous. Many defenders of traditional worship pridefully insist that enacting the historic liturgy of the church is the only way to do it right, while their counterparts advocating contemporary worship styles often try to control God and convert people by their own efforts. Neither pride nor presumption can inhabit praise; both prevent God from being the subject and object of worship.²

The above quotation needs no preparation, no provision of context for anyone at work today as a worship leader. The tensions surrounding the issue of how we worship and what music we will use for worship have led to much pain and anguish for both musician and clergy.

The lover of "traditional" church music is accused of being insensitive to the needs of the worshipers being served. Often the classically trained church musician is accused of having no interest in evangelism, no concern for the many who have yet to hear the good news of the gospel. Such accusations may be accurate in a few instances, but my experience suggests that most church musicians care deeply about the spiritual welfare of those they serve, and are as anxious as their clergy colleagues to reach out to those who have yet to hear of God's loving concern for all creation.

Meanwhile the words "entertainment" and "evangelism" have been coupled together and in the process entertainment as "worship" has become a virtue. In a recent article in *The New York Times*, Peter Gomes, minister of the Memorial Church at Harvard, describes the interesting phenomenon of tour groups from overseas paying to visit and observe worship at some of the major black congregations in Harlem. They sit in the balcony and watch what is happening down below. Members and clergy of the churches being visited are beginning to wonder about what is happening. In becoming tourist attractions, are they in danger of losing the integrity of their worship? If people pay to watch it, has worship become mere entertainment? Gomes then goes on to relate his experience attending the famed evensong service at King's College, Cambridge, England. "On my first visit to King's many years ago, I was astonished to read the neatly lettered signs in the pews inviting the congregation not to join in singing."³

While the style is radically different, is evensong as spectator sport in King's College chapel any different from the service in Harlem? Are these experiences worship or entertainment? For most of the "performers" in each instance, we can hope that it is worship. For those just attending, it is more likely that it is entertainment, spectacle. In this context is there any difference between featuring a large, spectacular pipe organ as a device to attract people and featuring an excellent "worship band" as an attraction? While one might argue about the styles of music appropriate for these radically different musical media and the subliminal messages these different musical styles may send, using either solely as devices to attract people is a manipulative marketing device. A concert of the St. Matthew Passion, considered an outreach activity by a large, mainline Protestant church, is as much entertainment evangelism as a concert by Michael W. Smith at the Baptist church. Based on the definitions proposed earlier, both

feature sacred music; neither is church music. Both invite us to listen; both have the potential to inspire us, to move us, perhaps help us to better encounter God, but both encourage us to be passive not active, a spectator, not a participant in the worship of God.

If there is a future for the church musician, especially the professional, full-time church musician, it is more likely to be in the historic, biblical model of the cantor as the leader of the song of the assembly. Of course a portion of that leadership role also involves the nurture of the subsets of the large, congregational choir. These subsets, the organized, rehearsed choirs, are a vital part of the overall scheme of things.

Lest I be misunderstood, I have nothing against church choirs. In every church I have served I have been blessed with wonderful, talented people who worked hard with me to become as fine a choral ensemble as humanly possible. We sang everything from Bach and Tallis to Britten and Distler. Today, I have the privilege of working with a superb college choir and know that upon graduation, many of my singers hope to find a good church choir where they may continue to make joyful choral noise to the Lord. Yet, in my travels about the country, I find that in many places we are not working hard enough to nurture our church choirs. Many directors seem afraid to challenge their singers, worrying that if they are too demanding they will lose them. Yet these volunteers, all with many options for use of their free time, choose to be a part of a church choir. They come to rehearsal seeking a realistic challenge. They like to sing music of quality and want to do it well. Certainly the recent growth of the community chorus movement in this country has been encouraged in part because of the decline in quality of our church choirs. Since we seem to be afraid to challenge our people, in this case our choral singers, the best singers are looking elsewhere for opportunities to sing challenging literature.

It is not that I am against Byrd or Brahms being sung at worship. Rather, I am concerned that the balance between the work of the primary choir, the congregation, and the other choirs in any parish needs to be readjusted. The organized choirs need to serve as providers of beautiful music and as training grounds for the song of the assembly. By their example, by the care with which they sing the liturgy and hymns, by the occasional use of anthems based on hymns, they become role models for the primary choir, the entire congregation. Through the theological, vocal, and musical education that must be a part of all choir rehearsals, especially those of the youth and

children's choirs, the organized choirs become the experiential leaven in the loaf for the song of the entire assembly.

What About the Organist?

Where does the organ and the organist fit into my vision for the future of music in the church? In most congregations, the organ and organist remain the primary instrumental leader and accompanist of congregational song. No single instrument played by one person is as well equipped to energize a wide variety of styles of song as the organ, provided it is used well. The organ can undergird and support a congregation better than any other single instrument. It can project the melody as well or better than any solo instrument, while offering a wide range of colors and textures that can be used to exegete, to respond to the spirit of text and tune. Of course a fine orchestra or concert band can lead singing, and a "worship band" is capable of leading a more limited range of musical styles. The disadvantage of these options is that to succeed they require a group of talented musicians willing to rehearse regularly. In addition, there are few good arrangements available for these ensembles appropriate to energize and exegete the texts of the wide variety of songs required for a rich repertoire of congregational song. Here is where the color and scope of the organ becomes so significant, provided the organist has been trained as a song leader, and can spend the requisite practice time in weekly preparation, so that the song of the assembly is led with creativity and theological sensitivity. Unfortunately, these skills have been ignored or undervalued in most traditional curricula for organ study. If the organ is to survive as a valued servant of the church and leader of the congregation's song, much more attention must be given to the exploration of its great potential for the leading of group song.

As we explore the organ's enormous resources as leader of congregational song, we will need to address the question of how to use these resources. Leadership by sonic assault is not the answer. We must know when to lead, when to accompany, and when to let go, allowing the people to sing unaccompanied. Song leading from the organ does not mean total control of the singing by the organist. Rather, it involves inviting the people into song, encouraging and exciting them into song.

Is there a future for the church musician? Yes, provided we continue to rethink our reason for being and focus on our call to service as church musicians. The following job description is offered as another way to articulate how I envision church music as a part of the life of

the typical American congregation of today and in the immediate future. While others could add to and expand the job description, it does focus on the essential concerns that we as church musicians must address as we serve our congregations. Is there a future for us? Yes, but that future might not be like the past many of us have known. How will things be different? No one can say for sure. How we make and lead church music will and should change but as long as we continue to work to lead and enrich church music, the congregation's song, there will be a future for us.

There will be church music as long as God's people gather for worship. There must be. God designed it that way.

Notes

¹ In this context an interesting aside: A few years ago in a Roman Catholic journal on church music I was read-

ing an article on worship in the contemporary Roman Catholic parish. The song, "They'll Know We Are Christians by Our Love," was discussed and a brief, parenthetical comment was included to inform the reader that this was a "popular" worship song from the sixties. In the next paragraph "A Mighty Fortress" was mentioned — no parenthetical comment was provided — none was necessary.

² Marva Dawn, *Reaching Out without Dumbing Down: A Theology of Worship for the Turn-of-the-Century Culture* (Grand Rapids: Erdmans, 1995), pg. 93.

³ Peter Gomes, "Religion as Spectator Sport," *The New York Times*, November 28, 1996.

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Job Description for Music Director and Organist St. Swithen's In the Swamp Presbyteristopal Church

The people of St. Swithen's consider gathering for the worship of Almighty God as the primary reason for their congregation's existence and in this context seek a person of faith to become a part of their worshiping community of believers. The responsibilities of music director and organist are difficult to articulate completely or precisely, but the following job description provides an overview of what we believe to be the primary responsibilities of those called to lead our worship through music.

I. Teach Singing

- A. Enable the song of the primary choir of St. Swithen's, the gathered congregation each Lord's Day. That leadership shall come primarily, but not exclusively, from the sounds of the organ and choirs as they lead us in our song.
- B. Conduct the adult choir and supervise the directors of the younger choirs. This assignment includes the preparation of the choirs to lead the song of the congregation through the regular rehearsal of service music and hymnody as well as the preparation of examples of the best of choral literature appropriate for each ensemble to be offered as music to enrich worship.
- C. Encourage a growth in appreciation of the historic song of our worshiping tradition, while being sensitive to the many ways that the song of the redeemed has been sung,

both today and over the centuries.

- D. Expand the ways our song is sung through the introduction and utilization of a wide range of instruments and instrumentalists to assist in leading our song.

II. Be Liturgist in Residence

- A. Assist in the planning and preparation of worship.
- B. Design musical materials to support and enrich the worship of this congregation (compose, arrange and/or find from published sources as appropriate).
- C. Be creative in the integration of the themes of the liturgical seasons and appointed scriptural readings into the selection of music for worship. Lead and present that music in ways that bring text and tune alive.

III. Be diligent in practice and study in order to lead the music with creativity as well as technical excellence.

IV. Serve as resource person to the congregation.

- A. Oversee the maintenance of the musical instruments of the congregation, including proposing options to improve and broaden that collection of resources.
- B. Assist the environment committee in its work of preparing the sanctuary for worship in ways that reflect the varying themes and foci of the church calendar.

Speak to One Another ... in Psalms

David W. Music

Most congregations today are using the “hymns” and the “spiritual songs” of Colossians 3:16. But what about the Apostle Paul’s third category – the “psalms”?

The Book of Psalms has long been an important resource for worship. For centuries, Jews and Christians alike have turned to the psalms as a source of comfort and assurance, prayer and praise. Indeed, at times the psalms have been very nearly the only poetic/musical material sung in worship. Today, of course, the exclusive use of psalmody is rare. In fact, the singing of psalms is almost unheard of in many churches, and worshippers can sometimes go months or years without hearing or participating in psalm-singing. While few would advocate a return to exclusive psalmody, the near total neglect of psalm-singing in many churches raises serious questions. Is it important to sing the psalms? If so, why? What resources are available for psalm-singing? The psalms are a vital spiritual resource that we neglect only to our own detriment; no other tool can adequately replace psalm-singing as an act of worship. The lectionaries now followed by various denominations give an important place to the psalms with the intention that the psalm be a sung response to one of the other scripture readings. Many churches that do not have a lectionary based approach to worship are also discovering the value of sung scripture.

Why Sing the Psalms?

There are many reasons the psalms should be sung in the Christian church. 1. The psalms are the word of God. God communicates with people in many different ways, including nature and human relationships, but his chief

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form of communication is through the Bible. The Bible is (or should be) the most important worship resource of the church. Since the psalms form an integral part of the Bible, they should also be an important feature of worship. 2. The psalms were designed for use in worship. While, in one sense, all the books of the Bible were intended for worship use, the Book of Psalms holds a unique position among them by virtue of its role as a liturgical book: it is a collection of songs for use in worship. Thus, the psalter is somewhat like a modern hymnal. Other devotional books might be employed in worship, but the hymnal has been specifically formed for such use. The same is true of the psalter. 3. The psalms are good poetry. The psalms do not contain the rhyme schemes and metrical structures that are characteristic of most English hymnody and poetry, but they do follow certain poetic forms. Many psalms are based on parallelism (saying the same thing in other words); this might be termed a “rhyming of ideas” rather than a “rhyming of sounds.” An example is Psalm 24:1 –

*The earth is the Lord’s, and the fullness thereof,
The world, and they that dwell therein.*

Others are built on acrostics (Ps. 119) or structured around repeated refrains (Ps. 107; note vv. 8, 15, 21, 31). For sheer beauty of metaphor and simile, few poems can match the Twenty-third Psalm or the opening of Psalm 42. It is no accident that selections from the psalms often find their way into secular anthologies of great poetry.

4. The psalms were designed for singing. The Greek word psalm means “a song to be sung to the psalter” (a musical instrument), while the Hebrew term for “psalm,” *tehillim*, means “song of praise.” The psalms are not merely poetry, but are lyric poetry, that is, poetry that is intended to be sung. Essentially, the psalms are incomplete without a musical setting.

5. The psalms provide material for a variety of situations. There are psalms of praise (Ps. 150) and of confession (Ps. 51), psalms of prayer (Ps. 143) and of commitment (Ps. 101). Special times such as the dedica-

tion of a building or beginning of worship are provided in the psalter (see Ps. 84, 100).

6. The psalms are both personal and corporate. The psalms were written by individuals and often reflect their authors' situations, thoughts, and feelings. However, these situations, thoughts, and feelings are common to humanity and can be sung appropriately by a group. Some psalms speak strictly in first person singular (Ps. 101), while others are couched in plural form (Ps. 124); on occasion, both singular and plural references are found in the same psalm (Ps. 123). Thus, the psalms are appropriate both for private devotions and for the largest congregations.

7. The psalms cover practically the entire gamut of human experience, thought, and emotion. The mood of the psalms ranges from despair (Ps. 122), confidence (Ps. 50), humility (Ps. 131), and every shade in between. The psalms are not a collection of "pie in the sky" platitudes, but reflect the very real situation of humanity.

8. Psalmody has a solid historical basis in both the Temple and the church. Psalm-singing is not something new! Psalms formed the main musical fare of the Second Temple. The psalms were quoted by Jesus (Matt. 22:43-44) and probably sung by him as well (Matt. 26:30; the word "hymn" in this passage likely refers to the "Hallel" psalms, Ps. 113-118). After the Resurrection, the disciples continued to sing psalms (Acts 4:24-26; Eph. 5:19; Col. 3:16; Jas. 5:13).

The importance of the psalms to the medieval church is evident from the fact that in the monasteries and larger cathedrals all 150 psalms were sung in the course of a week. After the Reformation, the English church sang through the psalter once a month, while the Reformed churches of Geneva, the Netherlands, England, Scotland, and America sang almost nothing but versifications of the psalms and other scriptures.

In the late eighteenth century, the use of the "psalms only" began to decline, and during the nineteenth and early twentieth centuries, most English and American churches abandoned psalm-singing altogether in favor of hymnody, though allusions to the psalms continued to be used by many hymn writers (e.g., "He Leadeth Me" and "Savior, Like a Shepherd Lead Us," both of which allude to Psalm 23). In the last thirty years or so there has been a strong resurgence of psalmody in many churches.

Thus, except for the relatively brief hiatus of the nineteenth and early twentieth centuries, psalm-singing has formed a crucial part of the church's worship. Psalmody

has proven its worth and is one method by which we can maintain contact with the long and honorable worship traditions of the Christian church.

9. Both the Old and New Testaments expressly command the singing of psalms. Psalm 95:2 admonishes us to "make a joyful noise unto (God) with psalms," while Psalm 105:2 calls us to "sing psalms unto him." In both Ephesians 5:19 and Colossians 3:16, believers are told to "speak to one another" in psalms, as well as in hymns and spiritual songs. The psalms cannot be ignored without also ignoring the clear directives of the Bible.

Performing the Psalms

There are three basic ways in which psalms can be performed in worship: they can be sung in prose (the term "prose" refers to the psalms as found in most English Bibles, i.e., without rhyme, poetic meter, etc.), sung in metrical versions, or simply read. Each method has advantages and disadvantages. A few of these pluses and minuses follow, as are some practical techniques available for psalm-singing.

Prose Psalmody

The chief advantage of prose psalmody is that a minimal amount of tampering is done to the psalm text itself. Realizing, of course, that prose psalmody generally deals with a translation — not many of us being willing to sing the psalms in Hebrew! — it is obvious that the practice does less violence to the text than when the words are forced into English metrical patterns. In some methods of prose psalmody, the text can be sung practically right out of the Bible. Thus, prose psalm-singing comes closest to the original text of the scripture.

On the other hand, it must be noted that prose psalmody is relatively difficult and usually takes special skills to perform. The lack of metrical structure and the varying number of syllables in psalm verses make it difficult for most congregations to adequately render them in prose. Prose psalmody tends to become the province of soloists or choirs, with the congregation either listening passively or participating only in a repeated refrain.

Gregorian psalmody. The most ancient form of prose psalm-singing that is still in use is Gregorian psalmody. This is the method by which the psalms were performed in the medieval monastic and cathedral communities. Gregorian psalmody relies heavily on a musical formula known as a *reciting tone*, a single pitch that can

be expanded or contracted to accommodate the varying number of syllables in successive verses of a psalm. The psalm tone is bipartite in form, following the typical structural parallelism of a psalm verse. The first half of the psalm tone begins with a brief melodic figure (*initium*), leading to the reciting tone (*tenor*). Most of the initial half verse of the psalm is sung to the reciting tone. As the end of the first half verse is reached, there is a momentary departure from the reciting tone and return to it, forming the mediant (*mediatio*); this functions somewhat like a halfcadence. The second half of the psalm verse begins on the reciting tone and is concluded by a brief melodic flourish (*conclusio*) that (generally) returns the melody to the first note of the *initium*. This procedure is used for each verse of the psalm (and the Gloria Patri, which is always sung as the last verse of the psalm), except that the second and succeeding verses usually omit the *initium* and begin directly on the reciting tone.

In traditional practice, the Gregorian psalm tones are sung in unison without accompaniment. Another feature of performance is the use of the antiphonal singing (two groups singing in alternation), with one portion of the choir presenting the first halfverse of the psalm and the other group the second halfverse. The singing of the psalm is prefaced and concluded by an *antiphon*, a short independent piece that is more lyrical in style than the psalm tone.

Example 1 demonstrates the general workings of Gregorian psalmody. It gives the eighth Gregorian psalm tone (in modern notation) and the first three verses of Psalm 23 (KJV). Note that there are two phrases of music and that each verse (or combination of verses) in the text is divided into two parts by an asterisk. The asterisk indicates that half the choir should sing the first phrase of text

to the first phrase of the music and that the other half of the choir should sing the second phrase of text to the second phrase of the music. The syllable or word that is highlighted in bold type shows the point at which the reciting tone is left for the mediant or conclusion.

Gregorian psalmody is effective partly because of its flexibility. The reciting tone allows the music to be adjusted to fit the length of the text and allows the stresses of the music to follow those of the words. On the surface, Gregorian psalmody seems rather simple, and once the flexibility of the reciting tone has been mastered, choirs should have little trouble with the formula. However, this music requires considerable subtlety in performance and should not be underestimated. In particular, the repeated notes must not be treated as mere reiterations but should reflect the stresses and sense of direction implicit in the text. But choirs and directors who are willing to put in the time and practice to perfect the style will find Gregorian psalmody to be of almost unearthly beauty.

Anglican chant. Another type of prose psalmody that has a solid historical basis is Anglican chant. Like Gregorian psalmody, Anglican chant depends upon a reciting tone, is generally sung antiphonally, and is often bipartite in structure. An Anglican chant that contains two musical phrases is called a "single" chant because it covers one verse of scripture at a time. A "double" chant contains four phrases and sets two verses. "Triple" chants (6 musical phrases and 3 psalm verses) are less common.

Anglican chant differs from Gregorian psalmody in several respects. The most obvious distinction is that Gregorian psalmody is intended to be sung a cappella and in unison, while Anglican chant is often sung in harmony and usually accompanied by organ. Furthermore, Gregorian psalmody places the reciting note in the middle

Example 1



The Lord is my shepherd; I **shall** not want.

* He maketh me to lie down *in* green pastures.

He leadeth me beside the still waters.

* He restoreth my soul.

He leadeth me in the paths of **righteousness**

* For **his** name's sake.

of each phrase, while in Anglican practice it appears at the beginning of the phrase. The reciting note functions in much the same manner in both types of chant: it can expand or contract to accommodate the correct number of syllables.

Examples 2 and 3 demonstrate the workings of Anglican chant. Example 2 presents the traditional “Scottish Chant” and the first three verses of Psalm 23. In this example, the word or syllable in bold type again indicates the point at which the reciting tone is left. The angled slashes in the text represent the bar lines; the vertical slashes signify the end of the first musical phrase (this is the point at which the other half of the choir would take over). It should be noted that there are many methods of showing how the words fit the music and that the present example is merely a sample procedure. Example 3 gives an approximation of how Example 2 should be performed by the choir. The choir may sing in unison or harmony (or a mixture of the two), and a cappella or accompanied by the organ; if the organ is used, it will merely sustain the chords, as in Example 2.

Like Gregorian psalmody, Anglican chant is somewhat difficult to master. While a few congregations are able to sing Anglican chant effectively, it is essentially a choral form. When sung well, Anglican chant is also very beautiful.

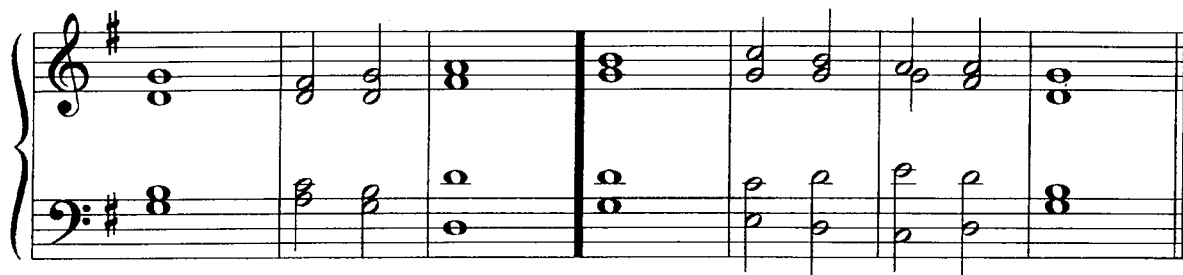
The recent renewal of interest in prose psalmody has led to modern adaptations and combinations of the Gregorian and Anglican chant styles. These often begin directly on the reciting note, but are usually intended to be sung a cappella. In many cases, the chant may be sung by a soloist, the congregation responding with a short antiphon or refrain. This type of “responsorial” singing (one person answered by the group) has become quite popular, for it allows congregational involvement without the

people having to master the complexities of chanting. Three recent hymnals that contain this type of psalmody are the *Lutheran Book of Worship*, *Lutheran Worship*, and *The United Methodist Hymnal*. [Also, the *New Century Hymnal*, 1995]

Gelineau Psalmody. A distinctive modern style of prose psalm-singing is Gelineau psalmody, named after its inventor, the French priest Joseph Gelineau (b. 1920). While the goal of most other types of prose psalmody is to fit the music to the words, Gelineau’s approach is just the opposite: fit the words to the music. The music is composed in a series of steady beats, around and into which the words must be fitted. This so-called “sprung meter” is characteristic of such familiar secular songs as “Three Blind Mice,” in which each beat may contain one, two, or three syllables of text. This has the advantage of providing regular metrical guideposts along the way. Gelineau psalmody is usually sung in a direct manner (i.e., it is not antiphonal or responsorial).

The basic principle of Gelineau psalmody has been taken up by other composers, who sometimes combine a “co-inposed” solo or choral work with an antiphon or refrain to be sung by the congregation. A good example of this procedure maybe seen in Marty Haugen’s “With the Lord There Is Mercy” (Ps. 130) from *Psalms for the Church Year, Vol. 2* (see Bibliography).

Anthems and Vocal Solos. Of course, English translations of the psalms in prose often have been set as anthems and vocal solos. Among these are such well-known solos as Albert Hay Malotte’s “The Twenty Third Psalm” and Francis Allitsen’s “The Lord Is My Light” (Ps.27), and the anthems “O Clap Your Hands” (Ps. 47) by R. Vaughan Williams and “Create in Me a Clean Heart, O God” (Psalm 51:1013) by Carl F. Mueller. These are merely familiar samples of the many fine solo and choral psalm settings



The Lord is my shepherd; I / **shall** not / want. | He maketh me to / lie down / in green / pastures.

He leadeth me beside the / still / **waters**. | He re/**storeth** / my / soul:

He leadeth me in the paths of / **righteous**/ness | For / **his** / name's / sake.

Example 2

readily available.

One final approach to prose psalmody should be pointed out which, though perhaps not very “practical” from the point of view of English speaking congregations, is nevertheless of considerable interest. In 1976, a French composer and scholar named Suzanne Haik Vantoura published *La musique de la Bible revelee* (The Music of the Bible Revealed), in which she studied the *te’amin* (accents) found above and below the text of the Hebrew Old Testament. Her conclusion was that these accents actually had musical significance and — after painstaking work — she came up with a deciphering key for recapturing what she believes is the original music of the psalms and, indeed, of the entire Old Testament. Not all scholars of ancient music are convinced of her conclusions, but her work should not be underestimated: her system is logical and might indeed represent a rediscovery of the ancient Hebrew music. All 150 psalms (with Hebrew text) have been transcribed and published according to her deciphering key (see Bibliography). It might be feasible to make occasional use of these materials in special circumstances.

Metrical Psalmody

Some of the difficulties encountered in prose psalmody are obviated by singing the psalms in metrical versions. In metrical psalmody, the words are put into En-

glish poetic meters and rhyme schemes; this is called “versification.” In this form they can be sung to common hymn tunes, allowing the whole congregation to participate in psalm-singing with relative ease.

Of course, the advantages of prose psalmody are also negated by versification. In order to fit the words into the meter it is necessary to rearrange them, find synonyms, and make additions or deletions to achieve the proper number of syllables — all of which may change the meaning of the psalm. In prose psalmody, the text generally dominates the music, while in metrical psalmody the music dominates the text.

Nevertheless, versification is a significant resource for singing the psalms, and many fine versions are available to modern congregations. A few psalm texts from the “Golden Age” of metrical psalmody (16th-17th centuries) are found in most recent hymnals. Among these are William Kethe’s “All People That on Earth Do Dwell” (Ps. 100), the Scottish Psalter’s “The Lord’s My Shepherd, I’ll Not Want” (Ps. 23), and John Milton’s “Let Us With a Gladsome Mind” (Ps. 136). A number of familiar hymns by Isaac Watts are actually paraphrases of psalms (A paraphrase gives a much looser rendering of the original text than a versification. A versification may be thought of as a psalm put into hymnic form, while a paraphrase is more like a hymn with a psalm prooftext.), including “From All

Example 3

The Lord is my shep-herd; I shall not want. He mak-eth me to lie down in green

pas-tures. He lead-eth me be-side the still wa-ters He re-stor-eth my

soul. He lead-eth me in the paths of right-eous-ness For his name's sake.

That Dwell Below the Skies" (Ps. 117), "I'll Praise My Maker While I've Breath" (Ps. 146), "My Shepherd Will Supply My Need" (Ps. 23), "O God, Our Help in Ages Past" (Ps. 90), "Joy to the World! The Lord Is Come" (Ps. 98), and "Jesus Shall Reign Where'er the Sun" (Ps. 72). The renewal of interest in singing the psalms has also encouraged the writing of new psalm versifications using modern English. A major collection of recent metrical psalm versions can be found in the *Psalter Hymnal* (1988).

Several hymnals published in the last few years contain large selections of psalms, most of which are in metrical versions. Among these are *Rejoice in the Lord* (1985), *The Presbyterian Hymnal* (1990), and the *Psalter Hymnal* (1988, a complete metrical psalter). These volumes sometimes contain more than one version of the same psalm and are valuable resources for finding suitable versified psalmodic material.

Reading the Psalms

Perhaps the most common, and the easiest way of using the psalms in worship is to simply read them. This has the advantage of allowing the text to be presented in their prose version. As was noted above, however, the psalms were meant to be sung and are incomplete without this musical complement. The challenge in reading the psalms is to find a method that associates them with a musical element.

One way to do this is to adapt the antiphonal psalm tone structure of Gregorian psalmody. Before and after the reading of the psalm, the congregation may sing a hymn refrain, chorus, or round as an introduction and conclusion. This refrain may be repeated in the body of the text, particularly if the psalm is a long one.

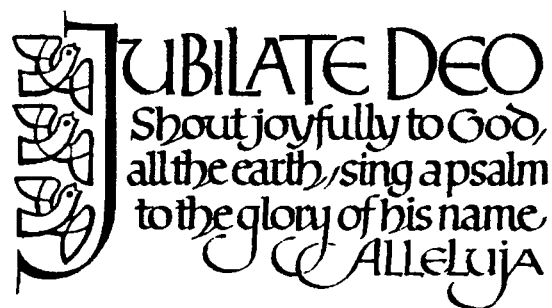
An example is the pairing of Karen Lafferty's chorus, "Seek Ye First," with the reading of Psalm 91. The odd numbered verses of the psalm may be read by an individual or group, the congregation responding with the even numbered verses. "Seek Ye First" can be sung not only at the beginning and end of this psalm, but also after verse eight. In traditional practice, the "Gloria patri" is usually appended to the end of the psalm (before the sung refrain), but it can be omitted if desired.

It might be noted in passing that such a procedure not only links the psalm with music, but also compensates for the brevity of the chorus form by attaching it to a larger structure. The texts of many choruses are drawn from or allude to psalm verses, making them excellent antiphon material. Among these are "Be Exalted, O God" (Brent Chambers, Ps. 57), "Bless His Holy Name" (Andrae Crouch, Ps. 103), "Come Let Us Worship and Bow Down" (Dave Doherty, Ps. 95), "How Majestic Is Your Name" (Michael W. Smith, Ps. 8), "The Majesty and Glory of Your Name" sources for finding suitable versified (Tom Fettke, Psalm 8), "I Will Call upon the Lord" (Michael O'Shields, Ps. 18), "Psalm 136" (Brenda Barker/Ken Barker and Debi Parker), and "Thy Loving Kindness" (Hugh Mitchell, Ps. 63), to name only those found among the first 100 numbers in *The Hymnal for Worship & Celebration* (1986).

It is obvious from the foregoing discussion their prose version that many different approaches are available for psalm-singing. The method to be used in a particular church will depend upon denominational tradition, the local situation, and other factors. Perhaps the best means of keeping psalmody fresh and vital is to explore a variety of styles and approaches. This will allow the congregation to experience the singing of psalms on a regular basis and yet avoid monotony and over-predictability.

The question of what type or types of psalm-singing to use is a significant one, but ultimately it is secondary. The important point is that we must rediscover the Book of Psalms as a key resource for the music ministry of the church.

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- Hymnal for Worship & Celebration, The** (Tom Fettke, senior editor) Word Music 1986. Contains many choruses and rounds based on psalm verses that can serve as antiphons for readings from the psalter.
- Liturgical Psalter and Canticles, The** (Lionel Dakers & Cyril Taylor, editors) Collins Liturgical Publications (London) 1981. A complete Anglican Chant psalter.
- Lutheran Book of Worship** (Inter-Lutheran Commission on Worship) Augsburg Fortress 1978. A hymnal that contains psalm tones and a large collection of psalm texts arranged for singing.
- Lutheran Worship** (The Commission on Worship of The Lutheran Church - Missouri Synod) Concordia Publishing House 1982. A hymnal that includes psalm tones and many psalm texts notated for singing.
- Music of the Bible Revealed, The** (Suzanne Haik-Vantoura; Dennis Weber, translator; John Wheeler, editor) Bibal Press (San Francisco, Berkeley) 1991. A translation of the second edition of Haik-Vantoura's **La musique de la Bible revelee**, describing her approach to deciphering the *te 'amim* of the Hebrew Old Testament.
- New Century Hymnal, The** (Arthur G. Clyde, editor) The Pilgrim Press 1995. A complete responsorial Psalter with introductory notes on performance possibilities.
- Presbyterian Hymnal, The: Hymns, Psalms, and Spiritual Songs** (LindaJo McKim, editor) Westminster/John Knox Press 1990. The section titled "Psalms" includes responsorial and metrical settings of many of the most familiar psalms.
- Psalms for the Church Year** (Vol. 2) (Marty Haugen & David Haas) GIA Publications 1988. Responsorial psalmody in a folk-like idiom.
- Psalter, The: Psalms & Canticles** (various) Westminster/John Knox Press 1993.
- Psalter Hymnal** (Emily R. Brink, editor) CRC Publications 1987. A complete metrical psalter that includes many new versifications of psalm texts set to a variety of hymntune styles.
- Rejoice in the Lord** (Eric Routley, editor) Win. B. Eerdmans Publishing 1985. Numerous metrical psalm settings found between nos. 81 and 143.
- The 150 Psalms in Their Ancient Melodies** (2 parts, Pss. 1-75, 76-150) (Translated by Dennis Weber & Timothy Janz) Foudation Roi David (Paris) 1985 (available from King David's Harp, Inc. - San Francisco). A transcription of the entire psalter according to Haik-Vantoura's "deciphering key." The psalm texts are in Hebrew.
- United Methodist Hymnal, The** (Carlton R. Young, editor) United Methodist Publishing House 1989. Pages 735-862 contain a complete responsorial psalter with psalm tones and antiphons.
- Ways of Singing the Psalms** (Robin A. Leaver, David Mann & David Parkes) Collins Liturgical Publications (London). Described as a "do-it-yourself kit of psalmody," this publication includes "psalmtones and chants," "responsorial psalms," and "canons."
- Worship** (Third edition) (Robert J. Batastini, general editor) GIA Publications, Inc. 1986. Nos. 24 through 81 include numerous psalms, each of which is given an antiphon, a psalm tone, and a Gelineau setting.

Seasonal Music for Organ

compiled by Charles E. Page

This listing provides suggestions of some organ service music (something old, something new) for Lent and Easter that I have used and which has seemed effective. It is not at all intended to be an exhaustive listing. The Collections listed below have a wealth of good service material other than that listed.

Something Old

**Ed. Carl Pfatteicher,
Archibald T. Davison**

*The Church Organist's
Golden Treasury*

Vol. I, II, III, Theodore Presser
An Anthology of Choral Preludes
[A treasury of choral preludes
classified according to times,
seasons, occasions, the Christian
Life, and the Christian Church Year]

Johann Sebastian Bach

*The Liturgical Year, Eighteen
Great Chorales, Clavierübung,*
selected pieces, Theodore Presser
Trio Sonatas, slow movements
G. Schirmer, Peters

Francois Couperin

Music from the Masses
L'oiseau-Lyre [E.C.Schirmer]

Pierre du Mage

Livre d'Orgue, Schola Cantorum

Louis Clerambault

Livre d'Orgue
Schott, [Assoc. Music Pub.]

Girolamo Frescobaldi

Fiori musicali, Barenreiter

Felix Mendelssohn

Sonatas, G. Schirmer, Kalmus

Johann Pachelbel

Seven Choral Partitas, Barenreiter
"Christ is My Life's Salvation"
"O Sacred Head Now Wounded"

Samuel Scheidt

*Six Chorale Preludes on "When
Jesus on the Cross Was Bound"*
Concordia

Something New

Timothy Albrecht

Grace Notes III, 1993
Three Easter Preludes
Augsburg 11-10457

Jan Bender

A Palm Sunday Processional,
1956, Concordia 97-1396
*Five Festive Preludes on Easter
Hymns*, 1979, Concordia 97-5495

James Biery

Tree of Life – Hymn Prelude, 1996
Air and Canon on
"Draw Us in the Spirit's Tether"
Augsburg Fortress 11-10701
Three Gospel Scenes, 1995
Passacaglia on *St. Columba*
[The Prodigal Son]
Morning Star MSM-10-317
Three for Easter, 1995
Morning Star MSM-10-413

Charles Callahan

This is the Feast, 1997
"Shepherd Me, O God"
CPH 97-6575
Partita on *Kingsfold*, 1997
CPH 97-6692
Partita on *Crucifer*
CPH 97-6456

Andrew Clarke

Pastoral Dance on
"Morning Has Broken," 1997
Gemini Press 493-00078
Easter Trilogy, Set 1, 1991
"Christ Jesus Lay in
Death's Strong Bands"
Morning Star Music MSM-10-404
Easter Trilogy, Set 2, 1991
Morning Star Music MSM-10-405

Walford Davies

Solemn Melody, 1910, Novello

Emma Lou Diemer

Preludes to the Past, Vol 3, 1992
Sacred Music Press
With Praise and Love, Vol 2, 1979
Sacred Music Press

Marcel Dupré

Seventy-Nine Chorales, Opus 28,
1932, H. W. Gray
The Stations of the Cross, 1932
Durand [Elkan-Vogel]

Calvin Hampton

Music for Organ, 1994
"Jesus Christ is Risen Today"
"Music for a Festival"
"O Sacred Head"
"Music for a Solemn Occasion"
Warner Bros. Publications

Wilbur Held

Partita on
"O Sons and Daughters," 1964
Augsburg 11-819
A Suite of Passion Hymn Settings,
1967, Concordia 97-4843

John Huston

*Meditations on Seven Last
Words of Christ*, 1956, H. W. Gray

Joseph Jongen

Prière, 1911,
Durand [Elkan-Vogel]
Chorale, 1911,
Durand [Elkan-Vogel]

Sigfrid Karg-Elert

Choral-Improvisations, Op. 65,
Vol. 2, 1941
Edward Marks 11529-29

(Continued on page 20)

New Music for Organ and Other Instruments

compiled by Jayson Engquist

Listings include composer's LAST NAME, first name, "title", publisher, year of publication, and [instrumentation in addition to the organ]. Tp = Trumpet, Hn = Horn, Tb = Tuba, Sax = Saxophone, Ob = Oboe, Picc Tp = Piccolo Trumpet

- ALAIN, Jehan: "Deux Marches"
Leduc 1995 [2-Tp, Tambour]
- ALAIN, Jehan: "Aria pour flöte et orgue"
Leduc 1994 [Flute]
- ALBINONI, Tomaso Giovanni:
"Three Trumpet Tunes"
Concordia 1990 [Tp in Bb]
- ALBINONI, Tommaso:
"Konzert B-Dur" Boosey&Hawkes
1990 [Picc Tp in F & B, Ob, Strings, & Basso Continuo]
- ASHDOWN Franklin D.:
"Three Trumpet Chorales"
H.W. Gray 1996 [Trumpet in C]
- CALLAHAN Charles: "A Lenten Prelude on Herzliebster Jesu, Love Unknown"
A La Venue de Noel Morning Star 1990 [Flute]
- CALLAHAN, Charles:
"In the Beginning" Morning Star 1994 [Violoncello (Tb or Tuba)]
- CALLAHAN, Charles:
"A Thanksgiving Prelude"
Morning Star 1994 [Flute]
- CALLAHAN, Charles: "Simple Gifts" (Shaker melody)
Morning Star 1993 [Piano/Organ duet]
- CALLAHAN, Charles:
"An Epiphany Prelude"
Morning Star 1992 [Flute]
- CALLAHAN, Charles: "A Pentecost Prelude" (Veni Creator)
Morning Star 1991 [Flute]
- CALLAHAN, Charles:
"An Easter Prelude"
Morning Star 1990 [Flute]
- CAMPBELL, Bruce: "Procession"
SoMC 1991 [(alt. pt. in B flat)]
- CAMPBELL, Bruce: "Meditation for Euphonium & Organ"
SoMC 1990 [or trombone]
- CHERWIEN, David:
"Organ Plus One" Augsburg 1996 [B flat and C pts provided]
- CONTE, David: "Antiphon"
ECS 1990 [2-Tp, 2-Tb]
- DEPTOLA, Diane: "Amazing Grace"
Leupold 1994 [1 Solo instrument]
- FARLEE, Robert Buckley:
"Deep Waters" Augsburg 1997 [Saxophone (parts in C, B flat, and E Flat)]
- HENKELMANN, Brian: "Fantasy on Greensleeves"
Concordia 1992 [2 Flutes (or other "C" instruments)]
- KIHLKEN, Henry: "Trumpet Tunes for Organ"
Augsburg 1994 [opt. Tp]
- KNARHCS, Yendor:
"Variations on Greensleeves"
Morning Star 1997 [Flute]
- KRAPE, Gerhard: "Petite Suite"
Sacred Music Press 1998 [Tp in B flat (C part included)]
- KYR, Robert: "Prelude and Toccata"
ESC 1994 [2-Tp, 2-Tb]
- LAU, Robert C.: "Trumpet Tune"
Augsburg 1993 [Trumpet]
- MANNEKE, Daan: "Dialogen" (composed 1964)
Ascolta 1992 [Trumpet or Ob]
- MATHEWS, Peter: "Intermezzo"
Morning Star 1997 [Violin]
- MATHEWS, Peter:
"Autumn Nocturne"
Morning Star 1997 [Violoncello]
- NICHOLSON, Paul:
"There is a Balm in Gilead"
Augsburg 1996 [2 "C" instruments]
- NICHOLSON, Paul: "Wondrous Love"
Augsburg 1994 [Trumpet]
- NICHOLSON, Paul: "Were You There?"
Augsburg 1994 [Flute]
- PINKHAM, Daniel: "Morning Music" (comp. 1995)
ECS/lone 1996 [2-Tp in C, Hn in F, Tb]
- ROBERTS, Jon: "Trumpet Tune in G"
H.W. Gray 1996 [Tp in C]
- SANDERS, Bernard Wayne:
"Drei Stücke" (1986/87)
VerlagDohr 1996 [Querflöte]
- SANDERS, Bernard Wayne: "Melodie"
Organist's Companion,
May 1995 [Flute]
- SANDERS, Bernard Wayne:
"Rhapsodie" VerlagDohr 1995 [Trombone (or Brn)]
- SANDERS, Bernard Wayne: "Tanz-Suite"
Hüsgen 1993 [Eb Alt-Saxophon (oder Englischhorn)]
- UTTERBACK, Joe:
"Dreamscape"
"Visions"
"Skyscape"
"A Quiet Meditation on Psalm 63"
Jazzmuze 1998 [Piano/Organ duets]
- UTTERBACK, Joe: "Cornet Voluntary"
Jazzmuze 1993 [Trumpet]
- UTTERBACK, Joe: "Ballade"
Jazzmuze 1998 [flute]
- WAGNER, Douglas E. "Tidings!"
Belwin-Mills 1996 [Handbells (3, 4, or 5 octaves)]
- WEAVER, Georgeann:
"Meditation" Augsburg 1996 [Violoncello (or Hn or Sax)]
- WEAVER, Georgeann:
"Meditation" Augsburg 1996 [Violoncello (or Hn or Sax)]
- WEBSTER, Richard: "Paschal Suite for Organ & Trumpet"
Augsburg 1997 [solo trumpet parts in C and B flat included]
- WHITE, David Ashley: "Triptych"
Par 1997 [2-Tp, Hn, Tb, Tu]

Something Old, Something New in Handbells

Lent

Ah, Holy Jesus

Johann Cruger
arr. Arnold Sherman
3-5 octaves, Agape/Hope
Publishing, Code 1612
True to the hymn tune and the text
for 3 octaves as well as 5. Five
octaves are fuller and more
melodramatic.

Aria

Cynthia Dobrinski
2 octaves, Agape/Hope, Code 81
Beautiful melody. 31 mm at c.50-54.

Berceuse

Ludwig Schytte (1850-1909)
arr. Barbara Kinyon
Choristers Guild, CGB169 ©1995
2 octaves with 2 octave optional
handchimes. An introspective piece
offering a challenge for 2 octave
bell choirs looking for a "little
more meat."

Beside Still Waters

Howard F. Stark
3 octaves Agape/Hope No. 1047
©1982. Just as effective today as
when it was written. Partners well if
the Twenty-third Psalm or its
theme is being read, but not a
requirement to its effectiveness in a
service. Key changes require skill
and good technique.

A Handbell Soliloquy

Valerie W. Stephenson
2 octave handbells or handchimes
Level II, Alfred Publishing, Van
Nuys, CA #8654 ©1994
"Beautiful melody and rich
harmonies make it appropriate for
the Lenten season as well as other
seasons of the church year."

Impressions

John F. Wilson
Agape/Hope #1212 ©1985
3 octaves playable by 9 ringers.
Experiencing a second life and
renewed demand at the publisher,

"Impressions" is very introspective
and generates a positive response
from both ringers and recipients.

Meditation, William Melton

Agape/Hope Publishing
Carol Stream, IL #1183 ©1985
2 octaves (the flip-side offers
Jubilation, also a very usable piece
of music)

Nocturne No. 3 in C Minor

Cynthia Dobrinski
Agape/Hope Publishing
Carol Stream, IL #1151 ©1984
3 octaves (also #498: 4-5 octaves)

Hymn Descants for Handbells

SET II: Passiointide

Douglas E. Wagner
Easter Beckenhorst Press, Inc.
Columbus, Ohio #HB10 ©1980
3 octaves. This entire series is well
done and very useful: includes Set I
Advent, Christmas (HB9); Set III
General, Patriotic (HB11); and Set
IV General, Thanksgiving (HB12).

The Creative Use of Handbells in Worship

Hal H. Hopson
Hope Publishing Company, Carol
Stream, IL #1956 ©1997
Fabulous worship resource for
hymns and other service needs

Psalm 27:7 Hear, O Lord, When I Cry With My Voice

Judy Hunnicutt
from "Three Psalms for Bells"
Agape/Hope Publishing, Carol
Stream, IL #1116 ©1984
Beautiful and accessible even for
small or 1st/2nd year choirs.

Palm Sunday

All Glory, Laud, and Honor (St. Theodulph)

Melchior Teschner, arr. Albert Zabel
Handbells and Organ
Harold Flammer-HL-5017
An "oldie but goodie" in a collec-
tion with the same name. It works
well - even for 1st/2nd year choirs.

Holy Week

Alas! and Did My Savior Bleed

Tune by Hugh Wilson
Arranged by David Angerman
3 octaves, Level II
Concordia Publishing House 97-
6604 ©1996. Set to the hymntune:
MARTYRDOM. May use hand-
chimes for melody (optional). Uses
mallets on suspended handbells for
the opening 19 measures and
closing 9 measures.

Aria for Handbells

C.G.Liander, arr. by Dale Woods
AGEHR Distributed
Lorenz Corp., Dayton, OH AG34005
©1984. Still one of the most
effective pieces for Holy Week that
has been written.

He Never Said a Mumbalin' Word

Traditional Spiritual
arr. by Arnold B. Sherman
3-5 octaves, Level III Agape/Hope
Publishing #1844 ©1996

Now the Silence

Text by Jaroslav J. Vajda;
Music by Carl F. Schalk
arr. by Cathy Moklebust
2 Octaves, Agape/Hope Publishing
#1283 ©1987. With creativity it is
possible to do this with tenor and/
or soprano soloist and bells; bells
with spoken text; bells alone with
text printed (with permission).

Pié Jesu from the "Requiem"

Andrew Lloyd Webber
arr. by Douglas E. Wagner
3-5 octaves, Agape/Hope Publishing
#1693 ©1994. A gorgeous
arrangement - highly effective

(Continued on page 20)

An Informal Church Music Survey

Charles E. Page

Charles Page is Minister of Music at Old First Church, Springfield, Massachusetts. For a sabbatical project in 1996, he surveyed seven colleagues serving churches in Connecticut (six U.C.C. and one Presbyterian) to determine some of their favorite anthems. He asked each of them to select three anthems: one traditional, one contemporary (a lighter style), and one which particularly "connected" with the congregation. The results below are listed by composer, title and publisher.

Traditional

Hancock

The Lord Will Surely Come
Oxford (Advent)

von Dohnanyi

Locus Iste
Pavane Publishing

Daw/Fedak

Triune God, Mysterious Being
Selah

William Roberts

'Twas in the Moon of Wintertime
Paraclete

Near

Anima Christi
Aureole

Daw/Fedak

Triune God, Mysterious Being
Selah

Donald Busarow

Come, Christians, Join to Sing
Theo. Presser

K. Bryan Kirk

O Light, Whose Beams Illumine All
Augsburg 11-2538

Stephen Gryc

Hallelujah (Manuscript)

Jeffrey Van

Child of Peace
Hal Leonard 41903014

Rene Clausen

All That Hath Life and Breath
Mark Foster MF 223

Lighter Music

Thomas Dorsey

There'll be Peace in the Valley
Hal Leonard (uses flute and
percussion)

Arr. Moses Hogan

Every Time I Feel the Spirit
Hal Leonard

Gershon Kingsley

Shepherd Me, Lord - Bourne

Rutter

The Heavenly Aeroplane - Oxford

Rutter

For the Beauty of the Earth
(chosen by two respondents)
Hinshaw

Rutter

Flemish Carol - Oxford

Proulx

Prayer for the City - Paraclete

Ellington (Arr. Parker)

Come Sunday
G. Schirmer HL50481495

Uzee Brown

Wake Me Up, Lord
Roger Dean 10/1262R-1

Alfred Fedak

Begin the Song of Glory Now
Morning Star MSM-50-4014

Hampton

Lord, Speak to Me
McAfee Music M1043

Allen Pote

I Lift Up Mine Eyes
Hope A 595

Richard Horn

A Shoot Shall Come Forth
Morning Star MSM 50-0200

Particularly "Connected"

McCabe

Bring Us Together Lord
Paraclete (with or without
instruments)

Missa Luba (an African Mass)

Sanctus - Lawson Gould
(good for WW Communion
Sunday, w/percussion)

Gershon Kingsley

Silent Devotion - Transcontinental

Butler

How Excellent is Thy Name - Bourne

Thomas Weitzel

A Child This Day - GIA (Christmas)

Peter Niedmann

In the Ending of the Year
Theo. Presser

Parry/Busarow

O Lord, You Are My God and King
Theo. Presser

Near

King of Glory, King of Peace
Aureole AE 11

Rorem

Before the Morning Star Begotten
Boosey OCTB6442

Peter Niedmann

O Sing to the Lord a New Song
(Manuscript)

Fred Bock

With the Waving of Palms
Antara Music Group
P.O. Box 210, Alexandria, IN 46001

Paul Sjolund

Children of the Heavenly Father
Fortress 11-9905

Arr. K. J. Dinham

Kumbayah - Oxford M19

Seasonal Organ Music

(continued from page 16)

Something New

Jean Langlais

Suite Medievale,
[I. Prelude and V. Acclamations
work well for Easter], *Salabert
Neuf Pièces*, 1945, Bornemann
"O Sacred Head Now Wounded"
Poemes Evangeliques, 1936
Philippo [Elkan-Vogel]
Trois Paraphrases Grégoriennes
Philippo [Elkan-Vogel]

Olivier Messiaen

The Celestial Banquet, 1960, Leduc
Apparition of the Eternal Church,
1934, Lemoine [Elkan-Vogel]

Gerald Near

Saint Augustine's Organbook, 1996
"Adoro te devote"
"Jesu, dulcis memoria"
Auerole Editions AE 86

Ernst Pepping

Grosses Orgelbuch II, 1941
Schott [E.C.Schirmer]

Robert J. Powell

*Early American Hymn-Tune
Preludes* Set 1, 1997
"How Firm a Foundation"
"I Will Arise"
"On Jordan's Stormy Banks"
CPH 97-6673

Mark Sedio

Music for the Paschal Season, 1996
"O Lord, Throughout
These Forty Days"
"Now All the Vault of Heaven
Resounds"
Partita on "Mit Freuden Zart"
Augsburg Fortress 11-10763

Joe Utterback

Two Spirituals in Jazz Style, 1997
"Steal Away 80"
"Little David, Play on Your Harp"
Jazzmuse, Inc., Rumson Place,
Little Silver, NJ 07739

Alec Wyton

Resurrection Suite, 1967,
Flammer

The Berkshire Organbook, 1997

Berkshire Chapter AGO 1997
Chorale Prelude on "Rendez a Dieu"
by Bernard Wayne Saunders
Mist in the Valley
by Kathy Wonson Eddy

Consider for National Holidays

John Knowles Paine

*Variations on
The Star Spangled Banner*
Romantic Organ Literature Series,
1975, McAfee Music Corp.

Samuel Barber

*Wondrous Love: Variations on a
Shape-note Hymn*
1959, G. Schirmer

Emma Lou Diemer

For God and Country, 1997
"Christian Women, Christian Men"
"O God of Every Nation"
"O Beautiful for Spacious Skies"
"Battle Hymn of the Republic"
Sacred Music Press 70/1141S

Compiled, Janice Beck, D. Darrell Woomer

19th Century American Organ
Music, 1976,
Cleveland Chapter AGO
"The Star Spangled Banner –
Concert Variations"

Arr. Samuel Walter

Organ Americana, 1976
Abingdon

Dale Wood

*Organ Book of American Folk
Hymns*, 1970
Sacred Music Press

Consider for Music Sunday

James Kosnik, Ed.

Laudate!, Vol. 4, CPH 97-6665
Fughetta on *When in Our Music
God is Glorified*
[Richard Proulx setting]

Handbells

(continued from page 18)

Easter

A Carol for All Seasons

based on a traditional French
Carol, Noel Nouvelet/Now the
Green Blade Riseth, arr. by Terry
Price. Agape/Hope, Carol Stream, IL
#1272 © 1987. Fun! A two-for-one
piece of music since it also works as
well at Christmastide.

A Glad Alleluia

Kevin McChesney
3 Octave handbells
Lake State Publications, Grand
Rapids MI, HB91026 © 1991
Energetic and enjoyable to play

Easter Celebration

Sharon Elery Rogers
3 or 4 octaves, Lorenz Publishing,
Dayton Ohio 20/1048L
Based on the hymntunes
"Llanfair," "Easter Hymn" and
"Victory"

Pentecost

Spirit in the Wind

Lee J. Afdahl
Augsburg Fortress # 11-10698 ©
1995. 3 or 5 octaves with optional
windchimes or chimetree. With
rehearsal and creativity it is
possible to add the appropriate
scripture reading to this.