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In This Issue...

Martin Luther – Musician. The 500th anniversary celebration of the birth of Martin Luther (1983) highlighted Martin Luther as reformer, theologian, preacher, and monk. But he was also, and remarkably so, a musician. It is that aspect of Martin Luther that intrigued me – how did this great reformer envision music in the liturgy and in his reform movement, and how do Lutherans carry on that attitude in their musical celebrations today?

Eugene Brandt, perhaps the most recognized Lutheran liturgist today, reflects on Luther as a theologian of music, and on what Luther believed to be the source and power of music. Carl Schalk has gathered and commented upon the texts of Luther about music. Victor Gebauer provides the present-day scholarship on Luther as composer – what music did he actually compose, what has been attributed to him correctly, and what definitely are not from Luther’s composing or poetic genius? Mark Bangert shows how Luther, as musician, attracted and promoted other artists, an attitude more singular when compared to that of his contemporary reformers, such as Calvin and Zwingli. Carlos Messihi brings us up to date with a summary of the state of worship renewal in the Lutheran Churches today.

For the readers among the clergy, Carl Volz raises the challenging point that music is preaching both with and without words. John Ferguson, again from a Lutheran perspective, provides planners with help in determining the role of hymns in liturgy. Margaret Anderson, a Lutheran and Director of Music for a Catholic Diocese, looks at the musical renewal of liturgy from both a Lutheran and Roman Catholic perspective. Jerry Ewenrud has contributed greatly by selecting and obtaining the graphics for this issue. And finally, Mons Teig, chairperson of the Joint Committee for Worship for the Lutheran Bodies (USA and Canada), offers a challenge to each and every musician in the country to “Sing Down the Barriers.”

Our official bodies are taking steps to bring about unity. Three documents published by the Roman Catholic/Lutheran Joint Commission... could be read and digested by every pastor, musician: “The Gospel and the Church” (1972); “The Lord’s Supper” (1980) and “Ministry in the Church” (1982). Our Bishops, Lutheran and Roman Catholic, have formed a committee for proposing a joint service of the Word in the United States. Pope John Paul II attended a Lutheran Service. Our Divisions, you know, are a scandal.

There is a lot contained in this issue. Most of the material requires some reflection and study. It is not necessarily immediately applicable. But it is applicable. As we approach our annual gatherings (this year in six regional locations), each of us needs to reflect on the divisions that exist in our own parish communities, in the religious communities of our own town or neighborhood, or indeed, in our society, and determine just what we can do to bring about the command of Jesus: “That all may be one as you, Father, are in me, and I in you; I pray that they may be one in us.” Music does have the power to unite.

V.C.F.
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Registrations

Registrations are pouring in for the Regional Conventions and the Cantor Schools - but it's not too late.

A musician from New England phoned the national office recently and said that he felt he just couldn't leave his parish for the length of time of the convention. He had just come across one of our books and wanted to know more about NPM. We talked about the emergence of the new role of musicians - and how important it is for all of us to take time to continue our education. Every competent professional and volunteer pastoral musician needs more training.

Another telephone caller spoke about getting help in approaching her pastor about moving from a full-time volunteer position to a full-time paid position. How can she convince him that it is important for the ministry, if it is to survive, to receive remuneration?

These calls remind us that we need to reach out - to the neighboring parish, to the musician friend, and invite them to come to the regional conventions. There is no better time available for pastoral musicians to share ideas, information, support, and prayer with others in the ministry. There is no better way for you to help improve music in your diocese or your city. You know how much these programs have helped you. Here's a chance for you to help someone else. So reach out and call someone! The best advertisements for our programs come from you.

National Convention:
Cincinnati, Ohio

It's final! The 1985 National Convention of NPM will be held in Cincinnati, Ohio, June 26-28, 1985, with the theme: "Blessed are the Music-Makers."

There's a story here. At the national convention in St. Louis, in 1983, we announced that the next national meeting would be held in Boston. However, the city of Boston decided to expand the Hynes Auditorium where we planned to hold many of our meetings, and the Hynes will be closed for renovations during the time we expected to be in Boston.

After examining many other cities (and we especially want to thank our members in Pittsburgh and New Orleans for their generous offers) we decided to meet in Cincinnati - because of the outstanding convention facility and adjoining hotels (there is room for all of us!), and, above all, the generous support and welcome we received from the local church, especially from Eugene Englert, the 1985 national coordinator.

Re-mark your calendars today - June 26-28, 1985, in Cincinnati, Ohio.

Universa Laus

The international meeting of Universa Laus will feature a presentation by Joseph Gelineau on "Twenty Years of Liturgical-Musical Renewal, Where Do We Go from Here?" Also featured will be a liturgy workshop for "Singles," "Liturgical Renewal in the Third World," and much more. For more information contact: Universa Laus, 225 Sheridan St., NW, Washington, DC 20011.

Chicago Found Guilty

The Archdiocese of Chicago has lost another round in its legal battle with F.E.L. Publications. On April 19, the U.S. District Court for the Northern District of Illinois, found the Archdiocese guilty of copyright infringement and awarded F.E.L., the Los Angeles-based sacred music publisher, $3,290,400 in damages. As we go to press, the Archdiocese has not announced if it will pay the damages or appeal the verdict.

The New Peoples Mass Book

On March 19, 1984, World Library Publications published a new edition of The Peoples Mass Book (Hardcover 544 pages $7.95). First published in 1955, this represents the fourth revision and can serve as a weather vein for what's changed and what's remained in the intervening years.


The selection committee also reflects the intense role NPM members played in this publication: Rev. Emer F. Pfeil, Msgr. Donald J. Reagan, Dr. Elaine Rendler Fuller, Patricia Romeo, Rev. Carl J. Steinauer, Rev. Francis V. Strahan.

This hymnal, like all hymnals, will succeed or fail based on the acceptance or rejection of its music by the American Catholic Church. A Comprehensive Review of that music will appear in a later issue of Pastoral Music.

We congratulate World Library Publications for taking on such an important revision and join with you in affirming and recognizing Omer Westendorf, Founder of World Library Publications, originator of the People's Mass Book, for his outstanding contributions to Catholic liturgical music in America.
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For Musicians and Clergy: Liturgy

What Catholics Can Learn from Luther

BY MARGARET SIHLER-ANDERSON

Martin Luther recognized that music, and particularly music with a text, enabled him to preach the Gospel. His statement "Die Noten machen den Text lebendig" reflects the great respect and love the reformer had for this art. From this attitude of making the Scripture come alive for the worshipper it was a logical step for Luther to seek to align texts with appropriate melodies and thus create hymns that he saw as servants of the Word. As early as 1523, he had published his first hymn and, subsequently, two hymnbooks. These books were intended for use by members of the congregation so that they could follow the hymn as it was sung by the choir. These early acts of Martin Luther laid the foundation for what became a "singing church.

People need to have in their hands a worship aid of some kind if they are going to be able to worship and participate meaningfully in the church at large. As a Lutheran, I am now living with my third Lutheran worship book. This book provides a wonderful resource that feeds personal spiritual growth and guides corporate worship. Since the Roman Catholic Church is musically extremely diverse and its membership is much larger, it seems doubtful that the Catholic Church in the United States will ever publish one common worship book. The parish musician should place the securing or preparing of a worship book as a top priority. A great deal more emphasis needs to be placed on the importance of the texts of the hymns and the educative function of the choir and the organ, if the Roman Catholic Church is to become a singing church at worship.

As stated previously, Luther published his first hymnbook so that the people might be able to follow the texts and melodies as they were sung by the choir. He felt that for the first four or five years it would be difficult to introduce congregational singing because of a complete lack of training or background on the part of the congregation. He advocated sound learning theory—present the music carefully and professionally by the choir and give the people the score so that whether or not they read the music they can follow the text. Should they choose, they can also follow the notes on the staff. In another hymnbook, 1524, in which four and five voice parts are arranged by Johann Walter, Luther states in part: "I desire this particularly in the interest of the young people, who should and must receive an education in music as well as in the other arts if we are to wean them away from carnal and lascivious songs and interest them in what is good and wholesome.

Our children should learn the best there is in hymnody, psalmody, and chant. The learning of hymns needs to assume an office within the liturgy and the home. While there is nothing particularly wrong with some of the precious songs written especially for children, there is everything right about teaching children the best hymns and other religious music that exists. Lutherans tend to assume their children will be expected to learn some of the great hymns of the church in their religious instruction. There is a "tradition" of integrating choral music into the educational scheme of things (this includes liturgical worship). For many years, Lutherans have held large youth gatherings at which there is always the opportunity to come together for rehearsals of choral music that is to be shared. The excitement of singing in a large choir and the impact it makes upon the youth can hardly be matched as a learning experience. This grows out of Martin Luther's recognition of the tremendous power of the sung Word.

Today, in a zeal for results, those in charge of the music in the Catholic liturgy have placed a great deal of emphasis upon what is called "accessibility." This frequently means underestimating what the people can really do. It sometimes means settling for what has immediate appeal. Erik Routley pointed out that Luther did not abandon the principles of musical discipline in his concern that worship become participatory. It is clear that Luther expects his congregation to sing music that makes use of the highest developments of vocal music. His melodies are of the kind that would appear in a pre-Reformation polyphonic motet. Certainly, "A Mighty Fortress" is not particularly easy to sing, yet the average Catholic pastor and layperson seem to like it as much as any life-long Lutheran. This hymn challenges us with a variety of meter, considerable lyric freedom, and is made for the exciting sound of unison singing.

Luther viewed music as a gift of God but a gift that is to be cultivated carefully and according to the prescribed rules. Luther recognized that the creative impulse is not enough. He cultivated the professional musicians of his day and, despite the fact that the reformer himself was extremely well trained in music and had definite musical ability, consulted these authorities. When Luther wrote his hymns, he didn't do it in an artistic vacuum. He made use of the professionals as critics. Having a musical ear does not qualify one to become a "pastoral musician." Lutherans and Catholics both need to listen a bit more to Luther and his admiration and support of the professionally skilled musician. If the clergy and lay committees of our parishes realized the immensely powerful tool they too often allow unskilled but naturally talented people to wield, musical and liturgical standards might change considerably faster.

In order that a congregation or a denomination adopt participation as normative, skilled musicians will have to employ sound educational methods together with a great deal of positive reinforcement. Music must be elevated to the status of art and must be seen for the enormous evangelical tool that it is. This music can be diverse in style but it not
only must aid the liturgy, it also must underscore the text and be suitable to the liturgical space. Money will need to be spent for organs and other instruments that are designed to lead the assembly and that are large enough to support full-bodied singing. Money should also go to support fine singers, if the parish situation demands it.

I have observed that Roman Catholics enjoy singing hymns and are as capable of singing well as any Lutherans. However, except for hymn festivals, it has seemed clear that in the Catholic Church hymns are primarily seen as "traveling music." Something else is always happening while a hymn is sung. The hymn never really stands on its own. If one experiences a well-integrated Lutheran eucharistic liturgy with well chosen hymns, even the person who is not tuned to the intricacies of worship will grasp the way in which the hymns undergird the Scripture and the sermon. The Lutheran practice of the hymn-of-the-day, which preferably follows the sermon, provides a wonderful opportunity for positive reinforcement of the message and texts.

Luther felt a responsibility to use the resources of the Latin hymns of the medieval church. When he supplied liturgical texts with notes, he was very careful about how he used Gregorian chant as a foundation for some of his texts. Today the Roman Church is the keeper of centuries of wonderful music. While the Liturgical Constitution states that "sacred music is a treasure of inestimable value," in the zeal to achieve participation, some of this sacred treasury has been ignored. Gregorian chant, while not the people's music, seems to communicate instantly within a cathedral acoustic where more intimate forms of music expression must rely on electronic gadgetry to be heard. At a recent Ordination Liturgy we used an "Agnus Dei" arranged by Richard Proulx, who introduced it at the adult choir festival. This setting mixes languages so that the cantor's tropes are in English while the assembly responds with the Latin of Mass XVIII. This is only one way to reintroduce some of the great treasury of the church. Luther, the Reformer, struggled long and hard to adopt texts and tunes of the church of his day and to make them accessible to the worshiper. It seems appropriate that today's Roman Catholic Church begin actively to find more musical means to use the great musical treasury and to teach it to the children. Certainly, we are living in a day where Lutherans and Catholics can positively share much of our unique yet common heritage.

The following quotation has been of meaning to me in my career as a church musician. It is taken from an essay entitled "A Philosophy of Lutheran Church Music" written by the venerable Theodore Hoeltz-Nickel, long associated with Valparaiso University Music Department:

Our music is a gift of God, and it can be an echo to God's Word, an answer of our believing hearts, and a confession of our consecrated lips. In this sense we should find in music for worship, the challenge to bring the best and purest of all as an offering of thanksgiving. May we say, quite incidentally, that in God's Word we are not told that heaven will have sculptors, painters, engineers, scientists, physicists, or even theologians; but it is very evident that there will be music—and therefore surely musicians—in heaven.

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For Musicians and Clergy: Planning

Martin Luther: Worship Planner

BY JOHN FERGUSON

It is helpful and interesting to study the ideas of the great church leaders of the past. In this age of change, including change in our life of prayer, renewers of the church of other times have much to offer of relevance to us. If he were here today what would Luther do if he were part of a worship planning team? What ideas of Luther seem applicable for those of us working as pastoral musicians and worship planners in the church today?

Without doubt, Luther would be interested in making a more important place for the hymn in our liturgies. Just look at his life. When one considers the many and varying demands made upon his time, it is amazing to discover how much creative energy Luther lavished on the hymn. He wrote his own, both texts and tunes. He also encouraged others to produce hymns and hymnals, often providing these efforts with his "blessing" by writing a preface or introduction to the hymnal.

Luther's interest in the hymn contrasts with the attitude of many contemporary reformers of Roman Catholic worship who have little good to say about hymns. For Luther the hymn was the central means for the people to offer praise to God. Raising one's voice in song lifts spirits and provides a more intense level of involvement for everyone. It is easy to put the mind in neutral while the same liturgical songs are sung each week; easy to muddle the gospel acclamations (perhaps we should change the name to gospel mumbles); easy to sort of sing the psalm antiphon and not even encounter the words of the psalm itself, which, after all, are not printed for the worshiper to follow and can't be heard from the cantor with oatmeal in the mouth. It is not so easy (although I cheerfully admit it's done) to ignore the text of a hymn that one is singing, especially if that singing is led with skill and theological insight by a gifted pastoral musician assisted by a good choir.

For Luther, the hymn was also a means for the people to encounter theological concepts. It was a teaching device, a kind of religious polemic. For Luther, theological junk food was out. He encouraged healthy food for the congregation to chew - strong texts with sturdy tunes; things with theological and musical vitamins and minerals to nourish souls and minds, not junk food that goes down easily but is also quickly gone because of little staying power.

In this context it is good to remember that nothing sells a product like a good tune. The tune will determine if, upon first exposure, the people will respond. Worship planners need to be sure that they have a good, strong tune to support their hymn text. Then the text will be able to do its work. Remember, the music will woo the people but it is the Word that eventually must win them.

One writer has proposed that the hymnal is the people's theological handbook. Luther would approve. Many of his concepts of the hymn evolved into what Lutheran worship planners call the hymn of the day. The hymn of the day grows out of an affirmation that at worship God's Word is first read, then proclaimed in homily, then claimed by the people through singing. Luther, the worship planner, would want to have a hymn, the hymn of the day, follow right after the homily at every Roman Catholic eucharistic liturgy.

The hymn of the day serves as a response to and continuation of the proclamation of the Word and at the same time is a flavoring device for the liturgy, as it can reflect the movements of the liturgical calendar. Luther insisted that the vernacular was the appropriate language for worship. The reformers of Vatican II agree. Both precipitated a liturgical vacuum - a lost heritage of variable ingredients whose presence flavored the rite as the liturgical year unfolded and gave all a sense of identity with the redemption story that the liturgical year tells. Luther's solution was the seasonal hymn of the day.

Today a good repertoire of seasonal hymns, carefully selected and taught over a period of years, could do much to help us all feel more ownership of our faith. It's Advent because we sing "O Come, O Come Emmanuel." It's Christmas because we sing "Of the Father's Love Begotten." Obviously, great care must be exercised in selecting hymns for the important job of supporting the cyclical unfolding of the church year. If one's goal is the development of a repertoire of seasonal hymns, friends that are a pleasure to meet again, many questions come to mind. First, the text. Is it good theology? Is it good literature? Is it worth working on many years? Then, the tune. While the text is primary, it is the tune that will determine if the hymn will become a friend.

It is difficult to objectify what are complicated aesthetic and theological subjectivities when one addresses the question of quality in text and tune. Yet it is true that one good criterion to apply is the test of longevity. Has the text and/or tune been around and constantly in the repertoire? Here the Roman Catholic pastoral musician can benefit from an examination of the classics in our ecumenical repertoire of hymnody, "Of the Father's Love Begotten" and "A Mighty Fortress," to mention just two, have proven their artistic and theological worth. They will endure because they have endured.

There is also the possibility to create something new. Old or existing things are not always better. Yet if we are teaching things that we hope will be a part of a parish repertoire for a good, long while, a balance between proven classics and the new is important. But above all, be sure any hymns selected are worthy of the investment of time necessary to have them become a part of the repertoire of a parish.

Once selected, how does one introduce a hymn to the congregation? Slowly, lovingly, creatively. Perhaps

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taking a specific hymn could provide some examples of an approach to the teaching of a new hymn which should assure that it will take root in the parish.

Since this issue of Pastoral Music has a Luther focus, a Luther text and tune, "A Mighty Fortress," seems appropriate. In the Lutheran Book of Worship, this hymn is suggested as the hymn of the day for the first Sunday in Lent. Its text complements the lessons appointed for that day and reflects the words of the appointed prayer of the day as given in the Ministers Edition of the LBW. The text of the prayer is:

Lord God, our strength, the battle of good and evil rages within and around us, and our ancient foe tempts us with his deceits and empty promises. Keep us steadfast in your Word and when we fall, raise us again and restore us through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever (LBW, peoples' edition, p. 18).

Comparing the prayer with the text of the hymn, especially stanza three, makes clear how well they support each other. Assuming that a parish worship planning team agrees that the hymn would be a good one to reflect themes for one's Lenten discipline and will provide one of the flavors for the season, then a process for introduction would be prepared.

To begin, ways would be found for the choir to sing the hymn, perhaps even before Lent begins, if an appropriate Sunday is found. The Sunday the congregation sings the hymn for the first time, a brief rehearsal is scheduled just before the liturgy, if at all possible. That day, the choir would sing the first stanza, then all join. It would be good if the

Luther would make more room for hymns.

Another way to use the hymn. If the hymn is appropriate for just one day, the challenge becomes greater. The use of a familiar tune helps in this context, since it is the tune that is hard for the people to learn.

The above sketch of a strategy for learning can be only a sketch. It can take more concrete shape only in relationship to the specific conditions of each individual parish. The creative interaction with and caring understanding of the clergy, pastoral musicians, worship planner, and congregation is what makes the difference in the work of worship renewal and preparation. One must be idealistic with an eye on the long term, but ready to address local situations realistically.

In this context Luther again becomes a good mentor for us. As a reformer, he was an idealist convinced of the rightness of his cause. Yet he was a pragmatic, realistic, human person accepting the challenges of working with others to encourage them to grow in their faith. He would feel right at home with us today, even if his idealism might give most of us a few moments of angst if he were to join our local parish worship planning team.
Music as Preaching

BY CARL A. VOLZ

In 1530 when Martin Luther was at Coburg, while his colleagues were presenting their Confession at Augsburg, he wrote down these five points:

Music is a gift of God;
Music rejoices the soul;
Music turns away Satan;
Music arouses innocent joys;
Music is conducive to peace.

Alone among all the protestant reformers, Luther encouraged the use of music in the worship and praise of God. He called it a "noble, wholesome, and joyful creation," and a gift of God. It was the "handmaiden to theology" and, after the sermon, he found music the best way to proclaim the gospel message. In his private life he was accomplished on the lyre, and spent many evenings with his guests, students, friends, and family, singing hymns in his high tenor voice. He produced his own hymnal early in the Reformation with 32 hymns, including his durable, "A Mighty Fortress Is Our God," and "From Heaven Above To Earth I Come." He recognized the persuasive power of music, and employed it in the use of the gospel. He called music the "living voice of the gospel" (viva vox evangelii).

One of the primary contributions of the Lutheran Reformation was the establishment of congregational singing as a vital part of corporate worship. Music was indeed preaching, and in the Lutheran tradition it was best exemplified in the works of J.S. Bach – his passions, chorales, cantatas, and the Mass in B minor. But Bach has had countless successors who have given witness to the Christian message in music.

The proclamation of the gospel is hardly limited to the Sunday sermon by a minister. It has to do with counseling the troubled, comforting those who mourn, encouraging the fainthearted, and leading the faithful into a deeper understanding of the mystery of the incarnation. The role of music in the Judeo-Christian tradition has always accompanied oral proclamation and at times has been much more effective in ministering to God's people. It was David's music that quieted Saul's troubled heart; it was to the chant of the psalms that the Israelites made their way up to the temple each year; Christ and his disciples began the great Passion drama by singing a hymn; and Paul was heard to be singing while in jail at Philippi.

"Music rejoices the soul."

If it is true that church musicians are to be effective proclaimers of the Good News, it is essential that they have a measure of theological sensitivity. It requires an understanding of the liturgy and an appreciation for worship. It requires an informed marriage of text with tune, and an overall knowledge of service themes and the rhythm of the church year. In my experience, the church musician frequently has a greater theological sensitivity to these essential ingredients in worship than does the pastor. It is frustrating and discouraging when the musician has carefully selected preludes, hymns, and other music to coincide with the theme of the day only to have the worship leader make whimsical last minute changes for dubious reasons.

Music as preaching is most frequently associated with words, that is, with hymns or lines of liturgical chant. In order to illuminate the theological concepts associated with the words, such items as tempo, volume, harmonizations, and style serve to reinforce the words. Certainly, one of the best examples of setting text to music is in the works of J.S. Bach, where almost every note or harmonization carries with it a theological meaning. Consider, for example, the theological implications in the St. John Passion where, just before our Lord dies, the soloist sings, "Our mighty Victor battles on," accompanied by martial music. What better way to illustrate the Christus Victor theme than this? Or the bitter wailing of the violins when Peter acknowledges the guilt of his betrayal? Music is eXegetes! And the church musician is as surely doing exegetical work at the organ or as director of the choir, as is the preacher in the pulpit. This is both obvious and an understatement. Yet few clergy recognize their church musicians as exegetes of the Biblical message, when, in fact, they often leave a more lasting message than the preacher. On the other hand, it is necessary to remind musicians of their role as Biblical exegetes.

Preludes are intended to set the mood for the day's theme. Preferably, the prelude will be an introduction to the hymn, so that worshipers will already be anticipating the words to be sung. In order to avoid having the prelude be simply some "covering" music as the people gather, it may be useful to gather in silence and place the prelude into the service following the Invocation. One of the most powerful statements of faith via music in my experience has been at funerals, where the musician may select strong Easter tunes for the procession and recessions. This is surely a positive and victorious proclamation of the gospel, with or without words, and stands in sharp contrast to the insipid and inane tunes one finds piped into funeral homes. But for a minister of music to be effective in such proclamation, it is clearly necessary to have some theological sophistication.

"Music arouses innocent joys."

All Christian services are occasions for a proclamation of the gospel, not only the regularly gathered people of God, or funerals, but weddings as well. Here is where the proclamation gets most frequently muted or denied, especially in the music. All services are services of the church, and do not depend upon the preferences of the mourners or the wed-
ding party. Many congregations of all denominations have recognized this and have exercised some control over what is acceptable musical proclamation. This is especially desirable in selecting wedding music. The marriage service is a service of the entire congregation and is intended to proclaim the gospel, musically as well as in text and lessons. Selections from "Star Wars" or Mendelssohn do not convey anything relevant to God in Christ as the author and supporter of the marriage vow.

Such proclamation, although usually identified with words, is also done without words. The pre-service music can set the Sunday, season, or festival. Clearly a stirring piece of triumphant music sets the mood for a festival, just as a quiet and introspective piece is appropriate for the penitential season. It is elaborating the obvious to mention the significant impact music has on our emotions, and to the extent that the whole person worships God—heart, soul, and mind—the pastoral musician plays a crucial role in the praise of God.

"Music is a gift of God."

Undergirding all our proclamation, whether with words or without, is the doxological dimension of worship. Worship has only one goal, the praise of God. "Let everything that has breath praise the Lord! Praise ye the Lord!" Therefore all music, as with all verbal utterances, is to lead God's people in bringing him our worship. Voluntaries, for instance, are not simply covering music while the ushers circulate the offering plates, but should be focused. Perhaps it is a good time for a choir to make its musical offering in keeping with the focus of the day. Unfortunately, Lutherans have too often succumbed to the protestant aberration of viewing the choir's contributions as a performance and not as part of the liturgical act of worship.

But if this is all going to lead to a unified service with integrity, it is essential for the minister of music to be in consultation with the leader of worship. I find this lack of consultation one of the chief frustrations of church musicians. All too often the clergy do not inform their fellow minister(s) of their intentions for the service. It is usually clear which parishes have such communication and which do not. It means that clergy should know well in advance what they intend to preach about on a given day, to enable the musicians, including the choir and instrumentalists, to be prepared. In the seasons of Christmas and Lent this is usually no problem, as the musicians have some notion of the focus of these days, but for the remainder of the church year we ought to strive for the same unity between music and proclamation as we easily find evident, say, on Easter.

This is simply another way of saying that worship should be done with care, as careful worship is also a proclamation of the gospel in non-verbal form. Martin Luther went so far as to suggest that clergy who were unable to chant should not be ordained, though in the church that bears his name this is hardly the case, and we would not wish to implement so rigid a stricture. Just as the movements, gestures, preparations, and demeanor of the leader can convey a sense of graciousness, so does the care of the musician contribute to or detract from a non-verbal proclamation of the Gospel. The leading of God's people in worship is an art that can be cultivated, and some leaders, including musicians, are more practiced than others. The musician requires not only some technical skills and theological sensitivity, but also an appreciation of the liturgy and the movements of the church's year. Not every musician, however skillful, will succeed as a church musician, just as not every public speaker can preach a sermon.

A prominent American Lutheran Church musician, Paul Manz, aptly summarizes: "The church musician is one who is called to minister to people, but in a unique way. They preach and teach. They comfort the bereaved and help to sustain the weak. Often they counsel the troubled and the distressed, and they assist at the distribution of the Sacraments. They do this, but not from the altar, lectern, or pulpit, or font but from the choir loft and organ bench. They do this in a non-verbal manner."

There is great power in music, and the minister of music has the privilege and the responsibility to proclaim the gospel with equal effectiveness as that of the preacher of words, whose rhetoric and beauty of expression may be compared with music. "Praise him with fanfares on the trumpet, praise him upon lute and harp, with tambourines and dancing, with flute and strings, with clash of cymbals, let everything that has breath praise the Lord!" (Ps. 150).
Martin Luther
sola fide

Martin Luther: Musician
What did Luther Say About Music?

BY CARL SCHALK

Of all the protestant reformers of the 16th century, only Martin Luther unhesitatingly commended the use of music in the nourishment of the Christian life and in the worship of the church. In contrast to Calvin, who only grudgingly permitted it a place, and Zwingli, who banished it altogether from corporate worship, Luther accorded music— next to theology—the highest place.

Such a unique view among the reformers was undoubtedly shaped, in part at least, by Luther's experience with music as a young boy in the schools, and in his life in the monastery and as a priest. His acquaintance with the music and musicians of his day (Josquin des Prez was his favorite composer), and his participation in music-making in the more intimate circle of his friends (Luther sang, played the lute and the flute) also helped shape Luther's view of music and its place in the Christian's life and worship. Luther's modest skill as a composer is demonstrated in the four-part motet on the text of the antiphon Non moriar, sed vivam ("I shall not die, but live"), a verse that Luther had written with its plain-chant notes on the wall of his study at the Coburg.

"I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy, and costly treasure given mankind by God."

Martin Luther

But most important in shaping his view of music was his theological perspective, reflected in various themes or paradigms that recur again and again in his writings. Luther never systematized his views on music. He began a monograph "Concerning Music," which was never finished. One must glean Luther's ideas and thoughts about music, therefore, from his comments in hymnal prefaces, exegetical writings, table talks, and from other remarks scattered throughout his writings.

Of all the themes or paradigms that Luther uses to discuss music, only four will be mentioned here as an introduction to his thinking. But their importance is apparent in even a cursory survey of his writing. They are: music as God's creation and gift to humankind; music as praise and proclamation; music as craft; and music as a vehicle for the active participation of the people.

Luther was the only reformer to commend to use of music.

Music as God's Creation and Gift to Mankind

Luther's primary paradigm of music in relation to the life and worship of the church was that music was God's creation and God's gift to humanity. It was God's creation, God's gift. As such this glorious and wonderful gift was to be enjoyed and used by people in praise of the Creator who had given this gift to them. Luther would have none of Augustine's scruples at having derived pleasure from this wonderful gift. Augustine, Luther pointed out, "was a fine and pious man; however, if he were living today, he would hold with us . . ." Music, seen first of all as God's creation and as God's gift, made possible, for Luther, its cultivation at the highest levels of artistic excellence, established it as next in importance to theology, and gave the church the freedom to use all of music without fear.

He insisted on artistic excellence.

Music as Praise and Proclamation

If music was indeed God's creation and gift, it was so that mankind might use it in praise of the Creator and in the proclamation of the gospel. No one else spoke so clearly and forthrightly about the union of word and music to the end that God be praised and his Word proclaimed to the whole world. "Use the gift of music to praise God and him alone," said Luther, "since he has given us this gift."

To sing and praise the Triune God for all that he has done for mankind, especially for his goodness revealed in Christ Jesus, was for Luther to proclaim to all the good and gracious will of God. In contrast to some of the reformers who saw music as potentially troublesome and in need of careful control and direction, Luther, in the freedom of the gospel, could exult in the power of
"God has preached the gospel through music, too, as may be seen in Josquin, all of whose compositions flow freely, gently, and cheerfully, are not forced or cramped by rules, and are like the song of the finch."

*Martin Luther, 1532*

Music as Craft

Luther’s concern for music as craft touched a variety of related concerns. He was concerned about the artistic excellence of music. His call to Johann Walter and Conrad Rupesch to help in the musical aspects of the development of his *German Mass* (1523), his concern for idiomatic translations of both texts and melodies from the Latin to the German, and his support for the music publication of Georg Rauh, in which only the best of Catholic and Lutheran composers found a place, testify to his interest and continued concern for artistic excellence in the music of the Reformation church. He called for new texts and new melodies for the people, but cautioned: “Let no one presume to do this unless he is endowed with grace for it.” Luther’s insistence that Gregorian chant and classical polyphony—the most sophisticated musical forms of the day—be taught to the young and used in the church, demonstrate his insistent concern for artistic excellence and for music as craft. But Luther was also eminently practical in his insistence that adequate support be given cantors and choirs by princes and lords, and he was not above sarcastically excoriating those who sought to save money by skimping on financial support.

*He gave us the freedom to use music without fear.*

Music for the Active Participation of the People

Luther’s concern that worship and its music be in the language and idiom of the people is well known. What is less understood is that this concern was directed toward a more intelligent and active participation in the liturgy. Luther’s interest in vernacular worship was clearly an outgrowth of his understanding of the doctrine of the universal priesthood of all believers. The faithful were not merely to be present at worship, they were to be active and intelligent participants in the liturgical action. And music, that glorious creation and gift of God, was an important vehicle for accomplishing that end. That great flowering of Reformation hymnody in which the people could participate in the liturgy (Reformation hymnody was essentially always *liturgical hymnody*) must be seen in the light of Luther’s concern for the royal priesthood.

Such an emphasis on the royal priesthood of all believers breathed a democratic spirit. But such a spirit did not induce Luther to adopt lower standards of musical or liturgical practice, or to abandon either beauty or order. For Luther it was the people’s priesthood—not educational, spiritual, or cultural poverty—that was the determining factor. Such an understanding took the faithful out of the isolation of their private devotions at mass and placed them at the very center of liturgical and musical activity. For Luther, all the music of worship was the song of a royal priesthood, confessing and proclaiming to all the world the good news of God in Christ.

“A person who gives this some thought and yet does not regard music as a marvelous creation of God, must be a clodhopper indeed, and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs.”

*Martin Luther*

At a time when many reformers sought to establish their identity by affirming their differences from the church catholic, Luther sought instead to affirm the continuity of the Reformation with the practice of the universal church. He did not attempt, either musically or liturgically, to wipe the slate clean and begin afresh. His principle of liturgical and musical reform was to retain all that in good conscience could be retained, revising and changing only that which conflicted with his understanding of the gospel. Here was no parochial exclusiveness, but a stand in solidarity and continuity with the church catholic.

For Luther, to “say and sing” was a single concept resulting from the eruption of joyful song in the heart of the redeemed. “This is the single outstanding worship of the New Testament—to celebrate and praise this Son of God with singing, writing, and preaching.” And in his Commentary on Psalm 147 Luther summarizes his rich and productive thought in the simplest of terms. “...the worship of the New Testament. It is nothing else than song, praise, and thanksgiving. This is a unique song. God does not care for our sacrifices and works. He is satisfied with the sacrifice of praise.”

Luther’s legacy is a priceless legacy for church musicians everywhere. It is a priceless legacy for the whole church.
Music: The Marvelous Creation of God

BY MARTIN LUTHER

"I would certainly like to praise music with all my heart as the excellent gift of God which it is and to commend it to everyone. But I am so overwhelmed by the diversity and magnitude of its virtues and benefits that... as much as I want to commend it, my praise is bound to be wanting and inadequate." ¹

"And you, my young friend, let this noble, wholesome, and cheerful creation of God be commended to you.... At the same time you may by this creation accustom yourself to recognize and praise the Creator." ²

"Use the gift of music to praise God and him alone, since he has given us this gift." ³

"I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy, and costly treasure given mankind by God." ⁴

"Nor am I of the opinion that the Gospel should destroy and blight all the arts, as some of the pseudo-religious claim. But I would like to see all the arts, especially music, used in the service of him who gave and made them." ⁵

"A person who gives this some thought and yet does not regard it [music] as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs." ⁶

"Music is a beautiful and lovely gift of God which has often moved and inspired me to preach with joy. St. Augustine was afflicted with scruples of conscience whenever he discovered that he had derived pleasure from music and had been made happy thereby; he was of the opinion that such joy is unrighteous and sinful. He was a fine and pious man; however, if he were living today, he would hold with us...." ⁷

"...the gift of language combined with the gift of song was only given to man to let him know that he should praise God with both word and music, namely, by proclaiming [the Word of God] through music and by providing sweet melodies with words." ⁸

"God has preached the gospel through music, too, as may be seen in Josquin, all of whose compositions flow freely, gently, and cheerfully, and are not forced or cramped by rules, and are like the song of the finch." ⁹

"Our plan is to follow the example of the prophets and the ancient fathers of the church, and to compose psalms for the people [in the] vernacular, that is, spiritual songs, so that the Word of God may be among the people also in the form of music. Therefore we are searching everywhere for poets." ¹⁰

These quotations from Martin Luther have been compiled by Carl Schalk
"... the devil ... takes flight at the sound of music almost as he takes flight at the word of theology. This is the reason why the prophets did not make use of any art except music; when setting forth their theology they did it not as geometry, not as arithmetic, not as astronomy, but as music, so that they held theology and music most tightly connected, and proclaimed truth through Psalms and songs."11

"For God has cheered our hearts and minds through his dear Son, whom he gave for us to redeem us from sin, death, and the devil. He who believes this earnestly cannot be quiet about it. But he must gladly and willingly sing and speak about it. ... And whoever does not want to sing and speak of it shows that he does not believe. ..."12

"Therefore I, too, in order to make a start and to give an incentive to those who can do better, have with the help of others compiled several hymns, so that the holy gospel which now by the grace of God has risen anew may be noised and spread abroad."13

"But when [musical] learning is added to all this and artistic music which corrects, develops, and refines the natural music, then at last it is possible to taste with wonder [yet not to comprehend] God's absolute and perfect wisdom in his wondrous work of music."14

"I have always loved music; whose has skill in this art, is of good temperament, fitted for all things. We must teach music in schools; a schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers, unless they have been well exercised in music."15

"Josquin is a master of the notes, which must express what he desires; on the other hand, other choral composers must do what the notes dictate."16

"Several members of the nobility and certain bigwigs are of the opinion that they have saved my most gracious Lord the sum of 3000 gulden by inducing him to do away with his musical organizations; at the same time, however, they squander 30,000 gulden on unworthy purposes. Kings, princes, and lords must support music. ..."17

"Why should not we Germans say mass in our own language, when the Latins, Greeks and many others observe mass in their own language?"18

"Some sing the mass in German, some in Latin, either of which is permissible. It would be reasonable and useful if we used German where most of the people do not understand Latin. Then the people would better understand what is sung or read."19

"I would gladly have a German mass today. ... But I would very much like it to have a true German character. For to translate the Latin text and retain the Latin tone or notes has my sanction, though it doesn't sound polished or well done. Both the text and the notes, accent, melody, and manner of rendering ought to grow out of the true mother tongue and its inflection, otherwise all of it becomes an imitation. ..."20

"After faith we can do no greater work than to praise, preach, sing, and in every way laud and magnify God's glory, honor, and name."21

S. Martinus Luthery

NOTES
2Ibid. LW 53, p. 324.
4Buszin, op. cit., p. 5.
5Preface to the Wittenberg Hymnal (1524), LW 53, p. 316.
6Buszin, op. cit., p. 6. Another translation may be found in LW 53, p. 324.
7Buszin, op. cit., p. 11.
9Table Talk, LW 54, p. 129-30.
10Letter to George Spalatin (1523), LW 49, p. 68.
12Preface to the Babai Hymnal (1545), LW 53, p. 333.
13Preface to the Wittenberg Hymnal (1534), LW 53, p. 316.
14Preface to Symphoniae icundae (1538), LW 53, p. 324.
15From Table Talk, quoted in Hugh Thomson Kerr, A Compend of Luther's Theology (Westminster Press, 1943), p. 147.
16Buszin, op. cit., p. 13.
17Table Talk, quoted in Buszin, op. cit., p. 13.
19From Instructions for Visitors of Parish Pastors in Electoral Saxony (1528), LW 40, p. 300.
20From Against the Heavenly Prophets (1525), LW 40, p. 141.
21From the Treatise on Good Works, LW 44, p. 39.
Dame Music speaks:
Of all the joys upon this earth
None has for men a greater worth
Than what I give with my ringing
And with voices sweetly singing.

Each man can in his mirth be free
Since such a joy no sin can be,
But God in me more pleasure finds
Than in all joys of earthly minds.

On such words Martin Luther extolled the merits of music. Luther’s musical activity, in fact, is not the least of his contributions to life in the Christian church. In his hymns and liturgical music (either new compositions or revisions of older materials) Luther showed himself, as always, a churchman in the finest sense. He remained faithful to the traditions of the church and used them freely. He also encouraged the original poetry and compositions of many other Christians, whether members of his movement or not. All his writing and composing, moreover, was guided by his thoroughly theological point of view.

Music is true to its nature when it praises God.

For Luther the writing of hymns and liturgical music characteristically flowed from theological principles and pastoral instincts. Although he never completed a proposed treatise on music (only the outline remains — in Greek!). Luther left a rich collection of brief opinions and letters on the subject. They are presented elsewhere in this issue by Carl Schalk. Two points might be adduced here.

First, music was a gift of God with profound importance for the development of Christian personality. Together with Greek and medieval Latin music theorists, Luther believed music had power to mold character. He frequently mentioned the need to provide music education and good songs for young people. He spoke sharply of those who turned the gift of music to “erotic rantings.” Youth should be taught something finer, he insisted, to draw them away from carnal and lascivious songs, for — as Luther freely acknowledged — it would be wrong to deny them such a good gift as music. Luther was motivated to provide just such proper songs for young and old.

Luther had learned the joys and benefits of this “gift of God” already as a child. The singing of miners, his parents, and his schoolmates tuned his ear to authentic folk traditions in German music. Later he participated in the artistic liturgical singing of his school choir. He also sang with the Karrnende. These were schoolboys sent into the streets during festival seasons to sing for the citizenry. Such singing earned partial support for students in some German schools until the eighteenth century. In these activities Luther developed his skills as a singer, lutenist, and flutist. He learned basic music theory and composition as part of the usual curriculum in the schools of the time. In later life he enjoyed music in his home (Hausmusik), singing and playing motets, solo songs, and folk songs in ensembles made up of family and guests.

Second, Luther believed music was true to its nature when it praised God, particularly in worship. He was deeply concerned that the common people could be helped to sing more during mass — as he wrote in his comment on the Latin mass for Wittenberg. It was only a small next step to insist that vernacular singing and vernacular liturgy belonged together — especially in the rural areas and smaller parishes. He called on poets and translators to fill the need for new songs and published his own version of a German liturgy.

"Music is a beautiful and lovely gift of God, which has often moved and inspired me to preach with joy."

Martin Luther

Luther even went so far as to make singing the hallmark of Christian life. “Sing to the Lord a new song” (Psalm 96), he asserted, is naturally associated with Christian liturgy or worship. When one does not sing, one shows a lack of belief and belongs only into the “old, lazy, and tedious testament.” Thus printers were encouraged to publish many good songs that people would want to sing.
The Luther Legacy

The extent of Luther's contribution to hymnody can be only partially assessed from the catalog presented with this article. The first problem with this catalog has to do with the attributions to Luther. Attempts to define his genuinely original works have caused much scholarly dispute.

In a sense, however, this is a pointless argument even though the demands of historical accuracy require continuing research. Luther was not concerned with creating artistic and original works of his own. He worked with and through others, borrowed from the traditions of the church, and—where necessary—wrote his own material. More than anything he responded to pastoral and spiritual necessity, not to artistic impulse. His skill with language made him a good translator and poet. His skill with music stood him in good stead in creating tunes but can hardly establish him as a great composer.

“Nor am I of the opinion that the gospel should destroy and blight all the arts, as some of the pseudo-religious claim. But I would like to see all the arts, especially music, used in the service of him who gave and made them.”

Martin Luther

Even his short motet on Psalm 118 (“I Shall Not Die But Live”) cannot be considered great music. It does, however, attest to Luther’s discriminating knowledge of musical matters.

The catalog of Luther hymns has been variously assessed. In the century following his death it was not uncommon to attribute to him many writings and hymns that were not really his. The corpus of Luther attributions at the time came to more than 100 hymns. Scholarship in the eighteenth and nineteenth centuries tended to deny Luther’s authorship of any hymns at all. Nineteenth century opinions, however, were mixed. E. E. Koch and Philipp Wackernagel, among others, credited Luther with several items, but only if strict originality could be demonstrated. On the other side were those who discounted all Luther’s originality completely, most notably Wilhelm Bäumker and Wilhelm Nelle, noted historians of Catholic and Protestant hymnody respectively.

Bäumker is particularly interesting to Americans because of the influence his opinions exerted. Bäumker argued that Luther could not be credited with the composition of any melodies. In particular, Bäumker claimed that “A Mighty Fortress” was derived from Gregorian music in the Missa de Angelis.” Bäumker’s opinions were carried into English by Edward Dickinson’s Music in the History of the Western Church, first published in 1902. More recent German scholarship, however, has disproved Bäumker’s contentions. Although many of the Luther hymns may have uncertain origins, “A Mighty Fortress” is among those most convincingly credited to the Reformer.

The problem of authorship is further complicated by the fact that Luther did not work in a vacuum. He was assisted by Johann Walter, the cantor of Torgau, in much of his musical work. In fact, Walter and Conrad Rupesch, Walter’s colleague, came to Wittenberg to assist in preparing music for the German mass of 1525. Twenty-four Luther hymns appeared in Walter’s Geistliche Gesangbüchlein of 1524. Other Walter publications also contained Luther works, and that pattern continued in the publication of books by other editors until 1545, the date of the last and best “Luther hymnal,” published by Valentin Babst.

It is impossible—and somewhat immaterial—to determine just how much Walter and Luther influenced each other. Walter himself, however, has left records stating that Luther composed some of the songs for the German mass. Scholarly evidence also makes Luther the most probable composer of many other hymns. Luther’s influence on Walter as well as many other poets and composers must be weighed rather heavily in determining the origin of the early Lutheran chorales.

Generally, scholarship supports Luther authorship or editorial influence for those items given in the appended catalog. To that must be added a number of songs for the liturgy: the German litany, Agnus Dei, and Gloria in Excelsis. Luther also formulated tones for chanting psalms, epistles, and gospels in the German mass.

The Luther legacy also must be seen in the context of the whole church. Luther never discarded his own medieval musical heritage, preferring to revise it for the benefit of the worshipping congregation. Thus many of the Luther hymns, both text and melodies, are actually revisions or contrafolios of older materials. The following sources are recognized (with an example of each):

1. Latin hymns (“Savior of the Nations, Come,” originally by Ambrose of Milan). Both text and music were adapted for German use.
2. Latin liturgical song (“Come, Holy Ghost, God and Lord,” based on the antiphon “Veni Sancte Spiritus”).
3. Medieval hymns, including “leisen” (“To God the Holy Spirit Let Us Pray”). “Leisen” were hymns ending with “Kyrieleis,” a fairly popular hymn form with roots far back in the Middle Ages. “Christ Jesus Lay in Death’s Strong Bands” is another example of a “leis.”
4. Folk Song, both sacred and secular (“God the Father, Be Our Stay”).

In addition, Luther’s original hymn writing employed conventions developed by German song writers, principally the Meistersänger. Such hymns often had a
ballad-like structure, attempting whole stories (often a whole account of God's salvation) in many stanzas. Luther's first hymn ("A New Song Here") was such a ballad on the death of two monks martyred for the protestant cause. "Dear Christians, One and All, Rejoice" is also in ballad form. The long Christmas story in "From Heaven Above" follows a similar pattern. The ballad character of such hymns is a strong argument for singing all stanzas, as opposed to the current tendency to use only a selected few.

Other musical devices from the German song tradition include the bar form. In this form, a melody of two phrases (the Stollen) is repeated at the beginning. Additional phrases in many combinations are then added. Some Luther hymns also employ devices of the Ionian mode, the equivalent of our major scale, something of an innovation at the time. Typically the closing phrases of such hymns ("A Mighty Fortress," "From Heaven Above") descend through the scale to the final note. Luther did not neglect other appropriate modes, however; especially the Phrygian ("Out of the Depths") and the Dorian ("Savior of the Nations, Come"). Luther, like the Meistersängers, also employed variable accents in texts and, consequently, in tunes, thus achieving a rhythmic liveliness and variety unusual in hymns of later eras. This rhythmic vitality is reinforced by the comparatively fast tempo of the hymns, indicated by the German notation ("hobnail notes") that Luther used. Luther meant it when he insisted on lively "new songs" for Christian worship.

Luther insisted on lively songs for worship.

The emphasis on attractive and popular melody was also apparent in Luther's liturgical songs. Generally, he used the older modal melodies and chant forms, but with significant changes. Ligatures, which slurred together several pitches on a single syllable, were simplified. A more song-like style using one note per syllable was used. At the same time the cadential formulas were extended into the reciting tones. This more melodic—and memorable—music was provided in hopes that the people could sing parts of the liturgy formerly reserved for the choir and clergy. Even hymns were treated the same way. Luther's revision of Ambrose's hymn, "Savior of the Nations, Come," simplified the ligatures and the text-tone relationships.

The Luther legacy cannot be defined without a final word on its relationship to "popular" music. One often hears and reads these days that Luther used "popular" music from the taverns and streets for hymns. He certainly did strive for a hymnody that had popular appeal, and examples of borrowed street songs can be found in the works of other Lutheran hymnwriters.

Luther's one use of such a source, however, did not last long. He first chose a tavern melody for "From Heaven Above" but later discarded it in favor of a new melody he had written. He discovered that the first melody was too much associated with the taverns. Luther's frequent borrowings from art music ("Hofweisen"), guild songs ("Meistergesang"), or even folk song is something different from the use of "popular" music in our time.

In any case, the Luther legacy is concerned not just with sources but with the creation of lively new songs for the worship of God's people. That is a legacy useful for all of us in the Christian community.

Facsimile of the original of Ein Feste Burg, from the Luther Codex, 1530, and facsimile of Luther's handwriting, 1543.

APPENDIX: LUTHER HYMNS IN AMERICAN SOURCES

Luther's hymns (or revisions of them) are naturally most accessible in Lutheran hymnals. Those included in the Lutheran Book of Worship (LBW; 1978) are tabulated on the following page. It is not possible to indicate the degree of authenticity for each hymn in the Luther catalog. For a full discussion see Luther's Works, Vol. 53: Liturgy and Hymns, ed. by Ulrich S. Leopold (Philadelphia: Fortress Press, 1965).

The following symbols are used in tabulating the LBW materials:
<table>
<thead>
<tr>
<th>Luther Hymn Text and Melody</th>
<th>Location in LBW</th>
<th>Luther Hymn Text and Melody</th>
<th>Location in LBW</th>
</tr>
</thead>
<tbody>
<tr>
<td>A New Song Here Shall Be Began¹</td>
<td>299¹</td>
<td>From Heaven Came the Angel Host (Vom Himmel kam der Engel Schar, 1543)</td>
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<tr>
<td>(Ein neues Lied, 1523)</td>
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<td>Thou Who Art Three in Unity (Der du bist drei in Einigkeit, 1543)</td>
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<tr>
<td>Dear Christians, One and All Rejoice¹</td>
<td>205¹</td>
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<tr>
<td>(Nun freut euch, lieben Christen gemein, 1523)</td>
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<td>Out of the Depths I Cry to You¹</td>
<td>205¹</td>
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<tr>
<td>(Aus tiefer Not, 1523)</td>
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<tr>
<td>O Lord, Look Down²</td>
<td>28³</td>
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<td>(Ach Gott, vom Himmel schie ßt von, 1523)</td>
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<tr>
<td>Although the Fools Say with their Mouths (Es spricht der unreisen Mund, 1523)</td>
<td>333¹</td>
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<tr>
<td>May God Bestow on Us His Grace (Es wolle uns gnadig sein, 1523)</td>
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<td>Saviour of the Nations, Come (Nun komm der Heiden Heiland, 1523)</td>
<td>28³</td>
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<td>From East to West³</td>
<td>48³</td>
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<tr>
<td>(Christum wir sollen loben schon, 15231)</td>
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<tr>
<td>All Praise to Thee³</td>
<td>48³</td>
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<td>(Gelobet seist du, Jesu Christ, 15231)</td>
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<td>Happy Who in God's Fear Dost Stay (Wohl dem der in Gottes Furcht steht, 1524)</td>
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<td>If God had not been on Our Side (War Gott nicht mit uns diese Zeit, 1524)</td>
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<tr>
<td>In Peace and Joy I Now Depart¹©</td>
<td>349¹©</td>
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<tr>
<td>(Mit Fried und Freud, 1524)</td>
<td>© by Luther</td>
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<tr>
<td>Jesus Christ, Our God and Savior (Jesus Christus, unser Heiland, 1524)</td>
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<td>O Lord, We Praise You²³</td>
<td>215²³</td>
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<td>(Gott sei gelobet, 1524)</td>
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<td>Christ Jesus Lay in Death's Strong Bands³</td>
<td>134³</td>
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<tr>
<td>(Christ lag in Todesbanden, 1524)</td>
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<td>Jesus Christ, our Savior True (Jesus, Christus, unser Heiland, 1524)</td>
<td>473¹</td>
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<td>Come, Holy Ghost, Our Souls Inspire³</td>
<td>317¹</td>
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<td>(Komm, Gott Schopfer, 1524)</td>
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<td>To God the Holy Spirit Let us Pray²³</td>
<td>163³</td>
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<tr>
<td>(Nun bitten wir den Heiligen Geist, 1524)</td>
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<tr>
<td>We All Believe in One True God³</td>
<td>374³</td>
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<td>Wir glauben all einen Gott, 1524)</td>
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<td>In the Midst of Earthly Life²³</td>
<td>350³</td>
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<td>(Mitten wir im Leben sind, 1524)</td>
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<tr>
<td>These Are the Holy Ten Commandments (Dies sind die Heiligen zehn Gebot, 1524)</td>
<td>308³</td>
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<td>Man, Wouldst Thou Live (Mensch willst du leben, 1524)</td>
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<td>Isaiah, Mighty Seer³</td>
<td>528³</td>
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<tr>
<td>(Jesus, dem Propheten, 1526)</td>
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<td>A Mighty Fortress³</td>
<td>228³</td>
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<td>(Ein feste Burg, 1527 or 15287)</td>
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<td>Grant Peace, We Pray³</td>
<td>471³</td>
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<tr>
<td>(Verleih uns Frieden - German da pacem, 1528 or 15297)</td>
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<td>Lord God, Thy Praise We Sing³</td>
<td>228³</td>
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<tr>
<td>(Herr Gott, dich loben wir - German Te Deum, 1531)</td>
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<td>From Heaven Above³</td>
<td>51³</td>
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<tr>
<td>(Vom Himmel hoch, 1534 or 1535)</td>
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<td>To Me She's Dear³</td>
<td>9¹</td>
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<td>(Sie ist mir lieb, 1535 or 1534)</td>
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<tr>
<td>All Glory, Laud, and Praise³</td>
<td>442³</td>
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<tr>
<td>(German Gloria in Excelsis, 1537)</td>
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<td>Our Father, Thou in Heaven³</td>
<td>79³</td>
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<tr>
<td>(Vater unser - German Lord's Prayer, 1539)</td>
<td>(tune only)</td>
<td>(tune only)</td>
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<td>To Jordan Came the Christ, Our Lord³</td>
<td>79³</td>
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<tr>
<td>(Christ unser Herr sum Jordan kam, 1541)</td>
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<td>Herod, Why Dreadst Thou a Foe³</td>
<td>230³</td>
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<tr>
<td>(Warum furchtest du, 1541)</td>
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<tr>
<td>Lord, Keep Us Steadfast (Erhalt uns, Herr, 1541 or 15427)</td>
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**ADDITIONAL SOURCES OF LUTHER HYMNS**

*Lutheran Worship* (1982) contains all the hymns found in LBW plus the following:

- 331 Here is the Tenfold Sure Command (Dies sind die heiligen zehn Gebot)
- 431 Our Father, Who From Heaven Above (Vater unser)
- 52 From Heaven Came the Angels Bright (Vom Himmel kam der Engel Schar)

*Worship Supplement* (1969)

- 708 We Praise, O Christ, your holy Name (Gelobet seist du)
- 745 Lord God, Thy Praise We Sing (Herr Gott, dich loben wir - German Te Deum)
- 753 Now Let Us Pray to God the Holy Ghost (Nun bitten wir)
- 785 Grant Peace, We Pray (Verleih uns Frieden - German da pacem)

*Worship II* (1975)

- 2 & 3 A Mighty Fortress (Ein feste Burg)
- 45 Christ Jesus Lay in Death's Strong Bands (Christ lag in Todesbanden)
- 89 From Heaven High I Come to Earth (Vom Himmel hoch)

*The Worshipbook* (1972)

- 274 & 276 A Mighty Fortress (Ein feste Burg)
- 279 Ah, Deepest Jesus, Holy Child (Vom Himmel hoch)
- 327 Christ Jesus Lay in Death's Strong Bands (Christ lag in Todesbanden)
- 336 Come, Holy Spirit, God and Lord! (Komm, Heiliger Geist)
- 565 Savior of the Nations, Come (Nun komm, der Heiden Heiland)
What makes sacred music sacred? One important answer to that question would have to be theological. Musicians tend to wince when someone speaks of a theology of music. For music, as they know, is an art and a craft that one does; it is not—or not primarily—something one theorizes about. And they are right. It is too easy for church leaders, some of whom could scarcely hold their own part in a three-part canon, to pontificate about the place and role of music in the church.

But Martin Luther was not such a church leader. He practiced the art of music and was even a composer of some ability. As such he freely recognized, even envied, those with greater skill. He said of Ludwig Senfl’s work, “I would not be able to write such a motet even if I should tear myself apart.” But then with characteristic candor he added, “On the other hand, he could not read a psalm as I can.”

A liturgy that is not sung is deficient.

It was not Luther’s purpose to develop a special, somewhat esoteric theology of music. Music was a natural and very important part of his life and indeed, as he saw it, of the life of the church, the people of God. His theology of music was part of his struggle to understand all of life in relationship to God or, put another way, to bring the whole of human existence into line with his commitment of faith. In that sense, thoughtful Christians develop a theological concept of life, and thoughtful church musicians develop a theological concept of music.

Music, said Luther the theologian, is a gift of God given in the creation. It is part and parcel of the way the world is made, and contributes to its preservation. It is not primarily an art or science; it is a creature of God. There is nothing particularly Christian about music; it is available to people everywhere and has been since the beginning. As part of God’s creation it is not even limited to humanity: “...from the beginning of the world,” he said, “It has been instilled and implanted in all creatures, individually and collectively. For nothing is without sound or harmony.”

This foundational concept is more significant than it may at first appear, for it leads directly to Luther’s answer to our initial question: What makes sacred music sacred? According to Luther’s thinking there can be no such thing as sacred music (as distinct from secular music). As one of my teachers liked to say, the only proper distinction is between good music and bad music. Luther and his followers had no qualms, therefore, about adopting tunes for use in church that we today might label secular. They were not content to leave all the good tunes to the devil!

It is, of course, true that the musical culture of the 16th century in Europe was relatively homogeneous, and that one cannot simply make borrowing tunes a postulate for church music in later periods. There was lots of loose talk along those lines in the 1960s. The point is rather that the music we use in worship must stand up under the same rigorous criteria one uses to judge any music, and that it should have some obvious...
relationship to the prevailing musical culture of the time and place. Church music should not be like a hothouse plant — only to be found in the protected and uncritical precincts of the congregation at worship. Either all music is sacred or no music is.

Not all music — even fine music — is appropriate for use in Christian worship, however. For Luther, one

"The devil takes flight at the sound of music."

* Martin Luther

canon of appropriateness was how a given musical style fit the liturgical texts. If one changed the language of worship from Latin to German, one should not retain the “Latin music.” One should either find a musical style appropriate to the nature of the vernacular or one should adapt the Gregorian melodies to fit (in a more than mechanical sense). This point is raised not in order to defend Luther's particular judgment about Gregorian Chant and the vernaculars, but to posit the norm of appropriateness. That norm has much wider applicability, but adequate treatment of it would take us far beyond this present essay. In Luther's view, however, arguments for retention of Gregorian music would not rest on the premise that it is inherently sacred; they would need to demonstrate its appropriateness for vernacular liturgy.

Music is part of God's creation. But what is it for? It is for the praise of the Creator. Luther said, "I would like to see all the arts, especially music, used in the service of him who gave and made them." We express our thankfulness for music and the whole creation by using it to join the heavenly song of praise. The unceasing angelic song in heaven is not a “song without words.” It is a song that takes the gift of creation and employs it in thanksgiving for redemption: "Worthy is Christ, the Lamb who was slain, whose blood set us free to be people of God. . . ."
While Luther derived his concept of music from the creation, thus acknowledging that there is nothing implicitly Christian in its nature, he did not hesitate in ascribing a supremely Christian use to it. Such Christian use is predicated on the place of song within the musical genre: “And yet, compared to the human voice, all this [the music of nature] hardly deserves the name of music, so abundant and incomprehensible is here the munificence and wisdom of our most gracious Creator.” It is the combination of words and music that gives song the rank it enjoys among Christians: “...the gift of language combined with the gift of song was only given humanity to let them know that they should praise God with both word and music, namely by proclaiming [the Word of God] through music and by providing sweet melodies with words.” All this is behind Luther’s famous dictum “…that next to the Word of God, music deserves the highest praise.” In fact, music can enhance the words to which it is set: “The notes make the text come alive.”

Praise and proclamation are the cardinal functions of song among Christians, and both grow out of Luther’s theological concept. Since another article is this issue focuses on proclamation, we will focus on praise here.

From Luther’s theology as a whole, we know that praise is never separated from the depths of the human condition. Praise is never superficial. The song of Christians springs from the joy of God’s forgiveness. It is the praise of forgiven sinners. This is another evidence of how the concept of justification is Luther’s synoptic doctrine. For Luther, repentance was not a downer, but the prelude to joy. Unlike several later Protestant theologians, the emphasis on human sinfulness in Luther was not intended to cast a grim pall over people. On the contrary, it was intended to glorify God’s grace in Jesus Christ and, thus, to issue in true joy.

Music was an important part of his life.

For Luther, the ministry of music is central.

“...For God has cheered our hearts and minds through his dear Son whom he gave to redeem us from sin, death and the devil. Those who love this earnestly cannot be quiet about it. But they must gladly and willingly sing and speak about it...And those who do not want to sing and speak of it show that they do not belong under the new and joyful testament...” Here singing has almost reached the status of proof of one’s relationship with God. Luther seemed to be suspicious of unmusical Christians, wondering how they can possibly express the joy that is basic to the Christian life. Even printers have a vocation to print lots of hymns “so that they may move [the people] to joy in faith and to gladly sing.”

It is this joy, expressed in song, that provides a foretaste of heavenly bliss, a preview of heavenly adoration. Given Luther’s view, it is not surprising that music plays such a central role in the biblical vision of heaven. Our joining the angelic song of praise is not only a rehearsal for the future, it makes the joy of heaven real in our lives now.

Church musicians especially can find such a theological concept of music both stimulating and helpful. Its most important implication is the centrality of music in the worship life of the church. Music is not a frill or an extra to be practiced when time and budget allow. On the contrary, a liturgy that is not sung is deficient in the expression of joy which should pervade it. The ministry of musicians in the church is a central ministry and it deserves the best people and the finest resources available.

It is true that setting the liturgy to music entails certain dangers. Chief among them is a sense of canned formality that results from the way music is determined by the expressive power of the words. Among other things, that suggests the exercise of great care and skill in making settings of liturgical texts and hymns. But often musical formalism is preferable to an idiosyncratic, subjectivistic spoken expression in the liturgy.

From Luther’s perspective, however, the dangers are offset by the need to express the joy of forgiveness and to rise to the mood of the texts themselves. Such phrases as “Glory to God in the highest and peace to his people on earth” demand to be sung, for singing is an exalted form of speech. To speak the words of the Sancstus in unison as a usual parish practice, for whatever reason, is to sin against the spirit of worship in general and of that liturgical moment in particular. Congregational singing takes some work and, above all, skilled leadership. Where it is lacking, there may be a performance of devotional duty, but there is hardly Eucharist!

Luther was a teacher of the Scriptures and of the Old Testament in particular. It did not escape him that the psalms and several of the prophetic books are full of song and injunctions to sing. Seeing music as essential to the Christian life was not his invention. It goes through the history of the church, extending back into its Jewish matrix. Luther would see Christian song as fulfilling the injunction of the psalmist, “Sing to the Lord a new song, for he has done marvelous things.”

To end an essay on the theology of music with a paradox is not inappropriate. Luther does not state the paradox himself in his writings on music, though it is certainly implicit in his concepts. Though it is rooted in the creation, the song of praise will survive beyond death and into the “new heaven and new earth” after all the “former things have passed away.” Musicians are the only ones whose privilege it will be to practice their art and craft in the life to come.
Martin Luther: Magnet of Musicians

BY MARK BANGERT

It is fascinating, perhaps instructive, to imagine the careers and repertoires of Michael Praetorius, Heinrich Schuetz, or J.S. Bach had there not been a Martin Luther. His impact upon subsequent generations of poets and musicians has been profound and far-reaching.

Most know that Luther was an accomplished amateur musician. He had sufficient expertise to write a motet and to direct the process of setting German texts to chant. He was well acquainted with the polyphonic repertoires of his day. Regular post-dinner sing-alongs around the Luther table prompted him to praise the music of Conrad Rupesch (Table Talk 4316), Pierre de la Rue, Heinrich Finck, and Josquin des Prez (Table Talk 3516). Ludwig Senfl received special admiration and attention. In a 1530 letter Luther asked him to write motets on two texts, one of which, said Luther, he had never seen in a polyphonic setting. When Senfl complied Luther sent him a small case of books.

Luther collaborated closely with the Torgau cantor, Johann Walter, as the two, with Conrad Rupesch, prepared music for Luther's 1526 German Mass. Walter had earlier asked him to supply the introduction to his famous collection of thirty-eight polyphonic songs, the 1524 Geysiliche Gesangk Buchleyn (in which Luther lifted up the music as correctives—like "other worthy arts"—for the current lascivious ballads sung by the youth). The collection was printed by the famous Wittenberg printer and Luther supporter, Georg Rhaw. From his shop came a flood of music and music treatises, an indication of the musical interest among the people of Wittenberg.

“We are searching everywhere for poets.”
Martin Luther, 1530

Yet Luther was not simply a cheerleader for artists. His complimentary accolade for Josquin probably never reached Josquin's ears: "Josquin is a master of the notes, which must express what he desires." And, while Senfl probably appreciated Luther's interest, there is no indication that Luther pledged him support of the kind Senfl might have liked from the well-known and influential. Senfl, from all reports, remained Roman Catholic anyhow, and may not have coveted such attention.

Nor was Luther a patron of the arts. He simply did not have the means to foreshadow someone like Archbishop Colloredo-Waldsee (the on-again, off-again benefactor of Mozart) or the ecclesiastical/political powers behind San Marco in Venice.

Yet, the impact of his appearance in music history is monumental. How so? It is necessary to look beyond his musicianship (Zwingli, from all reports, was a more accomplished musician), even beyond his acknowledged opportune place in German music history. Rather, Luther's support of music is traceable to a theology of
music that, like a magnet, attracted musicians and composers for generations to come.

Luther was not simply a cheerleader for artists.

Like all else, Luther's perceptions about music were prepared for by his study at Erfurt. There students were taken through Aristotle (who stressed the emotional energy of music among its other attributes) and Johannes Tinctoris (who sought respect for music because of its power over doldrums). From Augustine, Luther learned that music was a gift of God.

Thus informed, Luther was primed for drawing musical implications from theological discoveries. The most significant of those, it has been suggested, originated sometime during the year 1519 when Luther realized, as he put it, that God justifies a person through faith by means of the Word. What has often not been noted about that discovery is that for Luther the "Word" was an aural event. "The miracles of the eye are less important than the miracles of the ear," he said in his commentary on Genesis. Again, "the New Testament rests on the sound of the living voice," he wrote in his introduction to it in 1522. Simply put, God's most important activity upon people occurs through an acoustical event. The place of music was secured. For this reason Luther repeatedly linked music and theology.

The common ground of sound brought music and the Word together. It followed then to think of music as
Luther was not a patron of the arts.

Good news came that way, so Luther was convinced. The freeing word, he maintained, comes in sermon and song, even in "absolute" music since it, for the Christian, is a parable of the joy and freedom of the Gospel. A century later Lutherans could say that hymns and even organ music were means of the Holy Spirit — together with Word and Sacraments. Pastors would be asked to commit themselves to the pure Word as contained in the Bible, confessional writings, and in the liturgies which contained hymns and other musical materials.

Good news as an aural event had two implications for musical development. First, because the gospel was for all people, its aural presentation needed to occur in such a way that all people could grasp it. Obviously this helped to ignite the mushrooming of Lutheran hymnody. But concern for the common person led also to other developments, such as the simplification of chant, or the popularity of homophonic hymn settings and organ accompaniments from the late sixteenth century.

Second, the linkage of music to rhetoric and grammar provided a magna carta for the most skilled of composers, tempting their abilities to find every way possible to express the profundity, joy, nuance, clarity, and persuasiveness of the gospel. In the years following the Reformation, both emphases remained alive and generated a lively church musical scene. Poets, tune-writers, organists, and composers were challenged by the ever-present task of sounding the good news.

The magnetism of Luther's excitement over these matters was enhanced by the current musical scene. University education, for instance, stipulated musical study for nearly everyone. Music-making was assumed for priestly education as well. Luther cautioned against ordination for anyone not musically capable. Lutheran princes considered it their duty to support musical organizations and choir schools such as the Kantorei at Torgau. Further, an assist came from the new compositional styles in Germany, which were changing from the involved polyphony of Finck, for instance, to the note against note writing heralded by Josquin and modeled by Sixt Dietrich. Simplicity of this sort was bolstered by the emergence of the melody from the tenor to the top line, by the popularity of secular songs such as the Italian frottola and the French chanson, and by the emphasis upon vernacular in popular music as well as in the liturgy. In all of that the common person received advocacy, with the result that people's music quickly became priority stuff. Luther's theological understanding was matched further by a growing fondness on the part of all kinds of composers for integral relationships between word and tone. By the end of the century theorists standardized musical rhetoric in manuals available to anyone who wished to sound the Word with skill and persuasiveness.

The magnetism of Luther subsided when the good news of the Enlightenment went unmatched by churchly theologies. Present conditions may signal a lookout for some kind of recharging. Contemporary musical style is warming to tonality again, converts to serialism continue to be few, and the news is not significantly different on the popular front. There the tune prevails, hummable and whistleable, characteristics too of much contemporary hymnody. Secular music of the popular sort has influenced church music — there is no doubt. The return of the vernacular, even for those of us who supposedly had it all along, has summoned participation and understanding in worship, and has provided liturgical anchorage for all kinds of church music. Even tone/word relationships have been given impetus these days via expanded notions of speech and sound (Sprechstimme). Overall, commentators in years to come may lift this time up as a golden age of church music, fired by biblical studies, liturgical sensitivity, ecumenical commitment, and ecclesiastical honesty. This generation may be likened to the sixteenth century.

Miracles of the ear are more important than those of the eye.

But there nags at us that suspicion that all is not right. Musical training is no longer a universal for those who are educated. In seminaries the situation is such that we are led to believe that all the important learning takes place through books, lectures, and tests. The church can use theologians who not only joy in music-making, but who woo artists as well. More than all that, it is worth noting that the acoustic dimensions of the Word may need tending. Luther's wedding of good news to aural means possesses a magnetism that invites fresh attention. It is significant that a general malaise over against rhetoric and grammar converges with ever-shorter homilies and with homily content dealing often with behavior and social commentary only. Theologians need to lead the way again to find the spark in the aural word that will provide excitement and joy, and give the Word that quality of conveying God's gracious activity. Once discovered, it will surely attract the panoply of musical skill to carry its nuance, clarity, power, and joy.
Lutherans Today:
A Dual Personality

BY CARLOS MESSERLI

Actually, both declarations have been historically valid, especially regarding worship practices. Even today, anti-liturgical, nearly fundamentalist Lutheran congregations exist side-by-side with Lutheran parishes that are more liturgically traditional than their Roman Catholic or Episcopal neighbors. In part, this condition is perpetuated by different views of the church as well as by the relatively low level of hierarchical control over individual congregations exercised in matters of worship by central and regional bishops or presidents. The following presentations offers a brief report on the current state of Lutheran worship in America.

“I have always loved music.”

Martin Luther

Eucharist. Historically, Lutherans consider the chief service to be the Eucharist (Mass or Holy Communion). The Augsburg Confession (1530), the chief theological document of the early Lutheran movement, states: “The Mass is retained among us and is celebrated with the greatest reverence. Almost all of the customary ceremonies are retained.” And so it was for a time. But gradually a long period of decline set in, during which the preaching service with a minimum of ceremony and liturgical content replaced the historic mass as normative.

Lutherans of the twentieth century became part of the great church-wide movement for worship renewal chiefly through the preservation of the so-called Common Service, which was rooted in the historic mass. The worship renewal movement coincided with and reflected the reforms that culminated with the Second Vatican Council and the publication of the Constitution on the Sacred Liturgy (1963). The most recent manifestations of the Lutheran interest in worship renewal have been the publication of Lutheran Book of Worship in 1978 and Lutheran Worship in 1982 (see box).

Both of the new worship books provide a Lutheran Eucharist containing the basic components of the mass: three readings for each day covered by the three-year lectionary, proper psalms, prayers, proers for choral performance, hymns, sermons, and the sharing of the sacramental meal. The liturgy is sung by Lutherans

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The Dichotomy: For several centuries Lutherans as a body and as individuals have displayed a dual personality. On the one hand they have proudly proclaimed their Protestant heritage, uncompromisingly asserting their independence from Roman Catholicism and even adopting a belligerent opposition to anything or anyone Catholic.

On the other hand Lutherans have insisted that they are not “sectarian” or “separatist,” but a part of the “holy catholic church,” preserving the church’s heritage and laying claim to Catholic practices and traditions compatible with Scripture.

Dr. Messerli served on the Inter-Lutheran Commission on Worship, and co-authored the Manual on Liturgy, which accompanies the Lutheran Book of Worship.
everywhere, usually in one of two or three available musical settings that the people have nearly always memorized. Usually a volunteer choir provides musical support and in many congregations the pastor (presiding minister) chants all or part of the liturgy. The fidelity with which the rubrics are followed is difficult to measure, but there is a growing consensus among observers that the worship books provide a goal that is both desirable and attainable for all congregations. It is, of course, to be expected that many of the options or variable elements of the Eucharist will (given the present state of pastoral and lay leadership) continue to be unused in some parishes. Weekly celebration of the Eucharist remains largely an unfulfilled dream for most parishes. The monthly or semi-monthly Eucharist is a far more common arrangement. Generally, when there is to be no Holy Communion, Lutherans often accept as an alternative service the truncated ante-communion preaching service that terminates just after the Offering. Some Lutheran parishes sing Matins or Morning Prayer when there is no Holy Communion. A few use the newly devised Service of the Word (LBW), which provides for several readings, prayers, canticles, and hymns.

Church Year. Lutherans throughout America adhere to a bare-bones form of the historic Church Year with considerable enthusiasm. Advent, Christmas, Epiphany, Lent, Easter, Pentecost and many of the major festivals are often celebrated with ceremonial embellishment rooted more in dramatic effectiveness than liturgical propriety. Gradually, Lutherans, who have always been in theory (but seldom in practice) observed days for biblical saints, are beginning to take note of these days, especially when they fall on Sundays. In addition, the worship books offer a calendar that makes it possible to observe “commemorations” for other saints and martyrs, missionaries, theologians, or artists such as St. Benedict (July 11), Dietrich Bonhoeffer (April 9), Martin Luther King Jr. (January 15), and J. S. Bach, Heinrich Schütz, and G. F. Handel (July 28).

Psalmody. Many Lutherans have found great joy and comfort in the restoration of the full treasury of the psalms to worship. As important as have been the snippets of psalms found in the historic proper Introits and Graduals, the authorization of longer psalm texts greatly enhances biblical and liturgical understanding and appreciation. Best of all, Lutherans are discovering that they can sing psalms — and that the tunes provided in the worship books are not difficult to negotiate. It would be an exaggeration to compare this revival of interest in psalm singing to that of the singing of metrical settings in Reformed churches of the sixteenth century, but it is a fact that this major body of religious poetry, which was originally intended to be sung, has again found its way into the liturgy. This, some say, is a major modern miracle of Lutheran liturgical renewal.

Propers. The new Lutheran Propers, that is, the Verse, sung before the reading of the Gospel, and the Offer-

tory, sung as the gifts of the people and the elements of the meal are brought to the table, have been received with widespread interest. They are not used everywhere, although publishers have issued several attractive, simple choral settings of the prescribed single series of these texts (which, incidentally, are drawn from the larger Roman Catholic repertory). In this matter, as in other liturgical affairs, Lutherans often display their characteristic independence by having the congregation sing a common or general text printed in the worship book or, in some cases, by ignoring the item altogether. This unfortunate practice relegates two important variable choral items — which could enrich and reinforce the communication of the liturgical theme of the day — to the status of invariable congregational songs.

All Lutheran worship books provide for the possibility of singing a historic Introit as an entrance song for the Eucharist. Most congregations elect the much easier option of a hymn (usually a “rouser”) at this point. Lutheran Worship attempts to encourage the practice of singing the Introit by providing not only an antiphon but an expanded Psalm text of several verses followed by the Gloria Patri and a repeated antiphon — all set to a simple two-segment formularily tone printed for singing by the people.

Hymnody. In theory, Lutherans subscribe to noble statements of principle about music and their musical heritage. Martin Luther articulated some of the strongest, clearest, and most forceful opinions about church music ever uttered. He insisted that leaders and teachers with whom he was associated know music; he personally wrote the words and music of some of the best enduring of hymns for his people to sing, songs that were drawn from Gregorian repertoire, German religious songs, and popular melodies of his day. In addition, he fervently encouraged the development of attendant religious art music of high quality that would educate and inspire the faithful.

After its vigorous birth at the hands of Martin Luther and other musical reformers, Lutheran church hymnody passed through a valley of neglect, disuse, and diversion in the seventeenth and eighteenth centuries. In the nineteenth and twentieth centuries a revival of interest in the historic roots of Lutheran congregational song began. With the publication of the Lutheran Hymnal (1941) and, to a degree, the Service Book and Hymnal (1958), Lutherans seriously addressed their hymnic heritage. The Lutheran worship books of today have carried the development one step further. LBW and LW are admirably eclectic collections that are thoroughly rooted in the authentic German choral tradition and its Scandinavian counterparts. Representatives of over thirty ethnic and cultural sources are included along with an ample supply of original contemporary hymns. Clearly sexist and archaic texts of many hymns have been revised and some of the weakest and most sentimental of tunes and harmonizations have been excised from the collections altogether.
Neither hymnal is perfect by either the traditionalist’s or the modernist’s standard, and today many Lutheran congregations still sing the same weak, sentimental hymns as do many of their Catholic and Protestant neighbors. Nevertheless, the collection of hymns in each of the new books is strong and diverse enough to serve well any congregation that wants its parish hymnody to reflect the vigor of its beliefs and the richness of its heritage.

The new books also promote one uniquely Lutheran tradition that is rooted in sixteenth century practice: the hymn of the day. This historic concept encourages congregations to designate for annual use a single chief hymn—a great hymn that sums up or clearly reflects the theme of each Sunday or Festival in a magnificent unity of text and tune. In addition, the hymn of the day practice lends support to a custom that is becoming more and more common among Lutherans, namely the occasional use of varied organ and instrumental accompaniments and improvised hymn introductions in “concertatos” that project the character of the hymn text for a particular festival or day. Most Lutheran congregations have yet to fully capitalize on the hymn of the day plan, but those that have report that if the plan is adhered to with persistence it can greatly aid congregational participation and understanding.

Participation of the People. For a segment of the church that was founded in part on the theological premise of the “priesthood of all believers” Lutherans have demonstrated an ambivalence toward the active participation of the laity as leaders in worship.

Historically, Lutherans have always participated actively in some parts of the liturgy, even if in liturgically lean times that only meant singing responses and hymns. Today, Lutherans participate in worship more fully than ever before. The new books have taught people to “share the Peace” with their neighbor in the pew (not a small achievement for many reserved Germans and Scandinavians).
For the most part there is little hesitance to include the laity as leaders in one or more of the following areas: reading of lessons, assistance in service at the Lord’s Table, musical participation (both choral and instrumental), and liturgical chanting. (The role of lay commentator is practically unknown among Lutherans. If it does exist, it is only in the person of an appointed individual who on occasion teaches the people a new hymn or liturgical setting.)

Leadership in planning is another matter. The initial optimism concerning importance of lay planning that was felt when the new worship books were introduced has faded with the passing of time and as difficulties in executing the plan arose in some parishes. The reasons for this development are several, but chiefly, some pastors find it difficult and time consuming to plan or to educate their people in a field that many think is the pastor’s turf anyway. Nevertheless, there is continued official encouragement to share worship leadership among the laity on a regular basis, for many believe that true worship renewal can only take place among an informed and involved laity.

Preaching. Martin Luther was an effective and powerful preacher, and preaching is still probably the foremost attraction for Lutherans to worship. However, four hundred years of subsequent emphasis on preaching at Lutheran seminaries since the time of the Reformer has produced mixed results. Most preachers are technically able and resourceful. A few focus on the theme of the day and articulate the pericopes with joy and clarity, but many have not mastered the skill of using the entire liturgy to communicate the Gospel. Hope for improvement in this area may lie in the three-year lectionary, which has been adopted by an overwhelming majority of preachers. This lectionary facilitates liturgical preaching and is also a spur to Christ-centered communication of the gospel, a goal very dear to Lutherans.

Attendant Music. “Special music” in Lutheran services can hardly be distinguished from that of other protestant churches. The relationship of the music to the liturgy depends almost entirely upon the preferences of the pastor and the training and liturgical understanding of the music leaders. Volunteer choirs for the most part supply an anthem that is related to the rest of the service only in a general way. Organ preludes, postludes, and voluntaries are standard fare, but many bear only a casual relationship to the theme of the service.

Holy Baptism. One of two Lutheran sacraments, Holy Baptism, is now generally celebrated as a natural part of public worship and not a private ceremony. The relationship of Holy Baptism to Christian life, death, and resurrection has become a vital component of Lutheran liturgy and teaching.

Holy Week and Easter. The resources available in the new worship books for the Liturgy of Holy Week and Easter have vastly improved the opportunities to focus properly on this high point of the Christian Year. In many areas Palm Sunday has become Passion Sunday; the Passion account is heard on that day and on Good Friday; footwashing is again an available rite for Maundy Thursday, although it is seldom used. Significantly, one Lutheran body reports that nearly one third of its congregations observe a Vigil of Easter—a proportion that is significantly greater than that of ten years ago.

Daily Office. The historic Daily Office is preserved in LBW and LW, and is available in musical settings for congregational use. In certain quarters, Morning Prayer is sung as an alternative to the Eucharist but this option is not universally popular. Evening Prayer is also available in the worship books, but the infrequency of regular evening worship among Lutherans does not permit it to be used often.

Marriage and Burial. Since the publication of the new worship books some progress has been made to bring these ceremonies under the control and influences of the church and to conduct weddings and funerals as church services, even to the extent of offering them as components in the Eucharistic rite of the Church. Much work needs to be done in this field before secular influences are replaced by ecclesiastical ones.

Movements and Publications. The structure of Lutheranism permits and even encourages the development of special institutions and events to promote good worship practice on the official and unofficial level. Some current examples are the week-long annual worship and music conferences for clergy and laity that have been sponsored at numerous locations each summer for nearly a dozen years. Another example is the Valparaiso University Institute of Liturgical Studies, founded nearly 30 years ago, that holds annual meetings that feature noted liturgical Lutheran, Catholic and Orthodox scholars. The Lutheran Music Program presents a month-long high school summer camp for serious music study by young people and fosters participation in worship and an interest in the liturgical life. Church Music, a scholarly and practical journal, flourished brilliantly between 1966 and 1980. Response, the exemplary publication of the Lutheran Society for Worship, Music, and the Arts from 1958 to 1978, ceased publication when its parent organization was absorbed by the Liturgical Conference and its function assumed by Liturgy.

Summary

With the publication of their two most recent worship books Lutherans have been able to articulate the best qualities of their Protestant and their Catholic heritage as well as to provide the opportunity for deep and lasting worship renewal. To the extent that these qualities and opportunities have become a part of parish life there is much cause for rejoicing. Because they contain features of great liturgical and hymnical merit available for more widespread adoption by the church leadership and the laity, there is also much cause for hope.
Hotline

Positions Available

Full-Time Liturgical Music Director for 700 family suburban parish. Masters in music. Knowledge of liturgy and experience required. Includes teaching nine classes per week, K-8 in parish school. Opportunity to work as part of a team. Salary negotiable. Job description can be obtained by writing Fr. Tom Flowers, 2502 Centerville Road, Wilm, DE 19808. Please forward resumes directly to Fr. Tom. HLP-3228.

Liturgy Coordinator/Minister of Music for 700 family parish. Degree and/or experience in liturgical music ministry required. Responsibilities: principal organist and coordinator of liturgy and music, serving as resource person for liturgy committee, liturgical ministers and RCIA, training cantors, coordinating folk group, and doing music ministry with children of parish school and CCD program. HLP-3229.


The Athenaeum of Ohio, a center for priesthood and ministerial training in Cincinnati, Ohio has full-Time position beginning Fall 1984, Master of Music (or equivalent) necessary. PhD candidacy (or equivalent) desirable. Demonstrated competence in Liturgical music and liturgical celebration required. Send resume and three letters of recommendation to: Rev. James Walsh, President, The Athenaeum of Ohio, 6616 Beechmont Avenue, Cincinnati, OH 45230. HLP-3231.

Full-Time Organist/Music Director for large parish. Salary + benefits. HLP-3236.

Full-Time Director of Liturgical Music for the Archdiocese of St. Paul and Minneapolis Office of Worship. Functions include a close working relationship with liturgy and environment departments of the Office of Worship as well as the Archdiocesan Board of Worship in implementing policies and providing ongoing education and skill development for archdiocesan pastoral musicians. Responsible also for planning and execution of Archdiocesan liturgies. Minimum: Masters degree with pastoral and educational experience. Position available July 1, 1984. HLP-3237.

800 Family parish near White Bear Lake has full-time position available for person with following qualifications: BA in music or equivalent, vocal choir director in contemporary and traditional music, keyboard/guitar background, coordination ability in music for all liturgical celebrations. Music knowledge of liturgy and the ability to coordinate already existing liturgical ministries, willingness to develop additional musical and liturgical ministries. HLP-3238.

St. John's College (Anglican), University of Manitoba announces the position of Undergraduate Organ Scholar for 1984-85, stipend $2,600.00. Details and application from The Registrar, St. John's College, 400 Dysart Road, Winnipeg, Canada, R3T 2M5. HLP-3211.

Music Minister/Liturgist: Full-Time position for 1300 family unit parish. Necessary to have ability to do contemporary and traditional forms of music. Folk choir and Chancel choir now in existence. No school. Salary negotiable based on degrees and years of experience, with housing on the parish property an option. Health and pension benefits all inclusive. Position available June 1984. Contact: Father Lawrence Faeth, St. Raphael's Roman Catholic Church, 7700 Kilbourne Avenue, Englewood, FL 33533. HLP-3212.

Organist/Director of Music: Full-Time position with emphasis on liturgical planning and congregational participation. Responsibilities include instruct upper grades 2 days a week minimum, 3 choirs (children folk, and adult), liturgical planning committee, masses. Salary range $12,000 to $25,000 depending on qualifications +Major Computer, Medical, and pension contract. Submit resume and reference for consideration for audition. Send to: Resurrection-Assumption Church, 61-11 85th Street, Rego Park, NY 11374. HLP-3213.

Pastoral Ministry/Liturgical Planning. This pastoral staff position would assume primary responsibility for leadership in the liturgical dimension of the parish; would share equally in parish planning with two priests on staff and in areas of common concern, with school principal and Directors of Religious Education. A profile of St. Mary Parish including Mission Statement developed by Parish Staff, and job description are available upon request. Send letter and resume to Rev. Thomas Doheny, 313 E.
Music Director/Liturgist: Full or part-time position in parish. There are 850 families in our parish, which is located in central Michigan. Seeking competent liturgical musician to work as part of parish ministry team. Keyboard skills and ability to lead congregation in all types of liturgical music as well as competence in liturgical planning a must. Hillgreen, Lane Organ, Kimball Grand Piano. Send resume to: James E. Falsey, 404 Wood St., Chesaning, MI 48616. HLP-3232.

Liturgist, Full-Time. 1600 family parish with active lay involvement seeking liturgist with limited pastoral ministry duties to maintain and improve quality liturgical ministry and develop additional time and talent gifts of parishioners. Parish staff/team includes music director, liturgist role to provide leadership in planning, training, education and implementation of parish liturgical celebrations and ministries and develop time and talent of parishioners through utilization of computerized gathering of census information. B.A. or M.A. Liturgical Studies. HLP-3233.

New parish in SE Florida is building a church and elementary school. Pastor is life-member of the Liturgical Conference and needs music minister knowledgeable in liturgy, Eucharist, sacraments, lauds & vespers, seasons, etc.), skilled with organ and guitar and good teacher in school. HLP-3234.

Full-Time Liturgist/Music Ministry for an active suburban parish. Overall coordination and direction of music ministers, and choir. Degree and experience preferred. HLP-3235.


Director of Music for school and church (K-8) sought by large metropolitan Washington, D.C. parish. Experience in directing comprehensive liturgy program. Ability to communicate. Will be member of liturgy team. Salary negotiable. HLP-3241.

Minister of Music Part-time. St. Patrick's Community, Terre Haute, IN seeks music coordinator and organist. B.A.; church music experience preferred. Send resume to: Sr. Eileen Kazmierzowicz, 1807 Poplar St., Terre Haute, IN 47803. HLP-3242.

Full-Time Liturgy Coordinator for large, progressive suburban parish, Twin-City area. Desired: Team person able to work with committees supportive of lay ministry. M.A. in liturgy and/or parish experience. Send resume to: Liturgy Search Committee, St. Timothy's Church, 707 89th Avenue, North Blaine, MN 55434. HLP-3234.

St. Raphael R.C. Church seeks full-time Minister (Director) of Music with strong administrative skills, BA in music with organ concentration; minimum three years church experience desirable. Must have excellent vocal, choral and organ skills. Salary range $12,000-$15,000. St. Raphael Church is a parish of 2150 families and liturgically aware clergy. Six weekend masses; church has a 2 manual-8 rank Kilgen pipe organ. Contact: Liturgy Coordinator, 1215 Modaff Road, Naperville, IL 60540. HLP-3244.

Full-Time combination Director of Parish Music (soprano-chorus director) and elementary parochial school music teacher. Position available end of August. Send personal letter of application, salary and benefit expectations, resume with references and cassette of your work with congregation (rehearsal before mass, hymn introductions, mass song leading and cantoring). Write: Music Search, 901 N. E. 2nd Street, Ft. Lauderdale, FL 33301, with 30 days of publication. HLP-3245.


Musicians Available


Highly Qualified experienced Organist/Choir Director/Liturgist seeks full-time position in ministry of music. Cathedral/Diocesan level. HLM-3106.
Calendar

C A L I F O R N I A

LOS ANGELES
July 21
Augsburg Choral Church Music Clinic.
Write: Marita Young, 3224 Beverly Blvd., Box 57974, Los Angeles, CA 90057. Phone: (213) 386-3722.

D I S T R I C T  O F  C O L U M B I A

August 3-6

June 17-July 13; July 22-August 17.

September 22

F L O R I D A

ORLANDO
July 8-11

I L L I N O I S

CHICAGO
July 22-24

I N D I A N A

INDIANAPOLIS
September 15

M A I N E

W A T E R V I L L E
August 12-18
Colby Institute of Church Music, at Colby College. Thomas Richner, Robert Glasgow, Stephen Bolster, Ray Ackerman. Write: Thelma McLinnis, Colby College, Waterville, ME 04901. Phone: (207) 873-1131.

M I C H I G A N

D E T R O I T
August 20-23

G R A N D  R A P I D S
September 8

K A L A M A Z O O
August 5-10

M I N N E S O T A  /  N E W  Y O R K

B EM I D J I /  C H A U T A U Q U A
August 5-19/August 12-17
Paul Christiansen Choral School Workshop. Write: Kurt J. Wycisk, Concordia College, Moorhead, MN 56560.
MINNEAPOLIS
August 11
Augsburg Choral Church Music Clinic. Richfield Lutheran Church. Write: Diane Riedel, Augsburg Publishing House, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. Phone: (612) 330-3344.

NEW YORK
ROCHESTER
September 29

NORTH CAROLINA
RELEIGH
July 29-August 3
Association of Disciple Musicians Annual Workshop at Meredith College. Larry Smith, Daniel Moe, John Homan, others. Write: Dr. Thomas E. Wood, PO Box 1986, Indianapolis, IN 46206.

OHIO
COLUMBUS
August 13-14
Augsburg Choral and Organ Church Music Clinic at Worthington United Methodist Church. Write: Don Bogaards, Augsburg Publishing House, 57 E. Main St., Columbus, OH 43215. Phone: (614) 221-7411.

SPRINGFIELD
July 15-20

PENNSYLVANIA
DELAWARE WATER GAP
August 25

NEW WILMINGTON
June 25-26

SOUTH CAROLINA
GREENVILLE
July 15-21
Choristers Guild Summer Seminar, Furman University, Austin Lovelace, Judy Hunnicutt, others. Write: Barbara Merry, Seminary Coordinator, Choristers Guild, 2834 W. Kingsley, Garland, TX 75041.

VERMONT
WINOOSKI
July 9-11

July 14-August 3

VIRGINIA
WILLIAMSBURG
September 15

WASHINGTON
SEATTLE
August 13-14

WISCONSIN

KENOSHA
July 29-August 4
Choristers Guild Summer Seminar, Carthage College. Cf. Greenville, SC for details.

MADISON
July 16-18
Conference on Music in Parish Worship, Bethel Lutheran Church, Robert Berg, Robert Batastini, others. Write: UW-Extension Music Department, 610 Langdon St., Madison, WI 53703. Phone: (608) 263-6822.

WATERFORD
July 30-August 3

ENGLAND
CANTERBURY
August 3-6
Twelfth Annual Conference on Medieval and Renaissance Music at the University of Kent at Canterbury. Follows the International Workshop on Tropes, August 1-3. Write: Dr. David Hiley, Department of Music, Royal Holloway College, Egham Hill, Egham, Surrey TW20 0EX for information on Tropes Conference. For Medieval and Renaissance Music write: Dr. John Milson, Oriel College, Oxford. OX1 4BW.

ITALY
SIENA
July 16-August 20
Classic Italian Organs Study. Giordano Giustarini, Raymond Ocock. Write Ramon Ocock, Westminster College, New Wilmington, PA 16172.

Please send CALENDAR information to: Rev. Laurence Heiman, CPPS, Director: Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, Indiana 47978.
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Reviews

Congregational

Swayed Pines

A superb collection of American Hymnody, Swayed Pines, by Father Henry Bryan Hays, O.S.B., is a welcome addition to the musical repertoire of congregations and choirs. Ranging in musical form from unison hymn settings to more difficult four-part chorale settings, the forty hymns of this collection comprise an invaluable wealth of new and exciting musical material.

All of the hymn tunes and their arrangements are original compositions of Hays. Cumberland Gap, Desert Shrub, Plum Rum Bend, Indian Mound, are but a sampling of names that Hays has designated to each of his separate hymn tunes.

Hays' hymn tunes have found a home among the texts of such poets as Charles Wesley, Isaac Watts, William Blake, George Herbert and other notable literary writers. Hymn numbers 16, 26, 28, 35 and 36 are original texts of the composer.

Father Hays' compositional style is displayed brilliantly in the fluid lines of his melodic writing. The simplicity of the setting of the George Herbert poem, "Come, My Way, My Truth, My Life," for example, is stunning. Though looking almost bare on the page, one cannot help but be astonished at the rhythmical subtleties Hays employs as he weaves through the text. In contrast to this is hymn number 10, "Fierce Was The Wild Billow." In J.M. Neale's translation of a Greek hymn, named here, "Wild Sea," Hays' fearless use of dissonance is strong and powerful.

It is a breath of fresh air to find a new hymn setting of the text, "Come, Holy Ghost" (#3). Hays' setting of "When I Survey the Wondrous Cross," (#40) gives new life to Isaac Watts already familiar text.

American folk-like melody and harmony in combination with English poetry is brought to choirs and congregations in Swayed Pines. The successful combination of new musical settings of traditional texts is the genius of Henry Bryan Hays.

Swayed Pines deserves to be one of the musical resources to which church musicians will often return for inspiration as they lead their choirs and congregations in prayer.

Veronica N. Faber

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Introducing a Person of Note

If solutions were to be grasped and practiced for Veronica Fareri's deep concerns for liturgy and music, all work would be play and we'd all want the job! We are happy to welcome this young, gifted woman to the review staff of Pastoral Music. Her strong background in academic and pastoral premises together with her dreams and dedication make her a likely prize for a position of influence in improving the quality of worship, as Associate Coordinator of the Office of Divine Worship and Coordinator of Music for the Archdiocese of Omaha she is responsible for the training of liturgical ministers and for music at all major Archdiocesan celebrations including directing the newly-formed Adult Chorale and Archdiocesan Children's Choir.

Veronica earned her B.M. in Music Education and Church Music at Westminster Choir College and recently completed a Master's Degree in Music Education at Northwestern with organ as her major performing medium. While Associate Director of Music with Robert Basta at St. Barbara's in Brookfield she served as an executive member of the Archdiocesan Music Commission of Chicago and a resource person for adult and children's choirs, including chairing three Archdiocesan Children's Festivals. As an educator Veronica affirms quality music training of children and feels that music education in parish schools should be developed from good music in liturgy. Her commitment to encourage and solidify public prayer through music and her critical consciousness are qualities we look forward to her sharing in upcoming Pastoral Music reviews.

Robert Strusinski

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Organ

Early Organ Music for Manuals Book I
Novello. Theodore Presser sole selling agent, 1982. 01 0169 09; $5.25.

This small volume of English organ music "of all periods down to about 1830" contains pieces by Stanley, Camidge, John Robinson, Samuel Wesley, and a late seventeenth century Anonymous composer. Each piece was carefully edited by a different scholar. The prefaces include lists of sources, biographical sketches, editorial alterations, ornamentation tables, and registration suggestions.

Unfortunately, organists often dismiss English organ music of this period, perhaps because it lacks a pedal part. Despite this, technical difficulties abound here, and even the most seasoned performers flinch at the prospects of trying to negotiate these transparent textures and delicate figurations cleanly and rhythmically. These are wonderful pieces for church, weddings, and recitals. And, they are marvelous pedagogical tools for introducing organ touch and articulation.

This collection is exemplary in every way. Highly recommended.

Cradling Children in his Arm

This is a lovely lullaby for organ and treble instrument (C and B-flat parts are included). The solo instrument plays the hymn tune Gaudeamus pariter (LBW 132, 193) over a "gently rocking" accompaniment. This piece is perfectly suited for Baptism. The solo part can easily be played by a student instrumentalist.

Craig J. Cramer

Choral

A Grace

The popularity of the English composer William Mathias was brought to the attention of many for his work, "Let the People Praise Thee, O God" composed for the Royal Wedding of July 1981. Mathias continues to write and write well, so in our preparation for the second Royal Birth, I share with you other works for your consideration.

"A Grace," published as one of the Oxford Easy Anthems, is a two-paged SATB unaccompanied work which maintains the gratifying harmonies our ears have come to appreciate from this composer. While remaining extremely accessible to most any paro-singing ensemble, communities will enjoy the contemporary motet sound of this simple octofry, Latin text — Grattias tibi Domine agimus, pro his et beneficiis omnium tuus, per Jesum Christum Dominum nostrum, Amen."

All Wisdom is From the Lord

"All Wisdom is From the Lord" is especially good for polished organists without being overly demanding of singers. Much doubling between trebles and men put this work within the grasp of most ensembles. Mathias blends an array of color both through the sung text and especially in the accompanying organ part. His careful consideration of voicing makes for interesting singing and listening. No attempt was made to use inclusive language and on first reading seems somewhat archaic. Well, most of us don't use "Ecclesiastical talk" either!

"(Remarkable) for its honest analysis of the flawed liturgy of a flawed church in a flawed world..."

—Elizabeth Vanek

Liturgy 80

The Mass in Time of Doubt

The Meaning of the Mass for Catholics Today
by Ralph A. Keifer

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Rex Gloriae (Four Latin Motets for Unaccompanied)


Finally, under my "not for the novice" is a larger collection of four Latin motets for unaccompanied voices. This collection entitled "Rex Gloriae" initially appears too demanding for all the but the highly skilled but in reality is more easily sung than played (although a rehearsal reduction would have been helpful). Don't be misled—this collection is no piece of cake, but worth the effort. Many of Mathias' tricks are scattered throughout: new twists to contrapuntal textures, gentle changes of meter (seem not divisible by 2 or 3), smooth flowing lines contrasting with articulated rhythms, and carefully worked out voice-leading on less than conventional intervals. This collection includes settings of "Laetentur Coeli", "Victimae Paschali", "O Nata Lux", and "O Rex Gloriae". A skilled conductor with a knowledgeable choir should feast on this collection.

DANIEL COPHER

Happy Are They Who Hope in the Lord

By its very nature, music, including music for worship, ought to be a joyful experience, at least on many occasions. And isn't there room somewhere for music that is "just plain fun"? I think that Joseph Roff was just having fun when he sat down at the piano and gave the psalm text a happy tune.

The music is very traditional, plus easy and singable. There are only four brief verses with a lot of unison singing, and a fifth verse which the composer has arranged for four equal as well as four mixed voices. Put a little fun into your rehearsals . . . and you'll probably want to sing this in church, too.

ELMER F. PFEIL

Regina Caeli

Jonathan Willcock's composition, "Regina Caeli" (A Christmas Anthem) is composed for SATB choir with organ accompaniment.

Parts of the organ accompaniment, though very exciting, would challenge the most accomplished organist. The use of dissonance in the choir parts are both exciting and difficult for the average parish choir. An 8 or 12-part brass score is available through the publisher. An accomplished choir would find this anthem a worthwhile addition to their repertoire.

VENITE EXULTEMUS DOMINO

"Venite Exultemus Domino" by Benjamin Britten is a wonderful combination of repetitive 4-part homophony in alternation with free-flowing chant. Composed for SATB choir with organ accompaniment, an average parish choir could easily add this anthem to their repertoire.

The organ accompaniment very simply lays out and sustains the harmonies sung by the choir. The tensions created through the use of dissonances, dramatic dynamic changes, and alternating a capella sections in the vocal line, heighten the impact and intensity of the text. "Venite Exultemus Domino" is an appropriate anthem during Lent or for Good Friday.

Rejoice All Ye Christians

Congregations and choirs will delight when they hear this lovely Christmas Carol.

Scored effectively for unison or SATB choirs, "Rejoice All Ye Christians" may be sung a capella or with organ or piano accompaniment. An alternate setting of verse 3 is scored for SSA voices. Eight-or five-part brass timpani and percussion scores are available from the publisher.

The four verses of the Carol are interrupted with an optional two-measure interlude. Following the last verse an optional instrumental ending is scored. This carol is a welcome addition to the choir's repertoire for Christmas.

VERONICA A. FARERI
Great is the Mystery

There are several good reasons for recommending Great is the Mystery to choir directors. The text has rarely, if ever, been set to music (at least not in my experience). Joseph Roff is to be commended for "discovering" this verse in the First Letter to Timothy. Because this "special" verse is like a mini-profession of faith in Jesus Christ, it lends itself easily to all kinds of uses throughout the liturgical year.

Second, the music, which fits the text rather nicely, is a brief and straightforward musical statement, only four pages long — with fine contrasts and a good climax. Average parish choirs will experience no problems in this music. If you select this anthem for your choir, be sure to reflect on the text together with your singers, and the anthem will most certainly become a sung witness to our faith in Jesus Christ.

Give God the Glory

If you are looking for a "praise" text with lively, festive music that can be learned in a few rehearsals, be sure to examine this anthem. The music itself originated in one of Handel's operas, Ariodante; Mr. Hopson arranged it to suit his own purposes and supplied it with his own words.

The style is unmistakable, and should therefore attract lovers of Handel's choruses. But this music is a lot easier than the choruses we all know so well. Even ranges for all voices are rather comfortable. So — lively, festive music plus a useful "praise" text plus the absence of any real difficulties — add up to a setting that just about recommends itself.

Thine the Amen, Thine the Praise

Few people have devoted as much time and energy to the subject of hymns as have Carl Schalk and Herbert Brokering. By comparison with traditional hymn texts Brokering's text is a bold, contemporary expression of how Chris-
tians can pray meaningfully in today’s world. It may take a choir and congregation some time to assimilate the riches of the text, but that’s only a minor obstacle.

Carl Schalk has given the words a fine tune—lively and very singable. There are five verses in all, but only one verse calls for SATB voices; the remainder are for unison singing by men or women or all, including the optional congregation. Text and tune are projected as a post-communion hymn, and that’s where they should be a winner. I wouldn’t hesitate a moment to use this hymn. (Augsburg includes, on the final page, a copy of the melody and text which may be reproduced for congregational use without further permission.)

Peace I Leave With You.

It is a real pleasure to review a new composition that is like an echo out of a glorious past. Alan MacMillan’s fine motet deserves careful attention on its own merits, but it might also serve as a reminder that there are numerous Latin motets and English anthems from the past that, at least occasionally, deserve to be included in a good parish worship program.

This motet is for above-average choirs and for singers able to sing a long vocal line. Apart from a few measures that test the upper range of bass voices, there are no unusual problems for singers that like to produce a good choral sound. This motet will probably remind you of examples of classical polyphony in the so-called “familiar” style. Don’t let this one get away from you.

Elmer F. Pfeil

Instrumental

First Repertoire Pieces for Clarinet

This collection of short compositions and short movements taken from larger compositions would be very useful for clarinet and keyboard performers at liturgical celebrations. The vast variety of excellent musical compositions with various moods, styles, tempos, etc. are sup-
porting reasons for acquiring this collection. Following are a few examples:
Minuetto from Divertimento No. 1 for two clarinets and bassoon by W.A.
Mozart; Fantasy Piece by Niels Gade;
Air and Variation by Johannes Brahms;
Grave from Concertino by Giuseppe
Tartini; Three Miniatures by Richard
Walthew etc. The compositions are not
technically difficult to perform.

Quatuor
Florent Schmitt. Three trombones and
score; $10.50, parts.
As usual, Gérard Billaudot, Editeur has published an interesting composition
for three trombones and tuba. The com-
position has four contrasting move-
ments. The tempo indication of the first
movement is slow with a variety of con-
trapuntal rhythmic patterns and tempo
alterations. The fast second movement
(Vif) with its 6/4 time signature contains
complicated rhythmic patterns with
hocket effects between the various in-
struments. Shifting accent patterns and
syncopation produce tension and excite-
ment. The third movement's Lent tempo
indication is a welcome change from the
excitement of the previous movement.
The fast fourth movement presents
many rhythmic and pyro-technical chal-
lenges even for the professional per-
former. The composition is well con-
structed and presents a challenge to
trombone and tuba performers. It could
be used for a very special liturgical
celebration.

Robert E. Onofrey

Books

Lassus.
By Jerome Roche. Oxford Studies of
Composers No. 19. Oxford University
The little paperback volume reviewed
here will be of value to anyone inter-
ested in Renaissance music, and particu-
larly to choral directors who are on the
lookout for attractive and challenging
music. Though the sacred music of Las-
sus and his contemporaries appears only
sporadically in liturgical celebrations to-
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cluded, but author Jerome Roche investigates the many genres enriched by Lassus, and singles out works which are notable for a combination of luminous compositional techniques wedded to felicitous highlighting of the text. Forty-seven excerpts, four to eighteen measures in length, afford the reader a bird's-eye view of Lassus's inventive mind.

"French was, of course, Lassus's mother tongue," and the nearly 150 chansons include "many of the best of the century." But through the 530 motets (almost two-thirds for five or six voices) one can trace chronologically the many vagaries of the composer's restless search for tonal expression. And all this within the ambience of the musical vocabulary inherited by the post-Josquin Renaissance.

This is an excellent addition to the Oxford Studies, and I strongly recommend it.

FRANCIS J. GUENTNER

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REV. GUENTNER is at St. Louis University, St. Louis, Mo.

REV. ONOFREY, CPPS, is artist in residence at St. Joseph's College, Renesselaer, Ind.

REV. PREL recently retired from his position as professor of liturgy at St. Francis Seminary, Milwaukee, Wis., and is now residing in Tomahawk, Wis.
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