

Singing our Prayers, Praying our Songs: Historical and Cross-Cultural Music in the Context of Worship

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Goals:

1. To help worshipers in our communities—whether Catholic or Protestant, liturgical or “non-liturgical,” small or large, ethnically homogenous or ethnically diverse, with few or many musical resources—appropriate choral music from long ago and far away as their own prayer and proclamation of the gospel,
2. To expand our congregation’s musical palette so that we can freely incorporate music from long ago and far away as a way of deepening the life of (sung) prayer,
3. To promote “full, conscious, active participation” of singers of all ages,
4. To dispense with the idea that we must choose between musical and liturgical-pastoral excellence.

I. INTRODUCTION

- *Haec Dies*, William Byrd (1543-1623)

Haec dies quam fecit Dominus.
Exultemus et laetemur in ea.
Alleluia.

This is the day that the Lord has made.
We will rejoice and be glad in it.
Alleluia.

—Psalm 118:24

- *Gloria, Gloria, Gloria*, Pablo Sosa (b. 1947) (see *Sing! A New Creation*, Faith Alive Resources, no. 116)
—text from Luke 2:14 (*Cuequita*; copyright © 1989, Pablo Sosa. Published by OCP Publications, 5536 NE Hassalo, Portland OR 97213.)

II. CENTRAL PROBLEMS IN LITURGICAL USE OF CHORAL MUSIC TODAY

- A. “Art for art’s sake”: view that choral music is merely an aesthetic oasis in a dry service
- B. “Ethnotourism”: a condescending appropriation of cross-cultural music simply to jazz things up
- C. “Liturgical auto-pilot”: the congregation (or choir!) that is disengaged from full, conscious, active participation
- D. Dismissal of choral music as “irrelevant” to ministry in contemporary North American culture
- E. Liturgical disintegration: the anthem as “another nice thing to do in a worship service”
- F. “Anthemization”: turning a folksong, spiritual, or participatory chorus into concert music, in ways that kill its spirit

III. A FUNCTIONAL THEORY OF LITURGICAL MUSIC

A. Biblical/Theological Claim

The rhetoric of Judaeo-Christian worship is that of interpersonal encounter, in which the texts we speak and sing serve to enact the divine-human relationship. The primary metaphors used to describe worship are metaphors of interpersonal communication.

The biblical psalms are often scripts of conversations. Often they express prayer to God, words to God. At times, they depict proclamation, words from God. Petitions alternate with oracles. The psalms teach us, to use Walter Brueggemann's phrase, that "biblical faith is uncompromisingly and unembarrassedly dialogical" (*The Psalms and the Life of Faith*, Fortress Press, 68).

Psalm 12, for example, begins with the plea: "Help, O LORD, for there is no longer anyone who is godly," which soon is interrupted by an oracle: "Because the poor are despoiled . . . I will rise up, says the Lord." This pattern of alternation depicts what Raymond Jacques Tournay has called the "prophetic liturgy of the temple" (*Seeing and Hearing God with the Psalms: The Prophetic Liturgy of the Second Temple in Jerusalem* [Sheffield: JSOT Press, 1991]).

For more on the Jewish roots, see Bernard Martin, *Prayer in Judaism* (Basic Books, 1968); William Simpson, *Jewish Prayer and Worship* (SCM Press, 1965); A. Z. Idelsohn, *Jewish Liturgy and Its Developments* (Schocken Books, 1960); Lawrence A. Hoffman and Janet R. Walton, *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience* (University of Notre Dame Press, 1992).

Worship in the Judaeo-Christian tradition has not been historically conceived as merely:

1. meditation upon a profound idea (though it may be packed with profound ideas),
2. generating a particular emotional state (though it may be profoundly emotional),
3. an event designed to attract enough people to pay the church's mortgage (though it may be attractive), or
4. an aesthetic "high" (though it may be profoundly beautiful).

Rather, worship has been conceived primarily as the "enactment of a divine-human relationship," an "interpersonal encounter" between God and the gathered community.

- **Liturgy, like the biblical Psalms, is like a script of this interpersonal conversation.** This is essentially true in most congregations, including both "liturgical" and "non-liturgical" ones. (What distinguishes congregations on this spectrum is whether their patterns for worship are simple or elaborate, formal or informal, fixed or variable, historic or intentionally not historic—not whether, in most cases, they are understood in terms of the metaphor of divine-human interpersonal conversation).
- **Choral music finds its home in worship by participating in the "script" of this divine-human conversation.** It is not an ornament to add on to the script. The texts of choral music either speak our words to God or God's words to us. (Some, of course, is testimonial, or we sing words of comfort, encouragement and challenge to each other). Yet often, people don't experience it that way.

B. Theoretical Background and Points of Contrast from Philosophical Aesthetics

Major Options Among Aesthetic Theories

Condensed from John D. Witvliet, "Toward a Liturgical Aesthetic: An Interdisciplinary Review of Aesthetic Theory," *Liturgy Digest* 3, no. 1 (Winter 1996): 4-86.

1. Mimetic Theories (art depicts or conveys ultimate reality)
2. Expressivist Theories (art expresses emotion)

Leo Tolstoy: "To evoke in oneself a feeling one has once experienced and having evoked it in oneself then by means of movement, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others experience the same feeling—that is the activity of art. . . . Art is a human activity consisting in this, that one . . . consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them." ("What Is Art," in W. E. Kennick, *Art and Philosophy: Readings in Aesthetics* [St. Martin's Press, 2nd ed., 1979], 37).

3. Art-for-Art's Sake Theories

4. Utilitarian Theories (art is valuable for a variety of other uses: raising money, attracting people, etc.)
5. Action Theories (art accomplishes certain human actions)

Yale philosopher Nicholas Wolterstorff argues, “You and I are participants in what I shall call our society’s institution of high art. Our participation in this situation has cast a spell over us. . . **The strength of the bewitchment is evident from the fact that it is effective even in the face of the immense importance of liturgical art in the Christian community.** . .

“Works of art are objects and instruments of action. They are all inextricably embedded in the fabric of human intention. They are objects and instruments of action whereby we carry out our intentions with respect to the world, our fellows, ourselves, and our gods. . .

“Liturgy without art is something the church has almost always avoided . . . But unless distortion creeps in, art in the liturgy is at the service of the liturgy. . . . **Good liturgical art is art that serves effectively the actions of the liturgy** . . . that the actions . . . be performed with clarity . . . without tending to distract persons from the performance of the action . . . without undue awkwardness and difficulty. . .

The particular actions that liturgical art and liturgical music are called to support are actions of personal encounter or relationship. As Wolterstorff suggests: “The Christian liturgy is a sequence of actions: confession, proclamation of forgiveness, praise, and so forth. And works of art—passages of music, for example—can be more or less fitting to these distinct actions.”

Nicholas Wolterstorff, *Art in Action* (Eerdmans, 1980), 3, 11, 67, 184-185, 116. Wolterstorff develops this theory more comprehensively in his *Works and Worlds of Art* (Oxford: Clarendon Press, 1980). In this vein, liturgical theologians have typically relied on the speech-action theory of J. L. Austin, *How to Do Things with Words* (Oxford University Press, 1962). See also John Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge University Press, 1979), and Nicholas Wolterstorff, *Divine Discourse* (Oxford University Press, 1995).

Hypothesis 1: The majority of North Americans, including a lot of choir members, live by either an expressivist aesthetic (e.g., we go to both the concert hall and to worship primarily anticipating some of kind of affective experience), or a utilitarian one (e.g., we go to meet new friends or be seen by a certain crowd).

Hypothesis 2: The main temptation that choral musicians face is to bring “a concert hall aesthetic” into worship, where the main purpose is to contemplate works of art, rather than to pray or to preach by means of them.

Sadly, the only alternative to this often seems to be to give up on the standards of musicianship. This session is based on the premise that this is false choice. The goal is both/and: both good music, well sung, from diverse sources, that serves the purposes of the liturgy.

Hypothesis 3: “Action theories” may be best suited to approaching music in the context of a theology of worship developed in terms of metaphors of “divine-human interpersonal communication.” Art accomplishes the action of human prayer to God and, theologically speaking, of the speaking of God’s word to the gathered community. Art in worship functions to enact the divine-human encounter. It succeeds not by making you feel a certain way, but by accomplishing certain interpersonal actions.

C. Historical Resonances

The *rhetoric* of Western church music is dominated by functional language and phrases: music serves to enact praise, petition, and proclamation. It accomplishes something between God and the community. Consider this incomplete sampling:

- Psalmody in the Divine Office
Benedict: “Let us always be mindful, then, of what the Prophet says. . . ‘I will see to Thee in the sight of the angels.’ Hence we must consider how we are to comport ourselves in the sight of the Divinity and of his angels, and we must be thus instant in psalmody that our mind and voice are in harmony” (Rule of St. Benedict, sixth century).
- Music for the Mass in the Catholic (or Counter) Reformation
Palestrina: “I . . . have considered it my task, in accordance with the views of most serious and most religious-minded men, to bend all my knowledge, effort, and industry towards that which is the holiest and most divine of all things in the Christian religion—that is, to adorn the holy sacrifice of the Mass in a new manner” (*1567 Second Book of Masses*).
- Lutheran chorales, liturgical music and cantatas

Martin Luther: “. . . to make music with hammered trumpets is to preach the mystery of the kingdom and to exhort the spiritual good things” (“First Lectures on the Psalms,” 1513-1515)

- Genevan Psalmody
John Calvin: “**As for the public prayers, they are of two sorts: some of them make use of speaking alone, the others are with singing**” (“Letter to the Reader,” *Genevan Psalter*, 1562). When we sing the Psalms, “we are certain that God has put the words in our mouths as if they themselves sang in us to exalt his glory” (*La forme des prieres et chantz ecclesiastiques*, 1542).
- The hymns of Wesley
John Wesley: “Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve here, and reward you when he cometh in the clouds of heaven” (*Select Hymns*, 1761).
- American Revivalism
“Music, as the servant and vehicle of religion, has fulfilled its true and highest office. It has set a thousand human souls vibrating in gladness. No one need doubt that the gospel can be sung as effectively as it can be spoken” (newspaper account of Charlie Alexander revival/Moody Bible Institute).
- Twentieth Century Liturgical Movement
Justine Ward, founder, Piux X School of Music at Manhattanville College of the Sacred Heart: “I do not want to talk about sacred music or liturgical music any more. It seems to me that we should rather talk about **sung prayer**” (see *How Firm a Foundation: Voices of the Early Liturgical Movement*, Liturgy Training Publications, 1990).
- Reception of African-American Spirituals
C. Eric Lincoln and Lawrence H. Mamiya: “. . . the arranged spiritual ceases to be authentic and actually becomes an anthem. It ceases to be the congregational folk song that worshipers sing, or to which they can clap, sway, and respond verbally. It becomes a concert piece to be appreciated artistically. Anthemization . . . has replaced one of the remaining African remnants of religious antistructure with even more structure. It has taken much of the spirit out of the spiritual and has replaced the cathartic with the aesthetic” (*The Black Church in the African American Experience* [Duke University Press, 1990], 367).

Most reform efforts in the history of church music, Catholic or Protestant, have essentially been to restore functional, liturgical criteria to prominence. At times that has created a dichotomy between what is perceived to be “musically excellent” and “pastorally sensitive” (which is, I would argue, absolutely a false choice). **The mark of all time-honored church musicians has been their ability to offer music that is at once musically, pastorally, and liturgically excellent.**

D. Ecumenical Interest in Functional Approaches

. . . a suggestive (though incomplete) sampling of contemporary voices from various traditions and ethnic and cultural contexts—
realizing that all who speak for a tradition also write out of ethnic identity and all who speak for an ethnic or cultural group also speak out of a particular Christian tradition

1. **African-American/Methodist**—William B. McClain, *Come Sunday: The Liturgy of Zion* (Abingdon, 1990): “Sunday does come, and each time offers a chance to be creative and to try new songs and new ways of singing and praying and preaching. . . [Then, commenting on a memorable service:] We were one in the spirit and one in the Lord as the Liturgy of Zion became an imperceptibly integrated and integral part of this inclusive experience . . . We had church” (147, 149).
2. **Argentina/Methodist**—key themes in Pablo Sosa’s ministry include: “Music facilitates the drama of liturgy and brings the sacred story to life. People need to understand the context of the music they are singing . . . People need to participate fully in a liturgy that draws from the soil of their experience.” See C. Michael Hawn, *Gather Into One: Praying and Singing Globally* (Eerdmans, 2003), 69.
3. **Asian**—C. S. Song, *Tell Us Our Names: Story Theology from an Asian Perspective* (Orbis, 1984): “When a people sings, its members sing from their hearts . . . Their tunes, which plead to God, entreat nature, and appeal to humanity, are played in the inner chambers of their hearts not invited by religious authorities and doctrinal injunctions . . . How can those of us preoccupied with God and humanity, nature, life, and death afford not to listen to the people?” (154).
4. **Anglican/England**—*In Tune With Heaven: The Report of the Archbishops’ Commission on Church Music*: “The power to ‘speak’ to the worshiper at a deep level is sufficient to justify the use [of music] alongside the reading of Scripture and the preaching of the Word of God . . . An equally important reason for God’s giving music to us is that it forms part of our response. In the praise, penitence, and prayer we address to God, music underlines and complements our speech” (par. 497).

5. **China**—Angela Tam, *Hymns of Universal Praise* (Hong Kong, 2002): “Church music is an important medium in public worship for the congregation to ‘teach and admonish each other,’ and ‘to sing to God with thanksgiving.’ Worship is a dialogue between God and humankind” (Preface, 10).
6. **Evangelical**—Harold Best, *Music Through the Eyes of Faith* (Harper San Francisco, 1993): “all musical choices [in worship] should be purposefully and functionally appropriate, with excellence continually assumed” (188).
7. **Iona Community/Scottish Presbyterian**—John Bell, *The Singing Thing: A Case for Congregational Singing* (Wild Goose Publications, 2000): “Something extremely rare happens whenever a congregation sings to its Maker. . . . If we can but sense it, every time a congregation sings, it is offering an absolutely one-time-only gift to its Maker. It is important that every song sung is offered to God with that sense of uniqueness.”
8. **Latino/Methodist**—Raquel Gutiérrez-Achón, “An Introduction to Hispanic Hymnody,” in *¡Alabadle!: Hispanic Christian Worship*, ed. Justo Gonzalez (Abingdon, 1996): “. . . music is praise, music is proclamation of the Word, and music is prayer,” which become the basis for developing an inculturated expression of praise.
9. **Lutheran/USA**—Carl F. Schalk, *Luther On Music: Paradigms of Praise* (Concordia, 1998): “It is the living tradition of communal praise, proclamation, prayer, and mutual edification—the liturgy—that best determines how music is used, what its spirit and mood should be, and the appropriateness of specific selections for particular occasions.” See similar themes in Paul Westermeyer, *The Heart of the Matter: Church Music as Praise, Prayer, Proclamation, Story and Gift* (GIA, 2001).
10. **Mennonite/USA**—Marlene Kropf and Kenneth Nafziger, *Singing: A Mennonite Voice* (Herald Press, 2001): “Beyond creating understanding and belief singing is a gateway to prayer for Mennonites . . . For Mennonites the prompt for prayer is singing, and we pray best when we sing” (78).
11. **Reformed-Presbyterian/USA**—Dean Thompson, “Art in Service of Worship” (*Reformed Liturgy and Music* 21 [Winter 1987]: 63): “. . . art in the liturgical context is not an end in itself. It is instead a servant of our chief end, which is the praise and glory of God. . . . Art in the service of liturgy is a winsome vessel for our celebration and understanding of God’s self-disclosure as the One who comes to us in Jesus Christ.”
12. **Pentecostal/USA**—Calvin M. Johansson, *Discipling Music Ministry* (Hendrickson, 1992): “Church music is, without question, functional. But fulfilling just any function will not do. Function must grow out of a well-conceived, biblically based objective.”
13. **Roman Catholic**—*Liturgical Music Today* (1982 Bishop’s Committee on the Liturgy): “The various functions of sung prayer must be distinguished within liturgical rites. . . . In each case, music does not serve as a mere accompaniment, but as the integral mode by which the mystery is proclaimed and celebrated.” *The Milwaukee Symposia for Church Composers* (1992): “Our document continues this emphasis on music’s function in ritual by adopting . . . the term ‘Christian ritual music.’ This term underscores the interconnection between music and the other elements of the rite” (par. 6). The 1995 Snowbird Statement “welcomes the development of the concept of ritual music,” but adds a renewed emphasis on the “beautiful and artistic.” (For a helpful overview, see Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music*, Liturgical Press, 1997).
14. **Wesleyan/USA**—Keith Drury, *The Wonder of Worship* (Wesleyan Publishing House, 2003): “Music and worship are inextricably intertwined. Music is such a powerful medium of expression that is bound to be used in worship. . . .”

The claim that music in worship should express a congregation’s prayer and enact the proclamation of the gospel is commonplace in writings across traditions. The problem is that our practice doesn’t always match our rhetoric.

E. Skills for the Choral Musician

1. Programming

“. . . they see to it that the psalms and antiphons are always appropriate”
—Egeria, fourth century, upon visiting worship services in Jerusalem while on pilgrimage

In worship, as in concertizing, programming is just about everything. The context for a piece of music is nearly all-determining for how a congregation will appropriate it.

Be picky. If there are 20,000 anthems in print (look at convention exhibit space for evidence), and your choir sings 40 per year, you have the luxury of picking the most appropriate .002% for your particular context each year. You have the luxury of choosing music that meets textual, musical, liturgical, and pastoral criteria.

a) Basic programming skills for worship include:

- *Rhetorical Analysis of Texts*: who is “speaking” to whom in the divine-human encounter
- *Rhetorical Analysis of the Music*: asking not only whether the music of an anthem, chorus, or refrain works well, or relates to the text well, but also whether and how the music itself might help worshipers appropriate the text as sung prayer or proclamation

- *Rhetorical-Theological Awareness of the Service/Liturgy/Pattern of Worship*: understanding where in the context of the service, the listener-worshippers will likely experience music as sung prayer or proclamation

b) Program for the liturgical proclamation of the Word:

- ***Integrate the choir into the reading of scripture.*** For an easy example, imagine a reading of Luke 2 that featured the choir singing the “Gloria,” with a reader picking up where the choir leaves off (Randal Thompson’s “Gloria in excelsis” is particularly useful.) The same can be imagined with any portion of scripture. Imagine a “reading” of Psalm 121, with the choir singing Mendelssohn’s “Lift Thine Eyes” (*Elijah*), followed by the reading of the rest of the Psalm, or with the choir interrupting the reader at vs. 4 to sing “He Watching Over Israel” (*Elijah*).
(In parallel, integrate any creedal texts into the recitation of the creed. Imagine speaking the Nicene Creed on Palm Sunday, but pausing at the “crucifixus” for the choir to sing it from Bach’s *B Minor Mass*). Of course it would slow everything down and virtually demand that the congregation attend to the meaning of the music!).
- ***Integration/combination of choral music within sermons/ homilies.*** For the majority of North American congregations, the settings of “Die Mit Tränen Saen” (Psalm 126:3) by either Schütz or Schein would be treated with either polite toleration, outright uprising, or a quiet siesta. But imagine that a homily or sermon on lament in common life (perhaps after 9-11, or on its anniversary) told the story of the 30 Years War in the century in which the piece was composed, and prepared the congregation to hear this music as a poignant sermon illustration.
- ***Recover [or discover] the ‘Hymn of the Day.’*** The affective range of many choirs is so limited because they are liturgically confined to the “anthem slot” during which time they are expected to sing pretty things that will make everyone feel good. Recover the practice of music that stands parallel to the sermon (like a Bach Cantata). A particularly compelling recent collection of hymn texts that correspond with New Testament lessons is *Hymns for the Gospels* (GIA Publications, 2001).c) Program for sung prayer, a musical version of the people’s response
- ***Integrate sung and spoken prayer.*** Don’t just sing Ringwald’s “Precious Lord” as a stand-alone piece, while the ushers seat latecomers. Sing it out of the hushed silence at the end of the prayers of the people. Or imagine beginning a congregational prayer during Lent with Palestrina’s “Sicut Cervus,” Marty Haugen’s “Shepherd Me, O God,” or I-to Loh’s “Loving Spirit” (the idea works in any style).
- ***Recover historical and cultural context of compositions.*** Now that many Protestant traditions, including evangelical ones, have recovered classical forms of Eucharistic prayers, sing a Mozart or Haydn Sanctus (or other mass movement) the way it was intended to be sung, as part of the Eucharistic prayer. Expand the musical palette precisely at moments in worship (like the Sanctus), designed to call our attention to the whole church (perhaps with the Sanctus of the *Misa Luba*, for example, or *La Misa Popular Salvadoreña* (see below).

d) Advanced programming skills for worship. The liturgical musician doing the work of programming is like a composer who is shaping an entire event rather than just a single piece. Imagine using basic compositional skills as categories for liturgical programming.

- ***Juxtaposition***—honing especially striking juxtapositions of anthems and texts to evoke prayer or enact proclamation by means of the combination of elements.
 - ***Juxtaposition/Thematic Similarity.*** Imagine the plainchant hymn “Of the Father’s Love Begotten” leading without pause into Moses Hogan’s “My God Is So High.” Imagine the Zimbabwean folk hymn “Come, All You People” in juxtaposition with *All People That On Earth Do Dwell* (arr. Ralph Vaughan Williams).
 - ***Juxtaposition/Thematic Contrast.*** During Advent and Christmas, imagine singing the advent hymn “Hark, the Herald Angels Sing” and Holy Week hymn “Ah, Holy Jesus” (with its text ‘for me was your incarnation’) in alternation. Imagine singing Arvo Pärt’s textless setting of Psalm 137 “an den wassern zu babel sa wir und weiten,” followed by Mendelssohn’s “He Watching Over Israel.”
- ***Reprise***—use of repeated material throughout a service (or throughout the year) so that the combination of familiarity and new contexts helps people appropriate music as sung prayer. Al Fedak’s arrangement of “Christus Paradox” (see text below) is equally appropriate for Christmas, Easter, Ascension, and Christ, the

King, as is Walter Pelz's "Splendor Is Coming." Name it as "piece of the year" and program it for each service, allowing new dimensions of the text to be highlighted.

2. Education

- How can we instruct choir members of all ages about the function of music in worship to enable divine proclamation and sung prayer?

Ruth Krehbiel Jacobs (founder of *Choristers Guild*): "Training children to express themselves through music is a worthy objective, but the church choir has a much greater obligation. Artistic singing in church has a higher purpose . . . [Exemplary participation comes] as a result of a deepening experience and understanding of worship . . . The worship education is too important a task to be assumed by the director alone." (In Sue Ellen Page, *Heart and Hands and Voices: Growing in Faith Through Choral Music*, H. T. FitzSimons, 1995.)

- How can we learn together with our clergy so that we are working with a similar understanding of the function of music in worship?
- How can we recover functional titles in our liturgies—and it doesn't matter for this point whether they are printed out or projected on Powerpoint—that call attention to the purpose of a given piece? Rather than calling something an anthem (for which the operational definition is "the choir sings a nice piece"), instead call the piece "sung prayer" or "proclamation in song," something that points to its function.
- How can we use paraliturgical events (hymn festivals, Lessons and Carols services, even concerts), to model the kinds of functional uses of music that then can be transferred into worship? Think of Advent Lessons and Carols as an opportunity for 7 or 9 "hymns of the day," an opportunity to preach a musical sermon, to fight against the sentimentalization of even good music at Christmas. (See the following example on next page).

SAMPLE SERVICE: A Pentecostal Christmas
[an alternate cycle of readings for Advent/Christmas Lessons and Carols]
Calvin College Campus Choir, December 2002

Rather than being preached, the following paragraphs were provided for the congregation ahead of the service, allowing for the choir to function as the "liturgical preacher" for the service itself. While this risks didacticism, it does help prepare the congregation for the fact that the event is not likely to be "Christmas as usual."

Our Christmas cards, crèches, and storybooks are filled with the characters of the Christmas drama: Elizabeth, Zechariah, Mary, Joseph, the baby Jesus, angels, shepherds, magi, even Simeon and Anna. But the biblical account of Jesus' birth in the opening chapters of Matthew and Luke refers repeatedly to another participant in the Christmas drama, the Holy Spirit. Though often unnoticed and uncelebrated, it is the Holy Spirit who comes upon Mary, Elizabeth, Zechariah, and Simeon. Similarly, the Old Testament prophecies that foretell the inbreaking of God's kingdom frequently speak of the coming of the Spirit of the Lord, though these texts are strikingly underrepresented in most Advent worship services. The Holy Spirit is the forgotten participant in the Christmas drama. This omission is seen not only in the Christmas card selection at Hallmark, but also in music for the season. There are dozens of shepherd carols, magi carols, angel carols, and Mary and Joseph carols, but precious few that acknowledge the work of the Spirit. Tonight's service features some of the sturdy few that do. Our goal tonight is to challenge our imaginations to sense the dynamic work of Father, Son, and Spirit in the Christmas drama, and to recover our awareness of the work of the Holy Spirit in both the life of Christ and in us—a theme equally at home in charismatic prayer meetings and in cathedral liturgies. Tonight we celebrate a "Pentecostal Christmas."

The juxtaposition of "Christmas" and "Holy Spirit" challenges our understanding of each. First, it anchors our understanding of the Spirit's work in the person of Jesus Christ: the Holy Spirit is not just any spirit we feel, it is the Spirit of Jesus Christ. "By this you know the Spirit of God: every spirit that confesses that Jesus Christ has come in the flesh is from God" (1 John 4:2). Second, it makes our understanding of Christmas more dynamic and personal: the same Spirit that came upon Mary, the same Spirit that anointed Jesus to preach good news to the poor and raised him from the dead, has now been poured into *our* hearts. The same God who sent the Spirit to answer the waiting people of Israel is at work restoring creation and giving us hope. The Spirit makes *us* participants in the Christmas drama. (Notice how many musical settings tonight move toward prayers for and celebrations of our reception of the Spirit's work!). It is true that many orthodox theologians have called the Holy Spirit "the shy member of the Trinity," because the Spirit always points us to Christ. Still, the biblical witness is clear in explicitly identifying the work of the Spirit, in part to reassure that our recognition of Christ, our coming to faith, and our sharing in Christ's anointing is not something dependent on our own striving, but rather is something we receive as a gift.

Organ Voluntary: *Veni Creator Spiritus*, Duruflé

Processional Hymns: *Come, Thou Long-Expected Jesus* [by thine own eternal Spirit];
Blessed Jesus, at Your Word [’til your Spirit breaks our night]

Bidding Prayer

I. The Spirit of God Forms and Renews the Creation: Genesis 1:1-4 and Psalm 104:24-34

Veni Creator Spiritus, medieval plainchant, Gilles Binchois and *Of the Father's Love Begotten*, arr. David Willcocks

II. A Fallen People Pray for the Spirit of God: Genesis 3:8-15 and Psalm 51:1-2, 10-15

Psalm 51 (Genevan Psalter), arr. Gárdonyi Zoltán, with *O Come, O Come, Immanuel*

[. . . And make my spirit pure and right within me. Your Holy Spirit must not go from me.]

III. The Spirit of God Leads the People of Israel: Isaiah 63:11-14 and 2 Corinthians 3:7

In Your Pentecostal Splendor, Dale Wood and *Every Time I Feel the Spirit*, arr. Moses Hogan

IV. The Prophet Foretells of the Anointed One Who Would Receive God's Spirit: Isaiah 42:1-9

The Spirit of the Lord Is Upon Me, Edward Elgar, from *The Apostles*, op. 49

A Mighty Fortress Is Our God, arr. John Rutter [The Spirit and the gifts are ours . . .]

V. The Prophet Tells of the Shalom that the Anointed One Will Bring: Isaiah 11:1-10

Dona Nobis Pacem, Z. Randall Stroope [The spirit of the Lord will rest on him]

VI. Mary Is Found to Be with Child by the Holy Spirit: Luke 1:39-45 and Matthew 1:18-20

Chorale: *Savior of the Nations, Come*, and *A Babe Is Born*, William Matthias, opus 55 [*Veni Creator Spiritus*]

VII. The Birth of Jesus of Nazareth: Luke 2

Night of Silence, Daniel Kallman [Spirit among us, shine like the star . . .] and I-to Loh, *Loving Spirit*

VIII. The Holy Spirit Reveals the Redeemer to Simeon: Luke 2:25-34 and Titus 3:4-8

Presentation of Christ in the Temple, Johann Eccard [He took the Christchild in his arms and sang in Spirit glad]

K. Lee Scott, *Gracious Spirit, Dwell with Me*

IX. The Sending of the Son and the Spirit of the Son: John 1:1-4, 14 and Galatians 4:5-7

If You Love Me, Thomas Tallis and *Veni Sancte Spiritus*, Wolfgang Amadeus Mozart, K. 47

Prayer, Blessing, and Recessional Hymn: *O Come, All Ye Faithful*

IV. LITURGICAL PROGRAMMING: FUNCTIONAL APPROACHES IN PRACTICE

Repertoire to be selected from the following:

A. *Christus Paradox*, arr. Alfred V. Fedak (GIA G-5463)

—winner 2nd prize, 2002 John Ness Beck Award in Church Music
—text by Sylvia Dunstan (Copyright © 2000, GIA Publications, Inc., Chicago.); music: tune *Picardy*

B. *The Lamentations of Jeremiah*, Alberto Ginastera (1916-1983) (Mercury Music/Theodore Presser 352-00103)

Movement I: *O vos omnes qui transitis per viam*

“Is it nothing to you, all you who pass by? Look around and see.
Is any suffering like my suffering that was inflicted on me,
that the Lord brought on me in the day of his fierce anger?”

“See, O Lord, how distressed I am!
I am in torment within, and in my heart I am disturbed,
for I have been most rebellious.
Outside, the sword bereaves; inside, there is only death.

“This is why I weep and my eyes overflow with tears.
No one is near to comfort me, no one to restore my spirit.
My children are destitute because the enemy has prevailed.”
—Lamentations 1:12, 20, 16

O vos omnes, qui transitis per viam, attendite, et videte
Si est dolor sicut dolor meus, quoniam vindemiavit me,
Ut locutus est Dominus in die irae furoris sui.

Vide Domine quoniam tribulor,
Conturbatus est venter meus, subversum est cor meum in membris meis,
Quoniam amaritudine plena sum;
Foris interficit gladius, foris et domi mors similis est.

Idcirco ego plorans, et oculus meus deducens aquas;
Quia longe factus est, a me consolator, convertens animam meam;
Facti sunt filii mei, perditii, quoniam invaluit inimicus.

C. *Loving Spirit*, I-to Loh (b. 1936) (see *Sing! A New Creation*, Faith Alive Resources, no. 235)

—text by Shirley Erena Murray (Text © 1987, The Hymn Society, admin. Hope Publishing Co.); music: tune *Chhun-bin* [alt. tune *Arise*,] music © I-to Loh.

D. *Te Ofrecemos, Padre Nuestro/Let Us Offer to the Father*, from *La Misa Popular Nicaragüense*, arr. Jorge A. Lockward (GIA G-5939)

—text by Carlos Godoy, tr. Alice Parker (Copyright © 1994, Abingdon Press.); music: tune *Ofertorio*

E. *Precious Lord*, arr. Roy Ringwald (Shawnee Press A0981)

—text by Thomas A. Dorsey, alt. by Joyce Merman (Copyright © 1968 Shawnee Press.); music: tune *Precious Lord*, George N. Allen

F. *Takwaba Uwabanga Yesu/There's No One Like Jesus/No Hay Nadie Como Cristo (Zambia)*, arr. Ben Allaway (GIA G-6098)

—commissioned by the Calvin Institute of Christian Worship
—traditional Zambian; additional text and music by Ben Allaway

G. *Santo, Santo, Santo*, Guillermo Cuéllar (b. 1955), from *La Misa Popular Salvadoreña* (see *Sing! A New Creation*, Faith Alive Resources, no. 259)

—text and music by Guillermo Cuéllar, tr. Linda McCrae (Text and music copyright © 1980, GIA Publications, Inc., Chicago.)

H. *Many Colors Paint the Rainbow*, Roy Hopp (b. 1951) (GIA G-5465)

—commissioned by the Calvin College Alumni Choir for its 2001 Asian tour
—text by Herman G. Stuempfle, Jr. (Copyright © 2000, GIA Publications, Inc., Chicago.); music © 2000, Roy Hopp

I. *Song of Simeon*, Claude Goudimel (c. 1505-1572) (GIA G-5467)

Now may your servant, Lord, according to your word, depart in exultation.
My peace shall be serene, for now my eyes have seen your wonderful salvation.
You did for all prepare this gift so great, so rare, fulfilling prophet's story,
A light to show the way to Gentiles gone astray and unto Israel's glory.
—melody by Louis Bourgeois from the *Genevan Psalter*

J. *O Magnum Mysterium*, Tomás Luis de Victoria (1548-1611)

*O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum natum
Jacentem in praesepe.
O beata virgo cujus viscera
meruerunt portare Dominum Jesum Christum.
Alleluia.*

O great mystery
and wondrous sacrament
that animals should see the newborn Lord
lying in their manger.
Blessed is the virgin whose womb
was worthy to bear the Lord Jesus Christ.
Alleluia.

K. *Christ Lag in Todes Banden*, J. S. Bach (1685-1750)

Cantata 4, Verse IV.

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat dem Tod verschlungen.
Der Schrift hat verkündigt das,
Wie ein Tod den andern frass,
Ein Spott aus dem Tod ist worden.
Halleluja!

It was a wondrous battle,
when death and life struggled;
life retained the victory,
it has death devoured.
Scripture has foretold it,
how one death the other devoured,
a joke of death has been made.
Hallelujah!

L. *By the Waters of Babylon*, David Buley (GIA G-5941)

By the waters of Babylon, we sat down and wept, and wept for you, Sion.
We remember, we remember, we remember you, Sion.
How can we sing the Lord's song upon an alien soil?
If I forget you, O Jerusalem, let my right hand forget its skill.
Let my tongue cleave to the roof of my mouth if I do not remember you.
O Jerusalem, if you are not above my highest joy, O let me never sing again.
—Psalm 137:1,4-6

M. *Salvation Is Created*, Pavel Tchesnokov (1877-1944) (J. Fischer/Belwin Mills 4129)

Salvation is created in the midst of the earth, O God, O our God, Alleluia.

N. *He Never Failed Me Yet*, Robert Ray (b. 1946) (Hal Leonard 44708014)

—text by Robert Ray (Copyright © 1982 Jenson Publications, admin. Hal Leonard.)

O. *John the Revelator*, arr. Sean Ivory and Paul Caldwell (earthsongs S-155)

—commissioned by the Calvin College Alumni Choir for the 2002 ACDA Central Division Convention

O tell me who is that writin'? John the Revelator.
O tell me who is that writin'?
John the Revelator, writin' in the book of seven seals.

When John looked over Calvary's hill,
heard a rumblin' like a chariot wheel.
Well, tell us, John, what did you see?
I saw a beast rising from the sea!

Tell me who is that writin'?
John the Revelator, writin' in the book of seven seals.

Talk to us, John! What's the good news?

The crippled can walk; the dumb are singin' the blues.
Oh John, in the graveyard, wha-da-ya see?
The dead are dancin' all around me.

Tell us who is writin'. Tell us what he's writin'.
Tell us why he's writin'.
Time for revelation and for jubilation.
Tell us what you're writin', read it to us John!
Well, just tell it in your book, John.
Well, just tell it in your precious book, John.
Well, just tell it in that book of seven seals.

—text: traditional gospel blues

The Calvin College Alumni Choir

The Calvin College Alumni Choir was founded in 1977 by Helen Hoekema Van Wyck, '75. Kenneth Sweetman, '75, and Roy Hopp, '75, conducted the choir from 1978-1979 and 1979-1981 respectively. In 1981, Anton Armstrong, current conductor of the St. Olaf College Choir, became the Alumni Choir's fourth conductor. During Dr. Armstrong's tenure, the choir performed for the National Convention of the American Choral Directors' Association in Salt Lake City (1985) and the choir made two recordings and conducted tours to Chicago, Southern California, Denver and Utah. Charles K. Smith, Director of Choral Activities at Michigan State University, was the choir's fifth conductor (1990-1998). Under Dr. Smith's leadership the choir made four recordings and toured the Chicago area.

The Calvin Alumni Choir is now under the direction of Dr. Pearl Shangkuan, who was appointed in 1998. In the summer of 2000, Dr. Shangkuan led the choir on a tour of five Asian countries. The group toured Japan, Singapore, Malaysia, Taiwan, and the Philippines, and gave 19 concerts in as many days. In January, 2001, the choir performed at the Midwestern Conference Choral Hour in Ann Arbor. Subsequently, the choir was invited to sing at the Central Division Convention of the American Choral Directors' Association in Chicago, March, 2002.

In addition to its four annual concerts, the Calvin College Alumni Choir leads worship services in area churches and performs for Calvin College and community functions. Guest directors have included such eminent composers and conductors as Sir David Willcocks, Semyon Bychkov, John Rutter, and Moses Hogan. Members of the choir are admitted by audition. About one third of the members are teachers or professors; others include social workers and members of the business community. The singers come from throughout West Michigan for a weekly rehearsal.

SOPRANO

Lynn Bardolph McBroom, ex. '72
Cynthia Persenaire De Boer, '83
Jan Druyvesteyn, '65
Thea Hibma Hoekman, '76
Coni Jongsma Huisman, '61
Lisa Huisman Koops, '99
Virginia Medema, '96
Janice Postma, '73
Maria Hiskes Vanden Bosch, '70
Virginia Pothoven Vander Hart, '96
Rose Vanden Berg Van Reken, '71
Krista Voetberg, '96
Heather Walker, '00

ALTO

Joyce Borger, '95
Joan Sopjes Bosscher, '70
Rhonda VanValkenburg Brink, '80
Laurie Dekker, '78
Kathy De Mey, '76
Annette Kooy Goris, '75
Andrea Heerspink, '98
Janice Vander Ark Heerspink, '66
Trudi Huisman Huizenga, '59
Amanda Knoper, '01
Rachael Koning, '02
Darlene Kortenhoeven Meyering, '69
Cynthia Slager Vandenburg, '76
Barbara Landman Vis, '76

TENOR

Brian DeBaets, '00
Greg Hofman, '78
Henry Kingma, '98
Jay Laninga, '68
Paul Mulder, '82
Dennis Oegema, '97
Robert Storms, '88
William Van Ee, '62
Randall Van Wingerden, '77
William Vis, '78
Joel Westmaas, 'ex. 77

BASS

David Bardolph, '80
Kenneth Bos, '75
Jack Bosscher, '71
Kim DeStigter, '77
John Heerspink, '66
David Hoekema, '72
Roy Hopp, '73
Jeff Huisman, '97
Jack Ippel, '73
Sean Jennings, '98
Richard Lenger, '68
Randy Mulder, '81
Mark Mullinax, '83
Doug Nagel, '99

Dr. Pearl Shangkuan



Dr. Pearl Shangkuan is an associate professor of music at Calvin College where she directs the Calvin Oratorio Society, Calvin Alumni Choir and the Women's Chorale, and teaches advanced choral conducting and choral literature. Prior to her appointment at Calvin College, Dr. Shangkuan taught at Rutgers University and also at the Westminster Conservatory of Music of Rider University. Dr.

Shangkuan has conducted performances and given seminars in Japan, Singapore, Hong Kong, Malaysia, Indonesia, Taiwan and the Philippines, as well as in Australia and Canada. She has conducted allstate and honor choirs in Wyoming, New York, and in Tokyo, Japan. She has been a clinician in conferences such as the St. Olaf National Conference on Worship, Theology and the Arts, the Calvin Symposium on Worship and the Arts, the Conference on Liturgy and Music (COLAM), and has taught choral conducting at the Westminster Choir College Summer Sessions. Most recently, Dr. Shangkuan was honored as a Woman of Achievement by the Grand Rapids YWCA. She is the President-elect of the Michigan Choral Directors Association and is a member of the National Board of Directors of the Choristers Guild. She received a BM in church music (summa cum laude) and a MM in choral conducting (with distinction) from Westminster Choir College in Princeton, New Jersey, and a DMA in choral conducting from Rutgers University.

Dr. Kenneth Bos



Dr. Kenneth Bos is an active pianist, organist, and accompanist who has performed in concerts throughout the United States as well as in Europe, the Orient, and the British Virgin Islands. He has accompanied the Calvin College Alumni Choir since 1980 and served for over twenty years as the accompanist for the Calvin College Oratorio Society. A graduate of Calvin College and the University of Michigan, he also received a Doctor of Musical Arts

in piano performance from Michigan State University. Dr. Bos heads the Piano Division at Grace Bible College and is an adjunct professor of piano at Calvin College. He was recently appointed to be Organ Fellow for the Grand Rapids Choir of Men and Boys. He is a member of the American Guild of Organists and currently serves as organist, choir director, and music coordinator at Calvin Christian Reformed Church in Grand Rapids.

Jorge Lockward



Jorge Lockward is director of global ministries for the General Board of Global Ministries of the United Methodist Church, director of Cántico Nuevo, a choir made up of church musicians from the New York City area, and Ph.D. student in liturgical studies at Drew University. He is the editor of a recent collection of Spanish language songs from several countries, published in the Global Praise series of the General Board of Global Ministries of the United Methodist Church.

He has served as a frequent collaborator with the Calvin Institute of Christian Worship, including as presenter at the Calvin Symposium on Worship and the Arts.

Dr. John D. Witvliet



Dr. John D. Witvliet is Director of the Calvin Institute of Christian Worship and serves as Dean of the Chapel and Associate Professor of Worship, Theology, and Music at Calvin College. His responsibilities include oversight of the Institute's practical and scholarly programs, including the annual Calvin Symposium on Worship and the Arts and the Worship Renewal Grants Program, funded by Lilly Endowment Inc. In addition, he conducts the 70-voice Calvin College Campus Choir, and teaches courses in worship, theology, and music.

His areas of interest include the history of Christian worship, worship practices in various denominations, biblical and systematic theology of worship, the role of music and the arts in worship, and consulting with churches on worship renewal.

A graduate of Calvin College, Dr. Witvliet holds graduate degrees in theology from Calvin Theology Seminary, in choral music from the University of Illinois, and the Ph.D. in liturgical studies and theology from the University of Notre Dame.

He is the author of a forthcoming collection of essays, *Worship Seeking Understanding: Windows into Christian Practice* (Baker Academic, 2003), co-editor of the forthcoming *Worship in Medieval and Early Modern Europe: Change and Continuity in Religious Practice* (University of Notre Dame Press, 2003), and editor of *A Child Shall Lead: Children in Worship* (Choristers Guild, 1999). His articles have appeared in *The American Organist*, *Jahrbuch für Liturgik und Hymnologie*, *The Choral Journal*, *Studia Liturgica*, *Worship, Reformed Worship*, *Reformed Liturgy and Music*, *Congregations*, *Assembly*, *The Hymn*, *The Chorister*, and *Books and Culture*. He has also contributed to several dictionaries, including *Religion in Geschichte und Gegenwart*, *Westminster Dictionary of Liturgy and Music*, *Worship Music: A Concise Dictionary*, and *The Complete Library of Christian Worship*. In addition, he serves as editor for two books series—the “Calvin Institute of Christian Worship Liturgical Studies Series” (Eerdmans) and “Vital Worship, Healthy Congregations” (Alban Institute)—as well as co-editor, with Pearl Shangkuan, of the Calvin Institute of Christian Worship Music Series (GIA).

John has served for 10 years as a member of the board of directors for The Choristers Guild, including a term as president. He has also served as music director for churches in Michigan and Indiana, research associate at Notre Dame's Center for Pastoral Liturgy, and guest lecturer at worship conferences in several states and provinces.



Calvin Institute of Christian Worship

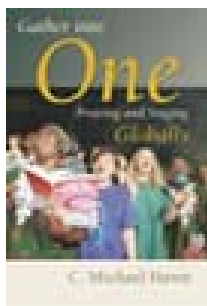
The Calvin Institute of Christian Worship aims to promote the scholarly study of the theology, history, and practice of Christian worship and the renewal of worship in local congregations.

- Calvin Symposium on Worship and the Arts. Each January, join 1400 other worship leaders for worship, learning, and fellowship.
- Worship Renewal Grants Program. Funds for worship renewal programs in local congregations.
- Regular collaborator with the 7 choirs of Calvin College, and choral conductors Pearl Shangkuan, Joel Navarro, Charsie Sawyer, Merle Mustert (emeritus) and Howard Slenk (emeritus)
- Complements a strong liberal-arts music-in-worship B.A. at Calvin College
- Cayvan Choral Music Database. A growing database of choral music, searchable on-line
- Summer faculty seminars. Stipends available for ongoing learning for mid-career faculty. (Join Michael Hawn for a study of global music in 2004.)
- Academic conferences, including a recent conference on New Urbanist architecture and upcoming event on J. S. Bach
- Ongoing research teams on technology, youth, biblical studies, architecture, systematic theology, and worship on church-related college campuses
- Calvin Institute of Christian Worship Music Series (GIA Publications)
- Calvin Institute of Christian Worship Liturgical Studies Series (Eerdmans)
- Practical workshops, lectures, and seminars in locations nationwide
- Recent collaborations with American Guild of Organists, Choristers Guild, St. Olaf College, the Alban Institute, the Grand Rapids Dominican Center, and Indianapolis Center for Congregations
- Recipient of major grants from the Luce Foundation and Lilly Endowment

For information on all of these programs, and more, visit www.calvin.edu/worship

PRIMARY SOURCES

A sample of the primary resources used in preparing today's presentation.



C. Michael Hawn, *Gather Into One: Praying and Singing Globally* (Eerdmans, 2003). See also *Halle, Halle, Halle* (Choristers Guild, 1999).



John D. Witvliet, *Worship Seeking Understanding: Windows into Christian Practice* (Baker Academic, forthcoming, June 2003).



John D. Witvliet, ed. *A Child Shall Lead: Children in Worship* (Choristers Guild, 1999).



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Calvin Institute of Christian Worship Music Series
GIA Publications

Pearl Shangkuan and John Witvliet, editors

See GIA Exhibit for a packet of free samples.

- G-6098, Ben Allaway, Takwaba Uwabanga Yesu (There's No One Like Jesus/No Hay Nadie Como Cristo) (trad. Zambian), SATB, percussion
- G-5467, Louis Bourgeois/Claude Goudimel, ed. J. Hamersma, J. Witvliet, Song of Simeon (*Le Cantique de Simeon*), text by Dewey Westra, SATB
- G-6097, Paul Caldwell and Sean Ivory, arr., Great Is Thy Faithfulness, SSATB and children, piano
- G-5941, David Buley, arr., By the Waters of Babylon (Jewish melody in canon), 3-pt. treble and TB voices
- G-5362, John Ferguson, arr., Let All Who Pray (*Cheshire*), SATB, organ, opt. cong.
- G-4948, John Ferguson, arr., Like the Murmur of the Dove's Song (*Bridegroom*), text by Carl Daw, SB, organ, opt. cong.
- G-5463, Alfred V. Fedak, arr., Christus Paradox/You, Lord, Are Both Lamb and Shepherd (*Picardy*), text by Sylvia Dunstan, SATB, organ
- G-5468, John Foster/arr. Randall Engle, While Shepherds Watched, text by Nahum Tate, SATB, organ
- G-6101, John Hamersma, arr., Psalm 65: Praise Is Your Right, O God (*Genevan 65*), text by Stanley Wiersma, 2-pt mixed voices, organ
- G-5479, John Hare, Magnificat and Nunc Dimittis (two canticles for Evensong), SATB, organ
- G-6099, Marty Haugen, arr., O God, Why Are You Silent? (*Passion Chorale*), text by Marty Haugen, SATB, keyboard, guitar; alt. hymn version
- G-5465, Roy Hopp, Many Colors Paint the Rainbow, text by Herman G. Stuempfle, Jr., SATB divisi, piano
- G-5944, Roy Hopp, O God, We Kneel before Your Throne, text by Ruth van Baak Griffioen, SATB, cong., organ, brass quintet, timpani
- G-5334, Roy Hopp, Praise the God of All Beginnings (*New Beginnings*), text by Herman Stuempfle, Jr., SATB, opt. cong., organ, brass quartet
- G-5943, Roy Hopp, View the Present through the Promise, text by Thomas H. Troeger, SATB, cong., organ
- G-6100, Sean Ivory, Psalm 28: The Lord Is the Strength of His People, SATB and piano, opt. cong. refrain
- G-5939, Jorge Lockward, Te Ofrecemos, Padre Nuestro (Let Us Offer to the Father), SATB, piano
- G-5945, Allen Pote, How Lovely Is Your Dwelling (Psalm 84), SATB, keyboard, flute
- G-5940, James P. Harding/arr. Larry Visser, Brightest and Best of the Stars of the Morning (hymn concertato on *Morning Star*), text by Reginald Heber, alt.; SATB, cong., organ
- G-5471, John Worst, Mass for the World Church Collection.
- Contains one each of the following octavos: Introit: Psalm 24 (South America) - Kyrie Eleison (native North American) - Gloria (India) - Credo (Zimbabwe) - Confession: Psalm 51 (Argentina) - Sanctus (Nigeria) - Agnus Dei (China).
- Also available individually: G-5472, Introit from Mass for the World Church (trad. South American melody), SATB, opt. piano; G-5473, Kyrie Eleison from Mass for the World Church (*Lac Qui Parle*, native North American melody), unison or SATB, acc.; G-5474, Gloria from Mass for the World Church (trad. Indian melody), SATB, acc.; G-5475, Credo from Mass for the World Church (trad. Zimbabwean melody), SATB, acc.; G-5476, Confession: Psalm 51 from Mass for the World Church (trad. Argentine melody), SATB, acc.; G-5477, Sanctus from Mass for the World Church (trad. Nigerian melody), SATB, acc.; G-5478, Agnus Dei from Mass for the World Church (trad. Chinese melody), SATB
- G-5470, John Worst, Five Calls to Worship and Five Amens (from Psalms 33, 84, 100, and 116), SATB
- G-5469, John Worst, You Who Were Rich (*Quelle Est Cette Odeur Agréable*), SATB, organ, opt. flute