

# The Hymn

Volume 67 No. 3  
Summer 2016

A Journal of  
Congregational Song

**On a Sunny Day**

*Unison*  
♩ = 110 Am

1. On a sun - ny day  
2. On a rain - y day  
3. On a wind - y day

are you smil - ing  
are you cry - ing  
are you danc - ing

as we feel your ra - dant love?  
as you share our deep - est grief?  
live - ly with the poor and rich?

Cheer our path and  
Wash a - way our  
Gra - cious move - ments

ev - ery foot - step by your glo - rious light, O God.  
pain and sad - ness by your gen - tle tears, O Christ.  
call the Spir - it. Let our faith ex - plode with joy!

WORDS and MUSIC: Saya Ojiri, Japan

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9.7.8.7.

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# The Hymn

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# EDITOR'S NOTES

This Summer issue is coming a bit earlier than last Summer's which was held until after the Annual Conference and the release of our exciting news about a Director for our new Center for Congregational Song. Brian Hehn, that Director, gives us a brief look into the whirlwind of his past year as well as things upcoming, across the page.

Clark Kimberling is following up and expanding some of his research for the *Canterbury Dictionary of Hymnology* with an article on two early American Christian women hymnwriters. Max Stern writes about an early American Jewish woman hymnwriter. Saya Ojiri presented a sectional at last summer's Annual Conference in New Orleans on Japanese hymnody and she shares that work here. Paul Richardson has again done fine work in gathering theses and dissertations related to hymns and hymnology over the last eighteen months in addition to expanding our reach for these works.

Once again, Lim Swee Hong and the Emerging Scholars Forum will bring us interesting student work at the Annual Conference; see his Research Director's Report. (You have registered for the Conference, right?) Chris Ángel also anticipates this year's conference by looking at articles on faith formation in "Hymns in Periodical Literature." Andreas Teich considers hymns for funerals and reminds us of one of Herman Stuempfle's contributions. Sipkje Pesnichak moves into arranging for college and professional musicians; I hope you are using her arrangements and getting her permission.

Before long we will be looking for columnists for next year for THE HYMN—please let the Editor know if you are interested in writing four columns throughout one year (deadline-meeters highly preferred!). There are also always openings for persons willing to submit articles through our peer-review process and for persons willing to review books and media for THE HYMN and hymn-based compositions for our e-mail newsletter, "The Verse." Drop me a line and let me know your interest!

Looking forward to seeing old friends and meeting new ones in Redlands, California!

Keep singing!

ROBIN KNOWLES WALLACE, Editor  
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THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, THE HYMN reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in THE HYMN are not necessarily those of the Editor or of The Hymn Society.

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# FROM THE CENTER DIRECTOR

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I'd like to spend a little time talking about dreaming. One of the exciting things about starting a new position is that it comes with a healthy dose of dreaming. When a church or company hires a new employee, there is excitement around what that person and what that church/company is dreaming about doing through that new position. When I was in college, my first church music position came about when my professor called me and asked if I'd like to start a church music internship at his church. The congregation had never done anything like that before. We got to dream together about what that position would look like and what changes it would bring to the church and to each other. When I started work at Choristers Guild, they were dreaming about being completely autonomous, getting to control their own destiny as a company. They were asking questions like "how can this be done?," and "what will this mean for our future?" And when I started my current church position, the senior pastor was dreaming about the future of that church's worship music. He was asking about the possibilities of not only the choir, handbells, and soloists, but also about the congregation's song. How well can this congregation sing? How inspired can that singing be? What could that mean for their spiritual lives?

And then the work begins. Reality begins to settle in. And soon questions that started with a whimsical "what if..." begin to start with a befuddled "how could I possibly..." or "why in the world...". If our dreams are big enough, when we strive to achieve them we will surely run into barriers and roadblocks along the way. And isn't it all too easy, when we run into a roadblock or find that a door has been shut, to lose sight of the dream? After we have spent hours, days, weeks, and months on the details of our work, the dream can get lost. It can get forgotten or muddled. But that is where the power of community can be seen. Because when a dream is shared within community, it is never one person's job to keep the dream alive. When someone forgets the end goal or forgets why we started down the hard road to begin with, someone else in the community picks them up and reminds them.

I am coming up on my one-year anniversary of being hired as the Director of The Center for Congregational Song. The work of creating The Center is invigorating and sometimes intimidating. There are times when I am staring at a giant excel sheet, worrying about a budget line, or banging my head against a wall because the website editor has jammed and I lost all the updates I just worked on for an hour (save as you go, people). But then I get to have lunch with you, see a Facebook post about one of your success stories, talk on the phone with you about one of your struggles, read another brilliant article about congregational song by you, or sing yet another masterful hymn written by you. I remember the dream and remember the power of song. My soul smiles and then I get back to work.

And so, the dream of The Center for Congregational Song is alive and well because it is *our* dream. Your work and passion are what drive it forward and gives it life. In just over a year, we will celebrate the launch of The Center with a two-day event in Dallas, Texas. After that, there will be a series of one-day events across the United States and Canada that will raise awareness and excitement about The Center. I hope that you can be in Dallas to celebrate and spread the good news that The Hymn Society stands ready to encourage, promote, and enliven congregational singing now and into the future.

BRIAN HEHN

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# RESEARCH DIRECTOR'S REPORT

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LIM SWEE HONG

This year's Emerging Scholars Forum attracted several applicants. From these, the panel reviewers of this year, David Music (Baylor), Melissa Haupt (Princeton), and John Witvliet (Calvin), together with Robin Wallace, Editor of *THE HYMN*, shortlisted three candidates. These are:

Andrew-John Bethke from the University of South Africa. He proposed a paper entitled, "Senzenina, 'What Have We Done?: A Reinterpretation of One of South Africa's Struggle Songs for the Problems Facing a New Democracy.'" In his abstract he writes,

The South African struggle song "Senzenina" is deeply embedded within the psyche of the nation. Performances of the song can still move audiences and congregations to tears. While its origins can be traced to the vernacular hymn tradition promoted by western Christian missionaries, it was given a new, political yet spiritual, text during the 1950s and 60s. Its deepest meanings lay just under the surface of the apparent literal meaning: a way of allowing black consciousness to emerge under the umbrella of a Christian hymn without arousing suspicion of the apartheid authorities.

In a contemporary bid to juxtapose the song's political meaning with severe irony in the wake of South Africa's xenophobic attacks in 2015, a local hymn writer, John Gardner, was asked to write an insightful hymn to challenge the prevailing suspicion of foreign nationals. He did this by retaining the original tune (in its localised form) and the words of the first verse (as a chorus) while adding three stanzas of new words. The result leaves any thinking Christian in South Africa completely stunned.

The plea "senzenina" (what have we done?), now directed from the voice of the foreigners, echoes out. This paper proposes to trace the general history of the tune, now so integrally linked with the struggle song words, placing it in context within South Africa. Secondly, it will examine the words of the struggle song. Finally, I will analyse the theological content of Gardner's new words as they dialogue with the struggle words and the tune, creating a new layer of meaning in contemporary South Africa. In essence, the paper will examine the changing identity of a western hymn tune, localised musically and reinterpreted textually for new and difficult realities far removed from those of the original authors.<sup>1</sup>

Marissa Glynias of Yale University offered to the conference her research undertaking, "Origins and Recontextualization in Global Song Transmission." Her abstract observed,

The use of non-Western musical forms within mainline Protestantism and ecumenical spaces has proliferated throughout the United States in the last fifty years. Singing these "global songs" recognizes the diversity and expansiveness of the global Christian body by giving voice to those who have traditionally been unrepresented or unheard in Western church contexts. Global song leaders emphasize the importance of highlighting a song's original context when introducing it into worship, in an attempt to ethically and respectfully present its local cultural meaning.

While a song's origin is thus crucial for its successful implementation, I assert that the mechanisms of transmission that enable the singing of global songs in the first place have the potential to obstruct access to their origins. I focus on three methods of global song transmission: materials (hymnals), people (conferences and workshops), and the Internet (YouTube and hymnal/organizational websites), suggesting that a song's original context can be lost due to the layers of meanings and influences added at each level of the transmission process.

However, I argue that global song leaders manage this lack of seemingly crucial information by prioritizing the treatment of global songs as representations of local spirituality, rather than labeling them as "Other." This spiritual parity afforded to non-Western and Western music allows global song leaders to recognize the spiritual and liturgical value inherent in musical forms regardless of origin and to, in Jorge Lockward's words, "treat the Other as a Thou."<sup>2</sup> In so doing, global song practitioners embrace a progressive view of the potential fruitfulness of interactions between religion and globalization.<sup>3</sup>

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<sup>1</sup>Andrew-John Bethke, abstract submitted to The Hymn Society in the U.S. and Canada as part of the adjudication process for the 2016 Emerging Scholars Forum.

<sup>2</sup>Glynias conversation with Jorge Lockward, Dec. 18, 2015.

<sup>3</sup>Marissa Glynias, abstract submitted to The Hymn Society in the U.S. and Canada as part of the adjudication process for the 2016 Emerging

Nathan Myrick of Baylor University fielded his current scholarly work on the “Compound Ritual Entrainment: Entrainment, Enculturation, and the Emotional Efficacy of Congregational Song.” His abstract noted,

The power of congregational song to unify (or divide) people along various lines is well documented. Yet, how this process of uniting or dividing is accomplished has proven necessarily difficult to document. This paper examines the complex and polyvalent factors that contribute to the meaningfulness of congregational music making, seeking to offer a synthetic, conceptual framework with which to engage this often murky milieu.

Employing interdisciplinary research techniques drawn from sociology, ritual studies, and ethnomusicology, I construct a triadic conceptual framework with which to understand the profoundly formative power of regular participation in the ritual of congregational singing. Combining semiotic/performative language analysis from Turino and Ingalls; musical entrainment theory drawing on Clayton, Will, and Turow; and relational power dynamic/interaction ritual theory from Collins and Kemper; I suggest that the emotional efficacy of congregational singing is constructed and configured via the process of “compound ritual entrainment.”

The conceptual formula of compound ritual entrainment is informed and consequently grounded in ethnographic inquiry at the National Worship Leader Conference held in Dallas, Texas, from September 30 to October 2, 2015. There I observed entrainment occurring in congregational bodies when engaged in musical worship, and interviews conducted with participants of entraining activities revealed the depth to which those activities informed the emotional posture of the singers as well as their perceived communal and individual identities.<sup>4</sup>

Indeed from the above, you can see that the Emerging Scholars Forum is fulfilling its role of being an avenue for emerging scholars to present their scholarly research in the field of congregational song. In the forthcoming issues of our journal, *THE HYMN*, I am hopeful that you will get a taste of reading their research in greater detail.

Better yet, start making plans to join us at the conference in California, find time to greet the select group of emerging scholars, and see their presentation live!

Have a good summer.

Peace,

LIM SWEE HONG (林瑞峰)

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Scholars Forum.

<sup>4</sup>Nathan Myrick, abstract submitted to The Hymn Society in the U.S. and Canada as part of the adjudication process for the 2016 Emerging Scholars Forum.

# NEWS

## *Call for Sectional Proposals for 2017*

The Hymn Society is accepting proposals for the 2017 Annual Conference to be held in Waterloo, Ontario, Canada, July 16-20. The main focus of the conference is “500 Years since The Reformation.” The secondary focus is “150 Years since Canada’s Confederation.”

The submission deadline is October 1, 2016, and forms for submission are on The Hymn Society website, [thehymnsociety.org](http://thehymnsociety.org). Be prepared to enter a title, description, primary leader’s name and contact information, and if you will need a keyboard and/or projection equipment. Other information that will be useful includes secondary leader’s name and contact information, biographical statements of the leaders, rehearsal time, handouts, and bookstore requests.

Anyone is welcome to submit a proposal, however submissions that support and uphold the mission of The Hymn Society and that address the 2017 conference focus will be given priority. Priority will also be given to submissions by members of The Hymn Society and/or the Association for Reformed and Liturgical Worship (AR&LW), who is co-hosting our conference in 2017. Accepted proposals will be notified in November of 2016 and will be offered partial support to attend the conference.



**NOW THANK WE ALL OUR GOD**

Celebrating Congregational Song  
Since The Reformation

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# The History and Present Situation of Japanese Hymns

BY SAYA OJIRI

## Introduction

Often when we travel abroad we become aware of how much of our views of others are shaped by our imagination and perception. The same can be said about our assumption of Japanese social and cultural life if we have never had any personal contact with this group of people. Drawing from our exposure to popular culture and media, we are likely to imagine that they frequently eat *sushi*, enjoy watching *animé*, and reading *manga*. While a small number of people might have this life style, it is not the normative way of life for most Japanese.

Indeed, misconceptions of different cultures is also prevalent in the world of church music. When visiting local churches in Japan, overseas visitors have an unspoken expectation that they will sing the hymn “Here, O Lord, your servants gather” since they consider it one of the most well-known Japanese hymns. Yet, many Japanese Christians, including myself, have rarely heard and sung that particular hymn in our worship services and almost no Japanese hymnals include it. Others perceive that Japanese hymns sound like “Sakura” (the folk song about cherry blossom) or are rendered in the tradition of *Gagaku* (Japanese traditional court music), accompanied by traditional instruments such as the *Koto* or *Shamisen*. Truly, this perceived traditional Japanese soundscape is far removed from our worship experience as Japanese Christians.

In light of the difference between perception and reality, I hope to shed light on our congregational heartsongs so that readers can appreciate the uniqueness of Japanese hymnody as the embodiment of twenty-first century Japanese Christianity. This essay will examine the history of Christianity in Japan and how our hymnody has developed.

## History of Christianity in Japan

It is common Japanese knowledge that St. Francis Xavier, a Portuguese Roman Catholic priest from the Society of Jesus, first introduced Christianity to Japan in 1549. He and his party arrived at Kagoshima Prefecture, located on the southwest part of the southern island Kyushu. Upon landing, he began his missionary endeavors by seeking to meet some powerful feudal lords

(*Daimyo*) to get permission to teach Christianity in their lands. Some *Daimyo* and political leaders welcomed him and assisted his Christian work because of their interest in conducting international trade with Portugal. Following the arrival of St. Xavier, the Society of Jesus continued sending other Catholic missionaries to Japan. Through their efforts, several powerful feudal lords were baptized as well as more than five hundred members of their communities.

However, these missionary activities gave rise to complicated issues. During the administration of Hideyoshi Toyotomi (1536-1598), several conflicts between Christians and Buddhists occurred. Several thousands of miles away, the power struggle between Spain and Portugal for the right to conduct missionary activities and colonize lands had spilled over to Asia. Earlier, the Treaty of Tordesilla (1494) divided newly discovered lands outside Europe into two spheres of influence for trade, proselytization, and colonization. Sadly, Japan became a battleground in the power struggle between the two European Catholic countries. Further complications arose when other European countries not bound by the treaty also sought to trade with Japan. The Dutch and the English came in the early seventeenth century. To strengthen their trading opportunities, the European Protestant countries attempted to undermine the Catholic work in Japan.

Inevitably, Christianity was suppressed under Hideyoshi. In 1597, he ordered twenty-six Christians to be executed by crucifixion. This was the first public persecution of Christians. After the death of Hideyoshi, the Tokugawa Shogunate decided to ban Christianity in 1612. Beginning in this period, many Christians were executed or forced to commit suicide. Despite the severe persecution of Christianity, some believers continued to worship God secretly in private home gatherings. These persons were called *Kakure Kirishitan* (which means “hidden Christians”). They pretended to be Buddhists but retained their faith as Christians.

The Meiji Restoration of 1868 brought about modernization, industrialization, and westernization in Japan. By 1873, the government abolished the ban on Christianity. As a result, Western Christian missionaries started to establish churches and Christian schools all over Japan. Numerous educated and upper-class Japanese were interested in Christian doctrine as they saw it as the center



of Western ideology. At the same time, the late nineteenth century saw the Japanese government asserting Japanese nationalistic ideology in order to create a stronger country that could catch up with the West. This led to a trend where Japanese citizens began to adore and obey the emperor as though he were a god. During World War II, the Japanese government forced all citizens to worship the emperor to cultivate their sense of nationalism. Christians who refused to participate in the acts of the imperial cult were imprisoned, tortured, and martyred. Unfortunately, in the mid-twentieth century, Christianity was in an unfavorable position because it was deemed the enemy's religion. After the war, this situation changed. In 1946, freedom of religion was officially incorporated into the Constitution of Japan. Since then, Christians have been able to freely worship and missionaries could proselytize in Japan. Nevertheless, Christianity remains a minority faith tradition adhered to by approximately only one percent of the population.

## History of Protestant Hymns

A significant catalyst of the Meiji Restoration was the arrival of United States' naval ships in 1853. On July 8, four ships from the United States commanded by Commodore Matthew Calbraith Perry reached Uraga, Yokohama. Their visit was to secure access to Japanese ports for Western countries. Two days after the arrival of the ships, the first Protestant worship service in Japan was held onboard one of the U.S. ships. This Sunday event was led by an Anglican priest. In the service, "Before Jehovah's awful throne" set to the tune OLD HUNDRETH and accompanied by a military band, came to be the first Protestant hymn sung in Japan.<sup>1</sup> In 1859, the international ports opened and numerous missionaries and foreigners came to Japan. Some of these missionaries even held their Sunday services in Buddhist temples.<sup>2</sup> By 1872, the first Japanese Protestant church was established in Yokohama. In the same year Baptist missionary Jonathan Goble translated Protestant hymns into Japanese. "Jesus loves me" and "There is a happy land" by Andrew Young set to an American folk melody are the earliest translated hymns in Japan.<sup>3</sup>

Since that period, Western missionaries and Japanese Christians have undertaken translations of Western hymns so that they can be sung in worship services. In the nineteenth century, some Japanese writers began to write original hymn texts.<sup>4</sup> However in terms of music, there were hardly any new tunes; neither was there any attempt to use existing folk tunes as hymn tunes. From my perspective, this absence of new tunes and the failure

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<sup>1</sup>Shunichi Teshirogi, *Nihon Protestant Sanbika Seika Shi Jiten-Meiji Hen/The Encyclopedia of Japanese Protestant Hymns: The Meiji Volume* (Kamakura, Japan: Minato no Hito, 2008), 44.

<sup>2</sup>Ibid., 46.

<sup>3</sup>Ibid., 48-51.

<sup>4</sup>Yasuhiko Yokosaka, "Japanese Hymnody" in *Canterbury Dictionary of Hymnology* online.

to swiftly adapt existing folk tunes are influenced by prevailing circumstances.

First, Christianity was only imported from the West and expressly cultivated by Western missionaries, not homegrown in Japan. *In situ* social and cultural conditions were unfavorable for organic development of worship expressions. Essentially, nascent Japanese Christians followed what the missionaries taught them without question.

Second, the prevailing nineteenth-century Western Christian philosophical thought that asserted the primacy of Western music-making as the appropriate manner to worship God was likely to govern the mindset of the missionaries. It would be highly unusual for missionaries and equally confusing for the locals if local expressions were cultivated. In addition, some traditional Japanese music is closely intertwined with local faith practices of Shinto and Buddhism. As such, an adaptive syncretistic approach would surely be viewed with suspicion and give rise to resistance at many levels.

Third, the cultivation of Christianity in the late nineteenth century coincided with the prevailing social, cultural, and political interest in Westernization and modernization in Japan. In all likelihood, this fascination with Western civilization spilled over to local sentiment. As a result, even without much coercion, some locals would readily embrace Western expression in order to feel distinctive and superior.

Furthermore, Western Christian hymnody with its four-part harmonic structure is entirely different from traditional religious music of Shinto and Buddhism. The local faith traditions make use of the Japanese pentatonic (five-tone) tuning system.<sup>5</sup> Thus, the Western hymns must have been fresh to local ears as a new type of religious music. Surely, these hymns enabled Japanese Christians to be different and distinct in their worship practice from adherents of local religions.

## Hymns in Japan Today

As I have described above, translated Western hymnody is the dominant genre for Christian worship in Japan because of our national history and the role of Christianity in our homeland. However, since the late twentieth century, Japanese Christians have become increasingly aware of the importance of creating local hymns. One of the most serious issues was the outdated Japanese translations of texts. Translations made in the nineteenth century are no longer understandable by our present congregations. This is because Japanese language has evolved. Some of the old words are hard to comprehend by our people in the post-twentieth century era. At the same time, the present language form uses more syllables compared to the old form to convey the same meaning. As such, it is not merely the updating of character script as in the Chinese language but rather a complete overhaul of

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<sup>5</sup>Loh I-to, *Hymnal Companion to Sound the Bamboo: Asian Hymns in Their Cultural and Liturgical Contexts* (Chicago: GIA, 2011), 83.

# Penina Moïse: American Poet and Hymnwriter



BY MAX STERN

## Introduction

Penina Moïse (1797-1880) was a pioneer in the creation of the American Jewish Reform Synagogue hymn.<sup>1</sup> Her texts were styled after celebrated eighteenth-century poets (e.g., Alexander Pope and Joseph Addison) and modeled upon Protestant hymns. Their content reflects the aspirations of a generation of Jews who were born in the United States after the American Revolution and were inspired to revitalize their faith in the spirit of the Second Great Awakening.<sup>2</sup> Moïse selected and contributed 60 of the 74 hymns in a hymnal written for use in her congregation, Beth Elohim, in Charleston, South Carolina, in 1842. It was the first such American Jewish Reform hymnal to appear in English. By the time the second of four editions was published and enlarged in 1856, it contained 190 hymns by Penina Moïse.<sup>3</sup> Joyous in temperament, unostentatious in life, Moïse's literary stature did not go unnoticed. When Isaac Mayer Wise (1819-1900), founder of Hebrew Union College, president of the Central Conference of American Rabbis, and so-called "father of American Reform Judaism," was seeking talent for his publication *The Israelite* in the 1850s, the only woman American Jewish poet he named was Penina Moïse.<sup>4</sup>

Moïse's hymns appear in the original *Union Hymnal* (Central Conference of American Rabbis, 1897), as well as the Reform movement's 1932 *Union Hymnal*, which contains thirteen of her hymns; they continued to appear

<sup>1</sup>This article is expanded from a paper presented at the Fourteenth World Congress of Jewish Studies. An earlier version of the paper was presented at the Society of Biblical Literature International Meeting in Singapore, June 29, 2005. See also Jay M. Eidelman, "Jewish Women's Archive" <http://jwa.org/encyclopedia/author/eidelman-jay> (April 23, 2012); Harriet L. Parmet, "Penina Moïse—Sweet Singer of Israel," *Midstream: A Bi-Monthly Jewish Review* 52:5 (Sept./Oct. 2006), 29-32; Anne Bagnall Yardley, "Penina Moïse," *The Canterbury Dictionary of Hymnology* online; Jeffrey S. Gurock, *Orthodoxy in Charleston: Brith Shalom Beth Israel & American Jewish History* (Charleston, SC: College of Charleston Library with Brith Shalom Beth Israel, 2004).

<sup>2</sup>Jonathan D. Sarna, "The Revolution in the American Synagogue" in *Creating American Jews*, ed. Karen S. Mittleman (Philadelphia: National Museum of American Jewish History, 1998), 10-23.

<sup>3</sup>Solomon Breitbart, *Explorations in Charleston's Jewish History* (Charleston: The History Press, 2005), 44.

<sup>4</sup>Isaac M. Wise, "The World of My Book," trans. Albert H. Friedlander, *American Jewish Archives* 7 (1954), 126, as cited in Breitbart, 39.

in the revised Third Edition, 1948. Today the whole genre of hymns has become almost obsolete in the Jewish Reform synagogue as styles have changed. Nowadays hymns have been replaced by Debby Friedman's folk-pop songs or melodies by Rabbi Shlomo Carlebach and others. Hymns such as Moïse's are rarely, if ever, heard or sung today in the synagogue.

## The Hymn in Jewish Practice

Congregational song appears early in Hebrew worship in the context of Levitical psalmody as short and simple congregational infixes (congregational responses such as "for God's mercy endureth forever" or "amen" or "save us, we beseech thee, O Lord," a translation of *Hoshanna*) to the Hallel Psalms chanted at the Temple in Jerusalem on festivals and holidays. In the Middle Ages such popular poems as "Ein Keyloheynu," "Adon Olam," "Yigdal," "Maoz Tzur," and others were sung frequently. A vast repertoire of Sabbath *Zemiroth* and *piyutim* (prayer poems interpolated into the rabbinic liturgy) in verse-refrain form continues to be sung in home and community to this day. The tunes are based on traditional prayer modes, as well as folk and popular songs, adapted and borrowed from the peoples and places among whom the Jews dwelt.

Sometimes tunes were adapted to pre-existing sacred texts. Sometimes a particularly attractive tune came first and new words were written for it. Yet, there are wordless *nigunim* (tunes) too, like the repertoire of Hassidic "bim-bom" or "chiribiribom." The rhapsodic Levitical element never vanished from Jewish singing, however. Jewish-Oriental sacred songs, for example, are often lilting, rhythmic, and dance-like in character. Rarely does one encounter in Jewish music the austere syllabic style of the church hymn before the emancipation in nineteenth-century Europe.

## The Jewish Reform Movement

The Jewish Reform Movement sought to modernize Jewish liturgical practice. Prayers were shortened and simplified. *Piyutim* were abolished. German was introduced as a language of prayer and organs were also introduced into worship. Ancient prayer modes and cantorial melisma were augmented by harmony or replaced by major-minor tonality and congregational singing.

A hymnal on the Protestant model was introduced.<sup>5</sup> Music by Handel, Schubert, Beethoven, and Schumann was sung alongside traditional recitatives.

While Orthodox and Conservative prayer books and songbooks continue to designate various compositions as *hymns*,<sup>6</sup> current Reform Judaism seems to have so recoiled from the Protestant appearance of the *Union Hymnal* that it eschews the word *hymn* and insists on designating the Hebrew or English poems sung at the beginning and end of worship services and at academic convocations at the Hebrew Union College-Jewish Institute of Religion (the multi-campus seminary of Reform Judaism) as “opening song” and “closing song” respectively.

## Penina Moïse

Penina Moïse was born on April 23, 1797, to a large and wealthy family in Charleston. Her father, Abraham, was a successful Alsatian-born merchant. Her mother, Sarah, was the daughter of a wealthy family from the island of St. Eustace, where she met and married Abraham in 1779. They came to Charleston in 1791, fleeing a slave insurrection. Penina was the sixth of nine children and the youngest daughter. Her brothers, Cherie, Aaron, Hyam, and Benjamin, were born in the Caribbean. Her older sister Rachel and her younger brothers, Jacob, Abraham, and Isaac, were born in the United States. Penina left school at age twelve, after her father’s death, and served as the family nurse, caring for her mother and brother Isaac, an asthma sufferer. Always nearsighted, during the Civil War Penina’s eyesight deteriorated into blindness.

Moïse grew up in the presence of a diverse, vital, and well-integrated Jewish community, devoting herself to Jewish issues. For this woman of vivid imagination and remarkable memory, literature became a passion. She was encouraged in her poetry by her brother Jacob and sister Rachel, and her work appeared in both the Jewish and general press. Her 1833 collection of poems, *Fancy’s Sketch Book*, was the first by a Jewish American woman. Moïse also wrote columns for newspapers throughout the United States. Her poetry covered a variety of topics, including current events, politics, local life, Judaism, Jewish rights, and Jewish ritual reform.

Along with her literary endeavors, Moïse devoted her life to teaching. In 1845, she became the second superintendent of Congregation Beth Elohim’s Sunday school. The Civil War forced Moïse to leave Charleston for Sumter, South Carolina. Returning after the war in much-reduced circumstances, she supported herself by running an academy together with her widowed sister and her niece. Though self-conscious about her poverty, she accepted it with humor and grace.

<sup>5</sup>See A. Z. Idelsohn, *Jewish Liturgy and Its Development* (New York: Henry Holt, 1932; repr. New York: Schocken Books, 1960), 204-232.

<sup>6</sup>Cf., “Hymns and Anthems,” *Siddur Sim Shalom for Shabbat and Festivals* (New York: Rabbinical Assembly and United Synagogue of Conservative Judaism, 1998), 395-398.

Penina Moïse died on September 13, 1880, in Charleston. Her life is reminiscent of the life of Rebecca Gratz (1781-1869), another noble, well-to-do daughter of the American Revolution, whose charitable work in and around Philadelphia, whose devotion and dedication to the needy became legend. Penina sustained her deep spiritual commitment to Judaism throughout her life, albeit a Judaism transformed by Protestant aesthetics and American political thought. Her niece, who cared for her in her last days, wrote: “She looked with coldness on nothing that God had made; the flowers were dear to her as spirit messengers from the Great Bestower of beauty.”<sup>7</sup> Though her poetry did not maintain its popularity, her work attests to her great intellect and indomitable spirit.

## First Jewish American Woman Hymnwriter

Early influence and encouragement for Penina’s writing came from Isaac Harby (1788-1828), dramatist, teacher, editor, a founder of the Reformed Society of Israelites, a friend of Penina’s brother Abraham, and a leading Jewish intellectual in Charleston. In 1819, Harby wrote a prayerbook which is still in use. When the Reform spirit arrived in America soon afterwards, it followed the Hamburg model. But there were no Jewish organists or choir directors in America at the time. Orthodox-trained *hazanim* (like a cantor, a synagogue functionary who chants aloud the prayers for the congregation) relied on Christian organists and music directors to select music appropriate for the newly-written English texts of the Reformed Liturgy. However, the situation may have been different at Charleston as Kahal Kadosh Beth Elohim was the first Jewish congregation in America to install an organ in 1841 and employ it in divine service.

The Reform Society of Israelites, established in Charleston, South Carolina, in 1824, published its first prayer-book in the United States in 1830. Patterned after the Hamburg Prayerbook, “stress was laid on the immortality of the soul and on the ethical and universal character of Judaism,” a continuing feature in all subsequent Reform rituals. Hymns were sung at the beginning and end of the Reform service, as well as within, to highlight “pure doctrines of the ancestral religion.”<sup>8</sup>

Penina’s first published poem appeared in a Charleston newspaper in 1819. In the 1840s she was also head teacher in the local synagogue, Kehillat Kodesh Beth Elohim’s Sunday school. When K. K. Beth Elohim burned in a fire in 1838, the Charleston Jewish community rebuilt it. At the opening in 1841, the choir sang an original ode Moïse had written for the event.

In 1842 the Beth Elohim Congregation of Charleston published a collection of Moïse’s texts, *Hymns Written for the Use of Hebrew Congregations*, the first Jewish work

<sup>7</sup>Lee C. Harby, “Penina Moïse, Woman and Writer,” *American Jewish Year Book* 7 (1906), 21.

<sup>8</sup>Idelsohn, 277, in which he cites “The Reform Prayer Book” in *Journal of Jewish Philosophy and Lore* 1 (1919), 211.

# Theses and Dissertations Related to Hymnody

COMPILED BY PAUL A. RICHARDSON, FHS

This bibliography supplements those in previous issues of THE HYMN. The last such listing appeared in Spring 2015 (vol. 66, no. 2). The present roster includes papers completed since 2009 that have not been listed before. It was compiled from bibliographic directories, such as *ProQuest Dissertations and Theses* and *WorldCat Dissertations*, and from notices provided by authors and supervisors. Additions and corrections should be sent to the contributing editor at parichar@samford.edu.

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# HYMN PERFORMANCE

## *Arranging Hymns for College-Level and Professional Musicians*

SIPKJE PESNICHAK

Working with musicians who have a masterful command of their instrument can be a very rewarding experience for you as an arranger, for the musicians, and for those who are able to experience the end result of your collaboration. Arranging music for professional musicians allows you a great deal of freedom. They possess seemingly unlimited technique and musicianship. However, you must do your best to be aware of the limitations and idiosyncrasies of each instrument as best as possible.

The ideal way to gain a good understanding of an instrument for which you are arranging is to have some experience playing that particular instrument. Not everyone has that experience, but that should not deter you from creating brilliant arrangements! There are resources available to help. One great resource is Dave Black and Tom Gerou's *Essential Dictionary of Orchestration*.<sup>1</sup> This volume contains a wealth of information such as instrument ranges, transpositions, and technical aspects for playing each instrument. The ranges printed for each instrument indicate the "professional range" and the "practical range." Using these ranges as your guide when creating arrangements will ensure the performers will be able to play the music that has been arranged for them.

When writing your own arrangements the instrumentation of any ensemble you write for is an important consideration. There are plenty of standard instrument combinations. Examples of these include a string quartet, which consists of two violins, viola, and cello. A woodwind quintet is made up of a flute, oboe, clarinet, horn, and bassoon. A brass quintet has two B flat trumpets, a horn, trombone, and tuba. A saxophone quartet will have a soprano, alto, tenor, and baritone saxophone. If you have professional musicians at your disposal who do not match any of these combinations, get creative! Take into consideration the sound type, or timbre, of each instrument as well as their overall volume of sound produced as you are creating your own arrangements.

Let's turn our attention to some examples of advanced arrangements created for specific ensembles. The first is an

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<sup>1</sup>Dave Black and Tom Gerou, *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips* (Los Angeles: Alfred Pub., 1998).

arrangement of SUSSEX CAROL. When I began my duties at Jackson's First Presbyterian Church in 2013 just one month and one week before Christmas Day, planning the music for our Christmas Eve service was one of my first concerns. Not knowing anyone in the Jackson community yet I was unsure of what to do. The pastor informed me that his daughter was studying flute performance at Carnegie Mellon and his son just won Alma College's concerto competition on horn. Take those two and add my dear friends, a bassoonist and a clarinetist, who at the time lived just an hour and a half away in Toledo, Ohio, and myself, an oboist, and we have a woodwind quintet! I tell you this because as I wrote the arrangements I did for this ensemble back in 2013 I kept two things in mind. First, these players have very good sight-reading abilities. This was an important factor because the other item I had to keep in mind was that we would have very limited rehearsal time to prepare for the 10:00 p.m. Christmas Eve service. Be mindful as you create your arrangement of just how much ensemble rehearsal time the players will have. Also, be sure you get the parts to the musicians at least two weeks prior to the first rehearsal.

This arrangement of SUSSEX CAROL was written for a not-so-standard ensemble. It was composed for a woodwind quintet minus the oboe as I was playing organ for the service. A bassoon and horn drone created a simple and effective way to set up the feel for this lilting hymn tune. Adding the flute and clarinet in octaves provided a good starting point, creatively, which could be built upon throughout the rest of the hymn. The first verse stays close to what is found in the hymnal my church uses. This is done deliberately to support the singing by the congregation. The final verse features an ornamented flute descant.

The next musical example is an arrangement of CWM RHONDDA for brass ensemble which was written for a regional Confirmation Mass in Michigan Center, Michigan. There are a few items to take note of on these parts. First, the (M) and (J) notated next to each instrument indicated which side of the church each player was to stand on, (M) for Mary's side and (J) for St. Joseph's side (left and right as you face the altar in a Roman Catholic church). The more information you can include on the score and parts to make everyone's

lives easier the happier everyone will be. What may seem like a lot of breath marks in the score are actually quite helpful if you want the players to phrase together. Not all professional musicians have played hymnody before. To ensure the ensemble phrases as a whole, breaths must be indicated in the score. It is also helpful for the players to know who will be playing each verse, whether that be just the ensemble, ensemble and organ, or just organ. Because this brass ensemble arrangement was played for a Mass in a church packed to the brim, dynamics were limited to *forte* and *fortissimo*.

Verse one of this arrangement is very close to the original hymn, much like the arrangement of SUSSEX CAROL, which helps get the congregation singing and allows you to save some of the more creative elements for later verses. When writing for wind players it is a good practice to allow at least one verse free from playing to give players a chance to rest. Hymns tend to be a lot of playing and not a lot of resting, especially for wind players. Give them a chance to give their embouchures a break during each hymn. You'll notice that verse three utilizes

the church where this was played to create an antiphonal effect. Use your creativity to bring out a new dimension of each hymn when creating your arrangements, especially for final verses. Verse four is the most unlike what is found in the hymnal and allows the conclusion of the hymn to come to a glorious finale.

When working with the musicians performing your arrangements, allow them the freedom to tell you what might not be working so well for them. Use your time with them as a learning experience. They are the experts at their instruments and their knowledge can help you in your future arranging endeavors. Your openness and willingness to adapt your own music to best suit each player can go a long way to creating a positive working relationship with professional musicians in your area. ❤️

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*Sipkje Pesnichak is a multi-instrumentalist and Director of Music and Organist for First Presbyterian Church in Jackson, Michigan. She is a Life Member of The Hymn Society and serves as Member-at-Large on the Executive Committee. Learn more about her at sipkje.com.*

## On Christmas Night All Christians Sing

Jackson's First Presbyterian Church - Christmas Eve 2015

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SUSSEX CAROL

Traditional English Carol

arr. Sipkje Pesnichak

Intro - Quartet only

The musical score is for a quartet consisting of Flute, Clarinet in Bb, Horn in F, and Bassoon. It is written in 6/8 time and B-flat major. The score is divided into two systems. The first system (measures 1-5) is labeled 'Intro - Quartet only'. The Flute and Clarinet parts begin with a rest in measure 1, followed by a melodic line starting in measure 2. The Horn and Bassoon parts play a steady eighth-note accompaniment throughout. Dynamics include *mf* for the Flute and Clarinet, and *mp* for the Horn and Bassoon. The second system (measures 6-10) continues the melodic lines for all instruments. A measure rest is indicated at the beginning of measure 6 for the Flute and Clarinet parts.

2

12

Fl.

Cl.

Hn.

Bsn.

17 Verse 1 - Organ only

Fl.

Cl.

Hn.

Bsn.

18 Verse 2 - Organ and winds

Fl.

Cl.

Hn.

Bsn.

*mf*

*mf*

*mf*

*mf*

4

34 Verse 4 - Organ and winds

Fl.

Cl.

Hn.

Bsn.

*f*

*mf*

*mf*

*mf*

38

Fl.

Cl.

Hn.

Bsn.

42

Fl.

Cl.

Hn.

Bsn.

24

Fl.

Cl.

Hn.

Bsn.

29

Fl.

Cl.

Hn.

Bsn.

33 Verse 3 - Organ only

Fl.

Cl.

Hn.

Bsn.

45

Fl.

Cl.

Hn.

Bsn.

*rit.*

*rit.*

*rit.*

*rit.*

5

Fl.

Cl.

Hn.

Bsn.

Please contact [Sipkje.com](http://Sipkje.com) for permission to use this arrangement.

# God of Grace and God of Glory

Final Hymn  
Jackson Area Regional Confirmation Mass

CWM RHONDDA  
John Hughes (1875-1952)  
Brass setting by Sijpke Peensmak

Moderato

Intro - Brass only

2

Verse 1 - Brass and Organ

Verse 2 - Organ only

Verse 3 - Brass Only

Verse 4 - Brass and Organ

Please contact [Sijpke.com](http://Sijpke.com) for permission to use this arrangement.



# BOOK REVIEWS

All prices are in U.S. dollars.

## *All Hands In: Drumming the Biblical Narrative*

Brian Hehn and Mark Burrows. Choristers Guild CGBK70, 2015, \$34.95.

**B**rian Hehn and Mark Burrows' book, *All Hands In* is a surprising resource. I expected to delve into a compendium of new drumming arrangements and percussive tricks. To my delight, what I found was a down-to-earth, well-planned pattern for involving people in worship, using percussion.

The first "Bible Beat" in the book is Creation. The "Beat" uses a verse from Scripture as the musical rhythm for the drumming, Gen. 1:31: "God saw all that God made and indeed it was very good." The Bible Beat is started and continues as selections from the creation story are read. As the Beat continues, a new percussion part is introduced with new words "Let there be light." The two parts continue together as the next Scripture selection is read. This layering approach allows each new part to establish itself, while building intensity with the readings. Further down the page are options for simplifying the arrangement to tailor it to players of differing abilities. I believe the selections in the book could be comfortably learned in 30-45 minutes. Gather for a rehearsal before the service and off you go.

*All Hands In* squeezes even more out of each Bible Beat with the suggestions that begin each section. Each section offers a common hymn and a complimentary anthem that can be sung over the Beat. If a group is going to take the time learn the Beat, use it twice!

Initially, I found myself disappointed with the similarity in format of each Bible Beat. Later, I realized that the purpose of this book is not to explore percussive possibilities, but to bring people into active participation in worship. The similarity and flexibility of the format will be very helpful to drumming leaders (and drummers) of all abilities. From a worship planning perspective, this easy-to-use resource is ripe with possibilities.

ADAM KUKUK

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*Adam Kukuk is a musician, composer, and founder of Four Doorways Worship Workshops. Visit him at [www.adamkukuk.com](http://www.adamkukuk.com) for free resources, workshop information, and a new EP, "We Will Dance!"*

## *Lift Up Your Hearts: Psalms, Hymns, and Spiritual Songs*

Ed. John D. Witvliet, Joyce Berger, and Martin Tel. Grand Rapids, Michigan: Faith Alive Christian Resources, 2013. 965 entries. ISBN 978-1-59255-559-8. \$25.00.

*Praise God in the Heights*. Larry Visser. Calvin Institute of Worship. Free download at <http://worship.calvin.edu/resources/publications/praise-god-in-the-heights/> to be used with CCLI or OneLicense.

**“W**hat a gift it is to lift up our hearts to God!” So ends the first paragraph of the Preface to *Lift Up Your Hearts*. It is neither a right nor an obligation, but rather a gift to use the voices that God gave us in praise and worship. Christian worship is one of the few remaining forums where corporate singing is expected. Increasingly, as our culture relinquishes the vocal stage to a few soloists, we are reminded that as the children of God, we are created to sing.

Once again, Faith Alive Christian Resources has provided congregations with a first-rate publication. This accessible and inclusive collection of Christian hymnody lives up to the claim made by its creative team that it is a "musical feast." *Lift Up Your Hearts* is the result of a joint effort of two denominations: the Christian Reformed Church in North America and the Reformed Church in America. Even beyond these communities, this book has the potential to be a useful and cherished volume.

The first half of the book, titled "The Story of Creation and Redemption," contains the narrative of humanity from creation to re-creation, with 491 hymns, songs, prayers, and affirmations of faith. The second half, titled "Worshiping the Triune God," leads the singer from the initial call to worship, through to the benediction with 474 entries of song, prayer, litany, creed, and liturgy.

Chief among the attributes of this collection is its broad inclusion of hymnody, praise songs, and spirituals. A healthy balance of old and new allows users to feel comfort in the well-known and to deepen their experience of sung worship in other directions. Each section of the book is well-balanced with older and newer selections, making it possible for worship planners to support and challenge their congregations as appropriate.

Traditional hymns by such stalwarts as Watts, Wesley, Luther, and Newton are distributed across the sections of the book, alongside a mix of African American spirituals, gospel standards, and a rich sampling of hymns and songs from the past half century. For these contemporary selections, it is difficult to find a decade that is not well represented, up to and including 2010-12. Praise songs from the United Kingdom, meditative chants from Taizé, lyric gems from the Iona Community, and hymns from other denominations are all in abundance. The world

church is also broadly included with many fine selections, most presented with an original text as well as an English translation. The Christian tradition of psalmody is strengthened with the inclusion of all 150 Psalms. Sung metrically, freely, interpretively, and meditatively, as well as spoken, the psalms are creatively included throughout the collection.

The look of each page is clear, clean and, for the most part, lyrics are placed between the staves of music, drawing the eye of the singer to the connection of melody and text. Chord symbols, harmonies, descants, unison singing, and call-and-response formats allow for a variety of performance possibilities between congregations, soloists, choirs, and accompanying instruments. A few of the traditional hymns have undergone chord changes which are sometimes surprising and not always satisfying.

In addition to descants by various composers throughout the book, an accompanying volume of descants, *Praise God in the Heights*, is available. Permission is required to use the descants. While not dramatic themselves, the collected descants provide a pleasant addition harmony which can be sung or played with treble instruments.

Another strength of the book is its layout, that is, the way that the music of worship is drawn into the spoken text of worship. Many hymns are followed by optional prayers, responsive scripture passages, or acclamations of faith (taken from Belgic and Heidelberg Confessions). This allows for service planning with a more seamless flow of expression and continuity which can be especially helpful for lay service planners and leaders. This text is a wonderful planning resource even if it is not present in the pews. A full range of indexes add further accessibility of the resources within.

“Further, what a gift it is to participate in all of this together . . .” *Lift Up Your Hearts* is a hymnbook that truly supports Christian worship in song and word. From the first strains of Psalm 100 (presented in 12 languages) to the closing amen of the Doxology (again in 12 languages), old and young, amateur and professional, can confidently lift up the songs of their hearts. And let all of God’s people sing “Amen!”

For additional resources based on this hymnbook, including words and music for projection, see <http://liftupyourheartshymnal.org/>.

MAGGIE DUINKER

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## *Book Reviews in Process*

*28 Carols to Sing at Christmas*, John M. Mulder and F. Morgan Roberts (Cascade Books)

*Alabanza Coral* (OCP)

*Earthen Vessels, 40<sup>th</sup> Anniversary ed.* [CD], St. Louis Jesuits (OCP)

*Hermeneutics of Hymnody: A Comprehensive and Integrated Approach to Understanding Hymns*, Scotty Gray (Smyth & Helwys)

*Hymns of Promise*, ed., Jan Holstein (Hope Publishing)

*Luther Reid: The Legacy of a Gentleman and a Churchman*, Philip Pfatteicher (Center for Church Music)

*More than Hymns: Words for a Lyrical Faith*, Andrew Pratt (Stainer and Bell)

*Paul O. Manz: The Enduring Legacy of the Hymn Festival*, James W. Freese (Center for Church Music)

*Singing the Church’s Song: Essays and Occasional Writing on Church Music*, Carl Schalk (Center for Church Music)

*Singing the Sacred*, Vol, 1 and 2, William L. Wallace (WLP)

*Where Heart and Heaven meet: Alice Parker Hymns* [CD], (GIA)

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