I.A.H.

BULLETIN

26

RIJKSUNIVERSITEIT TE GRONINGEN
INSTITUUT VOOR LITURGIEWETENSCHAP

JULI 1998

IAH BULLETIN

Publication der
Internationalen Arbeitsgemeinschaft für Hymnologie
International Fellowship for Research in Hymnology
Cercle International d'Études Hymnologiques

Nr. 26

Juli 1998

Rijksuniversiteit Groningen
Instituut voor Liturgiewetenschap
1998

Redaktion:

Dr. Jan R. Luth
Instituut voor Liturgiewetenschap
Nieuwe Kijk in 't Jatstraat 104
NL 9712 SL Groningen
Die Niederlande

Hedda T. Durnbaugh
Juniata College
Huntingdon, P.A. 16652
USA

ISSN 0925-5451

IAH-Sekretariat:

Christian Finke
Gallwitzallee 6
D - 12249 Berlin
Deutschland

Erscheint in der Regel einmal jährlich

Der Preis für das Bulletin ist für IAH-Mitglieder im Mitgliedsbeitrag begriffen, Bibliothekspreis DM 25,-

Inhalt/Contents

Abkürzungen/Abbreviations

Aufl.	Auflage / edition
Bd.	Band / volume
bzw.	beziehungsweise / or
cent.	century / Jahrhundert
Cor	Corinthian / Korinther
ders.	derselbe / the same [author]
e.g.	*exempli gratia*; for example / zum Beispiel
ebd.	ebenda / ibid. (ibidem); in the same place
ed(s).	edition(s); editor(s) / Ausgabe(n); Herausgeber
Eph	Epheser / Ephesians
GB	Gesangbuch / hymnal
geb.	geboren / born
hrg.	herausgegeben / edited
Hrg.	Herausgeber / editor
ibid.	*ibidem*; in the same place / ebenda
Jhdt.	Jahrhundert / century
Jhdts.	Jahrhunderts / of the century
Jn	John / Johannes
KL	Kirchenlied / hymn
Koh	Kohelet (Der Prediger Salomo) / Ecclesiastes
m.E.	meines Erachtens / in my opinion
Ms	manuscript / Manuskript
n.d.	no date / keine Jahreszahl
n.p.	no place / kein Druckort
no.	number / Nummer
Nr.	Nummer / number
o.ä.	oder ähnliche(s) / or something similar
J.	ohne Jahreszahl / no date of publication
p.	page / Seite
Pet	Peter / Petrus
Ps	Psalm
Pt	Petrus / Peter
rev.	revised / revidiert
Röm	Römer / Romans
S.	Seite / page
St.	Sankt / Saint
Str.	Strophe / stanza
trans.	translated; translator / übersetzt; Übersetzer
u.a.	und andere; unter anderen / and others, et al.; among others

u.ö.	und öfter / and at other times
u.U.	unter Umständen / under certain circumstances
usw.	und so weiter / etc.
vgl.	vergleiche / see
vol.	volume / Band
z.B.	zum Beispiel / e.g. (*exempli gratia*); for example

In Memoriam Béla Holl

1922 - 1997

Am 12.3.1997 starb Béla Holl. Auf vielen IAH-Tagungen hat er seine liebevolle Persönlichkeit und wertvollen Kenntnisse mit uns geteilt.
Nach der Aufhebung vieler kirchlicher Schulen wirkte er, ein Lehrer im Piaristenorden, zunächst als Religionslehrer und Vikar an verschiedenen Orten. Zwischen 1956 und 1960 war er Bibliothekar und Archivar in Vác. Von 1960 bis zu seinem Tod arbeitete er als externer Mitarbeiter der Nationalbibliothek Széchényi intensiv an der international bedeutsamen Reihe 'Alte Ungarische Bibliothek' mit, von der bislang zwei Bände 1971 und 1983 erschienen. Sein wissenschaftliches Arbeiten wurde durch diese Tätigkeit sehr stark geprägt. Darüberhinaus beschäftigte er sich mit Gebetstexten und geistlichen Volksliedern.
1975 wurde er Mitglied der Ungarischen Akademie der Wissenschaften, 1977 Mitarbeiter an der Universität Eötvös. Dozenturen führten ihn seit 1977 an verschiedene Universitäten. 1981 wurde er Kandidat der Literaturwissenschaft. Die Arbeit an den lateinischen, liturgischen Gedichten Ungarns, deren kritische Ausgabe er vorbereitete, konnte er leider nicht mehr beenden.
In unsererm Kreis werden wir ihn sehr vermissen.

Ilona Ferenczi

In Memoriam Boleslaw Bartkowski

1936 - 1998

Unerwartet ging am 25.3.1998 Boleslaw Bartkowski, Professor für Ethnomusikologie und Hymnologie an der Katholischen Universität Lublin, in den letzten neun Jahren auch Prorektor der Universität.
Er war Mitglied vieler wissenschaftlicher Gremien in Polen und im Ausland, u.a. seit 1973 auch der IAH. Seit 1971 organisierte er jährlich mit seinen Mitarbeitern und Studenten in verschiedenen Regionen Polens Forschungsprojekte zu religiösen Liedern. Diese Aktionen wurden auf Tonbändern aufgenommen, und auf diese Weise sammelte man ca. 25.000 verschiedene Melodien mit Varianten aus der lebendigen Volkstradition. Bartkowski ist Autor zweier Bücher: Polskie spiewy religijne w zywej tradycji. Style i formy (= Die polnischen religiösen Lieder in lebendiger Tradition. Stile und Formen), Krakau 1987 und: Polskie spiewy religijne spolecznosci katolickich. Studia i materialy (= Die polnischen religiösen Lieder der katholischen Gemeinschaften. Studien und Materialien), Lublin 1990. Dazu gesellen sich viele wissenschaftliche Artikel aus dem Bereich

der Hymnologie. Er war Mitarbeiter und Mitherausgeber des kirchlichen Gesangbuches 'Spiewnik Liturgiczny' (= Liturgisches Gesangbuch), Lublin 1991.

Bartkowski war ein Mann von besonderem Herzensadel. Selten konnte jemand so indirekt und wohlgesinnt Kontakte zu anderen Menschen knüpfen. Als Erzieher und Betreuer der akademischen Jugend erfreute er sich immer eines guten Rufes. Sein Tod ist für die Universität, für die Musikwissenschaft und besonders für die Hymnologie ein großer Verlust.

Requiescat in pace!

Karol Mrowiec

Alphas and Omegas of Hymn Writing

J.R. Watson

My subject is the language of hymns, and I shall not be concerned, except incidentally, with the music. Almost the first lecture I ever heard at a hymn society conference was John Wilson's "English Hymnody: a look at some of the Sources" at the Oxford Conference of 1981, and I shall never forget his sitting at the piano on that occasion and playing Dykes's VOX DILECTI, which has come back into favour since then, but which in 1981 was still thought of as impossibly sentimental and Victorian. It was a bold and unforgettable lecture, which I could never hope to emulate. Instead I shall concentrate on the words.

I have tried to say something about hymns and their texts in a book of some 560 pages recently, and while I do not assume that all of you will have bought it and read it, I shall try to avoid saying again what I have already said in print. I would like to be able to say something about the whole form and structure of a hymn, but in view of the time available, I shall concentrate on what I have called "alphas and omegas", first and last words, beginnings and endings. I shall use them to talk about certain other things, such as rhythm, and metaphor, the use of the word "I", and the placing of words in a line; and there will be some, though only a little, reference to what goes on in between. Indeed, my first point is concerned precisely with what goes on between the beginning and the end, because the length of a hymn has always seemed to me to be one of its most important features. Is it not correct that a satisfying hymn should be neither too long nor too short, unless it is intended for a particular purpose - a short gradual hymn, or a long processional one? What I might call "ordinary" hymns, those that are used in worship at any point in the service, seem to me to suffer if they are too short (by leaving the singer still wanting more) and even more if they are too long (when the singer begins to feel that enough is enough).

But that is a simple observation. I go on to another, which seems simple but which is not. It was made by Aristotle, in his discussion of Greek Tragedy in the *Poetics*, when he said that "a whole is that which has a beginning, middle, and end" (section 7). He went on to say of Tragedy, as I have just said of a hymn, that it should be "of a certain definite magnitude," and that "a well-constructed plot ... cannot either begin or end at any point one likes." The same, I believe, applies to a hymn; but in the case of a hymn, the problems are more acute, the choices more difficult, though equally crucial. The Greek tragedians whose work Aristotle was considering had a limited range of material to draw upon - Homeric stories, legends of Gods and heroes, tragic stories of families: their crucial choice, as Aristotle saw, was <u>where</u> to enter the story. The hymn writer has a more pressing problem,

because his work embraces not only the whole of the Bible, but also the whole range of human religious and spiritual experience. Where, amid all the immense possibilities, should the writer begin? Especially if, like Charles Wesley (1707-1788), he is possessed by the urgency, as a new convert, of communicating the love of God in Christ Jesus? For it is God, as seen in the Revelation of Saint John the Divine, who is Alpha and Omega, the beginning and the end, the first and the last (Rev. 22:13). Our beginnings and endings are artificial attempts to come to terms with that which was, and is, and is to come, which was before anything that we can conceive of as beginning, and after anything that we can think of as end.

So Charles Wesley's first hymn, written on his "conversion" of 1738, starts "Where shall my wond'ring soul begin?" And where, if one starts like this, is one to stop? For the problem of beginning, as Aristotle saw, is succeeded by the problem of ending. If we once begin to write, how are we going to finish? The last verse of Saint John's Gospel just decides to draw a line under the narrative and stop, telling us that if all the things which Jesus did were written down, "even the world itself could not contain the books that were written." This is an arbitrary ending, just as Charles Wesley casts about for a place to begin.

Let us suppose, however, that the hymn writer has decided where to begin. He or she has already made the most crucial choice of the whole enterprise, because the decision has been made to enter the story at that point and no other. By "the story" I mean not only the biblical narrative, or what has been famously called "the wondrous story," but the whole story of human religious experience, of hope and exaltation, of despair and conflict, of penitence and restoration. Into these areas of experience and these texts there are innumerable entry points: and hymn writers will seek to enter again and again, trying to gain access to the holy mysteries, searching and searching for the hymn which is trying to say everything (but which never can say everything), in which the soul will penetrate into the *adytum* or inner sanctuary, in which it can rejoice in an ecstasy of worship, adoration, prayer, and love.

So the second point, following the simple one of length, concerns the beginning of a hymn, the alpha of my title. What makes a good beginning? As soon as we ask that question, we are on difficult ground: for clearly the question of a good beginning is related to the whole, to the way in which the promise of beginning is fulfilled. And how well that is done is not easy to define. In discussing quality in hymns we come up against a whole series of difficulties, none of which I think is entirely soluble. These difficulties are those which are met with in any kind of literary criticism: they concern such matters as subjective judgement, historical knowledge, individual hermeneutics; through these variables, the patient searcher seeks for an

understanding of what happens when we sing or read a hymn. Critics cultivate, I hope, an experienced awareness, which brings to the text a sensibility that is itself experienced in thinking and feeling, treasuring the old and yet open to the new, which can analyse and understand why it feels and thinks as it does. I speak (I hope) tentatively here, because there is no other way to speak. Although T.S. Eliot described "comparison and analysis" as the chief tools of the critic, I am conscious that to employ such tools is a difficult and dangerous business, and that it is necessary to be, above all, questioning, probing, and tentative rather than prescriptive or authoritarian. In addition, although I think that there is such a thing as quality, I would not want to insist upon it, if only because hymns can appeal to something within a person that may be touched by a phrase, or a chord, that is quite ordinary or even banal. The last thing that I would wish to do is to pour scorn on someone's deeply-felt love for a hymn, however sentimental, if only because I can recognise that sentiment is important and can take many forms. Having said that, I think that there are some things that a hymn should not do: it should not teach wrong things, either theologically or ethically; it should not induce guilt, or bully; and it should not be metrically unstable, except in cases, such as "In the bleak mid-winter" when the extra syllables can be accommodated to the tune without too much stretch and strain. Beyond that, I have no clear rules: the purpose of this lecture is to explore openings and endings, and for all of us, I think, there is only the delicate business of reading, nothing but a steady quiet attention to what is being said, in the hope that the hymn will become more meaningful and more beautiful as one looks at it, rather than less.

So to the matter of beginnings. As an example of an alpha, a beginning, here is the first line of a hymn by Brian Wren (b. 1936). In *Hymns and Psalms* this is printed as "I come with joy to meet my Lord" while in *Faith Renewed*, Wren's 1995 book containing *33 Hymns Re-issued and Revised*, the line is "I come with joy, a child of God." I shall take the *Hymns and Psalms* version first.

It starts with "I", and therefore with human experience. But who is this "I"? is it Dr Wren? Yes, clearly. Does he speak, as it were, for me? Yes, up to a point, and on some occasions. Do we both, somehow, speak together? And when we sing this, as a congregation, what happens? Do we all take on the persona of the speaker or singer, so that we are all a kind of collective "I"? Are there some of us who are less enthusiastic than others at this point? I do not know. I ask these questions, because they underline the difficulty of a hymn beginning with "I". Although, of course, many hymns do so begin, and at once the reader or singer knows that he or she is going to sing about human experience rather than doctrine, or about the human experience of doctrine. There is a long and honourable lineage of such hymns, including St

Patrick's Breastplate, "I bind unto myself today," or Johann Andreas Rothe's (1688-1758) "*Ich habe nun den Grund gefunden*" - "Now have I found the ground wherein" by John Wesley (1703-1791).

Wren continues with the verb "come": "I come," the verb of meeting and encounter, followed by the mood in which the singer (or the poet, for they are both the subject) comes - "I come with joy." We sing the words in sequence, naturally and in an unforced way, coming to the half-way point at the mid point of the line: but we still do not know what we are coming to, what is the reason for this coming, until we reach "to meet my Lord."

At this point the line is complete. The hymn is begun, the line itself started and finished; the mind is on its way. I think that the hymn has begun with a line of great simplicity and beauty, and that the reader/singer immediately appreciates this. There is a reason for this, beside the very good reason that the line makes perfect sense and enacts its movement with purpose, from "I" at the start to "Lord" at the end. It is a perfect iambic line, the "short-long" feet following one another in a decorous progression. The line moves from "I" to "Lord" in one steady movement. Presumably the singer does not say to himself "iambic tetrameter"; but his mind and body will "feel" the line as regular and assured: "I come with joy to meet my Lord." As he begins the hymn, that line tells him that he is in good hands.

Rhythm is important, perhaps crucial. We all know how important it is in nursery rhymes, how children can sing nonsense, or words that they do not understand, just because the rhythm has assurance and conviction. So it is in hymn-writing. A line such as this articulates beautifully the opening moment of the hymn, the mind and spirit moving to the encounter with God. The line is complete in itself, yet it also allows the transition to the next line; but it is held, poised for a moment, on the comma at the end. Without wishing to be prescriptive, I think it is a very effective and beautiful opening. And here I wish to introduce a note about quality, which may or may not find your agreement. I would argue that rhythm is important, but that too insistent a rhythm destroys the fluidity and expressive movement of a hymn. We find it in the gospel hymns of the last century, set to their obsesively rhythmical tunes, full of dotted crotchets and semi-quavers. Rhythm, like many other things in hymn writing, is a good servant but a bad master: a fine hymn writer will feel this instinctively, and allow his lines to have a rhythm but also to develop their own movement, without putting them into a strait-jacket.

Dr. Wren wishes us to use the new version, "I come with joy, a child of God," and we must respect this. It also seems to be a good beginning, though not so good as the first. It retains the rhythm of the earlier version, with the stresses falling on "come/joy/child/God," though it introduces a heavy caesura in the middle. It is a different kind of reading or singing experience from the first version: the second half of the line is now an adjectival phrase,

qualifying the "I" of the beginning. The phrase "come with joy" is now arrested, while the mind goes back to the subject "I"; and the line is now incomplete, because to find a predicate for "I come" the mind has to wait until the second half of the stanza:

> the life of Jesus to recall,
> in love laid down for me.

These two versions depend for their effect upon subtle movements of sound, sense, and syntax. I use them because they show how crucial is the interaction between words, and how rhythms govern, or help to govern, our response. They also show how a line matters, because in every hymn and poem the line too has a beginning and an end. So does the stanza. In both of Brian Wren's texts, the first stanza begins with "I" and ends with "me," which is a reminder that within hymns, which have their first and last lines, their beginnings and endings, there are line units and stanza units, each of which is important. As an example, let us look at John Keble's (1792-1866) beginning in the poem from *The Christian Year* entitled "Purification":

> Bless'd are the pure in heart,
> For they shall see our God,
> The secret of the Lord is theirs
> Their soul is Christ's abode.

The first line tells us that Keble has elected to begin, not with the "I" of experience, but with a saying of Jesus from the Beatitudes. He presents us with the minimum of alteration from the 1611 version of the Bible: "Blessed are the pure in heart: for they shall see God." The substitution of the apostrophe for "e" [in "Bless'd"] and the insertion of "our" [line 2] are all that is needed.

Keble's first line, like Brian Wren's, imposes itself at once on the mind. It carries the authority of its source, plainly and simply, lifted straight from the Bible and transposed into Short Metre [6.6.8.6] as the original text is slotted into place as an opening line. This is confirmed by the second line. Then comes the eight-syllabled line, in which Keble begins to move away from his original to impose his own interpretation upon it: it contains the most important word in the whole stanza, "secret". That word comes as a surprise, in this context, and its placing is perfect: after the quotation, we might say, comes the interpretation, but it is an interpretation which is highly charged. If, as the Sermon on the Mount says, the pure in heart are blessed because they shall see God, then this becomes a special privilege and reward, which Keble turns into a "secret". That word "secret" is an interesting one,

partly because it is a metaphor, and it reminds us of the importance of metaphorical language in hymnody, as in all poetry. When Brian Wren writes "I come with joy, a child of God" he too is using a metaphor, although the image is so well known that it hardly seems metaphorical at all; when Keble uses "secret" he gives us a pleasure that comes from its emblematic or imaginative entry into the lines. So that the familiarity of the first two lines, transposed from the New Testament with hardly an alteration, gives way to the hermeneutical moment, in which the original and sacred text is interpreted as as a "secret" to be enjoyed between certain human beings and God.

I have not time to say more than a few words about metaphor, although it is a huge subject. It was Saint Augustine who noted that "it is pleasanter in some cases to have knowledge communicated through figures, and ... what is attended with difficulty in the seeking gives greater pleasure in the finding." Accordingly, he continued: "The Holy Spirit has, with admirable wisdom and care for our welfare, so arranged the Holy Scriptures as by the plainer passages to satisfy our hunger, and by the more obscure to stimulate our appetite."[1]

The presence of metaphor in hymns gives rise to surprise, delight, and what Saint Augustine correctly identified as the stimulation of the appetite. And so, I suggest, Brian Wren's new first line is a step towards that metaphorical discourse which gives life and energy to the lines and stanzas of a hymn. I will take one example only, from Charles Wesley's hymn "Christ, from whom all blessings flow," which I happened to be singing on the Sunday that I was also writing part of this lecture. The penultimate stanza in *Hymns and Psalms* is:

> Never from thy service move,
> Needful to each other prove,
> Use the grace on each bestowed,
> Tempered by the art of God.

The wonderful word "tempered", which comes so surprisingly at the beginning of the last line, could mean that the grace which is bestowed on each of us is tempered, that is "brought to or having a proper or desired temper, quality, or consistence"[2]; or it could be connected with the second sense of "temper" - "of things immaterial: character, quality" - so that the grace is given its character or quality by the art of God; or, best of all, it could be like steel, "tempered" to the right degree of hardness or resiliency by the art of God, as if God were the skilled steel-maker, bestowing on each that grace which is of the right temper to be useful in the testing times to be encountered: so that the grace is strong, flexible, beautifully worked, a sword of the spirit.

An image such as this is one reason why a line of a hymn can lift the heart. As Saint Augustine wrote to Januarius:

> Anything which we are taught by allegory or emblem affects and pleases us more, and is more highly esteemed by us, than it would be if more clearly stated in plain terms. I believe that the emotions are less easily kindled while the soul is wholly involved in earthly things; but if it be brought to those corporeal things which are emblems of spiritual things, and then taken from these to the spiritual realities which they represent, it gathers strength by the mere act of passing from the one to the other, and, like the flame of a lighted torch, is made to burn more brightly, and is carried away to rest by a more intensely glowing love.[3]

Augustine's very moving description helps us to understand, I think, one of the processes by which hymns come to be known, remembered, and loved. Here, however, a word of caution must be uttered.

It is parallel with the previous suggestion that rhythm is a good servant but a bad master. I would suggest that if one of the Commandments for a good hymn writer is that "thou shalt not overdo the rhythmical regularity" then another ought to be "thou shalt not beat a metaphor to death." I believe that this is what happens in some of the hymns of the revivalists of the nineteenth century - "One by one we cross the river," "Master,the tempest is raging," and so on. It is a matter of poetic tact, which Charles Wesley possessed in supreme abundance, to know when to stop, how much to allow the metaphor to cause our hearts and minds to be "carried away by a more intensely glowing love" and when to subordinate that to a greater whole.

I return now to the matter of beginnings, which gave rise to this excursion on metaphor. Keble's poem, as I have suggested, points towards a private experience, an inner self which exists in unknowable privacy. What this kind of hymn-writer does is to draw aside the curtain for a moment to show himself or herself; and such hymns command our allegiance when we recognize a similar movement in our own inner consciousness. So Charles Wesley draws back the curtain in "Where shall my wond'ring soul begin?", and a few days later, he draws it back again:

> And can it be that I should gain
> An interest in the Saviour's blood?

Here the alpha word, the first signifier encountered by the mind, is "And"; which is unusual, because "and" is usually a connective. And, of course, because the text is in the same metre, it could be interpreted as a sequel to the conversion hymn. It certainly bears out the point that Charles Wesley,

having ended one hymn, is compelled to pick up the theme again - "And can it be." If Keble's hymn indicates the holy secrecy of religious experience, then Wesley's second hymn indicates the continuity of it, and signals the need to go on and on writing about it. At other times, we may find "And" more indeterminate. William Bright's (1824-1901) "And now, O Father, mindful of the love" seems to suggest a particular moment, the preparation for Holy Communion. Charles Wesley's "And are we yet alive" is a hymn for those who meet, especially at the New Year. In both the Wesley examples that I have quoted, "And" is the prelude to a question, and that in itself is significant, for the question is an invitation to answer "yes", which immediately makes the experience of reading or singing an active one:

> And are we yet alive,
> And see each other's face?

to which the answer is clearly - yes; and so -

> Glory and praise to Jesus give
> For his redeeming grace!

"And" suggests that this moment is part of the continuing experience of living: it is one of those words which, at the opening of a hymn, draws us together. I think of it as a syllable which gives us a moment to collect ourselves, but which also allows the hymn to be seen as a kind of extra statement to living: in addition to everything that we have, the hymn appears before us - "And art thou come with us to dwell" - to give an expression to what we feel over and above the complex and hidden agendas of our lives. It is a turning-to-God word, a moment of suspense between the profane and the sacred, between silence and speech, between the ineffable and that which we try to express of it.

A glance at a hymn-book index will show quite clearly how important these initial syllables are: they include such indeterminate words as "O", "Ah", "Now", "Lo", and "All". Then there is the word "God". God is, as Horatius Bonar (1808-1889) put it, "beyond all knowledge and all thought," but what we habitually do is give Him or Her certain characteristics: "God is the refuge of his saints"; "God is a name my soul adores"; "God of all power, and truth, and grace." I can think of only one hymn that retains Good as an indeterminate signifier throughout, and that is "God be in my head."

Other openings are more directive and precise. They include such words as "Hail", "Come", "Praise", each of which begins to suggest a specific kind of worship action. Above all, perhaps, there is the opening which directs us

immediately to the Eternal Word, God Incarnate: when a hymn begins with "Christ", or "Jesus", it points to the Gospels.

Attention to these words may point towards some of the things which I have been trying to say about quality: that every word, and its relations with others in the line or the stanza, deserves scrutiny; that rhythm is important; that the opening signifiers are quickly given direction by what follows, as they are in Keble's "secret"; and that the mind becomes, or should become, intensely active. One of the functions of the opening of a hymn is to command the kind of alert attention which we might give to anything important.

I turn now from the alphas of hymnody to the omegas, from beginnings to endings. These, as the end of St John's Gospel makes clear, can be even more arbitrary and difficult. A hymn needs to stop at a point where it seems complete; and we need to ask ourselves about the sense which we have about such a completeness. A two-stanza hymn, to me, always seems incomplete, needing something more before we can be satisfied. However long, though, the last stanza of a hymn needs to give us cause to sing louder (as congregations almost always do) because it satisfies what Frank Kermode has called our "deep need for intelligible ends."[4] We acknowledge them all the time: the end of a year, the end of a century, the end of a play or a novel. There are specific events which make obvious conclusions in literature because they correspond to endings in our human life: death, as in *The Iliad*; homecoming, as in *The Odyssey*; the end of a journey, as in *The Pilgrim's Progress*; marriage, as in *Twelfth Night*, or *Pride and Prejudice*.

It is interesting, perhaps, that some of the most celebrated hymn endings follow these patterns. John Newton (1725-1807) ends "How sweet the name of Jesus sounds" with

> And may the music of thy name
> Refresh my soul in death.

And Charles Wesley ends "O thou who camest from above" with

> Till death thy endless mercies seal,
> And make the sacrifice complete.

"Complete" is a wonderful word here, indicating that the experience which the hymn has talked about, that of a dedicated life, is not just over but complete, entirely and properly completed, just as the hymn itself is complete. It is as though the life itself is a kind of hymn, in which the different stanzas enact the different stages of life, from birth to death (and, of course, the

metaphor of life as a psalm is one that has been used, notably by John Greenleaf Whittier {1807-1892}).

Similarly, life is often seen as a journey in hymns. In this case the omega words are usually representative of the final step, the crossing of the Jordan, the arrival at the Promised Land. The most famous example is probably "Guide me, O thou great Jehovah." In another journey-type ending, that of the home-coming, there is "O God, our help in ages past," which ends with "our eternal home." In that hymn we come home to rest on the stability of God, as a contrast to our human transience and frailty (the original title of the hymn was "Man frail, and God eternal"). The promise of God's everlasting changelessness is conveyed by the way in which the last stanza repeats much of the first: in my end is my beginning, and in my beginning is my end. That is one way of ending a hymn: to return to the starting point, with a deeper understanding, but always returning to the original, the sacred origin of all things. That is particularly evident in hymns which celebrate the holiness and majesty of God, or the great mystery of the Holy Trinity, such as "Brightest and best of the sons of the morning," "Holy, Holy, Holy, Lord God Almighty," or "Praise to the Holiest in the height." In each case the reader or singer is brought back to the place where he began, as if to emphasise the central certainty. The job of the stanzas in between is to give the reader/singer a greater understanding of the stanza which began the hymn, and which the hymn returns to.

This underlines the importance of a stable structure in a hymn, the way in which the beginning should be connected to the end in a manner which allows the mind to realise the connection between them, and see the hymn as a properly structured entity, not as some collection of stanzas. I have quoted elsewhere James Montgomery (1771-1854), echoing Aristotle:

> A hymn must have a beginning, middle, and end. There should be a manifest gradation in the thoughts, and their mutual dependence should be so perceptible that they could not be transposed without injuring the unity of the piece; every line carrying forward the connection, and every verse adding a well-proportioned limb to a symmetrical body. The reader should know when the strain is complete, and be satisfied, as at the close of an air in music; while defects and superfluities should be felt by him as annoyances, in whatever part they might occur.[5]

The satisfaction at the end comes from the sense of a properly worked-for ending, but also from the way in which hymns can re-enact our own desire for intelligible ends.

I return to Brian Wren as the first of my final set of examples. "I come with joy" ends in *Hymns and Psalms* with the lines

> And as his people in the world
> We'll live and sing his praise.

The omega word is "praise", which ends the hymn very appropriately, with a strong promise of future action, which is a suitable response to the Holy Communion that is described in the hymn. The new version is, I suggest, even better:

> Together met, together bound,
> by all that God has done,
> we'll go with joy, to give the world
> the love that makes us one.

Obviously "we'll go with joy" echoes the first line's "I come with joy," as the author points out in a note. What is even more important, I believe, is that the omega word is now "one", referring to the love that unites us. That unity is the completing of the hymn process, and of the experience; and it corresponds to the third of those broad categories of endings in literature: marriage. One of the most frequently-found endings, in Shakespearean comedy and throughout English fiction, is the triumph of love in marriage, the overcoming of misunderstandings and obstacles, so that the virtuous prosper, and the hero and heroine can find themselves united at the end. Here Wren celebrates that same triumph of love in its highest sense, the love that makes us one with our fellow human beings, and ultimately with God. As I look at the text in *Hymns and Psalms*, I find another example in the hymn that immediately precedes it, Charles Wesley's "How happy are thy servants, Lord," which ends:

> So dear the tie where souls agree
> In Jesu's dying love;
> Then only can it closer be
> When all are join'd above.

We approach here the greatest mystery of all, the marriage-supper of the Lamb from Revelation 19. And if I have taken the suggestion of marriage and love from Shakespearian Comedy, I must end with a greater example of triumphant love, *The Divine Comedy*. The wonderful Canto XXIII of the "Paradiso" is Dante's vision of the radiance of heaven, by which he is dazzled, but which allows him to see the smile of Beatrice and the splendour of the blazing saints. So it is with hymns. Some of the most effective endings

are those in which the soul is transported and enraptured, dazzled with the love which Dante writes of, "the love that moves the sun and the other stars." It is in this splendour that Charles Wesley will end "Love divine, all loves excelling":

Lost in wonder, love, and praise.

And it is with this vision of heaven and of love that so many of the most memorable hymns end, as we contemplate, for a moment, the possibility that we may "join in one," in Isaac Watts's stanza:

To bless the sacred name
Of him that sits upon the throne,
And to adore the Lamb.

And so these omega words and phrases carry with them the promise and the hope, the unity in the spirit, the vision of "solid joys and lasting treasure" that

None but Zion's children know.

Obviously, I could multiply these examples: the point I am trying to make, however, is that a good hymn finishes with an ending which is not only satisfying in terms of the whole work, as James Montgomery saw, but corresponds to something in our inner consciousness. If we are thinking about quality, therefore, we should perhaps think of giving attention to the ways in which hymns move in our minds and bodies, and the way in which the words allow those feelings to develop. I have tried to study this today with reference to beginnings and endings, because I think that they are particularly sensitive indicators; but there is much work waiting to be done at every point of a hymn text.

Zusammenfassung

Dieser Beitrag beschäftigt sich mit den Alphas und Omegas, den ersten und letzten Worten, Anfang und Ende von Kirchenliedern. Schon Aristoteles hat erkannt, welche Schwierigkeiten der richtige Anfang und das richtige Ende eines Werkes darstellen. Der Ort des Einstiegs in die "Geschichte" eines KL ist auch für den KL-Dichter eine schwierige Entscheidung.

Das Problem des guten Beginns ist eng verbunden mit dem ganzen Text, ob dieser das Versprechen des Anfangs erfüllt. Die Frage der Qualität im KL bringt die üblichen Schwierigkeiten literarischer Kritik mit sich. Im Bereich des KL muß man vor allem hinterfragen, sondieren, lieber mit Vorsicht als

Autorität vorgehen. Dabei darf man nicht vergessen, daß Gefühl wichtig ist und viele Formen annehmen mag, und daß im KL etwas ganz Banales in Text oder Musik einen Menschen tief berühren kann.

Jedoch gibt es Dinge, die ein KL nicht tun darf: Falsches lehren (theologisch oder ethisch); Schuldgefühle hervorrufen oder tyrannisieren; und die Regelmäßigkeit des Versmaßes ignorieren (mit einigen Ausnahmen). Rhythmus ist wichtig, aber wenn er zu aufdringlich ist, zerstört er den Ton und das ausdrucksvolle Fortschreiten eines KL (wie z.B. in den Gospel Hymns des ausgehenden 19. Jhdt.). Rhythmus, wie manches andere im KL, ist ein guter Diener aber ein schlechter Herr. Ähnlich ist es mit Metapher und Bild.

Der Schluß eines KL kann noch willkürlicher und schwieriger sein als dessen Anfang. Das Lied muß dort aufhören, wo es vollständig, vollkommen, ist. Im gewöhnlichen Leben nimmt man den Schluß immer wahr: eines Jahres oder Jahrhunderts, eines Schauspiels oder Romans, eines Lebens. Im KL stellen die Omega-Worte oft den letzten Schritt auf des Lebens Pilgerfahrt dar, das Überschreiten des Jordan, die Ankunft im Gelobten Land.

Eine Art, ein KL zu enden, ist die Rückkehr zu seinem Anfang, aber mit tieferer Einsicht, eine Rückkehr zum Ursprung aller Dinge. Dieser Punkt unterstreicht, wie wichtig eine stabile Struktur des KL ist wie der Anfang mit dem Ende verbunden wird. Ein gutes KL hat ein Ende, das nicht nur befriedigt im Licht des ganzen Textes, sondern auch etwas in unserem inneren Bewußtsein anklingen läßt.

Wenn wir von Qualität sprechen, sollen wir deshalb vielleicht darauf achten, auf welche Weise ein KL unseren Sinn und Körper bewegt und wie der Text diese Gefühle hervorruft.

Notes

1. *On Christian Doctrine*, II.8.

2. *Oxford English Dictionary*; sense 1.

3. *Epistle 55*, XI.21.

4. *The Sense of an Ending*, p.8.

5. Preface in: *The Christian Psalmist*, xiv.

Beyond Aesthetics: Theology and Hymnody

Rowan Williams

Few twentieth century writers on hymnody have been so triumphantly, even aggressively, original as the great English Congregationalist, Bernard Lord Manning: an orthodox Dissenter, as he described himself, scourge of moralising and sentimentality in all kinds of religious discourse, especially hymns, and defender of the notion of a wholly classical and authoritative canon in English-language hymnody, a canon almost entirely dominated by Charles Wesley (1707-1788) and Isaac Watts (1674-1748). His essays on the hymns of Wesley and Watts have been for me, I must admit, themselves a sort of canon, over three decades; and what follows owes more than I can comfortably say to Manning's delight and Manning's indignation.

Some of that indignation can be seen in a lecture given in 1924 (reprinted in his collection *The Hymns of Wesley and Watts*, posthumously published in 1942), inoffensively titled, "Some Hymns and Hymn-books." It is in fact mostly a long review of the 1887 *Congregational Church Hymnal* edited by G.S. Barrett, a standard Congregationalist anthology at the turn of the century. Barrett's hymnal is quite generously praised by Manning in many respects; but the most searching comments come when he looks at the kind of excisions and revisions apparently demanded by the taste of the 1880s. Alterations on grounds of taste, says Manning, "are all on the principle of the lowest common denominator; ... corners are rubbed off; peculiarities disappear; piquancy fails; one dead level is more and more approached" (p. 118-119). And he observes, of a couple of nineteenth-century hymns of a moralising and optimistic character, that there is "Nothing to offend taste there, because there is nothing that can be tasted." This gives a clue to what Manning considers important in hymnody, a clue echoed in an earlier observation (p. 117) that the point of a hymn not written in the language of "ordinary" people "is to make those people speak and think differently." In other words, a hymn has the job of enlarging vocabulary and imagination; if we preoccupy ourselves with issues of taste, we are unlikely to find enlargement, because we shall be operating with a set of cultural anxieties which police our frontiers. What is said and sung simply reflects to us the kind of people we already are. In other words, if we come to the hymn with too clear an aesthetic to begin with, something of the proper task of hymnody will be imperiled. Hymnody of serious quality, it seems, must be a more risky and uneven matter than most editors suppose.

The editing and sanitising of hymns on grounds of taste implies pretty clearly that the point of a hymn is to convey a message, doctrinal or moral; if, in carrying out this task, the writer's touch falters, it does not much matter if we tidy up the expression. And if the entire cluster of imagery or idiom fails to conform to current standards of acceptability, the message can be perfectly well conveyed by better and less problematic texts. Manning gives examples of some of the allergies of his late Victorian source: Barrett does not like blood all that much, and fails to include William Cowper's (1731-1800) "There is a fountain filled with blood" (you might like to know that Ralph Vaughan Williams {1872-1958} shared this dislike of Cowper's words, which he found being sung to the magnificent "Herefordshire Carol" in country parishes at the beginning of the century); and he does not like worms. Metaphors about sinful and guilty worms, especially from eighteenth-century texts, are, says Manning, pursued and excised with "cruelty and diligence." Well, the worms have now disappeared almost completely from modern collections, and blood is going the same way. But our present nervousness focuses more on matters like military imagery (I shall not mention here the rather different question of inclusive language, noting only that the moralising compositions of the early twentieth century, preoccupied with simplistic ideas about universal "brotherhood," are far more problematic than the great bulk of earlier work); the fate of "Onward Christian Soldiers" in the English-speaking world continues to be a hotly contested matter. We are also nervous about long words ("consubstantial," "co-eternal," etc.) and about too much or too robust material touching on death and eternal life. Angels tend to be shown politely into the reserved seats out of view of the congregation by means of judicious advice as to what stanzas to leave out. One could go on: a study of which stanzas are recommended for omission in modern English language collections is instructive, and the Continental Protestant may be surprised at this habit of editing for acceptability rather than the common European practice of selecting stanzas to illuminate the theme of the day's worship. But all this is only illustrative of the underlying problem: what is the aesthetic appropriate to hymnody?

A hymn is not simply a poem - or not in the modern world anyway. The poet tries to shape a pattern of words that, by their combinations and tensions, heighten the general possibilities of speaking and perceiving. The hymn writer works with tensions and combinations as well, but in a more restricted way than the modern poet, since s/he has to produce something that can promptly be recognised as belonging to a common language of belief and imagery, and that can also be the vehicle for a common physical activity (singing); and this imposes various sorts of further limitation.

The tension, the pattern of stress, in a hymn has to be, as in most traditional songs, rapidly accessible to different readers and performers. Both in idiom and in metre, therefore, the hymn needs to have a degree of impersonality, of submission to commonly agreed structures. The remarkable thing about hymnody is the way in which it illustrates the extent of common structures of imagery across Christian divisions; how even phrases that in their original context might have spoken of polemical concerns ("Once, only once, and once for all") can become softened into a consensus, a tacit recognition that the extreme and sharply defined utterance has its own place in a wider world of what I have elsewhere called doctrinal ecology. But that is another question. If hymnody is a process of disciplined combinations of idiom or imagery within a common repertoire, what standards are appropriate to it?

But there is, of course a prior consideration. Poetry in general looks to a deepening or sharpening speaking and perceiving in general. Hymnody by analogy, is to do with sharpening perceptions of a particular set of stories and beliefs, a way of exploring what is given as the foundation of a common life. I shall risk a bold definition and say that hymnody is essentially contemplative and only derivatively anything to do with exhortation. Classically, it may commend attitudes and responses, but it does not analyse problems and prescribe action. Its point is not to try and shape our decision making as such, nor even to make vivid some kind of ideal or set of values, but to refresh the sense of a world made different by specific acts of God in relation to us - out of which sense different possibilities of action will flow. Here are some implications that might provide criteria for what a good hymn looks like in such a light.

(1) A Good hymn is theological in the sense that it proposes a way of seeing and articulating what has been apprehended as God's act. Manning indeed says that a hymn need not be theology (p. 109), but I suspect from the rest of his argument that what he means by this is that it need not embody doctrinal statements. But I should want to argue that, whether or not it contains direct doctrinal utterance, it is bound to "theologise" - to try and speak freshly and faithfully about God, which is, I believe, the most basic level of theology, the sense in which preaching and even Christian visual art can be theology.

In an earlier Christian age, this task was in some ways a good deal easier. Paul Gerhardt (1607-1676), Charles Wesley, William Williams (1717-1791), Pantycelyn and others, no less than Prudentius (248-413) and St. Thomas (1227-1274), assumed a lively common repertoire of Scriptural knowledge and liturgical reference. They wrote for people who knew what typology meant; Pantycelyn and Ann Griffiths (1776-1805) in eighteenth century Wales had no need to explain that "Rhosyn Saron," "Rose of

Sharon," was not simply a stray botanical conceit, but a phrase that called up at once the cluster of reference associated with the Song of Songs. Wesley in particular ransacks Scripture, testing even the most scripturally literate Methodist to extremes at times ("Who is like Jeshurun's God?"). This is the most fruitful material imaginable for "tensions and combinations" threading different images and types to produce a sense of the interpenetration of the Bible's various registers and dialects. My experience can be set in the context of the Biblical story because that story is itself a many-layered one, a story that is one and the same in diverse levels and showings. I am wrestling Jacob or Peter in prison: but Jacob is also the people of Israel returned from exile, whose name is carved on the palm of God's hand, which is also the palm of the hand of the crucified; and Peter in prison is also Peter rising to follow the first summons to discipleship, and Paul in prison in Philippi with Silas, singing hymns during an earthquake, and Paul declaring that there is no condemnation for those who are in Christ Jesus, and perhaps faintly in the background also, the released slaves coming out of their Egyptian prison.

Not doctrinal statements, certainly, but theology, in that this meditative cross-weave of Biblical material enables the reader and singer to locate their life and experience differently and make their own an abiding pattern of relationship to the action of God. In a context where sheer familiarity with biblical narrative is more and more rare, the question is whether there is enough to weave a real fabric rather than a few threads. I suspect that the two dominant modes of modern composition - exhortation and praise - reflect the somewhat limited range that is still possible when the common fund of allusion is running out; but I shall want to return to this later.

(2) A good hymn sustains an imaginative process. This is probably just another way of saying what has already been said. A hymn has an inescapably reflective dimension, not as a process of argumentation but as a proper taking of time to allow images to unfold. A hymn cannot afford quite the level of compression that another kind of poem might; there the reader, normally conceived as a solitary figure, is able to pause, return, make connections and interpret more or less at leisure. The hymn is a corporate activity in which several people take time together, and the process of its development must be steady and appropriately prolonged. Granted that there are a good many classical hymns that over-labour a metaphor or sequence of metaphors, the important thing is nonetheless that there should be measured movement rather than simply a succession of stray thoughts and pictures or a repetition of one matter only. The stanza form provides some of the discipline needed for this, insisting as it does on discrete but connected units. The expository pattern varies a great deal, of course: some hymns ("Thou whose almighty word") use the Trinitarian

structure; some follow a straightforwardly narrative line ("Christ the Lord is risen again"), some develop a series of antitheses ("When God of old came down from Heaven"); some opt for a more or less artificial sequence - the five senses, the organs of the body ("Take my life and let it be"). Some are almost a single sentence carefully strung out ("O thou who camest from above"). Some ("*Veni sancte spiritus*") are very loose indeed as to structure, but do at least move insistently in virtue of a controlled formal pattern.

Here, I should suggest, is one of the things distinguishing the hymn properly so called from the chorus or worship song. These are meant to be rhapsodic, to create a mood rather than a set of perceptions; and this is no criticism, only an observation about different criteria. The chorus need not develop anything; and the characteristic style is "short-winded", heavily repetitive. Notoriously, it does not really matter how often you sing a chorus, whereas a congregation singing "*O Haupt voll Blut und Wunden*" ("O Sacred head sore wounded") three times in succession would be a bizarre phenomenon. Because you are taken through a process, you cannot intelligently or intelligibly start it again immediately. The chorus does not work to the same obligations. Which is why I do not want to enter into the fashionable game of being rude about choruses in order to make all the greater claims for classical hymnody. You are not likely to be comparing like with like. I would only say that there is a problem when the chorus has almost completely displaced the hymn; and I think this is an increasingly grave problem in British Evangelical piety and is fast becoming a problem for popular Roman Catholic devotion. If there is nothing that systematically sets out to extend your imagination and to allow you to perceive, to think and feel yourself in new ways in relation to the central narrative of faith, your Christian self-understanding is massively undermined. Mood cannot be everything.

(3) A good hymn moves from the narrative, the object or the theological vision towards the personal and affective appropriation; not vice versa. This is not to repeat the common complaint that post-mediaeval hymnody is damagingly subjective and emotional. The Middle Ages were perfectly familiar with powerful and individually focused emotion in hymns; and in any case there is nothing at all wrong about the expression of emotion in the forms and words of public worship. Purists may sigh for the "objectivity" of the mediaeval office hymn; but the truth is not only that the mediaeval hymn is often emotionally charged but also that the liturgy as actually performed in the classical rites of Western and Eastern Christendom allows a good deal to the affective; a glance at the extravagance of much of the seasonal material of the Byzantine Church might disabuse some of the fantasy of a straightforwardly objective or

impersonal language for worship in the Edenic days before Protestantism and Jesuitry. A random opening of a collection of seasonal troparia and kontakia for the Sundays of the Paschal season, for example, reveals (for the fourth Sunday after Easter) a troparion that parallels "Jesus, Lover of my soul" most strikingly.

The distinction is not between "objective" and "subjective," nor even between the sober and the extravagant. It is more to do with whether the emotionally charged expression is meant to tell you about the importance of the matter or the object of feeling, or to intensify the feeling itself. It is a delicate distinction, certainly, and I do not think it can be easily or rapidly applied; there are plenty of borderline cases. "*Jesu meine Freude*" is a hymn of great affective intensity; but I should argue that the intensity is controlled by its concentration of focus, by its manifest longing to evoke an object rather than simply to explore a mood. This is, in fact, another way of thinking about the points already raised.

The effective hymn locates the performer in relation to acts and realities that shape the feelings or the perceptions of the perfomer. The bad hymn so concentrates on the feelings of the performer that the realities in view can appear as no more than the occasion of these feelings. Or, in other words, the distinction that matters is between language that opens out from the emotions, and language that allows the emotions themselves to dictate the intellectual or imaginative horizon. Do we believe that feeling is a way of knowing or participation in an encompassing truth?

(4) A good hymn forms experience, both physical and imaginative. If what has been said so far is right, the hymn does not set out to report a specific state of mind, let alone propose that state of mind as an object for contemplation. It sets out to make people speak and think differently, in Manning's phrase; and thus to give them material for speaking and "sensing" in new ways. So far, I have concentrated on the ways in which patterns of words work towards this; but, as I have already hinted, the physicality of singing is as much a part of the work of hymnody as the content of what is said. The good hymn imposes (a strong word, but I shall let it stand) a physical discipline. It makes you breathe in a certain way, regulates the physical tensions between stressed and unstressed, obliges a particular kind of attention to the physicality of others. It is the most dramatic and obvious instance, in most churchgoers' experience, of corporate action. Metrical weakness, especiaUy allied to over-ingenious or irregular melody and harmony, fractures the corporate solidity of the experience being generated; just as, in modern liturgical composition and biblical translation, a lack of interest in the rhythms of the spoken voice, the sheer constraints of how larynx and lungs work, has a generally depressing and trivialising effect. We are almost universally bad these days

at rhetoric in the broadest traditional sense. The classical chorale and the primitive psalm tune (Louis Bourgeois {ca. 1510-1561}, Thomas Ravenscroft {ca. 1590-ca.1633}, and so on) are calculated physical achievements, not only melodic exercises. They are, I dare to say, the sound of communion.

A fair amount of contemporary composition, by allowing looser melodic development and more episodic harmonisation, loses much of this - though my sense is that this is a bigger problem in Britain and the Americas than in Europe. Just like the "thinner" doctrinal language and imagery of many modern compositions, the "thinner" melody and harmony reduce the range of what the hymn opens up, they narrow the horizon. In all these and other ways, there is a risk of making the hymn less of an ecclesial experience.

This is really the heart of my concern. What I have been arguing is that the performance of a hymn is a focal and, incidentally, profoundly accessible aspect of the process of what theologians used to call *sentire cum ecclesia*, thinking or feeling with the Church. Because of the nature of the Christian faith itself, this certainly should not mean the imposition of a simple bundle of ideas: it is a matter of finding your way into a new but inhabited world, a large landscape moulded by the action of God in scriptural history and peopled with those who have allowed that action to reconstitute the ways in which they think and speak of themselves and their environment. The aesthetic of hymnody needs to begin from such a definition, I believe, if it is not to become bland. Hence my endorsement of Manning's irritation about certain standards of theological or literary taste. The composition of a good hymn should be in some ways a risky business, venturing the new combination or collocation of images within the tradition, or quarrying from fresh metaphors for familiar stories and themes. For the modern, an over-anxiety about taste and acceptability can rule out what may be helpfully shocking; as a long-standing peace activist and unilateral disarmer, I revel in the paradoxes of singing hymns with military metaphors, simply because the strong metaphor changes both its "home" context and the subject it is applied to. The "army" of God's Church makes me think again about all armies and makes me question their own account of themselves. Entering a new frame of reference requires that I have a few shocks, and the fierce extravagan of blood and worms can certainly provide them.

Yes, of course, these observations are in some degree just mischievous: I do not actively recommend hymns with overheated military metaphors or demand the reintroduction of conspiring worms and fountains of blood. I want only to draw attention to the importance of the odd and the piquant in hymns if our aesthetic is not dominated by conventional taste. I

remarked earlier that we tended these days to turn to exhortation and praise as the most readily accessible idioms. The popular "Father, Lord of all creation" is a good example of a kind of fusion between the two (and I do not think it is an exceptionally bad hymn, though it is verbally flaccid at too many points for comfort), and it is worthy enough. But it exemplifies some of the difficulties that arise without a robust common fund of narrative and symbol. Its aspirations - sharing burdens, making God's love known, abolishing faction and so on are admirable but bland; its praises are strained because cast in a cramped vocabulary ("Height and depth beyond description" is weak because "beyond description" is simply a statement of verbal failure; "How shall I sing that majesty," on the other hand is not a statement of failure, though exactly why it is not would need another paper or two on religious language in general). It alludes faithfully to a Trinitarian pattern and a canonical narrative, but tends to dissolve them into abstraction ("Jesus Christ, the Man for Others"). What it reflects, in a nutshell, is the language of piety and good intention, the language, alas, of a great many clergy and laity in the churches; not a language that is tough, peculiar, occasionally grotesque and embarrassing, physically alert - the language of the Bible.

We are so often struck these days with just this problem; we lack a religious language that changes how we think and speak (and so changes what we think we can be and do). There are remarkable exceptions: I have not discussed Sidney Carter's (b. 1915) wonderful legacy of Christian song, partly because I think it is on the borders of what can helpfully be called hymnody; but it shows how a narrative tradition, allied to the metrical terseness of folksong, can still produce work that expands the moral imagination. My conclusion, though, for what it is worth, is that any discussion of the aesthetics of hymnody, of what counts as quality, has to look hard at what we expect hymns to do as ecclesial actions. To quote from another of Manning's essays (p. 105), good hymns "provide us with quite conclusive reason for being Christians as far as we can be." They make sense of the new world of Gospel and Kingdom, for our minds, our feelings and our bodies. It is a lot to live up to.

Zusammenfassung

Ein Kirchenlied hat die Aufgabe, Wortschatz und Vorstellungswelt der Ausführenden zu bereichern und zu erweitern. Wenn man sich zu sehr mit Fragen des Geschmacks beschäftigt, wird man kaum bereichert, weil man zu sehr im Bereich kultureller Befürchtungen gefangen bleibt. Wenn man also mit einer zu genau definierten Ästhetik an ein KL herantritt, gefährdet

man die eigentliche Aufgabe desselben. Ein KL von ernstzunehmender Qualität müßte eine riskantere und ungeschliffenere Angelegenheit sein, als es die meisten Gesangbuchherausgeber annehmen.

Dieser Beitrag greift auf die Schriften des orthodoxen Nonkonformisten (Congregationalist) Bernard Lord Manning und auf Barretts Congregationalist KL-Anthologie, *Hymnal*, von 1887 zurück. Am Beispiel einiger anstößiger Ausdrücke und Bilder in KL des 19. Jhdts (wie "Blut," "Wurm," usw.) und des 20. Jhdts (militärische Bilder, lange Wörter, Tod, ewiges Leben, usw.) wird die Frage gestellt, welche Art von Ästhetik für das KL eigentlich angebracht sei.

Anders als ein modernes Gedicht muß das KL Spannungen und Kombinationen so verarbeiten, daß das Produkt sofort als dem allgmeinen Sprachgebrauch von Glauben und Bildwelt zugehörig erkannt und gleichzeitig als Instrument gemeinsamer körperlicher Handlung (des Singens) gebraucht werden kann; das führt weiter dazu, daß ein KL verschiedentlichen Lesern und Sängern sofort zugänglich sein und daher ein gewisses Maß an Überpersönlichkeit und Unterwerfung an allgemein anerkannte Strukturen auf sich nehmen muß. Wenn also das KL ein Vorgang ist von disziplinierten Kombinationen von Ausdrucksweise und Bildwelt innerhalb eines gemeinsamen Repertoirs, dann stellt sich die Frage nach den hier angemessenen Maßstäben.

Das KL schärft den Blick auf ein bestimmtes Gut an Geschichten und Glaubenssätzen als Erforschung dessen, was als Fundierung eines gemeinsamen Lebens gegeben ist:

1. Ein gutes KL ist theologisch in dem Sinne, daß es einen Weg öffnet, Gottes Taten zu erkennen und in Worte zu kleiden, ob es nun direkt Lehrsätze ausdrückt oder nicht.
2. Ein gutes KL hat eine unvermeidlich kontemplative Dimension, indem es sich die nötige Zeit nimmt, Bilder erstehen zu lassen. Anders als in einem Gedicht hat der Leser/Sänger hier nicht die Möglichkeit, einzuhalten, zu wiederholen, in Muße den Text zu überlegen. Ein KL muß eine regelmäßig fortschreitende Strophenform und eine entsprechende Länge haben.

Hierin liegt einer der Unterschiede gegenüber den sogenannten Lobpreisgesängen (*choruses*, *worship songs*). Ein solcher Gesang soll rhapsodisch sein, eine bestimmte Stimmung hervorrufen; es wird nicht erwartet, daß er einen Gedankengang entwickelt; sein Stil ist dadurch gekennzeichnet, daß er kurzatmig ist und sich immer wiederholt. Der Lobpreisgesang ist eine vollkommen andere Kategorie als das KL. Problematisch wird er nur, wenn er nichts bietet, das systematisch die Vorstellungskraft und das Vermögen erweitert, sich in Beziehung zu der zentralen Botschaft des christlichen Glaubens zu sehen, zu denken und zu

fühlen. In so einem Fall wird das christliche Selbstverständnis untergraben. Stimmung kann nicht alles sein.

3. Ein gutes KL bewegt sich von der Erzählung, dem Gegenstand oder der theologischen Sicht zur persönlichen und gefühlsmäßigen Aneignung, und nicht umgekehrt. Es ist durchaus nicht zu verurteilen, wenn Gefühle in den Formen und Texten des öffentlichen Gottesdienstes zum Ausdruck kommen. Die Unterscheidung ist nicht zu machen zwischen "objektiv" und "subjektiv," nicht einmal zwischen nüchtern und überschwänglich; sondern es geht darum, ob der gefühlsmäßig geladene Ausdruck die Bedeutung der Sache oder des Gegenstandes dieses Gefühls hervorheben soll, oder ob er einfach nur das Gefühl an sich ausnützt. Ein gutes KL setzt den Ausführenden ins Verhältnis zu Taten und Wirklichkeiten, die die Gefühle und Wahrnehmungen des Ausführenden formen. Das schlechte KL konzentriert sich derart auf die Gefühle des Ausführenden, daß die im Blickfeld liegenden Wirklichkeiten reduziert werden auf nichts weiter als den Anlaß für diese Gefühle. Der wesentliche Unterschied liegt demzufolge zwischen einer Sprache, die sich aus den Gefühlen heraus öffnet und einer Sprache, die es den Gefühlen selbst erlaubt, den intellektuellen oder gedachten Horizont zu bestimmen.

4. Ein gutes KL formt Erfahrung sowohl im körperlichen Bereich als in der Vorstellung. Es will die Menschen dazu führen, anders zu sprechen und zu denken und bietet ihnen dazu Stoff an. Der körperliche Aspekt des Kirchengesangs ist ein ebenso wichtiger Bestandteil der Kirchenliedarbeit wie der Inhalt eines KL. Ein gutes KL erfordert eine gewisse körperliche Disziplin für diesen Akt der gemeindlichen Solidarität (Atmen, Spannung zwischen Hebungen und Senkungen). Gekünstelte oder unregelmäßige Rhythmen, Melodien oder Harmonisierungen arbeiten dieser Solidarität entgegen.

Die Ausführung eines KL ist ein konzentrierter und durchaus zugänglicher Aspekt dessen, was unter Theologen als "mit der Kirche Denken und Fühlen" bezeichnet wurde: nicht eine Vermittlung von Begriffen sondern ein Hineinführen in eine neue Welt, die von den Taten Gottes in der biblischen Geschichte geformt und von Menschen bevölkert ist, deren Denken und Fühlen von jenen Taten umgestaltet worden ist.

Die Ästhetik des KL muß mit einer solchen Definition beginnen, wenn es nicht nichtssagend werden soll. Die Schaffung eines neuen KL sollte ein gewisses Risiko mit sich führen, indem es vertraute Geschichten und Themen durch neue Assoziationen traditioneller Bilder neu belebt.

Jegliche Diskussion der Ästhetik des KL und dessen, was als seine Qualität gilt, muß unbedingt das in Betracht ziehen, was wir vom KL as kirchliche Handlung erwarten.

"Gutes denken, tun und dichten"

Qualitätskriterien des katholischen Kirchenlieds

Alex Stock

Ich bin kein professioneller Hymnologe und schon gar kein Musikologe. Ich bin ein systematischer Theologe, der sich für die Poesie interessiert, - Poesie im Sinne der antiken "poiesis," des schaffenden Ins-Werk-Setzens von Dingen, im Sinne der barocken "Poeterey" als artifizieller Wortkunst und im romantischen Sinne des Zaubers der Lyrik. Die Zuneigung zu Kirchenliedern ist ein Teil dieses umfassenderen Interesses. Sie beschäftigen mich in ihrer genuinen poetischen Form als "fons theologiae," als eigenständige Quelle theologischer Erkenntnis.[1] Das ist ein Relevanzgesichtspunkt, aber natürlich nicht der einzig mögliche. Hymnologen und Musikologen, Liturgiehistoriker und Pastoralliturgiker werden auch oder vielleicht sogar vorrangig andere Schneisen des Interesses haben. Einiges davon kann ich aufnehmen in meine Überlegungen, anderes liegt weit außerhalb meiner Kompetenz.

Im Zentrum des Tagungsthemas steht der Begriff der "Qualität". Man könnte ihn zunächst im ontologischen Sinne der scholastischen "qualitas" verstehen, als Beschaffenheit eines bestimmten Seienden, hier also der Eigenart jener bestimmten Textkörper, die man als Kirchengesänge bezeichnet. Im Zuge solchen Verständnisses wäre eine Taxonomie von Textsorten des Kirchengesangs vorzulegen, eine Typologie von Genera litteraria, in denen er sich realisiert. Bei der Bestimmung des Genus litterarium kommen bekanntlich formale und funktionale Komponenten zusammen; analog zu einem in der Kunstgeschichte gebräuchlichen Begriff könnte man von "Funktionsformen" sprechen. Eine solche Sichtung der hymnodischen Genera et Species ist unverzichtbar, damit man weiß, von welchem literarischen Feld man überhaupt spricht. Aber ich denke, der Begriff "Qualität" ist in der vorliegenden Formulierung nicht vorrangig in diesem ontologischen Sinne von literarischer Beschaffenheit gemeint, sondern im normativen Sinne von Wertigkeit. Es steht weniger die Klassifikation nach generischen Differenzmerkmalen zur Debatte als die Erörterung von Wertmaßstäben und Urteilskriterien. Es geht um eine Kriteriologie, die freilich ohne taxonomische Ordnung im Nebel stochert.

Bewertung setzt eine Situation der Wahl voraus, in der es zugleich möglich und nötig ist, das eine dem anderen vorzuziehen. Im Bereich des Kirchengesangs gibt es zwei exemplarische Wahlsituationen: die zumeist über mehrere Jahre sich erstreckende Makrosituation der Entstehung eines Gesangbuchs und die zumeist im Stundenmaß bleibende Mikrosituation der

Entscheidung über die Liedgestaltung eines bestimmten Gottesdienstes. Die Resultate dieser beiden Wahlentscheidungen sind miteinander verschränkt. Die Globalentscheidung des Gesangbuchs befindet darüber, was langfristig als Repertoire dem Gemeindegesang zur Verfügung stehen soll. Die Mikroentscheidungen der Liturgen vor Ort befinden, jedenfalls in der Summe ihrer Bevorzugungen und Vernachlässigungen, darüber, was wirklich unter das Volk kommt und was als hymnodischer Ladenhüter verstaubt. Es wäre eine lohnende Arbeit empirischer Hymnologie, zu ermitteln, welche Gesänge, bezogen auf ein bestimmtes Gesangbuch, realiter in Gebrauch genommen worden sind, in welchem Umfang, zu welchen Anlässen, aus welchen Gründen. Solche von den lokalen Liturgen oder liturgischen Gremien gelenkte hymnologische Volksabstimmung über ein Gesangbuch kann zwar nicht alleiniger Maßstab sein, aber ihre Ergebnisse könnten doch den Realitätssinn von Gesangbuchmachern im Hinblick auf künftige Entscheidungen schärfen, jedenfalls der kriteriologischen Reflexion bodennahe Fakten bieten.

Da mir solche empirischen Untersuchungen aber nicht zur Hand sind, niste ich meine Überlegungen in der Makrosituation der Entstehung eines Gesangbuchs ein und wähle dazu den exemplarischen Fall des ersten katholischen .Einheitsgesangbuchs deutscher Zunge, des in den Jahren 1963-1975 entstandenen *Gotteslob*.[2] Die verantwortlichen Hersteller dieses Gesangbuchs haben in einem umfänglichen *Redaktionsbericht* über Entscheidungsprozeduren ihrer zehnjährigen Arbeit Auskunft gegeben.[3]

Dieses Gesangbuch mitsamt den Informationen über seine Entstehung wirft für den an diesem Prozeß nicht beteiligten, aber von seinem Ergebnis betroffenen Theologen eine Fülle von Fragen auf hinsichtlich des Konzepts und Verfahrens dieser einschneidenden Veränderung der Gesangbuchlandschaft des deutschsprachigen Katholizismus. Aber es ist hier nicht der Ort einer kirchen- und theologiegeschichtlichen Gesangbuchanalyse *in toto*.[4] Es geht um etwas Begrenzteres, die Frage der Qualität kirchlicher Gesänge. Auch das ist schon ein weites Feld.

Als beschleunigender Anlaß und legislativer Hintergrund des neuen Einheitsgesangbuchs ist die Liturgiereform des II. Vatikanischen Konzils anzusehen. In der Liturgiekonstitution des Jahres 1963 und den nachfolgenden Dokumenten zur "Musica sacra" wird als allen Reformen zugrundeliegender Grundsatz herausgestellt, daß die Musik als "pars integralis" der Liturgie zu betrachten sei.[5] Der Kirchengesang des Chores oder des Volkes soll nicht mehr etwas sein, was die eigentlich allein vom Priester gefeierte Messe als eine Art Parallelaktion begleitet, sondern übernimmt als solcher bestimmte Funktionsstellen der Liturgie. Diese unbestreitbare Aufwertung der liturgischen Rolle der singenden Gemeinde bindet sie jedoch gleichzeitig auch enger an die Vorgegebenheiten der

offiziellen Liturgie. Die funktionelle Beförderung bedeutet zugleich eine Einengung des Spielraums. Ein Passus der Instruktion "Musicam Sacram" von 1967 macht das deutlich:

> Aus dem überlieferten Schatz der Kirchenmusik soll zunächst das hervorgeholt werden, was den Bedürfnissen der erneuerten Liturgie entspricht; sodann sollen Fachleute prüfen, ob anderes diesen Bedürfnissen angepaßt werden kann; das übrige schließlich, das mit dem Wesen und der angemessenen seelsorglichen Ausrichtung der liturgischen Feier nicht in Einklang gebracht werden kann, soll nach Tunlichkeit in Andachtsübungen, besonders auch in selbständige Wortgottesdienste übernommen werden.[6]

Die Übernahme dieser liturgiereformerischen Grundstellung in die Kriteriologie der Gesangbuchherstellung hatte in Interferenz mit einer Reihe anderer Einflüsse der Zeit um 1970 erhebliche Veränderungen im Gefolge. Die vorrangige Orientierung an den meßliturgischen Funktionsstellen der Ordinariumsgesänge Kyrie, Gloria, Credo, Sanctus, Agnus Dei wie der primär antiphonal-psalmistisch verstandenen Propriumsgesänge hatte im *Gotteslob* eine, an der älteren katholischen Gesangbuchpraxis gemessen, exorbitante Zunahme von "nichtliedmäßigen Gesängen", Kehrversen, Psalmen, Akklamationen usw. zur Folge. Der produktive Eifer auf diesem liturgiefunktional neu erschlossenen Feld scheint weniger auf der literarischen als auf der musikalischen Ebene am Werk gewesen und dementsprechend eher einer musikologischen Analyse und Kritik zuzuordnen zu sein. Die außergewöhnliche Expansion dieser Form des Kirchengesangs gibt jedoch auch zu pastoralliturgischen Rückfragen Anlaß, welchen Wert es etwa hat, daß die Gemeinde - allein den Stammteil gerechnet - z.B. das Sanctus in insgesamt 18 Varianten singen kann: 5 lateinisch-gregorianischen, 8 deutsch-verbalen und 5 deutsch-paraphrasierenden. Wenn das *Evangelische Gesangbuch* (EG) mit 5 Sanctus-Gesängen auskommt, dann hat das sicher seinen Grund in dem anderen Rang der Abendmahlsfeier, aber auch die älteren katholischen Diözesangesangbücher waren auf diesem Sektor viel bescheidener. *Variatio delectat*!? Daß die Variantenbildung auf dem Gebiet der Ordinariumsgesänge wie der Kehrverse kirchliche Komponisten delektiert, ist nicht zu übersehen. Aber diese Produktionslust ist abzuwägen gegen die Bedeutung des kulturellen Gedächtnisses, das mit der Steigerung der Varianten eher verschwimmen könnte, ohne daß im Gegenzug mit den einzelnen Varianten ein merklicher Bedeutungsgewinn zu verbuchen wäre. Eine Qualitätsprüfung hätte hier zu bedenken, ob nicht eine Reduzierung der Produktpalette die memoriellen Rezeptionschancen erhöhen könnte. Damit ist bereits ein generelleres Qualitätskriterium ins Feld geführt. Ein

kirchlicher Gesang ist auch daran zu messen, wie weit es ihm - einzelnen Strophen, Versen, Motiven, Melodien, Imaginationen - gelingt, über den begrenzten Funktionsraum der Liturgie hinaus zu wirken in die memorielle Kultur.

Reformerische Uniformierung kann bestehende literarische und musikalische Gedächtnisstränge abreißen, die Einführung einer übermäßigen Variantenfrequenz sie erst gar nicht zustande kommen lassen. Die Ausbildung eines christlich geprägten Gedächtnisses als Referenzhorizont der wechselnden Alltagserfahrung erscheint mir als eine wichtige Zielperspektive des Gottesdienstes, die durch rein liturgiefunktionelle Bewertung nicht konterkariert werden sollte.

Die erwähnte liturgiereformerische Neubewertung des Kirchengesangs hat also einerseits zu einer produktiven, in ihrem Produktionseifer aber durchaus befragbaren Expansion nichtliedmäßiger Gesänge geführt. Andererseits schränken die liturgiefunktionalen Vorgaben, wenn man sie ernst nimmt, den Gebrauch der eigentlichen Kirchenlieder der deutschsprachigen Tradition zwangsläufig ein. Als meßliturgische Gesänge zum Einzug, zwischen den Lesungen, zur Gabenbereitung, zur Kommunion sind viele dieser Lieder nach Herkunft, Umfang und inhaltlicher Ausrichtung nicht unmittelbar geeignet. Sie würden also, dem Siebprinzip der Instruktion "Musicam sacram" entsprechend, eher in den Bereich der "pia exercitia," der paraliturgischen Andachtsübungen gehören. Daß viele spezifisch katholische Lieder der deutschsprachigen Tradition nach Genese und Gebrauch im Bereich der Volksandachten, Meßandachten, Prozessionen usw. anzusiedeln sind, ist offenkundig. Eben dieses für die katholische Frömmigkeit sehr prägende Andachtswesen wurde nun nicht nur von den liturgiereformerischen Kräften, die in klerikal-monastischer Tradition Meßliturgie, Wortgottesdienst und Stundengebet favorisierten, vernachlässigt, es unterlag in der Zeit um 1970 auch dem Prozeß einer frömmigkeitspraktischen Erosion großen Ausmaßes.[7] Die sozioökonomisch bedingte Reduzierung der religiösen Aktivitäten auf den Sonntagsgottesdienst konvergierte mit dessen ekklesialer Hochschätzung. Viele einst sehr gebräuchliche und gern gesungene Lieder aus dem Bereich der Marien- und Heiligenverehrung, der Sakraments- und Herz-Jesu-Frömmigkeit, der Kreuzweg-, Mai- und Rosenkranzandachten gerieten durch diese Entwicklung in eine labile Position. Das *Gotteslob* gibt das durch Reduzierung und ideologische Überarbeitung des einschlägigen Repertoires zu erkennen. Wie es mit dem faktischen Gebrauch der in diesem Bereich beibehaltenen Gesänge steht, wäre empirisch zu untersuchen. Der faktische Nichtgebrauch ist der härteste Prellbock der gesamten Qualitätsdiskussion.

Natürlich erschöpft sie sich nicht im Kriterium der tatsächlichen Verwendung. Ich möchte mich darum der Frage poetisch-theologischer Wertmaßstäbe zuwenden, begrenzt auf das Feld der eigentlichen Kirchenlieder. Meine Überlegungen schließen sich an Beispiele an und zwar an strittige Fälle, weil sich an ihnen die zur Bewertung vorgebrachten Argumente und die ihnen zugrundeliegenden Kriterien am besten validieren und diskutieren lassen. Der *Redaktionsbericht* liefert hinsichtlich der Auswahl und Bearbeitung von Liedern ausreichend strittige Fälle, aus denen ich einige *ad modum exempli* auswähle.

Ich nehme als erstes ein kleines Lied, das es nicht geschafft hat. Der Fall ist deswegen etwas gewichtiger, weil es sich um ein Lied handelt, "das eine gewisse Festigkeit gegenüber den Abnutzungsprozessen der Zeit"[8] erwiesen hatte. Es gehörte bereits zu den 23 Titeln, die nach einem Beschluß der Fuldaer Bischofskonferenz aus dem Jahre 1916 als Einheitslieder in allen Diözesen einzuführen waren,[9] und fand sich auch unter den 74 Einheitsliedern, die die deutsche Bischofskonferenz im Jahre 1947 als Kernbestand des katholischen Kirchenliedguts beschlossen hatte, und war dementsprechend in allen Diözesangesangbüchern der Folgezeit vertreten.[10] Im Jahre 1972/73 wurde es mit neun anderen alten Einheitsliedern nicht in den Stammteil des neuen Einheitsgesangbuchs aufgenommen: das Lied "Jesu, dir leb ich".

Die im *Redaktionsbericht* mitgeteilte Begründung ist die von allen zehn Fällen kürzeste: Gemäß "Entscheid der HK [Hauptkommission] vom Juli 1972 wurde zu diesem Lied die Meinung der Diözesen eingeholt. Auf deren Votum von 13 Ja und 14 Nein hin lehnte die HK im Dezember 1972 das Lied mehrheitlich ab."[11] Die Begründung liefert kein inhaltliches Argument, sondern nur den Mechanismus einer offenbar schwierigen Entscheidungsfindung. Nach der Ablehnung für den Stammteil hat es dann in zehn Diözesananhängen Unterkunft gefunden.[12]

Das umstrittene Lied besteht aus zwei kurzen Strophen und hat den Wortlaut:

Jesu, dir leb ich!
Jesu, dir sterb ich!
Jesu, dein bin ich
im Leben und im Tod.

O, sei uns gnädig,
sei uns barmherzig!
Führ uns, o Jesus,
in Deine Seligkeit!

Die in den älteren Gesangbüchern gebräuchliche Legende lautet: "Text: Als Kehrverse schon im 17./18. Jhdt. bekannt, Liegnitz 1828; Weise: Franz Bühler (1760-1824)".[13] In einer sorgfältig belegten Untersuchung hat F. Schulz die Geschichte des Liedes weiter aufhellen können.[14] Die erste Strophe ist als Reimgebet bis ins 16. Jhdt. zurückzuverfolgen: Die "bis jetzt früheste Fassung des Jesusgebets: 'O Herr Jesu / dir leb ich / dir stirb ich / dein bin ich / tot und lebendig'"[15] findet sich in einem Gebetbuch des Jahres 1557.

Das Gebet stammt nach den frühesten Belegen des 16. Jhdts aus evangelischer Tradition und erscheint im 17. Jhdt. dann auch in katholischen Gebetbüchern. Aufgeführt wird es im Zusammenhang des Morgensegens oder als Sterbegebet. Der "offensichtlich bekannte und fest geprägte Text"[16] erhält um 1800 eine Liedfassung, zunächst evangelisch in einem Gesangbuch der Brüdergemeine von 1784 und dann katholisch. Der ersten, 1813 veröffentlichten Melodie folgte vor 1824 die von dem Augsburger Domkapellmeister Franz Bihler stammende Melodie,[17] die sich in der Folgezeit, wenn auch mit zahlreichen melodischen Varianten, durchsetzte (zwischen 1828 und 1909 in 17 katholischen Gesangbüchern nachweisbar[18]). Die 2. Strophe findet sich erstmals in einem katholischen Gesangbuch von 1837 und wird "von der zweiten Hälfte des 19. Jhdts an bis zur Gegenwart in fast alle vom Pietismus und der Erweckungsbewegung geprägten Liederbücher für kirchliche und freikirchliche evangelische Gemeinschaften sowie für Kinder- und Jugendgottesdienste"[19] übernommen. Mit der Streichung aus dem Liedrepertoire des *Gotteslob* wurde also ein altes, im interkonfessionellen Frömmigkeitsaustausch interessantes Stück aus dem Verkehr gezogen. Versteckt unter der Rubrik "Sterbegebete" hat die 1. Strophe sich im Gebetsteil (Nr. 79,1) erhalten.

Was läßt sich über das Argument der frömmigkeitsgeschichtlichen Anciennität hinaus poetisch-theologisch zu diesem einfachen Stück volkstümlicher Lyrik sagen? Wer die 1. Strophe mit theologiegeschichtlichem Ohr hört, wird sich zwanglos an Röm 14,7f erinnern. "Keiner von uns lebt sich selbst und keiner stirbt sich selbst; leben wir, so leben wir dem Herrn, sterben wir, so sterben wir dem Herrn. Ob wir also leben oder sterben, wir sind des Herrn." Das Lied "Jesu, dir leb ich" nimmt das semantische Potential dieses paulinischen Paränesestücks mitsamt seiner triadisch gesteigerten rhetorischen Form auf. Verändert ist die grammatische Struktur: die Aussage wird in eine Anrufung übersetzt, "Jesus" steht statt "Herr" und im Vokativ. Das resolut konfessorische des paulinischen Briefs ist in die Subjektivität eines Geständnisses (1. Person Singular) überführt; an die Stelle des herrschaftlichen Kyrios-Tons ist Jesus-Minne getreten. Im Verhältnis zur

paulinischen Vorgabe ist es nicht einfach die Versifizierung einer neutestamentlichen Prosapassage, sondern ein Echo, eine persönliche Antwort auf die paulinische Predigt.

Die zweite Strophe, die, von der 1. Person Singular in die 1. Person Plural springend, wie ein Additum wirkt und genetisch ja auch ist, erweist sich bei näherem Zusehen aber gerade als sinnvolles theo-logisches Supplement der ersten. Wenn man im Römerbrief an der erwähnten Referenzstelle weiterliest, heißt es im Vers 10: "Du aber, was richtest du deinen Bruder? Oder auch du, was verachtest du deinen Bruder? Denn wir alle werden vor den Richterstuhl Gottes treten müssen".

Also: O sei uns gnädig,
sei uns barmherzig!

"uns", nicht mir bloß, uns, die wir alle vor den Richterstuhl Gottes treten müssen und darum verzichten sollten, die Brüder zu richten. Wie in der 1. Strophe ist es auch hier ein, freilich indirekteres, Echo auf die paulinische Vorgabe. Es ist keine Wiederholung des bereits prosaisch Gesagten in Versform, sondern eine von der Vorgabe inspirierte Antwort. Das Echo hat den Frömmigkeitsfarbklang barocker Jesus-Devotion, aber ganz einfach, ohne Exaltation.

Röm 14,7-9 ist in der römischen Leseordnung am 24. Sonntag im Jahreskreis/Lesejahr A vorgesehen. Man könnte sich das kleine Lied als Antwortgesang denken, aber in der rituellen Konsekution der Zwischengesänge kommt es da vielleicht zu schnell. Man braucht vielleicht den Raum der Messe, damit so ein persönliches Echo auf eine Lesung möglich wird. In Gesangbüchern des 19. und 20. Jhdts war das Lied "Jesu, dir leb ich" vor allem als Gesang "nach der Wandlung" vorgesehen.

Nein, das Lied ist gewiß kein Spitzenwerk der deutschen Lyrik, aber es ist ein von der Schrift inspiriertes Lied von intimer Emotion und geprägter Form, das liturgisch seinen bestimmbaren Ort haben könnte. Der "Sensus fidelium", der dem Lied im 20. Jhdt. eine von den bischöflichen Autoritäten abgesegnete "temporale Stabilität"[20] verliehen hat, hat an einem Stück religiöser Volkspoesie festgehalten, für dessen Qualität sich auch poetisch-theologische Gründe ins Feld führen lassen.

Um ein Lied von nachweisbar "langdauernder Beliebtheit"[21] und volkspoetisch gefaßter theologischer Substanz, dazu von bescheidenem Raumanspruch aus dem gemeinsamen Liederschatz durch autoritativen Beschluß auszuschließen, bedürfte es starker Argumente. Der *Redaktionsbericht* gibt darüber keine Auskunft. Man kann nur vermuten, daß es sich um ein Geschmacksurteil aus der besonderen klimatischen Situation um 1970 handelt. Da die theologische Substanz des Liedes - wie

die Aufnahme von Röm 14,7f in die Leseordnung zeigt - offenbar nicht angefochten wird (wie das in anderen Fällen bezüglich der Mariologie, Sakramententheologie, Ekklesiologie geschehen ist), könnte der Grund in jener besonderen Jesus-Frömmigkeit liegen, die hier sich aussingt. Der liturgischen Objektivität altkirchlicher Kyrios-Frömmigkeit den Vorzug vor der "gotisch"-subjektiven Jesus-Andacht zu geben, war ein gängiger Impetus der jugendbewegten Liturgiebewegung, deren Veteranen ja um 1970 in kirchlich maßgebende Positionen gelangt waren. Zur gleichen Zeit entdeckte die historisch-kritische Exegese den historischen Jesus, zu dem man ein Verhältnis der intentionalen Sympathie, aber nicht einer irgendwie erotischen Devotion aufbauen konnte. Die Sakramententheologie favorisierte den kommunitären, nicht den subjektiv-intimen Charakter der Kommunion. Wenn dies die Gründe der Ablehnung gewesen sein sollten, so ist ihre Anwendung doch nicht konsistent gewesen, insofern andere Lieder vergleichbarer Frömmigkeitshaltung wie "Schönster Herr Jesu", "Morgenstern der finstern Nacht" oder "O Jesu, all mein Leben bist du" durchaus aufgenommen wurden. Sollten es letztendlich musikalische Bedenken gegen die Melodie des Liedes gewesen sein, so muß ich das Urteil darüber delegieren.

Qualität ist natürlich eine relative Größe und man könnte sagen, daß - meine Überlegungen in Ehren - es eben doch bessere Lieder gäbe, die im *Gotteslob* jenem "Jesus, dir leb ich" gegenüber entschiedenen Vorzug verdienten. Wir wollen das überprüfen an einem Lied, das derselben Abteilung "Lieder zu Jesus Christus" angehört und etwas mehr Raum in Anspruch nimmt als das verworfene Stück. Es ist das Lied *Gotteslob* Nr. 552 "Alles Leben ist dunkel". Der Text stammt von Maria Luise Thurmair (geb. 1912), hergestellt im Jahre 1971, die Weise von Wolfram Menschick, Domkapellmeister in Eichstätt, aus dem Jahre 1973. Das Lied hatte, wie man sieht, bei seinem Eingang ins Gesangbuch überhaupt keine Probezeit im Gemeindegebrauch hinter sich, es wurde ad hoc angefertigt. Zur Genese ist dem *Redaktionsbericht* zu entnehmen, daß es aus einer Ausschreibung hervorgegangen ist.[22] Die für die Lieder zuständige Subkommission hatte, um von ihr festgestellte "Lücken im Liedgut" zu schließen, den Weg gezielter, an 3-5 Personen gerichteter, Ausschreibungen und direkter Aufträge eingeschlagen.[23] Von den 30 auf solchem Wege neu entstandenen Texten stammen 16 von Maria Luise Thurmair.[24] Thurmair war Mitglied der ausschreibenden Subkommission und Leiterin des von dieser eingesetzten Arbeitskreises "Texte."[25]

Bei der Aufnahme eines solchen Liedes in den allgemeinen Liederschatz muß die poetisch-theologische Qualität besonders hoch sein, da es ohne gemeindliche Bewährung gemeindlich bewährte Gesänge ersetzen soll.

Das auf dem bezeichneten Kommissionsweg in das *Gotteslob* (Nr. 552) gelangte Lied lautet:

Alles Leben ist dunkel.
Keiner weiß, wo er endet.
Jeder sehnt sich nach Glück.
Gott hat ein Herz für den Menschen:
Jesus ward einer von uns.

Jesus lebt' unser Leben.
Jesus trug unsre Sünden.
Jesus starb unsern Tod.
Gott hat ein Herz für den Menschen:
Jesus ist einer von uns.

Mitten in Jesu Worten,
mitten in Jesu Taten
schlägt dies Herz für die Welt.
Gott hat ein Herz für den Menschen:
Jesus ist dieses Herz.

Im Unterschied zu den meisten älteren Christusliedern beginnt dieses neue nicht mit einer Anrufung an Jesus Christus, sondern mit drei anthropologischen Generalsätzen in der logischen Form von All-Aussagen bzw. deren Negation: Alles, Keiner, Jeder. Nach den Regeln der Prädikatenlogik haben allquantierte Sätze einen sehr sensiblen Wahrheitswert. Der erste Satz ("Alles Leben ist dunkel") ist selber semantisch sehr dunkel und bei logischer Aufhellung doch wahrscheinlich nicht zutreffend. Der zweite Satz ("Keiner weiß, wo er endet") wäre schon dann falsch, und zwar für alle, die ihn aussprechen, wenn ein einziger es unwiderleglich wissen sollte, was nach Koh. 3,19f nicht auszuschließen ist. Der dritte Satz: ("Jeder sehnt sich nach Glück") ist wegen der unbegrenzten Substituierbarkeit des Ausdrucks "Glück" von jener unwiderleglichen Trivialität, die (ohne Zusatzargument) von der Sentimentalität der Schlager mindestens genau so effektiv bedient werden kann wie von geistlicher Soteriologie.

Zu den logischen Schwächen kommen christologische. Der Zusatz "Jesus ward einer von uns" ist dogmatisch irreführend. "Jesus" ist nach biblischem und allgemein-theologischem Spachgebrauch der Name, der diesem Menschenkind, dem Sohn der Jungfrau Maria nach seiner Geburt gegeben wurde. Jesus "ward nicht einer von uns", er ist es von Anfang an gewesen, sofern mit "einer von uns" gemeint ist, daß er die gleiche

menschliche Natur hatte wie wir. Gemeint ist offenbar, aber eben nicht gesagt, daß "Gott" einer von uns ward, also Mensch geworden ist, wie Martin Luther im Sinne der johanneisch-nizänischen Inkarnationstheologie korrekt dichtet: "Der Sohn des Vaters, Gott von Art / ein Gast in der Welt hier ward" (EG Nr. 23, Str.5). Man tut dem Satz "Jesus ward einer von uns" vielleicht zu viel Ehre an, wenn man ihn als häretisch bezeichnet, aber er gehört zu den christologischen Schludrigkeiten, deren Folge (durch Doppelpunkte verschleierte) logische und soteriologische Unklarheiten im parataktischen Gefüge des Ganzen sind.

Nach Auskunft des *Redaktionsberichts* ist die Ausschreibung für dieses Lied aus den "Bemühungen der Sonderkommission um ein neuzeitliches Herz-Jesu-Lied"[26] hervorgegangen. Die Herz-Jesu- Verehrung ist eine spezifisch katholische Devotionsform, die zur öffentlichen Kultausübung erst seit dem 17. Jhdt. drängte und von der Mitte des 19. bis zur Mitte des 20. Jhdts ihre frömmigkeitsgeschichtliche Blütezeit erlebte. Diese für den neueren Katholizismus höchst prägende Kultform hatte in Liedern wie Paul Gerhardts (1607-1676) "O Herz des Königs aller Welt"[27] oder Guido Maria Drewes' "Ein Herz ist uns geschenket"[28] - das erste (bearbeitet) im *Gotteslob*, das zweite nicht - genuinen Ausdruck gefunden. Eine Frömmigkeit, die man in ihrer genuinen Devotionsform offenbar nicht mehr goutiert, durch eine kurzfristig angelegte Auftragsarbeit modernisieren zu wollen, scheint mir eine religiöse Marktfiktion zu dokumentieren, die sich von gewachsener Frömmigkeit weit entfernt hat. Die älteren Herz-Jesu-Lieder sind in ihrer sprachlichen Form eine Ausübung dieser besonderen Frömmigkeit, im vorliegenden neuen Lied werden ausgedachte Grundsätze einer Herz-Jesu-Theologie in Versform vorgelegt, die sich dem modernen Bewußtsein anzudienen sucht, indem sie mit idiomatischen Wendungen wie "ein Herz haben für" und "einer von uns" den genuinen Symbolkern der Herz-Jesu-Verehrung äußerlich umspielt, um ihn schließlich durch einen metaphorischen Christustitel ("Jesus ist dieses Herz") zu ersetzen. Ob dieses Lied, das ja keine praktische Vorgeschichte hatte, ehe es ins Gesangbuch gelangte, mit dessen Hilfe eine praktische Nachgeschichte hatte, also in dem seit den siebziger Jahren noch schmaler gewordenen Reservat der Herz-Jesu-Frömmigkeit erwähnenswerte Aufnahme gefunden hat, vermag ich nicht zu sagen.

Die Künstlichkeit dieses Konstrukts zeigt sich schließlich in seiner mangelnden Kunstfertigkeit. Symptomatisch dafür ist das in einem modernen Text antiquierte "ward", und eine Kleinigkeit in der 2. Strophe. Elisionen sind in der Kirchenliedgeschichte durchaus üblich; diese aber ("Jesus lebt' unser Leben") verunklart das geschriebene Präteritum [lebte] in ein zu hörendes Präsens [lebt].

Die Qualitätsprüfung des Liedes weist logische, dogmatische, frömmigkeitspraktische und poetische Mängel aus, die es zur Aufnahme in ein allgemeines Gesangbuch untauglich erscheinen lassen. Sollte jemand einwenden, meine Bewertung des Liedes sei zu kritisch, so möchte ich die Forderungen in Erinnerung bringen, die Maria Luise Thurmair selbst für die Auswahl von Liedern formuliert hat: "Die Lieder sollten in ihrer theologischen Aussage richtig sein, den Anforderungen der Liturgie entsprechen, künstlerisch wertvoll sein, für den heutigen Menschen vollziehbar sein, für das gesamte deutsche Sprachgebiet gelten, in möglichem Umfang ökumenisch sein".[29] Die selbstformulierten Kriterien hätten die Annahme des Liedes verhindern müssen.

Ich wähle zur Gegenprobe ein Lied des großen Jesuitenpoeten Friedrich Spee (1591-1635), das Lied "Tu auf, tu auf, du schönes Blut." Es steht als Barockgedicht von hohem Rang in Spees *Trutz-Nachtigal*[30] und zur geistlichen Anwendung ausgelegt in Spees *Güldenem Tugend-Buch*.[31] Es ist in die katholische Gesangspraxis aufgenommen und darin über Jahrhunderte beibehalten worden.[32] 1939 stand es in dem weit verbreiteten *Kirchenlied*; 1947 gehörte es zum Kreis der 74 bischöflich beschlossenen deutschen Einheitslieder. 1973 wurde es für den Stammteil des *Gotteslob* gestrichen mit der Begründung:

> Dieses Gedicht von Friedrich Spee 1638 ist eine eindringliche, gereimte Bußpredigt, jedoch belastet mit heute unverständlichen Ausdrücken und Bildern, die sich ohne Zerstörung des Ganzen nicht modernisieren lassen ... Nachdem T [= der Text] von den Diözesen mehrheitlich abgelehnt worden war, wurde das Lied nach langer Diskussion 1973 von der HK gestrichen, auch im Hinblick auf andere treffliche Bußlieder.[33]

Für die Qualität des Liedes spricht seine lange kirchliche Gebrauchsgeschichte und sein literarischer Rang. Eben letzteres aber, seine barockpoetische Qualität scheint ihm in den Augen der neuen Gesangbuchmacher zum Verhängnis geworden zu sein. Es sind die "Ausdrücke und Bilder," die es mit Unverständlichkeit belasten. Das Lied widersetzt sich, wie das große Poesie zu tun pflegt, der Modernisierung und wird, weil es sich dem hermeneutischen Horizont der Heutigen nicht fügen will, eben fallengelassen, um anderen "trefflichen Bußliedern" Platz zu machen.

An Friedrich Spees Lied läßt sich das bei der Bewertung von Liedern immer wieder begegnende Argument der Unverständlichkeit bzw. Unvollziehbarkeit älterer Bildwelten erörtern. Bei der Handhabung dieses Kriteriums werden nicht selten semantische und normative Gesichtspunkte

miteinander vermischt. Im ersten Fall handelt es sich darum, daß man die Bedeutung von Wörtern und Sätzen, zumeist aufgrund der stattgehabten Sprachentwicklung, nicht unmittelbar versteht oder mißversteht. Solche Verstehensprobleme kann man durch Erläuterung oder notfalls durch sprachliche Bearbeitung beheben. Im anderen Fall handelt es sich darum, daß man die Bedeutung wohl versteht, ihre Geltung aber nicht akzeptiert. Dieser zweite Fall wiegt schwerer, weil er den diachronen Konsens der Glaubensgemeinschaft berührt, der sich ja in der Konsonanz der generationenübergreifenden Singtradition bekundet. Ich bin der Ansicht, daß man diesen Konsens nicht allzu leicht aufkündigen sollte, weil sich möglicherweise im Einklagen jetztzeitiger Glaubwürdigkeit nur die undurchschaute Beschränktheit des eigenen Zeitgeistes durchsetzt. Hermeneutische Prüfung ist um so mehr angesagt, je höher der poetische Rang und je stärker die praktische Singtradition sind. Beides steht bei Spees Lied "Tu auf, tu auf, du schönes Blut" außer Frage.

Im *Redaktionsbericht* wird Spees Lied dem Urteil unterworfen: "Es gibt Lieder aus den verschiedenen Epochen, die nicht mehr tragbar sind, weil es vielen Gottesdienstbesuchern unmöglich ist, sich mit ihnen zu identifizieren."[34] Es ist also letztlich kein semantisches, sondern ein normatives Problem.

Die hier gedichtete Bußtheologie wird für inkompatibel gehalten mit der heute herrschenden; ein Rückfall in glücklicherweise überwundene Vorstellungen wird befürchtet. Wenn man jedoch in angemessener hermeneutischer Demut großer Tradition gegenüber das herrschende Bewußtsein nicht für das non plus ultra hält, könnte gerade in dem Fremdgewordenen auch Vergessenes und Verdrängtes entdeckt werden und vielleicht ein Potential, über den erreichten Bewußtseinsstand, ohne Regression, hinauszugelangen.

Nur eine eingehende Analyse könnte den poetisch-theologischen Gehalt des Liedes zum Vorschein bringen. Zum vorläufigen Qualitätsnachweis möchte ich auf zwei geistliche Dimensionen hinweisen. Das Lied entwickelt zunächst eine theologische Kardiologie, deren metaphorische Mitte das Bild der Festung, der Herzensburg ist. Aus Herzenskenntnis also wird bei Spee Sünde als Verschanzung, Unzugänglichkeit, Verhärtung und Verschließung des Herzens gesehen und die Bekehrung als Öffnung, als Aufgabe der inneren Blockade und Versteinerung. Könnte es sein, daß in solcher geistlichen Poesie kardiognostische Einsichten aufbewahrt sind, die heutzutage ganz in die säkulare Domäne der Psychotherapeuten abgewandert sind, von wo sie dann pastoralpsychologisch wieder adaptiert werden? Das zweite Moment, das zu bedenken wäre, ist die in den letzten beiden Strophen hervortretende Eschatologie als Beschwörung der Gefahr, sein einmaliges, begrenztes Leben zu verspielen. Auch hier ist vielleicht

manches aufgehoben, was durch eine Art Beschwichtigungsthanatologie in die Latenz gedrängt worden ist.

Bei der Frage der heutigen Vollziehbarkeit oder Unvollziehbarkeit älterer Lieder geht es nicht darum, fremd anmutende Stücke der geistlichen Poesie daran zu messen, ob sie sich in das herrschende Bewußtsein problemlos einpassen, sondern ob sie durch theologisch-spirituellen Sinngewinn darüber hinauszuführen imstande sind. Mit seinem poetischen Rang und geistlichen Gehalt, könnte Spees Lied den konzessionierten zehn Bußliedern des *Gotteslob* durchaus das Wasser reichen. Liturgiefunktional bietet im übrigen gerade die Fastenzeit wegen ihrer zeitlichen Länge sowohl in den Messen wie in den gerade zu dieser Zeit am ehesten noch üblichen Andachten genügend Raum für das Singen und predigende Besprechen eines weiteren Bußliedes.

In anderen Fällen hat der Abwehrreflex gegenüber den imaginativen Zumutungen barocker Poesie dazu geführt, auf überlieferte Texte nicht einfach zu verzichten, sondern sie durch Ausbesserungen tolerabel zu gestalten. Solche Textbearbeitungsarbeit begleitet die Gesangbuchgeschichte auf allen ihren Wegen. Auch lyrische Werke von höherem Rang sind, wenn sie in diesen Gebrauchszusammenhang geraten, davor nicht sicher.

Als Beispiel nehme ich das ökumenisch hochwertige Lied "Morgenglanz der Ewigkeit." Daß Christian Knorr von Rosenroths (1636-1689) Lied zu den Perlen nicht nur des Kirchengesangs, sondern der deutschen Poesie überhaupt gehört, läßt sich in Anthologien nachprüfen.[35] Das ursprünglich siebenstrophige Gedicht ist in der evangelischen Tradition (*Evangelisches Kirchengesangbuch* Nr. 349 / EG Nr. 450) auf fünf Strophen zurückgenommen; über den theologischen Entlastungsgewinn, den man sich mit der Streichung des Morgennebels und der Kleiderfrage aus diesem von Knorr von Rosenroth sehr konsistent entfalteten geistlichen Morgenszenarium einhandelt, könnte man streiten; aber hier hat die Gesangspraxis entschieden.

Die Bearbeitung im katholischen *Gotteslob* (Nr. 668) geht aber entschieden weiter. Sie hat von der Perle nur einen Splitter behalten, nur die 1. Strophe, die Strophen 2-4 sind eine Neudichtung, die 1969 von Maria Luise Thurmair im Auftrag der Sonderkommision ausgeführt wurde.[36] Sie geht dabei von der Unterstellung aus, daß es sich hier nicht um "literarisch Wertvolles" handelt, sondern um ein Stück "Gebrauchsdichtung, das, wenn nötig, stärker verändert oder neu gefaßt"[37] werden dürfe. Wenn das EG bei diesem Lied die Markierung "ö" ("ökumenisch") hat, so ist das, jedenfalls auf das offizielle katholische *Gotteslob* bezogen, irreführend.

Die neue Fassung soll angeblich "die Morgensituation des modernen Menschen berücksichtigen,"[38] das *Werkbuch zum Gotteslob* erläutert: "dabei wurde dringend gefordert, in den Morgenliedern nicht nur vom fröhlichen Erwachen zu sprechen, sondern auch die Situation des modernen Menschen zu berücksichtigen, der vielfach bedrängt und bedrückt den Belastungen des neuen Tages entgegengeht."[39] Als ob Knorr von Rosenroth einfach vom "fröhlichen Erwachen" spräche und von den Nöten des Tagesanfangs keinen Schimmer hätte. Das Urteil verrät die oberflächliche Lektüre. Der poetisch-theologische Erfolg der daraus erwachsenen Totaloperation läßt sich aber wohl auf die Kriegskassendevise aus dem 1. Weltkrieg bringen: "Gold gab ich für Eisen."

Dieses Verdikt ist keineswegs zu verstehen als nostalgische Aversion gegen modernes Liedgut, nur, jene drei neuen Strophen sind eben gar nicht modern. In neuer Fassung lautet die 2. Strophe:

> Such uns heim mit deiner Kraft,
> o du Aufgang aus der Höhe,
> daß der Sünde bittre Haft
> und des Zweifels Not vergehe.
> Gib uns Trost und Zuversicht
> durch dein Licht.

Was ist daran moderner, morgenrealistischer, verständlicher als die 2. Strophe bei Knorr von Rosenroth:

> Deiner Güte Morgentau
> fall auf unser matt Gewissen;
> laß die dürre Lebens-Au
> lauter süßen Trost genießen
> und erquick uns, deine Schar,
> immerdar.

Knorr dichtet die morgendliche Seelenlage des Menschen sympathetisch mit der Natur als "Lebens-Au," die in ihrer Gewissensmattigkeit auf erquickenden Frühtau wartet. Thurmair dichtet in losem Anschluß an Lk 1,78 von der Heimsuchung durch eine Kraft, die eine bittere Haft vergehen macht, ohne daß sich in solchem Reimwerk ein einleuchtendes oder gar belebendes Bild einstellt. Es ist angefertigt, aber ohne Inspiration, ohne inspirierende Imagination.

Ich habe meine Überlegungen zu Kriterien des katholischen Kirchenlieds an wenigen Beispielen entwickelt, an strittigen Fällen. Es geht nicht um das Lob der guten alten Lieder. Es gibt durchaus, z.B. von Huub

Oosterhuis (b. 1933), moderne Lieder, die in der Modernität das poetisch-theologische Niveau der alten halten und sich im Gemeindegesang bewährt haben. Das Lied "*Licht, dat ons anstoot in de morgen*" ("Licht, das uns anstößt früh am Morgen")[40] wäre z.B. ein ernsthafter Kandidat in der Abteilung Morgenlieder. Ein Feind der Poesie wie der Frömmigkeit ist aber das beschränkte Schulmeistern einer großen Tradition, die, wenn wir bescheiden genug sind, uns mitziehen und erheben kann, weil sie uns voraus ist. Das aber verlangt, daß man sich ihr mit gebotener Sorgfalt zuwendet.

Die Qualität eines Kirchenliedes ist ein komplexes Ding. Die poetisch-theologische Analyse kann die logische Konsistenz, die bildlogische Evidenz, die theologische Valenz, die rhythmisch-klangliche Stimmigkeit der Sätze und Wörter untersuchen, Defizite notieren, daraus Rangurteile ableiten. Zur Bewertung der Qualität eines Kirchenliedes ist zweitens unerläßlich der Gesichtspunkt der gottesdienstlichen Verwendbarkeit dieses Lyrikstücks. Eine bewegliche Funktionsforschung, die nach potentiellen Orten des jeweiligen Liedes in liturgischen und paraliturgischen Kontexten fragt, sollte sich jedoch nicht durch jene Funktionsorte fixieren lassen, die die gerade offiziell geltenden Liturgieformulare vorsehen. Liedern können auch angemessene Orte geschaffen werden, sie können von ihrer lyrischen Potenz her selbst gottesdienstbildend sein. Die dritte Dimension, in der die Qualität von Liedern zu prüfen ist, ist die faktische Rezeption. Lieder, die diachron oder synchron oder in beiden Hinsichten eine große Verbreitung aufweisen, sind, auch wenn dies nur auf bestimmte Regionen zutrifft, besonders pfleglich zu behandeln, weil sie Anknüpfungspunkte des kulturellen Gedächtnisses und des gesungenen Konsenses der Glaubensgemeinschaft sind. Eine historische und empirische Rezeptionsforschung ist darum das dritte Feld einer nüchternen Qualitätsprüfung.

Wissenschaftliche Forschung kann freilich immer nur Argumente liefern, Entscheidungen mit ihren situativen Imponderabilien aber nicht ersetzen. Nicht also weil wir von poetisch-theologischer Arbeit beurlaubt wären, sondern weil, was da zu leisten ist, unsere Künste insgesamt übersteigt, steht im Gesangbuch, auch im *Gotteslob* (Nr. 520), ein Lied wie "Liebster Jesu, wir sind hier", dessen 2. Strophe eben lautet:

> Unser Wissen und Verstand
> ist mit Finsternis umhüllet,
> wo nicht deines Geistes Hand
> uns mit hellem Licht erfüllet.
> Gutes denken, tun und dichten
> mußt du selbst in uns verrichten.

Summary

[Introduction]
"Quality" in the context of this study conference is not to be understood primarily in the ontological sense of literary quality but rather in the normative sense of validity. The intent is to establish a system of criteria.

A value judgment presupposes the possibility of choice. In the area of hymnody there are two choices: 1) the macro-situation in the production of a hymnal involving global decisions and stretching over years, and 2) the micro-situation involving the hymn selection for a particular worship service and limited to a few hours. The two are closely intertwined.

This paper deals with the former. Poetic-theological criteria for hymns are illustrated by means of case studies of two controversial examples from the first common Roman Catholic hymnal in the German language, *Gotteslob*. The first deals with the replacement of an older text by a new one; the second, with the revision of an older text to render it more modern.

[Background]
Immediate impetus for *Gotteslob* had been the principles and mandate of the liturgical reform of Vatican II. As a consequence, the singing by choir and congregation was to take over certain functions in the renewed liturgy. This new valuation of church song led to a great increase in "non-hymnic songs" (refrains, acclamations, psalms, etc.); this was, on the one hand, very productive but on the other, questionable in its proliferation. One outcome was the reduction and ideological revision of hymns belonging to the sphere of Catholic piety and devotional life.

This large production of new pieces and variants must be weighed against the importance of the cultural memory which could easily diminish under its impact. A quality check would have to consider whether a reduction in numbers would not increase the chances for reception. This then leads to a more general quality criterion: A church song must also be measured by the degree in which it succeeds - in individual stanzas, lines, motifs, melodies, images - to be effective beyond the functional space of the liturgy in the culture of memory.

[Case studies]
[1] The traditional hymn, "Jesus, dir leb ich" by Friedrich Spee, long in common use, was replaced by "Alles im Leben ist dunkel," a commissioned text by Maria Luise Thurmair. The former represents a piece of traditional religious folk poetry, which, although not poetry of the highest order, could be supported also on poetic-theological grounds. The latter not only has numerous logical, doctrinal, and poetic flaws, but

should not even have qualified for inclusion based on the very criteria which the hymnal committee, of which the author of the hymn was a member, had formulated.

The arguments against this and other texts by Spee maintain, that the criterion for accessibility of language and images was not met. Such criticism often confuses semantic and normative aspects. Problems of semantics caused by historic changes in the language can be solved by means of explanations or, if necessary, by careful editing. Normative difficulties arise when the meaning is understood but its significance is not accepted. This latter problem is the more serious one because it impinges upon the diachron consensus of the community of faith, which manifests itself in a singing tradition spanning several generations. This consensus ought not to be abandoned because it is quite possible that criticism of this nature might actually come to reveal the limitations of the spirit of the present age.

The higher the poetic stature of a hymn and the stronger the practical singing tradition, the more urgently hermeneutical scrutiny is called for.

In the question of whether or not older texts are accessible today, unfamiliar pieces of religious poetry ought not to be judged by whether they fit smoothly into the prevalent consciousness, but rather whether they are capable, by means of their theological-spiritual significance, to lead beyond it.

[2] Textual "repairs" were done to "Morgenglanz der Ewigkeit" by Christian Knorr von Rosenroth, an ecumenically highly valued hymn and a pearl, not only of hymnody, but of German poetry at large. The revision was a poor trade-off caused by careless and superficial reading of the original text, with loss of meaning and no gain in modernity.

[Conclusion]

Quality in hymnody is a complex matter. It requires, 1) poetic-theological analysis; 2) suitability for use in worship; and 3) historical and empiric research of reception.

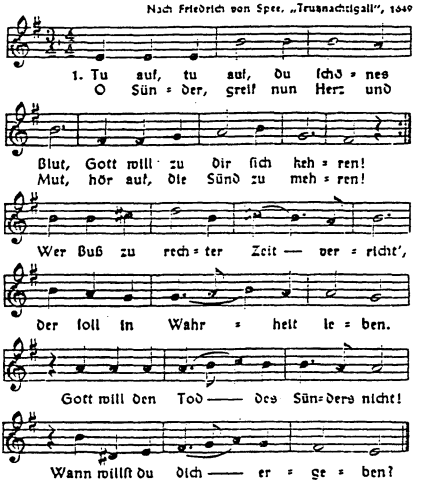
Anlage:

1. "Jesu, dir leb ich", *Gebet- und Gesangbuch für das Erzbistum Köln* (Köln, 1949).
2. "Alles Leben ist dunkel", *Gotteslob*
3. "Tu auf, tu auf, du schönes Blut", F. Spee, *Trutz-Nachtigal / Kirchenlied*
4. "Morgenglanz der Ewigkeit", Chr. Knorr von Rosenroth, EG / *Gotteslob*
5. "Licht das uns anstößt", H. Oosterhuis, *Gezongen liedboek*, (Kampen, 1993), 288; Deutsche Übers. K. Kok.

Anlage 3

Tu auf, tu auf

Nach Friedrich von Spee, „Trutznachtigall", 1649



2. Vergebens iſt all Rat und Tat. Was willſt du länger ſäumen? Es ſei nun gleich früh oder ſpat, die Feſtung mußt du räumen. O armes Kind! O Sünder blind! Was hilft das Widerſtreben? Dein Stärk verſchwindt als wie der Wind. Laß ab, es iſt vergeben!

3. Tu auf, tu auf, glaub mir's fürwahr, Gott läßt mit ſich nicht ſcherzen! Dein arme Seel ſteht in Gefahr, und wird dich's ewig ſchmerzen. Kehr wieder, o verlorner Sohn, reiß ab der Sünden Banden! Ich ſchwör dir bei dem Gottesthron, die Gnad iſt noch vorhanden.

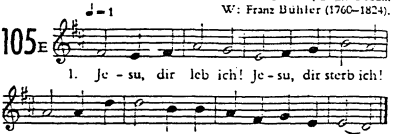
4. Geſchwind, geſchwind, all Uhr und Stund der Tod auf uns kommt eilen. Iſt ungewiß, wen er verwundt mit ſeinen bleichen Pfeilen. Wen er nicht findt in Gnadenzeit, wär nütser nie geboren: Wer unbereit von hinnen ſcheidt, iſt ewiglich verloren.

5. O Ewigkeit, o Ewigkeit! Wer wird dich können meſſen? Sind deiner doch ſchon allbereit die Menſchenkind' vergeſſen. O Gott vom höchſten Himmel gut, wann wird es beſſer werden? Die Welt nur immer ſcherzen tut, kein Sinn iſt mehr auf Erden.

Anlage 1

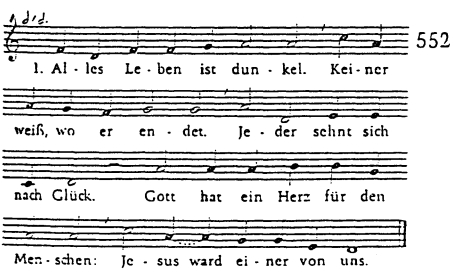
ZUR KOMMUNION

T: Als Kehrverse schon im 17./18. Jh. bekannt, Liegnitz 1828.
W: Franz Bühler (1760–1824).



2. O ſei uns gnädig, ſei uns barmherzig! Führ uns, o Jesu, in deine Seligkeit!

Anlage 2



2. Jesus lebt' unser Leben. / Jesus trug unsre Sünden. / Jesus starb unsern Tod. / Gott hat ein Herz für den Menschen: / Jesus ist einer von uns.

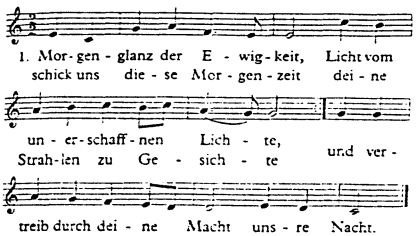
3. Mitten in Jesu Worten, / mitten in Jesu Taten / schlägt dies Herz für die Welt. / Gott hat ein Herz für den Menschen: / Jesus ist dieses Herz.

T: Maria Luise Thurmair 1971
M: Wolfram Menschick 1973

Anlage 4a

MORGEN

ö 450



2. Deiner Güte Morgentau / fall auf unser matt Gewissen; / laß die dürre Lebens-Au / lauter süßen Trost genießen / und erquick uns, deine Schar, / immerdar.

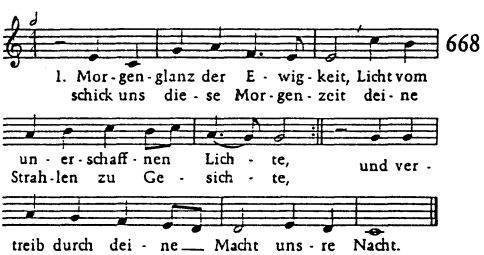
3. Gib, daß deiner Liebe Glut / unsre kalten Werke töte, / und erweck uns Herz und Mut / bei entstandner Morgenröte, / daß wir, eh wir gar vergehn, / recht aufstehn.

4. Ach du Aufgang aus der Höh,* / gib, daß auch am Jüngsten Tage / unser Leib verklärt ersteh / und, entfernt von aller Plage, / sich auf jener Freudenbahn / freuen kann. *Lk 1, 78

5. Leucht uns selbst in jener Welt, / du verklärte Gnadensonne; / führ uns durch das Tränenfeld / in das Land der süßen Wonne, / da die Lust, die uns erhöht, / nie vergeht.

Text: Christian Knorr von Rosenroth (1654) 1684, teilweise nach Martin Opitz 1634
Melodie: Johann Rudolf Ahle 1662, Halle 1708

Anlage 4b



2. Such uns heim mit deiner Kraft, / o du Aufgang aus der Höhe, / daß der Sünde bittre Haft / und des Zweifels Not vergehe. / Gib uns Trost und Zuversicht durch dein Licht.

3. Birg in deiner treuen Hut / alle, die den Tag erleben; / schenke den Verzagten Mut, / daß sie sich gestärkt erheben, / deinem Licht entgegenschaun und vertraun.

4. Licht, das keinen Abend kennt, / leucht uns, bis der Tag sich neiget. / Christus, wenn der Himmel brennt / und dein Zeichen groß aufsteiget, / führ uns heim aus dem Gericht in dein Licht.

T: Str. 1 Christian Knorr von Rosenroth 1636–1689, Str. 2–4 Maria Luise Thurmair 1969 M: Halle 1704

Anmerkungen

1. Vgl. dazu A. Stock, *Poetische Dogmatik, Christology 1. Namen, 2. Schrift und Gesicht* (Paderborn, 1995/96).

2. *Gotteslob. Katholisches Gebet- und Gesangbuch*. Hrg. von den Bischöfen Deutschlands und Österreichs und der Bistümer Bozen-Brixen und Lüttich (Stuttgart, 1975).

3. *Redaktionsbericht zum Einheitsgesangbuch "Gotteslob"*, hrg. von P. Nordhues [und] A. Wagner (Paderborn, 1988).

4. Vg. dazu W. Offele, *Das ungeliebte Gesangbuch. Plädoyer für ein besseres "Gotteslob"* (Frankfurt/M., 1979).

5. Vgl. *Konstitution über die heilige Liturgie*, Nr. 112-121; Instruktion "Musicam sacram" vom 5. März 1967, deutscher Text in: *Dokumente zur Erneuerung der Liturgie. Bd. 1. Dokumente des Apostolischen Stuhls 1963-1973* (Kevelaer, 1983), S. 404-423.

6. *Dokumente zur Erneuerung*, Nr. 785 (S. 419).

7. Zur Bewertung der Andachten durch die zuständige Gesangbuch-Kommission vgl. *Redaktionsbericht*, S. 372.

8. Diese Formulierung wählt H. Blumenberg als Kriterium der Bewährung von Inhalten und Formen des Mythos; vgl. ders., *Arbeit am Mythos* (Frankfurt/M., 1979), S. 177.

9. Vgl. Philipp Harnoncourt, *Gesamtkirchliche und teilkirchliche Liturgie* (Freiburg/Brsg., 1974), S. 388.

10. Ebd., S. 392.

11. *Redaktionsbericht*, S. 195.

12. Ebd., S. 1005.

13. So im *Gebet- und Gesangbuch für das Erzbistum Köln* (Köln, 1949), Nr. 105.

14. F. Schulz, "Drei 'ökumenische' Jesusgebete. Komm Herr Jesu, sei unser Gast. Jesu, dir leb ich. Die Seele Christi heilige mich," *Jahrbuch für Liturgik und Hymnologie* 34 (1882/93), S. 1-21. -- Den Hinweis auf diese Studie verdanke ich Jürgen Henkys.

15. Ebd., S. 12.

16. Ebd., S. 10.

17. Vgl. H. Bäumker, *Das Katholische deutsche Kirchenlied in seinen Singweisen* IV (Freiburg/Brsg., 1911), S. 522 (Nr. 133).

18. Ebd.

19. Schulz, "Drei 'ökumenische' Jesusgebete," S. 7.

20. Blumenberg, *Arbeit am Mythos*, S. 177.

21. Als Qualitätsformulierung gebraucht von Harnoncourt, *Gesamtkirchliche und teilkirchliche Liturgie*, S. 331.

22. *Redaktionsbericht*, S. 172.

23. Ebd., S. 171.

24. Ebd., S. 172, 904.

25. Ebd., S. 166, 170.

26. Ebd., S. 734.

27. *Gotteslob*, Nr. 549.

28. Z.B. im *Gebet- und Gesangbuch für das Erzbistum Köln*, Nr. 243.

29. *Redaktionsbericht*, S. 200.

30. Friedrich Spee, *Trutz-Nachtigal. Kritische Ausgabe nach der Trierer Handschrift*, hrg. von Th. G.M. van Ooorschot (Stuttgart, 1985), Nr. 12 (S. 71).

31. Friedrich Spee, *Güldenes Tugend-Buch*, hrg. von Th. G.M. van Oorschot; Historisch-kritische Ausgabe hrg. von E. Rosenfeld II. (München, 1968), S. 327f. (III.9)

32. Zur Verbreitung der Spee-Lieder vgl. B. Schneider, "Die Wirkungsgeschichte der Lieder Friedrich Spees in katholischen Gesangbüchern vom Barock bis zur Gegenwart." In: G. Franz (Hrg.), *Friedrich Spee zum 400. Geburtstag. Kolloquium der Friedrich-Spee-Gesellschaft Trier* (Paderborn, 1995), S. 265-348. -- P. Tenhaef, "Die musikalische Rezeption Friedrich Spees in Kölner Gesangbüchern des 17. bis 19. Jahrhunderts." In: E. Grunewald [und] N. Gussone (Hrg.), *Von Spee zu Eichendorff* (Berlin, 1991), S. 159-180. -- B. Schneider, "Die Rezeption von Spee-Liedern in den Gesangbüchern der Erz-Diözesen Köln, Paderborn, Münster, Hildesheim und Osnabrück im 19. und 20. Jahrhundert." Ebd., S. 222-280. -- K. Küppers, "Zur Rezeption von Liedern Friedrich Spees in bayerischen Diözesan-Gesang- und Gebetbüchern unter besonderer Berücksichtigung der Regensburger Tradition." Ebd., S. 291-308.

33. *Redaktionsbericht*, S. 194.

34. Ebd., S. 201.

35. Vgl. z.B. K.O. Conrady (Hrg.), *Das große deutsche Gedichtsbuch* (Kronberg/Ts., 1977), S. 145f.

36. *Redaktionsbericht*, S. 792.

37. Ebd., S. 201.

38. Ebd., S. 792.

39. Maria Luise Thurmair, in: *Werkbuch zum Gotteslob VIII*, hrg. im Auftrag der Kommission für das Einheitsgesangbuch von J. Seuffert (Freiburg/Brsg., 1978), S. 307.

40. Text in Huub Oosterhuis, *Gezongen liedboek. Verzamelde texten* (Kampen, 1993), S. 288. -- Deutsche Übersetzung von K. Kok in *Beiheft zur CD Licht und Atem. Gesänge für die Liturgie*. Mirasound 399199. Dort auch die Realisation in der Vertonung von A. Oomen durch den Chor der Kleinen Kirche, Osnabrück.

The Editorial Principles of *The Hymnal 21* of the United Church of Christ in Japan

Yasuhiko Yokosaka

I. Introduction

It is a great pleasure for me to be able to present the new hymnal of the United Church of Christ in Japan. I have worked as a member of the Hymnal Revision Committee, and today two other members are here from Japan: The Reverend Soji Kitamura, chairman of the Hymn Committee of the United Church of Christ in Japan, and Mr. Takuo Shimura, member of the Hymnal Revision Committee.

The hymnal is called *The Hymnal 21* (hereafter cited as H21), published in February, 1997 is looking toward the twenty-first century. Its predecessor, *The Hymnal 1954* (hereafter cited as H1954), published in 1954, had been used for forty-three years. These two hymnals are based on the first interdenominational hymnal in the history of Japanese hymnody, which was published in 1903, marking the new development in Japanese hymnody. The 1903 hymnal contained 459 hymns as well as few service music settings for Gloria and Sanctus. It was revised in 1931, being expanded to include 604 hymns and service music. This collection was the first to include texts and tunes written by Japanese authors and composers. The 1954 edition was widely used and has been a very influential hymnal. Although in 1941 some Protestant denominations were put together to form The United Church of Christ in Japan, called "Kyodan," this hymnal continued to be used by other Protestant denominations such as the Lutheran Church, the Baptist Church, the Episcopal Church, etc., along with their own respective hymnals. The revision of the 1954 edition was therefore a major event in Japanese Protestant hymnody since the mid-1950s.

The following table gives the basic data for H1954, its two supplements of 1967 and 1976, and for H21. For each hymnal, the total number of hymns is given in parentheses next to the year of publication. The columns below show the number and percentage of texts by language.

	1954 (548)	1967 (265)	1976 (44)	1997 (537)
Basque		1 (0.4%)		
Chinese	4 (0.7%)	1 (0.4%)		1 (0.2%)
Danish	5 (0.9%)	3 (1.1%)		2 (0.4%)

(cont.)	1954 (548)	1967 (265)	1976 (44)	1997 (537)
Dutch				7 (1.3%)
English	365 (66.6%)	118 (44.5%)	11 (25.0%)	258 (48.0%)
Filipino				3 (0.6%)
Finnish		1 (0.4%)	3 (6.8%)	4 (0.8%)
French	6 (1.1%)	11 (4.1%)		2 (0.4%)
German	58 (10.6%)	45 (17.0%)	3 (6.8%)	100 (18.6%)
Greek	7 (1.3%)	3 (1.1%)		9 (1.7%)
Hebrew				1 (0.2%)
Huron				1 (0.2%)
Italian	2 (0.3%)	1 (0.4%)		3 (0.6%)
Japanese (tunes)	76 (13.9%) 46 (8.1%)	48 (18.1%) 22 (8.5%)	22 (50.0%) 25 (50.0%)	81 (15.1%) 62 (10.7%)
Korean		1 (0.4%)		6 (1.1%)
Latin	25 (4.6%)	21 (8.0%)	5 (11.3%)	38 (7.1%)
Hungarian				2 (0.4%)
Norwegian		2 (0.8%)		1 (0.2%)
Polish		2 (0.8%)		3 (0.6%)
Portuguese				1 (0.2%)
Punjabi				1 (0.2%)
Russian		2 (0.8%)		1 (0.2%)
Slovak				1 (0.2%)
Spanish				6 (1.1%)
Swahili				1 (0.2%)
Swedish		2 (0.8%)		1 (0.2%)
Tamil				3 (0.6%)
Other		3 (1.1%)		

In addition to the hymnals listed above, a trial edition was published in 1992 reflecting the process of the revision.

II. The Hymnal 1954 and Its Supplements of 1963, 1967, and 1974

In H1954, the committee eliminated about a quarter of the hymns from the 1931 edition and filled the space with hymns of world-wide usage of the time in order to make the new edition more useful to the churches in Japan. They also commissioned Japanese poets and composers to write new hymns for the collection. As a result 13.9% of the texts are written by Japanese authors as can be seen in the table above.

The main philosophy of the committee was to develop a hymnal which is most suitable and practical for congregational use. This came as a reaction to the 1931 edition in which about one third of the hymns were rather too difficult for actual use, because the hymn writers, composers, and editors of the time were rather too idealistic their goals. They wanted to integrate Christian hymns which foreign missionaries had introduced into their own soil. For example, one early Japanese melody included elements of traditional music using five-four time; other examples could be given. Thus in practical application, the aesthetics of the artistic creativity could not be realized by the singing congregation.

H1954 was ecumenical and international in scope. The merger of the Presbyterian, Methodist, Congregational, Reformed Churches, and the United Church into one organization called "Kyodan" in 1941 also urged ecumenical awareness. The first major hymnwriters represented in the 1954 edition are: Isaac Watts (1674-1748), Charles Wesley (1707-1788), Horatius Bonar (1808-1889), James Montgomery (1771-1854), and Reginald Heber (1783-1826). The most represented composers are: Lowell Mason (1792-1872), John B. Dykes (1823-1876), William Bradbury (1816-1868), Joseph Barnby (1838-1896), Thomas Hastings (1784-1872), and Philip Bliss (1838-1876). The hymns are arranged according to such topics as "Worship," "God," "Church," "Christian life," "Eternal life," etc. Thus it is more like a general collection of Christian devotional songs rather than a practical aid to worship; worship in the sense of a public act of Christian community. Among the melodies, there are many Victorian and 19th-century American tunes as well as a section of Gospel hymns. After the publication of H1954, the Kyodan churches have become much more aware of the importance and significance of worship as an act of Christian community. H21 accordingly also included liturgical sections.

Although not included in the table, an additonal supplement was published in 1963, which is actually a hymnal in the English language intended for English-speaking congregations in Japan. This collection includes tunes with Japanese traditional elements such as Gagaku and Hohgaku. While Gagaku

played an important role at the Japanese court and among the aristicracy, Hogaku was the music of the ordinary music lovers. Some composers used the Pentatonic scale and other characteristics of traditional music. "Here, O Lord, your servants gather" with the tune, TOKYO, is probably the best-known example among them. This experiment was continued in the 1967 supplement, where 23 tunes among 259 hymns were newly written by Japanese composers. Examples of these are found in the American Methodist supplement to *Hymns From the Four Winds* (1983), edited by Dr. I-to Loh, and also in the *CCA Hymnal: Sound the Bamboo* (1990). For example, the text, "Now, let us sing a new song to the Lord," was given the tune, KAMITAKATA, which has a series of harmonies based on fourths influenced by Gagaku, somewhat similar to organum. Other tunes have elements of the musical scale of folk music.

Although the 1976 supplement is only a small collection of only 50 hymns, it reflects world trends in hymnody of the time. For the first time are included writers such as Sydney Carter, Dietrich Bonhoeffer, and Fred Kann as well as hymns by Japanese authors. In terms of the music, various experiments with traditional musical elements were included.

III. The Philosophy of *The Hymnal 21*

1. *The Hymnal 21* should reflect contemporary Christian faith

The Revision Committee tried to achieve this goal by urging Japanese hymn writers to write new hymns by hosting competitions four times a year for several years. These resulted in several good texts. Although the actual numbers of Japanese texts in H1954 and H21 do not greatly differ, the texts in H21 are either adopted from the 1967 supplement or newly written and only few texts are left from H1954. E.g., one of the several texts written on the theme of world peace asks for forgiveness and love closing with this prayer: "Let us be new creations who live within the peace which God grants." Another original text asks for the forgiveness of sins closing with a plea for the Lord's succor in the frictions and conflicts between people. Other texts deal with the integrity of creation and the meaning of aging. Japan has been faced with this problem for considerable time.

The Committee also searched through many contemporary hymnals for hymns that reflect contemporary Christian faith. In this respect we were blessed by recent new editions of major hymnals in the world. We were glad to be able to include the texts from the "hymn explosion" namely those by Fred Pratt Green, Fred Kaan, Brian Wren, and other contemporary writers and composers such as Carl Daw, Jacques Berthier of Taizé, Peter Cutts, Timothy Dudley-Smith, Francisco Feliciano, Gracia Grindal, Colin Gibson, Jochen Klepper, etc.

2. *The Hymnal 21* should also include hymns that represent the history, tradition, and growth of the Christian Church in the past

In H21 the Committee intended to restore liturgy in its traditional sense, which naturally increased the use of service music. This was the reason for the inclusion of many Latin texts, as can be seen from the table above. The number of new settings for service music by Japanese composers has also increased. The new emphasis on liturgy created a new section in the hymnal: it is a revival of psalm singing. In H1954 there were only few psalm settings, but in H21 the section "Psalms" contains 60 psalm settings in three musical styles: Anglican chant; reponsorial psalms by composers from Japan and overseas; and selections from the Genevan and the Scottish psalters. The Committee adapted the texts directly from the Japanese Bible rather than using translations of the Genevan and Scottish psalters. Thus we have come close to having a Japanese Psalter. The hymnals that served as sources included the American Episcopalian *Anglican Chant Psalter* (1987) and the more recent American Presbyterian *Psalter* (1993), from which Hal Hopson's setting of Psalm 2 is taken.

Liturgical classification of hymns is also adopted here for the first time in our denomination. The number of hymns for the church year has been increased as well as that of biblical hymns. These include texts by the Dutch hymn writers Hanna Lam ("Abraham, Abraham, verlaat je land") and Huub Oosterhuis; the American poet, Gracia Grindal ("To a maid engaged to Joseph"); an English carol ("As Jacob with travel was weary one day"); a Negro spiritual ("When Israel was in Egypt's land"), and one text from Brazil ("Canta, Debora, canta!"). There is also an increase in German hymns both traditional ("In dir ist Freude"; "Das alte Jahr vergangen ist") and contemporary ("Die Nacht ist vorgedrungen"). The number has almost doubled to 19% in comparison with H1954.

3. *The Hymnal 21* should have wide ecumenical scope

Because of limited resources, ecumenical scope was present from the beginning, which is symbolized by the 1903 hymnal. After Vatican II we enjoyed co-operation by the Catholic Church in Japan who let us include some of their hymns and liturgical songs in our hymnal.

After Vatican II, the Catholic Church in Japan started its significant project entitled, *Tenrei-Seika* (liturgical songs), the first collection of which appeared in 1968. By 1980, 8 more collections were added. The use of the spoken Japanese language in its sophisticated form is one of the essential changes in the general principle of their publications. All the musical settings are newly composed by Japanese; with many of them including some elements of traditional Japanese music. Examples are found in *Hymns From the Four Winds* and in *CCA Hymnal: Sound the Bamboo*.

4. *The Hymnal 21* should include hymns which are testimonies of faith as a Christian community rather than as private devotion

The Committee intended to increase the sense of Christian community as well as of worship as the corporate act of Christian community. This was a reaction to Japanese hymnals of the past which reflected the subjective and often sentimental hymnody of the 19th century.

5. *The Hymnal 21* should focus on specific needs and situations of the Christian church in Japan as well as in other Asian countries

Going beyond contemporary hymns by Japanese authors, *CCA Hymnal: Sound the Bamboo* was a significant source for identifying the concerns of Asian churches. 16 hymns from this collection were included. Among these are "This land of beauty" by Ellena Maquiso, on the integrity of creation; and "Sleep through the night, beloved child," a strong plea for world peace by Roland Tinio.

In Asia, recent growing interest in hymnody has resulted in a series of study conferences on hymnody. Three international seminars on Asian hymnody were held in Seoul, Korea (1990), Kyoto, Japan (1992), and Seoul (1994). A special guest at Kyoto was Dr. Raymond F. Glover of the Protestant Episcopal Seminary and editor of *The Hymnal 1982*, of the American Episcopal Church, who spoke about issues in contemporary American hymnody.

6. *The Hymnal 21* should adopt contemporary language: spoken language and inclusive language

In the previous hymnals, the written language dominated over the spoken language. In H21, the spoken forms have been greatly increased and inclusive language is largely taken into consideration.

7. *The Hymnal 21* should be faithful to the original forms of texts and music

This rule was observed especially in "historic" tunes. The Committee felt the impact of the original forms of texts and tunes, especially with the Genevan Psalter and the German chorale. Here, we are indebted to the new *Evangelische Gesangbuch* (1993).

8. *The Hymnal 21* should have a wide variety of cross references to broaden the use of the hymns

9. *The Hymnal 21* should reflect opinions of Japanese Christians as much as possible

Volksmusik in Gemeindegesangbüchern

Ilona Ferenczi

Es fragt sich, ob es noch aktuell ist, im Zusammenhang mit Kirchengesang über Volksmusik zu reden? Hat die Volksmusik noch Berechtigung, Rang und Wert dort, wo der allgemeine Geschmack durch Synoden oder jahre-, ja sogar jahrzentelang bestehende Kommissionen für die Redaktion von Gesangbüchern bestimmt wird? Sollen wir nicht an der Glaubwürdigkeit der aus den lebendigen Quellen geschöpften Angaben zweifeln, die viel später als ihre vermutliche Entstehungszeit niedergeschrieben wurden?

Das Verhältnis zwischen Volksmusik und Kirchenmusik, Volksmusik und Gemeindelied, sowie deren geschichtliche Zusammenhänge wurden je nach den verschiedenen Zeitaltern und egenden unterschiedlich behandelt und erforscht. Heute ist es Allgemeinwissen, daß es ohne Volk keine Geschichte gibt und daß man sich ohne Volksmusik und allgemeine Kultur weder einen schöpferischen Musiker noch ein blühendes Musikleben vorstellen kann. Wenn man aber das Problem der Kunst im gesellschaftlichen und individuellen Zusammenhang auf das Gebiet der Kirchenmusik überträgt, stößt man leicht auf anscheinende Widersprüche. Die Kirchenmusik wollte geistlich und zugleich universell sein. Wenn sie die Volksmusik ablehnt, hört ihr universeller Charakter auf; integriert sie dieselbe, dann wird sie leicht profan. Dieser Dualismus besteht seit Jahrhunderten.

Die Theoretiker des Mittelalters faßten die Volksmusik im allgemeinen als eine sinnlose Praxis auf und schenkten ihr daher keine Beachtung. Umso mehr schätzten sie die Musiktätigkeit an den Höfen der Adeligen und selbstverstandlich die der Kirche. Dem Stil des Hochadels gab selbst Walther von der Vogelweide den Vorrang, insbesondere jenen Bauernliedern gegenüber, die sein Zeitgenosse Neidhart von Reuenthal als Vorbilder verwendete. Ein solches geringschätziges Verhalten zeigte sich auch auf anderen Gebieten. In Ungarn gab es einen Geschichtsschreiber namens "Anonymus," der zu Anfang des 13. Jhdts solche Ereignisse aufzeichnete, die er persönlich für wichtig hielt. So fehlt in seiner Chronik ein wichtiges Phänomen des ungarischen Lebens: die lebendige Tradition. Wenn man bedenkt, wie viel reicher und verständlicher die Geschichte einer Nation oder eines Landes in unseren Tagen wäre, wenn die Geschichtsschreiber auch diesen Zug berücksichtigt hätten, so bedeutet das wirklich einen Verlust. Es gab nur wenige einflußreiche Menschen, die die Traditionen von Literatur und Gesang schätzten. Zu ihnen gehört beispielsweise Karl der Große, von dem sein Chronist berichtet, daß er die alten Heldenlieder niederschreiben ließ, um sie vor der Vergessenheit zu bewahren; und Hieronymus de Moravia spornte seine Schüler in einem Traktat dazu an, mit

offenen Ohren in der Welt umherzugehen, weil sie auch von einfachen Leuten wertvolle Musik lernen könnten.

Eintragungen in Gebetbuchteilen von Bibeln zeugen aber davon, daß in der Tat von der Musik der unteren Schichten der Bevölkerung Gebrauch gemacht wurde. Die Psalmen wurden zu Melodien gesungen, die ursprünglich Texte begleiteten, die auf verschiedene Ereignisse und Aktivitäten im menschlichen Leben hinwiesen. Das läßt sich Liedanfängen entnehmen kann, die Worte enthalten wie etwa "Traubentreter" (Ps. 8, 81), "der Tod des Sohnes" (Ps. 9), "die Krankheit" (Ps. 53), "laß mich nicht zugrunde gehen" (Ps. 57, 58, 59, 75), "die Lilien" (Ps. 45, 60, 69), "der Hirsch am Morgen" (Ps. 22) und "die Tauben der entfernten Bäume" (Ps. 56).

Aber bereits die Kirche des Mittelalters hielt es für unvertretbar, daß der "*cantus popularis*", auch "*cantus vulgaris*" genannt, in die Musik des Gottesdienstes eindringe. In der Geschichte des Christentums kam es öfters vor, daß man zum Schutz einer neuen oder sogar zur Erhaltung einer alten Lehre gezielt danach strebte, die Vermischung des Geistlichen mit dem Profanen zu verhindern, aber meist ohne Erfolg. Die Basler Synode von 1503 verbot das Singen einer gewissen Melodie beim Credo, die von den Wanderklerikern gebraucht wurde und auf ein weltliches Bauernlied zurückging. Es ist aufschlußreich, daß in Ungarn in der zweiten Hälfte des 16. Jhdts mehrere protestantische Gesangbücher herauskamen, deren Herausgeber sich dagegen aussprachen, Kirchengesänge auch bei profanen Angelegenheiten vorzutragen und die diese Praxis verurteilten. In harter Sprache legen sie in den Vorwörtern ihren Standpunkt klar, daß "es sich nicht ziemt, in gemeinen Kneipen, unter Liebesliedern und vor betrunkenen Schweinen Gott heilige Hymnen zu singen" oder "sie bei Hochzeiten, Freßgelagen, betrunken in der Kneipe oder an anderen ungeeigneten Orten" vorzutragen.

Im 17. Jhdt. was die Lage gerade umgekehrt und es wurde gegen das Einströmen der weltlichen Gesänge protestiert. Der Herausgeber eines 1602 gedruckten Liederbuches faßte seine Besorgnis folgendermaßen zusammen:

> So sündigten und sündigen immer noch ... die Kantoren und Meister, die jeden gemeinen, wo immer auch verfaßten Gesang gleich in die Kirche trugen und es heute noch tun, und sie mit einer schalkhaften oder Hayduckenmelodie vortragen, und viel lieber solche singen, als Lieder aus den Psalmen. Die Lehrer, die es ertragen, sündigen gleichfalls ... . Und auch die Buchdrucker, die solche Lieder ohne Rat zu holen unter die Kirchengesänge mischen.

Die Tatsache, daß sich der Herausgeber des Kirchengesangbuches von 1602 bemüßigt fühlte, die Verbreitung der weltlichen Lieder innerhalb der Kirche zu verhindern, spricht von einer weitgehenden Profanisierung des Kirchengesangs.

Die oben angeführten Zitate bekräftigen die Annahme, daß das Gemeindelied zur Zeit seiner Entstehung noch nicht von der Volksmusik getrennt war. Diejenigen, die Volksweisen verwendeten, sahen hierin keine Gefahr sondern eher eine Möglichkeit, das Volk mit in das gottesdienstliche Singen einzubeziehen und seine Lieder zu popularisieren. Treffend stellt Wiora fest, wenn er von Luther und der Tätigkeit der böhmischen Brüder sagt: "nur mit der Anlehnung an das Volkslied schien ihnen allen die Gewähr für die Gewinnung eines Gemeindeliedes gegeben, bei dem das Kirchenvolk gemeinsam in einer ihm angemessenen und ihm verständlichen Weise singt." (Ich möchte hier nicht darauf eingehen, daß man in der zweiten Hälfte des 20. Jhdts die Worte "nur mit der Anlehnung an das Volkslied" durch "nur mit der Anlehnung an das Gitarrenlied" ersetzen könnte.)

In Wirklichkeit war das Gemeindelied von der Volksmusik weder zur Zeit seiner Entstehung noch jemals in der Praxis getrennt. Diese Behauptung konnte am Beispiel des sogenannten Vietoris Tabulaturbuchs, einer Sammlung aus den siebziger Jahren des 17. Jhdts am besten erhellt werden. Die 368 Stücke dieses Manuskripts wurden in einem Dorf in Nordungarn aufgezeichnet, wo die slowakische Bevölkerung vorherrschend war. Dementsprechend enthält der umfangreichste, einheitliche Teil slowakische geistliche Volkslieder. Daneben enthält die Sammlung Volks- und höfische Tänze, ungarische weltliche Lieder und Stücke für Trompete. Viele der Melodien erscheinen unter mehreren Funktionen, wie z.B. ein Taglied (Der Tag vertreibt die finstre Nacht), das sowohl unter den Volkstänzen, den slowakischen Kirchengesängen und den Trompetenstücken zu finden ist. Diese Sammlung wurde für einen Dorfkantor zusammengestellt, der an allen kirchlichen und weltlichen musikalischen Anlässen seines Dorfes unterschiedslos teilnahm. Wenn der Kantor eine Melodie in einer jeweils anderen Funktion spielte, so bedarf es nur einer Anpassung von Ton und Tempo des Vortrags, nicht aber seiner Persönlichkeit und seiner Einstellung. Deshalb muß man seine Amtstätigkeit in dessen Ganzheit verstehen.

Diese Art ganzheitlicher Sicht, die Volksmusik in die Musikgeschichte mit einzubeziehen, wurde von den Musikhistorikern im Laufe der letzten 120-130 Jahre immer wieder versucht. Seit einigen Jahrzehnten unternimmt man keine musikgeschichtlichen Forschungen mehr, ohne gleichzeitig die Musikfolklore zu ergründen. Das Gemeindelied als Gegenstand musikgeschichtlicher Forschung gehört auch hierzu. So nehmen die Hymnologen die Tatsache immer mehr ernst, daß bei der Untersuchung des Ursprungs der Gemeindelieder die Kenntnis der Volksmusik unerläßlich ist. Zu Anfang des 20. Jhdts veröffentlichte Franz M. Böhme eine Ausgabe deutscher Volkslieder mit Text

und Melodie, die aus der Zeit zwischen dem 12. und 17. Jhdt. überliefert sind. Diese Ausgabe gab zu weiteren Forschungen großen Ansporn. Von ihr ausgehend haben mehrere Forscher, darunter Walter Blankenburg, Lipphardt, Salmen und Wiora unternommen, die Zusammenhänge zwischen Hymnologie und Musikfolklore zu verwerten. Man darf aber nicht verschweigen, daß es sogar im 20. Jhdt. Musikhistoriker gab, die sich weigerten, die Schöpfungskraft, die Rolle und Stelle des Volkes in der Musikgeschichte anzuerkennen. So vermochte es z.B. Bukofzer nicht, die Herkunft der englischen Carols aus dem Volke zuzugeben, weil er die geistliche Leistung, die sie darstellen, nicht als Eigentum des Volkes anerkennen wollte.

Im Mittelalter war das geistliche Volkslied im Volk verwurzelt. Die meisten geistlichen Volkslieder des 15. und 16. Jhdts wurden zu weltlichen Weisen gedichtet und gesungen. Zahlreiche prächtige alte Melodien gingen in Kirchengebrauch über, besonders zur Zeit der Reformation, als man den weltlichen Weisen geistliche Texte unterlegte. Solche Kontrafakturtechnik kann vorwiegend dort mit Sicherheit festgestellt werden, wo der usprüngliche Textanfang über den Liedern geschrieben oder gedruckt erscheint. Dieser Tatsache ist zu verdanken, daß sich die aus dem 15.-16. Jhdt. erhaltenen handschriftlichen und gedruckten geistlichen Liederbücher zum Kennenlernen sowohl der geistlichen als auch der weltlichen Melodien in vielen Fallen als hilfreich erwiesen. In früheren Jahrhunderten hatte man nämlich viele weltliche Melodien nicht niedergeschrieben, weil sie derart beliebt und verbreitet waren, daß es nicht notwendig war, sie schriftlich festzuhalten.

Solche weltliche Melodien sind in dem in der Mitte des 16. Jhdts zusammengestellten Gesangbuch von A. Reussner bewahrt: Unter den 38 Melodien, die zu den 63 Liedern geschrieben wurden, gab es 16 Volkslieder, die zu ihrer Zeit weit verbreitet waren. Es ist zu bemerken, daß viele Lieder in der Geschichte des weltlichen und geistlichen Gesangs deshalb nicht notiert und gedruckt wurden, weil man sich bei der Niederschrift unsicher fühlte, oder man vielleicht die Melodie in keiner einzigen endgültigen Form festlegen wollte. Hätte man versucht, die Singpraktiken und freien Vortragsweisen der damaligen Zeit in der gewohnten Notierung aufzuschreiben, wäre man beim Druck auf große Schwierigkeiten gestoßen. Reussners Gesangbuch ist auch deshalb wichtig, weil er als guter Kenner die Melodien notierte, die er im Umgang mit Landsknechten, Bauern und Bürgern genau kennenlernen und sie in ihrer ursprünglichen Form wiedergeben konnte. Reussner hat die weltlichen Melodien "nicht deshalb geistlich kontrafaziert und parodiert, weil er seine geistlichen Gesänge dadurch attraktiv machen will, sondern weil er noch tief durchdrungen ist von dem Symbolwert der Weisen, der sie befähigt, auch für den geistlichen Gesang Wesentliches auszusagen." (Lipphardt)

Eine andere Sammlung, die 1540 in Antwerpen herausgegebene *Souterliedekens* paßte den Psalmen Davids populäre städtische Melodien an.

Um untersuchen zu können, welche Wirkung die Volksmusik auf die Gemeindegesangbücher ausübte, muß man die Übereinstimmungen und die Unterschiede der Volkslieder und der Gemeinde- oder Kirchenlieder feststellen, oder die des weltlichen und des geistlichen Volksliedes, wie das in einem anderen Zusammenhang behandelt wird, in dem größerer Nachdruck gelegt wird auf den Gebrauch der Lieder durch das Volk außerhalb der Liturgie. (Hier möchte ich das Problem der Terminologie anschneiden: nicht alle Kirchenlieder waren geistliche, vom Volk geschaffene, gebrauchte und umgestaltete Lieder, so wie auch nicht alle geistlichen Volkslieder zu Kirchenliedern wurden.)

Ich bezeichne den Melodienschatz als Volksmusik, von dem viele Menschen lange Zeit hindurch und an vielen Orten Gebrauch machen. Volksmusik entsteht in der Gemeinschaft, verbreitet sich in der Gemeinschaft und richtet sich an die Gemeinschaft. Wiora schließt die städtische Bevölkerung vom Kreise der Erschaffer der Volksmusik laut seines eigenen Volkskonzepts nicht aus. Seiner Meinung nach ist das Volkslied nicht nur Bauernlied, sondern der eigene, freie Melodienschatz der Grundschicht einer Gesellschaft. Gemeinschaften im Stil und mit den Merkmalen einer Gemeinschaft haben sich nämlich nicht nur auf dem Lande herausgebildet, sondern in erster Linie in den Städten. So war z.B. das schriftlich überlieferte altdeutsche Volkslied, das "Produkt" einer städtischen Gemeinschaft; hierzu gehören auch die mittelalterlichen Sequenzen, Leichen, Lauden, Frottolen, die lange Zeit in der Musikwissenschaft nicht als Volksmusik angesehen wurden, weil man diese städtischen Produkte sorgfältig von der "wahren" Volksmusik, dem unberührt gebliebenen bäuerlichen Melodienschatz, trennte.

Die kennzeichnenden Merkmale der Volksmusik sind Typenhaftigkeit und Anonymität; sie entspringt in Gruppen, ist an keinen Einzelnen gebunden und weist gemeinsame Züge auf. Im Gegensatz zur Kunstmusik erhebt sie keinen Anspruch auf eine festgelegte Form sondern erscheint in verschiedenen Varianten in Zeit und Raum; ihr wahres Leben liegt in diesen Varianten. Die Hauptmerkmale der Volksmusik sind also: Typ und Variante, Anonymität und die Neigung zu ständiger Wandlung. Die Entstehung der Volksmusik bedingt, daß sie sich ihrem Wesen und ihrer zeitlichen Beschaffenheit nach von der Kunstmusik unterscheidet. Sie entsteht nicht in einer Schaffensphase, sondern ist Musik, die sich aus Modellen und Formeln im Laufe einer längeren Zeitspanne herausbildet und verändert. Eine Volksmelodie wird nicht schriftlich weitergegeben, sondern vorwiegend durch mündliche Tradition. An ihrer Aufführung können sowohl Einzelpersonen als auch die Gemeinschaft beteiligt sein; gewisse Formen der Volksmusik bauen sich sogar auf eine solche Wechhselseitigkeit auf.

Im weiteren Sinne des Wortes beinhaltet der Begriff "Kirchenlied" vom Volk gesungenen Gemeindegesang und geistliche Volkslieder; im engeren

Sinne bezieht er sich auf die vom Volk in der Volkssprache gesungenen strophischen Kirchenlieder in gebundener Form. Heutzutage werden wohl geistliche Volkslieder in der Kirche gesungen, hatten aber ihren Ursprung in kleineren Gemeinschaften, Zünften und religiösen Vereinigungen und gingen erst später in den Besitz der Kirchengemeinde über. Das Singen von geistlichen Volksliedern in der Kirche geschieht nicht ausschließlich von der versammelten Gemeinde. Besonders bei Liedern mit Refrain muß man sich vorstellen, daß der Kantor oder der Vorsänger einen bestimmten Abschnitt vorsingt. Obwohl der Text in vielen Fällen eine Übersetzung ist, erklingt das Lied in der Volkssprache. Wenn wir die in verschiedenen Sprachen veröffentlichten Liederbücher untersuchen, können wir feststellen, daß ein Teil der Lieder im internationalen Gebrauch verbreitete Wandersätze sind. Die lateinischen Cantionen, die einen Bestandteil des Kirchenliedes bilden, wurden lange Zeit hindurch nicht nur ausschließlich lateinisch sondern auch zusammen mit ihren Übersetzungen gedruckt, und das Volk selbst sang manche von ihnen in lateinischer Sprache. Der strophische Charakter der Gemeindelieder und der geistlichen Volkslieder zeigt sich darin, daß sie im allgemeinen gereimt sind, und, was noch wichtiger ist, über eine regelmäßige Versform verfügen, sodaß man mehrere Strophen auf die gleiche unveränderte Melodie singen kann. Das geistliche Volkslied als Gemeindelied ist in erster Linie - obwohl heute wie zur Zeit seiner Entstehung nicht ausschließlich - ein Kirchenlied. Anfangs wurde das geistliche Volkslied in der Liturgie als Einlage, vor und nach dem Gottesdienst, vor und nach der Predigt verwendet. (In der katholischen Kirche behielt es seine "paraliturgische" Rolle bis in die jüngste Zeit.) Im Gegensatz zum mündlich überlieferten Volkslied erschien das Kirchenlied meist im Druck, obwohl manche Gesangbücher nur die Texte enthielten. Selbstverständlich erwies sich auch das mit Melodie gedruckte Lied nicht in jedem Fall als zuverlässig. Die jeweilige Qualität der Notations- und Drucktechnik und Unsicherheit bezüglich der gegebenen Melodieform lassen die Frage offen, ob es sich im gegebenen Fall wirklich um eine lebendige dem Volksmund getreue Melodie handelt oder um ein verstümmeltes, versteinertes Skelett, oder vielleicht eine rhythmische, in den lateinischen metrischen Rahmen hineingezwängte, der jeweiligen Volkssprache fremde Form. Die Jahrhunderte lange Praxis mehrerer Länder hat bewiesen, daß für das Volk die gedruckte Melodie nur ein Gerüst bildete, von dem aus das Lied verziert, umgesungen und so mehrfach umgestaltet wurde.

Auf Grund der zur Verfügung stehenden schriftlichen und klanglichen Quellen läßt sich feststellen, daß das Volkslied das Kirchenlied auf mehrfache Weise direkt oder indirekt beeinflußt hat. Es ist nur natürlich, daß die leicht übersichtliche strophische Form auch im Kirchengebrauch bevorzugt wurde. Einfache Melodien und Melodietypen, die beim Volkslied so natürlich sind, wurden in erster Linie bei der Kontrafaktur, aber auch sonst mit Vorliebe

verwendet. Auch gewisse Wendungen oder Rahmengedanken wurden manchmal dem Text eines Volksliedes entnommen. Der Kirchengesang lernte vom Volkslied auch auf dem Gebiet des Rhythmus: die Musik ist eine natürliche Begleitung des Textes und das mußte besonders bei Textübersetzungen berücksichtigt werden, das heißt, bei der Assimilierung des fremden übernommenen Materials mußte der Rhythmus den Regeln der Zielsprache entsprechend gestaltet werden. Im geistlichen Volkslied wurden hauptsächlich die vom Volk verwendeten Verzierungen sowie die Vortragsweise und der Ton des Volksliedes weitertradiert. Daher kommt es, daß die europäischen Wandersätze in verschiedenen Ländern und manchmal sogar innerhalb eines Landes mit Variationen von Melodieform, Verzierungen, Rhythmus und Vortragsstil vorkommen. Auch die Vortragsweise eines Kirchenliedes ändert sich je nach Funktion: Dieselbe Gemeinde singt ein und dieselbe Melodie jeweils dem Anlaß angepaßt, je nachdem ob es sich um Hochzeit, Begräbnis oder jahreszeitliche Feste handelt. Schließlich kann auch das Tradition wahrende Verhalten des Volkes eine Wirkung auf das Kirchenlied ausüben. Obwohl das Volk infolge seines natürlichen Schaffensvermögens immer wieder neue Varianten hervorbringt, bleibt es zuweilen -- der Erneuerung zum Trotze -- dem Alten verhaftet. Ich habe vor kurzem in einem ungarischen Dorf erlebt, wie der Kantor die Melodie "Wie schön leuchtet der Morgenstern" dem 1982 erschienenen lutherischen Gesangbuch gemäß spielte, die Gemeinde dagegen immer noch die alte Variante sang, in deren zweitem Teil die Tonwiederholungen vermieden und die Töne umschrieben sind. Die Tradition übt hier einen stärkeren Einfluß auf das Singen der Gemeinde aus als das korrekte Spiel des Kantors.

In den meisten Ländern würde man ohne Erfolg forschen, welche Wirkung die Volksmusik auf das Gemeindelied hatte und welche weltlichen Volkslieder in den geistlichen identifiziert werden können. Aus den Volksmusiksammlungen des 19. und 20. Jhdts geht nur hervor, welche Lieder im 16.-17. Jhdt. herausgegeben wurden und in welcher Form sie in der Volkspraxis erhalten wurden. Das gleiche gilt für die Arbeit in Ungarn während der letzten Jahrzehnte. Den Anweisungen Zoltán Kodálys (1882-1967) folgend beschäftigten sich mehrere Forscher mit dem Weiterleben der Gemeindelieder. Die meisten Melodien verbreiteten sich durch mündliche Überlieferung, zumal ein beachtlicher Teil der Liederbücher ohne Noten gedruckt wurde. So kam es dazu, daß in Ungarn die meist verbreiteten Lieder der Reformation in katholischen Gesangbüchern mit Noten gedruckt wurden, bevor sie in protestantischen Sammlungen erschienen.

Dieser Vortrag hat nicht die Aufgabe, aufzuzeigen, wie Gemeindelieder früherer Jahrhunderte im Volk erhalten blieben. Wir wissen aber, daß das Volk bei der Um- und Neugestaltung zuerst den Text und erst später die Melodieform verändert. Deshalb können wir uns über die Schaffenstätigkeit des

Volkes auch in solchen Ländern ein Bild machen, wo weltliche Denkmäler nicht einmal aus dem 15. Jhdt. überliefert sind. Dagegen gibt es wiederum Länder, wo es noch immer möglich ist, die "lebendige Bibliothek," den mündlich überlieferten Melodieschatz aufzuspüren und erfolgreiche Sammelarbeit durchzuführen. Ungarn gehört zu diesen Ländern, aber vornehmlich die ungarischen Sprachinseln in anderen Staaten. Das Aussterben vollzieht sich in verschiedenen Ländern zu unterschiedlichen Zeitpunkten und auf verschiedene Weise.

Drei Liedbeispiele sollen das Vorhergehende etwas konkretisieren. Die beiden ersten stammen aus einer Gegend, wo die Dorfbevölkerung noch eine echte Gemeinschaft bildete, in der das tägliche Leben des Einzelnen und alle Ereignisse seines Lebens, von der Wiege bis zum Grabe, mit Gesang begleitet werden. Der Kirchengesang spielt dabei eine wichtige Rolle. Im ersten Beispiel kommt die Variations- und Schaffenstätigkeit des Volkes zum Ausdruck. Das Lied "Vom Himmel hoch, da komm ich her," das ursprünglich als weltliches Rätsellied und Ringeltanz beim Kranzsingen verwendet worden war, hat sich in Luthers Adaptation verbreitet. Obwohl in Ungarn in einem handschriftlichen lutherischen Gesangbuch des 17. Jhdts (dem sogenannten "Gradual") und einem gedruckten katholischen Kantional (*Cantus Catholici*, 1651) die von Luther verwendete Melodie zu finden war, bildete sich sowohl in einem reformierten Gesangbuch des 18. Jhdts als auch in der heutigen reformierten Kirchenpraxis ein anderer Anfangstyp heraus, in welchem die ersten Zeile den Anfangston umschreibt und von einer mit dem Original fast übereinstimmenden Formel gefolgt wird. Der Text hat sich ebenfalls verändert, und zwar erweitert: In der ungarischen Volkspraxis setzt man gerne eine einleitende Strophe vor die Mitteilung der Weihnachtsbotschaft. Im folgenden Beispiel ist die erste Strophe in deutscher Prosaübersetzung gegeben, die zweite, wie sie als erste Strophe in Luthers Lied erscheint:

> 1. Gottes heiliger Engel/gelangte zu den Hirten,/kam vom Himmel hernieder/und sprach zu ihnen mit den Worten:
> 2. "Vom Himmel hoch, da komm ich her,/ich bring euch gute neue Mär,/der guten Mär bring ich so viel,/davon ich sing'n und sagen will."

Mit gleichmäßig fortschreitenden Vierteln und zurückhaltender Verzierung kommt der Kirchenvortrag zur Geltung. (Es ist allerdings auch eine andere Singweise für die Weihnachtszeit bekannt, deren Melodie wegen der langsamen, reich verzierten Vortragsweise kaum identifiziert werden kann.)

Als zweites Beispiel sei das Marienlied "*Felvitetett magas mennyországba*" (Aufgenommen in den hohen Himmel) genannt, das ebenfalls im Gesangbuch *Cantus Catholici* von 1651 erschienen war. In Siebenbürgen und Moldavien

war die Melodie in Verbindung mit dem Text zu "*A fényes nap immár lenyugodott*" (Die helle Sonne ging schon unter) sehr beliebt. Die elegante, gut geformte, dorisch-äolische Melodie wurde mit einem inhaltreichen Text versehen: Der Mensch, der sich am Abend zu Ruhe legt, ist einem gleich, der sich auf seinen Tod vorbereitet und Rechenschaft über sein Leben ablegen muß. Dieses Lied wurde in den 1980er Jahren aus der mündlichen Überlieferung in die neuesten ungarischen katholischen und evangelischen Liederbücher aufgenommen, aber natürlich ohne Verzierungen.

Der Text des dritten Liedes war ursprünglich nicht geistlichen Charakters sondern ein patriotisches Heldenloblied, gefärbt mit politischer Aktualität. Obwohl das Lied den heiligen Ladislaus, einen ungarischen König des 11. Jhdts, besingt, ist der Text nur aus Kodices des frühen 16. Jhdts bekannt. (Auf die gleiche Weise wurde ein Text zum Lobe des Konigs Matthias Corvinus gemacht.) Das Lied ist ohne Melodieaufzeichnung überliefert, die Melodie kann nur an Hand einer "*ad notam*" Anweisung mit den Worten "*Salve benigne rex Ladislae*" des 16. Jhdts identifiziert werden. Diese Melodie im epischen Stil hat Ähnlichkeiten mit dem deutschen "Spruchdichter-" und "Meistersinger"-Ton. Sie wurde in Kirchengebrauch übernommen, wo ihr eine Liedparaphrase zu Psalm 128 unterlegt wurde. Die Heilige-Ladislaus-Melodie wurde zu ihrer Zeit wahrscheinlich im 6/8-Rhythmus gesungen. Im 16. Jhdt. wurde die Melodie über den Psalmtext gedruckt, und zwar so, daß es unmöglich war, den Rhythmus genau und zuverlässig zu rekonstruieren. In einem handschriftlichen Gesangbuch des 17. Jhdts ist sie schon eindeutig in ruhiger verlaufendem geradem Takt notiert. Die anfänglich großbögige Linie der Melodie schmiegt sich eng an den Text der ersten Zeile, um dann in mixolydischer Tonleiter sich neigend in der zweiten Zeile fortzusetzen. (Dieses Lied könnte ohne Weiteres auch in die heutigen Gesangbücher aufgenommen werden.)

Wie erscheinen solche Volksmelodien in den heutigen Gesangbüchern? Die Herausgeber versehen Melodien, die in keine Klasse eingereiht werden können oder ungewissen Ursprungs sind, oft mit der Bezeichnung "Volksmelodie." Anstelle einer genaueren hymnologischen Bestimmung verwenden sie Ausdrücke wie "alte ungarische Melodie," "irische Melodie," "finnische Volksmelodie," usw. Ein Lied, dessen Verfasser oder Herkunft unbekannt ist, wird gerne als "traditionelle" oder "alte Volksmelodie" bezeichnet. Auf diese Weise werden verschiedene Liedgattungen miteinander vermischt. Man sollte gerade den der mündlichen Überlieferung entnommenen und teilweise auch heute noch lebendigen Melodien bei der genaueren Beschreibung mehr Sorgfalt zuwenden. Seit Jahrzehnten leben wir in der Zeit des Niederganges der alten Volkstradition, der je nach Gegend und Zeitalter in unterschiedlichem Maße vor sich geht. Nach Wiora und Salmen setzte der Niedergang auf dem Gebiet des lutherischen Gemeindegesangs schon in der Zeit nach der Reformation ein. "Es ist uns allmählich klar geworden, daß die Entwicklung des evangelischen

Kirchenliedes ganz entsprechend der Geschichte des evangelischen Gottesdienstes in textlicher sowie musikalischer Hinsicht die Geschichte eines Verfalls darstellt." "So ist damit unmißverständlich ein Hinweis gegeben auf eine im Laufe der nachreformatorischen Entwicklung verhängnisvolle Abkehr vom naturhaften Singen in die Isolierung einer Eigenwelt." Wiora vergleicht die Blütezeit der Gemeindelieder mit der Praxis unseres Jhdts folgendermaßen: "Die Kirchenliedweisen lebten vor dem 16. Jhdt. wie wandelbare Volkslieder, heute existieren sie wie festgelegte Kunstlieder."

Wenn wir die wahren Werte der Volksmusik, ihre wohltuende Wirkung auf Melodien, Texte und Gestaltung erkennten, sollten wir sie dann nicht viel ernster nehmen, wenn wir ein Kirchengesangbuch herausgeben oder Kantoren und Chorleiter für die Praxis vorbereiten?

Summary

Although it is impossible to imagine a creative musical life without folk music and the culture of the society, there has always been a tension between music of the people and music of and in the church. With few exceptions, chronicles of earlier centuries recorded only courtly music, yet there are written records of singing religious texts to folk melodies.

During the Middle Ages the spiritual folk song had its roots in the popular culture; during the 15th and 16th centuries, most of them were written and sung to secular tunes. Numerous beautiful old melodies were adopted for use in the church, especially during the Reformation. Luther, and before him the Czech Brethren, could not have created a lasting vernacular hymnody without the use of melodies that the people were familiar with.

Despite this history, the church of the Middle Ages would not allow the mixing of the profane with the sacred in the liturgy, and certain hymnal compilers of subsequent centuries would warn against the inclusion of common popular songs. In reality, however, the church song was never separated from the folk song.

For more than a century scholars have been making efforts to include folk music in their musicological research. Hymnody is one aspect of this.

Folk music originates in community (both rural and urban), is received and spreads in community, and is directed to the community; it is the authentic melodies of the basic stratum of the population. The medieval sequences, lays, laudas, and frottolas are now considered part of this folk music.

The chief characteristics of folk music are its typical formulas and variants, its anonymity and tendency to change. It forms itself out of formulas and models over time and is handed down primarily by oral tradition rather than print.

Spiritual folk songs are, in the wider sense of the term, church songs sung by the people. In the narrower sense, they are the stanzaic hymns in the vernacular sung by the people. Although sung in the vernacular, many texts of such spiritual folk songs are translations from the Latin. Rhyme and regular stanzaic forms assure that all stanzas can be sung to the same tune. Music printed in older hymnals does not always reliably convey the authentic form of a given melody, but for the singing people the printed melody was only a skeleton around which they embellished the melody, thus changing it and eventually arriving at new variants.

In 20th-century hymnals, sources for melodies of unknown authorship are often given as "folk melody," such as "old Hungarian (Irish/Finnish/traditional/etc.)." More precise definitions are needed. If we truly appreciate the value of folk music, we must take it much more seriously when preparing a new hymnal or training cantors, organists, or choir directors.

"Songs of Praises":

The Literary and Spiritual Qualities of the Hymns of William Williams and Ann Griffiths

Kathryn Jenkins

> ... the day has now dawned, the Lord has breathed on the dry bones, and they are stirring. Behold multitudes transported to the Word of Life, who can number them? ... The taste for food and drink has been swallowed up in worship and songs ... O! heyday! it came, it came. Houses and chapels had been built to welcome it. Bibles filled the country when it began to direct the pilgrims homewards. Psalms, hymns and sacred songs were mature by the time the dawn broke.

According to William Williams (1717-1791) these were the circumstances surrounding the Great Awakening at Llangeitho in rural Cardiganshire, mid-Wales, in 1762.[1] This awakening or revival established Welsh Methodism – Calvinistic Methodism, that is – as a major force in the spiritual, literary, cultural and educational history of Wales. Indeed, it could be argued that what occurred at Llangeitho helped to define the ethos of the Welsh nation for some two centuries and more. Williams's writing, as he defends in prose the phenomena of enthusiasm and conversion, is vivacious, cogent, presumptuous, and prophetic, and it is of the utmost significance that as one of the chief characteristics of the revival he places much emphasis on public worship and hymn-singing.

Welsh hymnody was a creation of the Methodist movement and Williams himself was the father of the Welsh congregational hymn, writing nearly a third of all hymns published in the second half of the eighteenth century.[2] Until that time Welsh congregational singing had developed along much the same lines as the rest of Western Europe following the Protestant Reformation: metrical psalms and doctrinal verses were commonplace throughout the sixteenth and seventeenth centuries. In Williams's writing and under revivalist forces, a more subjective form of religious lyric was born. Unlike Charles (1707-1788) and John (1703-1791) Wesley, he had no substantial precursor: English hymnody, as has often been said, greatly benefited from the qualitative leap in the hymnody of Isaac Watts (1674-1748), which, as Pauline Parker has declared, was a discovery that "the personal voice might be the cry of the many."[3] In Williams, however, Welsh Methodism found a prolific poetic voice which encapsulated in the stanzas of a hymn the doctrines preached from the pulpits, and the passionate emotions

experienced by young regenerate souls. Such was the growth of all branches of Nonconformity in Wales following the Llangeitho revival, that the hymn became an essential form of Welsh poetry, possibly the most influential verse form in Wales throughout the eighteenth and nineteenth centuries. Lord David Cecil's utter condemnation of English hymnody – "the average hymn is a by-word for forced feeble sentiment, flat conventional expression,"[4] which only seeks to enhance the undeserved reputation of hymns as a by-way of literature, could certainly not be applied to the work of Williams and Ann Griffiths (1776-1805).

The career of the father of Welsh hymnody began rather tentatively some six or seven years after his seminal religious experience, namely a dramatic conversion, in 1737/8.[5] His first published hymns appeared in September 1744 at a time when he was being generally recognised as a refulgent star of the movement, a man of considerable education and erudition with enormous personal appeal and talent, who with great stamina and fervour was applying himself to promulgating the Methodist cause in every way known to him. *Aleluia*[6] was really no more than a pamphlet, containing but nine hymns, totalling seventy-four stanzas on five metres. Yet in this early work, it is transparently clear how he will utilise the hymn-form. In his verses it is always the individual believer who is at the heart of the unfolding spiritual drama and trauma, and who is enticed into the turgid psychological activity at the heart of the hymn. The finest of Williams's work, however, belongs to the decade following the Great Awakening at Llangeitho, namely 1762-1772. The four hundred or so hymns produced at that time have significance in modern Welsh literature second only to the translation of the Bible. It is these spiritually and literary mature hymns which we will be discussing here.

I have so far described the background and context to the work of William Williams, preacher, counsellor, entrepreneur and author extraordinary of Welsh Methodism, who was born in 1717 and died in 1791. Five years after his death, a young woman of twenty years of age named Ann Thomas - Griffiths after her marriage in 1804 -, experienced an awakening in her soul which led her to turn away from the Established Church and join the Methodists, a sect she had much scorned in her youth.[7] In many ways she does not bear comparison with Williams: he was a public figure and a prolific author (his thousand hymns being but a small, but vitally significant part of his output); Ann, on the other hand, remains an enigma to historians, literary critics and theologians alike. She spent the whole of her short life - she died at twenty nine - in an extremely remote part of Montgomeryshire, mid-Wales, noted for its indigenous religious and literary culture, leaving behind just eight letters and some thirty hymns, only one stanza of which exists in her own handwriting.[8] We can but surmise that the hymns were composed around the turn of the nineteenth century. Not one word of her work was

published during her lifetime, neither did she write her hymns according to the needs of a particular congregation. Her work is the result of intense prayer and meditation on the salvation wrought by Christ's sacrifice for the believer. So in Wales she is considered as equal to William Williams, and all other Welsh hymnists, indeed in some respects she is their peer. As her first biographer put it, she is "quite remarkable" (*un hynod ydoedd*).[9] The finest twentieth-century literary critic in Wales, Saunders Lewis, said of one of her hymns that it is one of the splendid poems of European Christian poetry.[10] The girl from Dolwar Fach (*y ferch o Ddolwar Fach*) as she is affectionately known in Wales, is therefore truly deserving of our attention.

The most overt characteristic of the hymns of William Williams and Ann Griffiths is that they are an intensely personal expression of Christian experience, which is only to be expected since the foundation of both spiritual lives is their earlier conversions. The soul's biography unveiled in these hymns contains a wide spectrum of emotion, from the woes of sin, to the rapture of communion with God in Christ. In ways similar to that of the hymnody of Charles Wesley,[11] emotions of peace and perplexity, tranquillity and tempest are sometimes present within the confines of the same hymn. It is impossible to doubt the validity of such feelings, or the integrity of the persona who enunciates the lived experience of vulnerable pilgrims. Williams concentrates mainly on the intimacy of the I-Thou dialectic, making consistent use of the second person imperative,[12] whereas Ann Griffiths relies chiefly on the I-Him placement. I begin this detailed discussion of the personal quality of their hymnody by quoting in full, first in Welsh and then in English[13] a complete hymn by Williams:

'Rwy'n edrych dros y bryniau pell
Amdanat bob yr awr;
Tyrd, fy Anwylyd, mae'n hwyrhau,
A'm haul bron mynd i lawr.

Trodd fy nghariadau oll i gyd
'Nawr yn anffyddlon im,
Ond yr wyf finnau'n hyfryd glaf
O gariad mwy ei rym.

Cariad na 'nabu plant y llawr,
Mo'i rinwedd nac mo'i ras,
Ac sydd yn sugno'm serch a'm bryd
O'r creadur oll i ma's.

O! gwna fi'n ffyddlon tra fwy' byw
A'm lefel ar dy glod
Ac na fo pleser fynd â 'mryd
A welwyd is y rhod.

Tyn fy serchiadau'n gryno iawn
Oddi wrth wrthrychau gau
At yr un gwrthrych ag sydd fyth
Yn ffyddlon yn parhau.

'Does gyflwr tan yr awyr las
'R wy' ynddo yn chwennych byw;
Ond fy hyfrydwch fyth gaiff fod
O fewn cynteddau'm DUW.

Fe ddarfu blas, fe ddarfu chwant
At holl bosïau'r byd:
Nid oes ond gwagedd heb ddim trai
Yn rhedeg trwyddo i gyd.

* * *

I gaze across the distant hills,
Thy coming to espy;
Haste, Beloved, the day grows late,
The sun sinks down the sky.

All the old loves I followed once
Are now unfaithful found;
But a sweet sickness holds me yet
Of love that knows no bound!

Love that a sensual heart ne'er knows,
Such power, such grace it brings,
Which sucks desire and thought away
From all created things.

O make me faithful while I live,
Attuned but to Thy praise,
And may no pleasure born of earth
Entice to devious ways.

All my affections now withdraw
From objects false, impure,
To the one subject which unchanged
Shall to the last endure.

There is no station under heaven
Where I have lust to live;
Only the mansions of God's house
Can perfect pleasure give.

Regard is dead and lust is dead
For the world's gilded toys;
Her ways are nought but barrenness,
And vain are all her joys.

This is as fine as any love poem we have in the Welsh language. The intimacy of the relationship described is wonderfully pleasant and desirable to the believer. Williams has very many hymns in this vein, so that I am almost tempted to suggest that this kind of poetry forms a separate genre in the classification of his hymns. The expression of such an experience was entirely new in Welsh poetry in the mid-eighteenth century. The nearness of such a loving relationship could only be stated because of the passionate and certain release of regenerate man into the embrace of an extraordinary Christo-centric salvation. Williams's especial achievement was to declare his knowledge and amazement at the mystery of Christ's person and death, in songs of praises which gained universal approbation within the Methodist movement.

If we consider this hymn more closely we see that the literary art is complex indeed, yet the expression appears simple and direct. In the first stanza we have a number of implicit contrasts, which are part of any truly great love. We are able to deduce the spacial context of distance and proximity, of absence and presence, of fellowship and loneliness. We may sense also the contrast of light and ensuing darkness, with the added intersection of time and eternity as an integral part of an experience that transcends normal human expectation. The hymnist has conjured for us a seductive, enchanting atmosphere. His longing for the Beloved is insatiable: he desires to see Him; to be in His company; he thinks about Him constantly and savours enunciating His name. The metaphoric expression adds quality to the stanza and intimates the underlying emotion of restrained passion. An added feature is the hymnist's apparent total control of metre as witnessed by the exchange of a trochaic foot for an iambic one at the beginning of the third line ("*Haste,* Beloved, the day grows late"). Such foregrounding devices

uphold the I-Thou dichotomy by emphasising the second person imperative, while also indicating a considerable degree of urgency.

The hymn we have considered has clearly grown out of the hymnist's own desire for intimacy with Christ, and is a reflection of his faith in Him. At a time of religious revival these words would have done much to inculcate upon a spiritually young congregation: personal praise clothed in immoderate diction and extreme expression. He has succeeded in combining the highlights of a longing, supplicatory experience with an amazingly flexible literary art. The marriage and symbiotic relationship of form and content being unconsciously established to create an organic whole.

Much of what has been said of the spirituality of William Williams and its expression in hymn-form might be reiterated in the case of Ann Griffiths. However, the admixture of Calvinism, mysticism, and near hysteria in her work has left generations of chapelgoers and apologists ill at ease. It would be tempting to suggest that she suffered from manic depression, or bipolar affective disorder, in the manner of William Cowper.[14] The most likely explanation for some of the extremism of her work is that the ravages of tuberculosis affected her physical and psychological stability.[15] Whatever one might conclude from this kind of interpretation, it is only fair to maintain that she too found the hymn an ideal medium of expression. To Ann the hymn is an experiential, scriptural vehicle, fit to compress within its short compass a universe of feeling and emotion. Like Williams she perceives the intimacy of her incomparable Christ and Saviour. Indeed there is an added sense of urgency in her work for she, quite naturally, realises that eternity is close by. She ends a number of her letters with the valediction: "This from your unworthy sister, who is travelling through this world of time, to the world which lasts forever." Professor A.M. Allchin has said of her that she is "one who has looked deeply into the things of eternity and been so dazzled by the splendour of what she has seen that she has no eyes for anything else." One feels that her hymns are the result of the affect of this dazzle upon her. In the only stanza of her work to have survived in her own handwriting she is evidently conscious of eternity impinging on her world of time, extracting her soul for heavenly glory:

Wholly counter to my nature
    Is the path ordained for me;
Yet I'll tread it, yes, and calmly,
    While thy precious face I see;
Count the cross a crown, and bear it,
    Cheerful life 'mid all life's woes –
This the way which, straight though tangled,
    To the heavenly city goes.[16]

We see therefore that Ann Griffiths set exacting standards for her own spiritual life. And this is borne out by her letters also. These were written to her father in the faith, the Reverend John Hughes, whom she addresses as "Kind brother and Father in the Lord" (*Garedig Frawd a Thad yn yr Arglwydd*), and it was he who kept copies of their correspondence, and also he who ensured that her hymns might be published after her death. In a letter dated 17 February 1801, she shares her opinion with him: "I believe that levity of spirit, and all conduct that is at odds with evangelical holiness, would tend to deny that we know Jesus Christ."[17]

As a result, there is an unwavering meditation and concentration on Christ the Redeemer in her work, and a miraculous intuitive expression of one of the main tenets of Christianity:

Behold him all-sufficient
My soul, thy need to fill;
Take heart, and cast upon him
The weight of every ill;
True man, in all thy weakness
He truly feels for thee;
True God, o'er world, flesh, Satan
He reigns victoriously.[18]

Ann appears more intimate with her soul than with her Christ, who, as already stated, is almost always referred to in the third person. Her love of him was surely as great as that of Williams, but it was probably her more orthodox Calvinism that forbade her entrance to the I-Thou relationship. She realised that the intimate is also the ultimate, and therefore she must wonder, stare and give thanks before His cross:

Let my days be wholly given
Jesus' blood to glorify,
Calm to rest beneath his shadow,
At his feet to live and die,
Love the cross and bear it daily
'Tis the cross my loved one bore,
Gaze with joy upon his Person,
And unceasingly adore.[19]

The experience inevitably engenders within her a veritable whirlpool of emotions.

To the hymnist and believer the cross of Christ elicits the response of faith and discipleship. This is certainly true also of Williams. His relationship with the crucified Christ is the main subject of his song and worship, which gives both a doctrinal and existentialist quality to his work. He sings as if his verse is possible because of his discovery - and of being discovered - by the love of Christ's sacrifice, and the drama of this two-way contrivance is constantly present:

> Take me Jesus as I am,
> Never could I better be;
> You alone can draw me near
> My own will is apt to flee;
> In your wounds &
> Will I ever be made whole.[20]

Here we see how the hymnist's spiritual condition is directly related to the actions and attributes of God, conveyed by the counterbalance of motifs. This is a formative spirituality, based on love and knowledge, recounting a positive dependency on the crucified Christ. Doubt, fear, failure must be directed toward the cross, where Christ's sacrifice will compensate for all insufficiency and sin. The Methodists had no formal liturgy in worship; their discovery was the possibility of incorporating an experiential liturgy in their hymnody. Yet again the expression is complex – note the persuasive paradox, "In your wounds/Will I ever be made whole" – and sensuous, and bears tremendous conviction. To evoke a reaction to the wondrous deed of Calvary was, and to a certain extent remains, the main thrust of Methodist hymnody and preaching in Wales.

The faith of both Williams and Ann Griffiths therefore is extremely personal and Christo-centric. As a result, they long for the total denial of all else in their lives so that their contemplation of Him might be total. The trappings and tribulations of this earthly life are frequently considered as intrusive, as they come to terms with the thrill of fellowship with Christ and the disappointment of their constant sin. Williams is calmly lyrical:

> Oh shut my eyes - lest I should see
> The vain joys of the world -
> And so I never deviate
> From your precious – priceless – paths.[21]

There is here a clear juxtaposition between the superficial joys of the world and the sanctity of the pilgrim's way that the hymnist clearly wishes to follow with total commitment. The theme of world denunciation is rendered even

greater prominence in the work of Ann Griffiths. In the following stanza a more obviously metaphorical expression than that of Williams adds a sensuous physicality to her consecration:

Let me drink for ever deeply
Of salvation's mighty flood,
Till I thirst no more for ever
After any earthly good;
Live expectant of his coming,
Watchful every hour abide,
Haste to open, and be fully
With his likeness satisfied.[22]

She is aware that she is almost floundering in the absence of total communion, yet still succeeds in describing a stirring spiritual drama, where her hope in Christ sends a quiver of excitement and expectancy through her soul.

We have thus far discussed in detail the personal emotional qualities of the work of Williams and Ann, and paid particular attention to their expression of their relationship with the crucified Christ. They are, of course, rendering the doctrine of the Atonement in verse, and describing heights and depths of emotions that few who sang, or still sing, their verses might live through. In his introduction to *Charles Wesley: A Reader*,[23] J.R. Tyson noted that Wesley's hymns were "a marriage of theological doctrine and living religious experience." As a writer Williams was very aware of his congregation and of the connection between his personal motive to proclaim his Saviour's praise and his social function as hymnist of the masses. Thus we sense that spiritual and pragmatic concerns have a greater import for him than literary or aesthetic ones. Ann had no such considerations to worry her, yet her hymns have been adopted by generations of Welsh Nonconformists as some of the most sublime verse in their language, and a mirror and analysis of at least some aspects of their spiritual biography also. What is required to perform the verses of both – if I may be permitted to use that term – is a congregation of spiritually and scripturally intelligent believers. The socio-cultural context of the eighteenth century Methodist revival and its repercussions for successive generations in the nineteenth century created such people in Wales. It was George Sampson who famously suggested in his lecture to the British Academy over fifty years ago, that the hymn has been "the poor man's poetry" and "the ordinary man's theology."[24] This is certainly true of the people of Wales, who gratefully accepted the expression in hymns of the whole scale of emotions experienced by their regenerate souls and gladly proclaimed psychological and spiritual complexities for

which they had no other means of enunciation. On occasions of public worship, these people would perform these hymns as a collective linguistic act, with the believer taking upon himself the textual deixis, that is, those parts of language which give placement to the self: "I" became "Me", the individual believer, whose identity was maintained and consolidated, even though "I" was part of "Us". Most hymns, furthermore, abound in performative verbs, that is, verbs the statement of which is the action described: to hope, to long, to promise, to enjoy. Thus the worship was "active" in a linguistic sense, and frequently, at times of intense enthusiasm, physically active also, and the praise proclaimed what was believed in truth.[25]

A major factor in the relationship between any hymnist and his or her congregation is the use of scriptural allusion, probably the most overt literary characteristic of all hymnody. In the hymns of Williams and Ann, as in the work of Charles Wesley and countless other hymnists, the Scriptures are an omnipresent intertext creating a shared spiritual and imaginative universe within the body of the hymn. Methodism was deeply rooted in the scriptural vision of the life of faith, and the divine authority of the scriptures was unquestioned. Williams in particular also clearly recognised the full literary potential of the biblical source. In famous introductory remarks to a volume of hymns published in 1766, he urged would-be hymnists to read:

> ... over and over, the Books of the Prophets and the Psalms, the Lamentations, the Songs, Job, and the Revelation, those which are not only full of Poetic Flights, metaphors, variety, appropriate language and vivid similes, but also have Spirit which nurtures Fire, Zeal and Life in the Reader beyond (because they are God's Books) all Books in the World.[26]

He certainly followed his own advice for the lines of his hymns are loaded with an intricate texture of allusion, which, whilst causing many a modern reader to falter and consult a concordance, would have provided little or no difficulty to the original congregation. Reading Williams's hymns we gain the impression that verses of scripture were constantly weaving and intertwining in his mind. He has no difficulty in combining allusions from all corners of the Bible within a single hymn, indeed as he uses one reference to expound another; it is almost as if he treats the Bible as a Thesaurus or Highway Code. Ann too is a scripture scholar. There is an amazing concentration of allusion in her thirty hymns: some have estimated as many as three hundred references. Critics have speculated as to how an ordinary farm girl with little formal education could have attained such intellectual and artistic heights. She was undoubtedly hugely influenced by the Bible itself, and the Book of

Common Prayer, together with the tradition of religious, typological poetry in her native Montgomeryshire.[27] Another probable influence would be that of Thomas Charles who ministered communion to Ann on her monthly visits to Bala and who was Methodism's most important leader at the beginning of the nineteenth century. His magnum opus, *Y Geiriadur Ysgrythurol,* A Scriptural Dictionary, was published between 1801 and 1805. Charles's introductory remarks to his Dictionary would have greatly impressed Ann: "A lack of understanding of Scripture and a lack of submission to God's authority is the cause of all error in opinion and conduct." It can also be seen in her letters, that words of Scripture provided material for her concentrated meditations on Christ, and comfort and aid to her understanding of her own condition.

As a result of the scriptural hymns of Williams and Ann and others and like many religious communities before and after, Christians in Wales projected the trials and tribulations, the joys and assurances of their experiences onto the stirring epic of the Old Testament Exodus. The mounting crises and triumphs in the history of the Chosen Race, the physical, topographical and historical, were read as spiritual milestones in the life of the eighteenth and nineteenth century Methodist. Thus an effective dichotomy is established between the anxieties of the pilgrimage on the one hand, and the excellence of the sustenance provided by an Omnipotent God on the other:

> Lord, O lead me through the desert,
> Pilgrim poor and sick to save;
> I possess no strength or power,
> Almost lying in the grave;
> Omnipotent &
> Is the one to raise me up.[28]

Williams here again describes the positive dependency of the believer as he wanders in a wilderness of sin. The contrast between sinner and Saviour is vivid, and he frequently makes use of such a device to describe the transformative effect of God's grace: the believer travels from a state of darkness into light; from captivity to freedom; from death to life. In the case of Ann too the pilgrimage is depicted as a medium of defining accurately the process of sanctification. She longs to leave the wilderness like a smoky pillar: God's spectacular miracles and virtuoso effects become lived experience in the believer's soul.

What we have been discussing in truth is, of course, the hymnists' use of Biblical typology. Professor J.R. Watson in his inaugural lecture on the Victorian hymn,[29] noted that typology requires a leap of the imagination.

The literary use of typology in hymns is really a meeting of providence and poetics, a way of intimating that an individual believer might be part of the on-going scheme of salvation. The Bible offers a composite picture of the history of God's people, and reveals the pain and wonder of the life of faith. Williams expressed this using the image with which he is most associated, that of the wandering pilgrim:

> Pilgrim I am in a desert land,
> Wandering far and late,
> In expectation every hour,
> I near my Father's gate.[30]

The believer is both Old Testament Israelite and New Testament Prodigal Son as he meditates on the journey's end. The ease or difficulty of that archetypal pilgrimage is an index to his progress:

> Come, Holy Spirit, a fire by night,
> A pillar of cloud by day, -
> I will not venture half a step
> Unless you lead the way.
>
> This way or that I miss the path
> And fall to either side –
> Oh, to the paradise, step by step,
> Go before me, God, my guide!

Ann also saw intuitively that the great Biblical stories gave comfort to a trembling sinner. In the stanza that follows she empathises with the predicament of Esther as she goes before her husband and king:

> Boldly I will venture forward;
> See the golden sceptre shine;
> Pointing straight towards the sinner;
> All may enter by that sign.
> On I'll press, beseeching pardon,
> On, till at his feet I fall,
> Cry for pardon, cry for washing
> In the Blood which cleanses all.[31]

A sense of urgency and near hysteria, to which I have already alluded, is made concrete here by the accumulative effect of repetition. Both Williams and Ann required a vast and opulent store of images to convey their

experiences, for figurative language is a prerequisite of religious expression, and these they surely found in the pages of their Bibles.

The focal point of the Bible for both of them is the incarnation, crucifixion and resurrection of Jesus Christ. Their approach to the scriptures is thoroughly Christo-centric, but perhaps more obviously so in Ann's work, which has a narrower range and a stronger focus on Christ's person. Her most famous hymn begins with a startling reference to the Book of Zechariah:

> Lo, between the myrtles standing,
> One who merits well my love,
> Though in part I know his glory
> Towers all earthly things above;
> One glad morning
> I shall see him as he is.[32]

Christ is manifestly the object and subject of praise and admiration, as we move comfortably from the probably disconcerting imaginary world of the Old Testament, to the intellectual heights of Paul writing to the Corinthians, before being thrust into the promise of a glorious eternity in the sight of the Son of God. It is not surprising after such a beginning that the hymn climbs to even greater splendours. In the second stanza Ann describes her affections in terms of the Song of Solomon, so that Christ is now the incomparably beautiful Rose of Sharon. The final stanza is in similarly superlative vein:

> What can weigh with me henceforward
> All the idols of the earth?
> One and all I here proclaim them,
> Matched with Jesus, nothing worth;
> O to rest me
> All my lifetime in His love!

It is only in eternity that Ann will be fully content, and it is this promise and this vision that has bestowed her verse with such astonishment, amazement and incomprehensibility when meditating on God made man.

During the course of this lecture I have touched upon a number of aspects of the hymn's literary characteristics by drawing attention to stylistic features in the work of Williams and Ann: for example, the way in which both use repetition for accumulative effect and Williams's exchange of a trochaic for an iambic foot to foreground a vital emotion. Many critics have observed that the hymnist as poet has many constraints placed upon him. Professor J.R. Watson succinctly noted that the hymn "has to be rhythmically stable, understandable in the time it takes to sing the words, and doctrinally

sound."[33] The marriage of medium and message is, therefore, an essential one in a successful hymn. Williams in particular realised this, and transformed single-handedly the handful of metres used by the early Nonconformists prior to the Methodist Revival. He borrowed measures used by the Wesleys and made them his own, being probably the first in Wales to write hymns on such well-accepted metres as 87.87.47 and 87.87.D. What is particularly remarkable is the syntactic freedom he allows himself within the confines of the hymn's short compass. He is a master of enjambment, skilfully controlling the hymn's rhythmical centre of gravity:

Oh – that I might pass my burdened
Days beneath your heavenly cross –
Every thought securely fastened
On your Person – day and night –
Live – each minute –
In tranquillity - and peace – [34]

Here we have the work of a confident poet, assured enough to divorce through enjambment the usually strong grammatical relationship between the noun and adjective. He is also profligate in his use of adjectives, as in lines such as, "*Tor amheuaeth sych digysur/Tywyll dyrys cyn bo hir*" ("Break my arid, comfortless, dark and complex doubt"), but he can also describe,"*Hyfryd pur maddeuol ras*" ("A beautiful, pure and forgiving grace"). Adjectives are important to both hymnists, and superlative ones are ubiquitous. Indeed, the whole atmosphere of every hymn is one of excessive expression, as both face the eternal significance of their experiences; as Williams puts it, "*Mae ef ei hun a'i angau drud/Yn fwy na'r Nef yn fwy na'r byd*" ("That He Himself, and His death's worth/Is more than heaven, is more than earth").

It was T.S. Eliot who talked of a poet's "intolerable wrestle with words." As we read the hymns of Williams and Ann we are conscious of such a contest, in particular Ann's brilliant use of paradox shows her attempt to grapple with what Donald Davie has termed "conceiving the inconceivable and the logically impossible."[35] Paradox is a device which in semantic terms pushes language to the final frontier, and Ann uses it to penetrate the central mysteries and doctrines of the Christian faith:

Wonder, wonder of the angels!
Wonder great to men of faith!
That he who made us and sustains us,
And rules over all things made,
Lies all swaddled in the manger
Without place to lay his head,
Yet a shining host in glory
Worslps him with holy dread.[36]

Thus a phenomenal young woman describes the wonder of God incarnate. This same hymnist had equal courage to gaze into the empty tomb:

My soul, behold where he was lying,
King of Kings, the source of peace;
He, prime mover of creation,
In the grave immobile lay.[37]

From incarnation to resurrection, Christ's majesty and all-sufficiency is startlingly evident to Ann. These lines are surely of a stature worthy of the acclaim of a grateful Welsh nation for two centuries.

I have attempted in this lecture to describe some of the literary and spiritual qualities of the hymns of William Williams and Ann Griffiths. Their songs of praises still resound in churches and chapels throughout the principality, though most of the secularised believers of today at the end of the second millennium do not possess a modicum of their passion, conviction and joy. Both, however, remain national icons, for their hymns are so much a part of national consciousness, and they have immeasurably enriched literature and religion in Wales and the spiritual lives of countless Christians in their native land and beyond.

Zusammenfassung

Das walisische KL ist ein Produkt des Methodismus und William Williams', des Vaters des walisischen Gemeindegesangs. Er schrieb fast ein Drittel aller in der 2. Hälfte des 18. Jhdt. verfaßten KL. Bis dahin bestand der protestantische Gemeindegesang nur aus dem Reimpsalter und Lehrliedern. Unter dem Einfluß der Erweckungsbewegung entstand eine mehr subjektive Form des KL. Nach der großen Erweckung in Llangeitho 1762 wurde das KL zur wesentlichen und möglicherweise einflußreichsten Form walisischer Dichtkunst.

Williams, ein gebildeter, gelehrter, vielseitiger und im öffentlichen Leben stehender Mann, erlebte seine eigene religiöse Erweckung bereits 1737/38; 1744 erschienen seine ersten KL im Druck. Die besten Lieder - über 400 - stammen jedoch aus dem Jahrzehnt nach Llangeitho. In der neuzeitlichen walisischen Literatur sind sie in ihrer Bedeutung nur von der Bibelübersetzung übertroffen. Der vorliegende Beitrag befaßt sich mit diesen Liedern.

Ann Griffiths ist, im Gegensatz zu Williams, eine rätselhafte Figur. Fünf Jahre nach Williams' Tod hatte sie ihr Erweckungserlebnis, worauf sie sich den Methodisten anschloß. Obwohl keines ihrer Gedichte noch zu ihrer Lebenszeit im Druck erschien (sie starb mit 29), gilt sie in Wales als gleichwertig mit Williams und allen anderen walisischen Dichtern.

Am kennzeichnendsten für die Lieder von Williams und Ann Griffiths ist ihr äußerst persönlicher Ausdruck christlicher Erfahrung, der auf beider Erweckungserlebnissen fußt. Williams drückt sich meist in einer Ich-Du Dialektik aus, während bei Griffith das Ich-Er Verhältnis vorherrscht.

Anhand mehrerer Beispiele werden die unterschiedlichen literarischen und geistlichen Qualitäten der beiden Dichter besprochen und analysiert. Ihre Lieder sind noch heute ein wesentlicher Teil des walisischen Kulturgutes und geistlichen Lebens zahlloser Christen selbst über die Grenzen von Wales hinaus.

Notes

1. From *Atteb Philo-Efangelius* (The Answer of Philo-Evangelius), Williams's second prose work, originally published in 1763, reprinted and edited in *Gweithiau William Williams Pantycelyn. Cyfrol I* (Cardiff: University of Wales Press, 1967).

2. My English article on the importance of William Williams in the Welsh literary tradition, and including and analysis of his work, is in press, and will be published in April 1998, in: *A Guide to Welsh Literature. Volume IV*, ed. by Branwen Jarvis (Cardiff: University of Wales Press).

3. "The Hymn as a Literary Form," *Eighteenth Century Studies* 8 (1974-75): 329-419.

4. *The Oxford Book of Christian Verse* (Oxford: Clarendon Press, 1940), ix - a denunciation repeated by Dame Helen Gardner, *Religion and Literature* (London: Faber and Faber, 1971), p. 126.

5. See *The Dictionary of Welsh Biography Down to 1940* (Oxford: Blackwell, 1959), p. 1077-1078. - Hereafter cited as *Dictionary of Welsh Biography*.

6. Published by Samuel Lewis at Carmarthen. It sold for a penny!

7. *Dictionary of Welsh Biography*, p. 303. The critical studies on Ann Griffiths by A.M. Allchin are an invaluable insight into her life and work. See for example, *Ann Griffiths: The Furnace and the Fountain* (Cardiff: University of Wales Press, 1987).

8. N[ational] L[ibrary] of W[ales] MS 694D - it also contains the only extant letter in Anne's handwriting.

9. John Hughes, "Cofiant a Llythyrau Ann Griffiths," *Y Traethodydd* II (1846): 420-433. -Hereafter cited as *Y Traethodydd.*

10. Saunders Lewis originally made his comments in a lecture at the National Eisteddfod held at Newtown, Montgomeryshire in 1965. The lecture was subsequently published and reprinted in Welsh, and then translated into English by Professor H.A. Hodges, for *Homage to Ann Griffith* (Penarth: Church in Wales Publications, 1976), p. 15-30; see especially p. 27. - Hereafter cited as *Homage.*

11. Many critics have made this point. See for example, Bernard Lord Manning, *The Hymns of Wesley and Watts* (London: Epworth, 1942) and Frank Baker, *Representative Verse of Charles Wesley* (London: Epworth, 1962).

12. Kathryn Jenkins, "Transformed by Grace," *Planet* 88 (1991): 97-99. - This is a brief review article of the Gregynog Press edition of Williams's hymns for the bi-centenary of his death, and may contain some useful explanations on this and other aspects. - Hereafter cited as *Planet.*

13. The Welsh text is taken from *The Oxford Book of Welsh Verse*, Sir Thomas Parry, ed. (Oxford University Press, 1962), p. 299-300; the English text is taken from *The Oxford Book of Welsh Verse in English*, chosen by Glyn Jones (Oxford University Press, 1977), p. 118. - The English version contains an alteration by myself in verse [stanza] 1, line 3 (indicated in italics). -Hereafter cited as *Welsh Verse in English*.

14. I am grateful to one of my postgraduate students for allowing me to use her notes on this subject. Catrin Elizabeth Hopkins is working on a major nineteenth-century Welsh poet who it seems suffered from manic depression. I also readily acknowledge the insight afforded me by talks with my good friend, Dr. Dewi M. Lewis, F.R.S.Psych., F.R.C.O., whose brilliant intellect never fails to astound me.

15. I am also grateful to various physicians for their comments and guidance on tuberculosis, in particular Dr. Eurig Davies, formerly Medical Officer at the Welsh Office.

16. *Homage*, p. 39. - The translations of Ann's hymns are by H.A. Hodges.

17. *Y Traethodydd*, p. 427. - Translation by K.J.

18. *Homage*, p. 42.

19. *Ibid.*, p. 53. - With one italicized alteration.

20. Translation by K.J. (clumsily!)

21. Translation by Professor Joseph P. Clancy, *Planet*, p. 50.

22. *Homage*, p. 47.

23. J.R. Tyson, *Charles Wesley: A Reader* (Oxford University Press, 1989), p. 36.

24. "The Century of Divine Songs," *Proceedings of the British Academy* XXIX (1943): 37.

25. Many of these thoughts are contained in my doctoral thesis, "Yr Emyn a Williams Pantycelyn: Astudiaeth" (University of Wales, 1987), and were first discussed in a graduate class on literary criticism held at Queen's College, Oxford, led by Dr. Ian Maclean, F.B.A.

26. *Ffarwel Weledig ... Yr Ail Ran*, printed by J. Ross at Carmarthen. - Translation by K.J.

27. The writings of my colleague, E. Wyn James, of the Welsh Department at the University of Wales, Cardiff, are an indispensable source of scholarship

and erudition on Ann Griffiths, and I welcomely acknowledge their influence on me.

28. Translation by K.J.

29. J.R. Watson, "The Victorian Hymn," University of Durham, 1981, p. 13.

30. From *Welsh Verse: Translations by Tony Conran* (Seren Books, 1992), p. 231-232.

31. *Homage*, p. 35-37.

32. *Welsh Verse in English*, p. 139-140.

33. *Ibid.*, p. 12.

34. Joseph P. Clancy, *Planet*, p. 52.

35. *The Eighteenth-Century Hymn in England* (Cambridge University Press, 1993), p. 58.

36. John Ryan, *The Hymns of Ann Griffiths* (Caernarfon: Y Llyfrfa, 1980), p. 149.

37. *Ibid.*, p. 151.

The Quest for Quality in English Hymnody

Alan Dunstan

When Isaac Watts (1674-1748) published his *Hymns and Spiritual Songs* in 1707, he thought it possible that some items in the second part might be capable of giving "Delight to Persons of a more Refin'd Taste and Polite Education." But this was an entirely subsidiary part of the exercise. The "father of English hymnody" was concerned above all that ordinary congregations should have before them material that was comprehensible, appropriate and faithful to God's revelation in Christ.

Before Watts' time, congregational singing in both the Anglican and Dissenting traditions was almost exclusively confined to metrical versions of the Psalms. The sixteenth-century version by Sternhold and Hopkins (which is usually known as the "Old Version") became the accepted version in the Church of England - to be followed by the "New Version" of Tate and Brady in 1698. Their versions made little pretension to literary elegance, though some have survived on their own merits. It was in his treatment of the Psalms that Watts was at his most daring and innovative. He believed that the Psalms must be paraphrased in the language of the New Testament, and that David must speak the language of a Christian. This theme he expounded at great length in the preface to his version of the Psalms and in other writings. As a result, Psalm 72 becomes "Jesus shall reign" and Psalm 19 moves from the law of the Lord to the Gospel of Christ. Watts was providing for what he believed to be the practical needs of worshippers, but also raising a theological question which is still not resolved. But because of his literary skill, he succeeded in providing a more polished style of verse than that which had been in common use. Bernard Manning[1] gives a random example from Psalm 20 when he compares

the Scottish version:	and Watts:
In chariots some put confidence,	Some trust in horses train'd for war,
Some horses trust upon;	And some of chariots make their boasts'
But we remember will the name	Our surest expectations are
Of our Lord God alone.	From Thee, the Lord of heav'nly hosts.

There had been others whom we would now call hymn-writers before Watts, but their verses were not designed for congregational hymn-singing. Poets like John Milton (1608-1674) and George Herbert (1593-1632) provided metrical versions of a few psalms; Thomas Ken (1637-1710/11)

wrote his morning and evening hymns for the scholars of Winchester College. Later collections of hymns looked to such sources and found them of high quality. But perhaps the earliest hymn-writers to aim at excellence of verse combined with sound theology for congregational use were the brothers John (1703-1791) and Charles (1707-1788) Wesley. In the preface to the 1780 *Collection of Hymns for the use of the people called Methodists* John Wesley devotes a whole paragraph to the style of the hymns in this collection:

> In these hymns there is no doggerel, no botches, nothing put in to patch up the rhyme, no feeble expletives. Here is nothing turgid or bombast on the one hand, nor low and creeping on the other. Here are no *cant*[2] expressions, no words without meaning ... . Here are (allow me to say) both the purity, the strength and the elegance of the English language - and at the same time the utmost simplicity and plainness, suited to every capacity.

The Wesleys were to dominate Methodist hymnody for the best part of two hundred years. In 1830, the 1780 collection had its first supplement, and the "Advertisement" said rather timidly that a few of the hymns, "though they sink below the rank of the Wesley poetry, are inserted because of some excellence which will be found in the sentiment, and the greater choice of subjects which they afford."

By this time hymns were beginning to find their way into the Church of England, and the nineteenth century saw a plethora of hymn-books intended in some way to accompany the *Book of Common Prayer* in which no provision for hymnody had been made. The most famous of these was *Hymns Ancient and Modern* (1861) which managed to outlive and supersede most of its contemporaries - for a number of reasons not altogether connected with the quality of the verse or the music. By the end of the century, it had become a national institution, and according to Erik Routley (1917-1982),[3] this was the main reason for the furore which greeted and eventually doomed the revision of 1904. The editors, he said, were "on the one hand too conservative and on the other too iconoclastic - conservative where it was a pity to be, iconoclastic where it was unwise to be."

Five years earlier, a collection of one hundred hymns had been published for use in the small village of Yattendon in Berkshire. In the big house lived Robert Seymour Bridges (1844-1930), later to become Poet Laureate. He had the title of Precentor in the village church and he trained the choir - the boys were sometimes expected to practice on five nights of the week! The *Yattendon Hymnal* was edited by Bridges and H. Ellis

Wooldridge (1845-1917) who wrote much music for it, but whose name has disappeared from our hymn-books. Notes on the texts and tunes are printed at the end of the book, and although Bridges was to achieve fame as a poet, he seems here to have been more interested in the music. His own writings on these subjects are found in the notes and in his *Collected Essays, Papers etc.* (1935). Of the clergy he wrote: "All I can urge is that they should have at least one service a week where people like myself can attend without being offended or moved to laughter" and in a private letter: "Whatever hymn the apostles sang after the Last Supper, you cannot imagine a silly vulgar tune."

Much of Bridges' own work - represented chiefly by translations and paraphrases - was to find its way into subsequent standard hymn-books, together with the tunes which he discovered or rescued. But perhaps its was the spirit of *The Yattendon Hymnal* rather than its contents which influenced the course of English hymnody in the first half of the twentieth century. For Bridges' contribution to our hymnody may lie most of all in his passionate concern for standards. This concern manifests itself in the hymn-book to which we now turn.

The English Hymnal (1906) claimed to be, in the opening words of its preface, "a collection of the best hymns in the English language." Its editor was Percy Dearmer (1867-1936), whose manual *The Parson's Handbook* (1899) went into many editions. It is well-known that when Dearmer asked Ralph Vaughan Williams (1872-1958) to edit the music, he got the answer, "But I know nothing about hymns," to which Dearmer replied, "That is why I have asked you." The book sought to recover the original texts of hymns and the original form of tunes. Vaughan Williams provided many tunes from German, French and Welsh sources, as well as the folk-melodies that were to make such an original contribution to the music of Christian hymnody. Alongside the generous provision of ancient hymns were many modern ones of which the preface says: "We have attempted to redress those defects in popular hymnody which are deeply felt by thoughtful men; for the best hymns of Christendom are as free as the Bible from the self-centred sentimentalism, the weakness and unreality which mark inferior productions." *The English Hymnal* in 1906 succeeded where the revision of *Hymns Ancient and Modern* had failed in 1904 - despite the fact that the aims of the two books were similar. By the middle of the century, *The English Hymnal* had become the first choice in many cathedrals and choral foundations.

Less than twenty years later came another hymn-book with the same editors, except that Vaughan Williams was joined by Martin Shaw (1875-1958). It had the same concern for standards as *The English*

Hymnal, but *Songs of Praise* had a quite different theological outlook. *The English Hymnal* had claimed not to be a "party" book, but it appealed to the Catholic wing of the Church of England, and some of its material (especially for Saints' days and Sacraments) was hardly acceptable to Evangelicals or even some middle-of-the-road Churchmen. *Songs of Praise* on the other hand was an unashamedly liberal hymn-book. It seems that in the years between the two books, Dearmer had moved theologically in a Modernist direction. In *Songs of Praise* he rewrote some classical hymns and commissioned others to fit the theological stance which he now advocated. The book was strong on natural theology and the social gospel. It included a wide range of authors, some of whom might have been surprised to find themselves in a hymn book.

Most of the major English poets were included; much space was given to Bridges; there was an extract from Matthew Arnold's (1822-1888) *Rugby Chapel* and Percy Bysshe Shelley's (1792-1822) *Hellas.* John Greenleaf Whittier (1807-1892) was a favourite contributor from America, and there was considerable input from two contemporary writers - G.W.Briggs (1875-1959) and Jan Struther (1901-1953). The preface to the original edition of 1925 said:

> Some courage in omission will indeed be a necessary part of the religious recovery for which the Churches look; we have all become accustomed to unworthy things which have come into use because the older books provided nothing better, and each of us has to make a sacrifice of old habits now and again for the common good ... . Most people will miss one or two familiar hymns from this, as indeed from any other modern collection; but if they will read such hymns over carefully and dispassionately, they will understand the omission.

The 1925 book was enlarged in 1931, and two years later *Songs of Praise* discussed records many of Dearmer's aims and some of his prejudices.

Songs of Praise never attained for church use the popularity of *The English Hymnal* or *Hymns Ancient and Modern,* but it was used in some influential churches like St. Martin-in-the-Fields in London, Liverpool Cathedral, and the University Church in Oxford. And it was adopted by many clergy who did not wholly share its theological outlook, but thought it the best option until the revision of *Hymns Ancient and Modern* in 1950. But the book and its derivatives (i.e., selections from its contents often compiled by Briggs) were widely adopted in schools and colleges, and thus exercised a powerful influence for some forty years. It is now rarely used as a main hymn-book; but I have devoted considerable space to it

because of all hymn-books published in this century, it was the one most consciously concerned with quality - with high literary and musical standards.

In the first years of the twentieth century, a Free Church hymnal was published with aims not dissimilar from those of *Songs of Praise*. This was *Worship Song* (1905) whose editor, W. Garrett Horder (1841-1922), had in 1889 published *The Hymn Lover*. Not surprisingly, Dearmer showed great respect for Horder's work. Horder aimed at good poetry, but he lacked the support of a musician anywhere near the stature of Vaughan Williams. The book had just over eight hundred hymns, and a hundred of these were by Unitarian writers. Its theological stance is further illustrated by the fact that there are twenty Whittier hymns compared with fourteen of Watts and fifteen of Wesley. As with *Songs of Praise* in the Church of England, *Worship Song* did not achieve among Congregationalists the popularity of the books manifestly orthodox in doctrine, but its importance lay - and lies for the purpose of this lecture - in its respect for literature and skill of verse.

Four other books of the twentieth century deserve mention, though all of them were compiled for more limited purposes than the collections that we have so far considered. *Songs of Syon* first appeared in 1904, but had a third and enlarged edition in 1910. Its editor, G.W. Woodward (1848-1934), intended it as a supplement to existing hymn-books. The music was from older sources, and words (mainly translations) were supplied for some tunes of unusual metres. It was a book for good choirs and something of its ethos is suggested by the date at the end of the preface: "August 4, 1910. Feast of the vij sleepers of Ephesus."

The Oxford Hymn Book (1925) was an expanded version of the collection then used in the University Church in Oxford. The chief musical contributors were Basil Harwood (1859-1949) and S.S. Wesley (1810-1876); quality is further provided by the layout of music and texts. *The Cambridge Hymnal* (1967) was edited by David Holbrook and Elizabeth Poston, and its declared aim was that texts and tunes should be able to stand their ground in the poetry and music lessons of schools. The dating shows a time of theological and educational ferment. Perhaps in some schools they sang "Praise to the holiest in the height" to the music set to that text by Edward Elgar (1857-1934) in his oratorio *The Dream of Gerontius*, but there were surely few who managed:

> Pleasure it is
> To hear, iwis
> The birdes sing. (Mediaeval English Carol)

The book was very much in the tradition of *Songs of Praise*. But its contents suited neither the biblical theology of the 'fifties, nor that called "South Bank" in the 'sixties."

The fourth book requires more attention. *Christian Praise* was published in 1987. It had a number of needs in mind, most of which could be subsumed by the word "Youth." It was the work of a group of Evangelicals who hoped that it might supplant such collections as *Golden Bells* at Crusader gatherings and Christian Unions in Universities. The compilers said that two ideals had influenced their selection:

> First, that the terms in which the hymns set forth the praise of almighty God and express the gospel should be biblical; second that in their form both of words and music, they should be of the highest possible standard. Nothing less seems demanded if the praise of God is to be worthily attempted and the worshippers influenced for good. Hymns expressing unreal sentiments and hymns which are intellectually unworthy cannot but be injurious in the long run.

And later they comment on the music: "A poor tune is not only emotionally enervating: it offers what is shoddy in the service of God."

Christopher Idle[4] remembers the difficulty with which the book was introduced to the Christian Union in Oxford, and thinks it was under-used in its day - which came to an end with the growth of worship songs. But its contents certainly display quality and a fulfilment of the aims stated by the compilers. I do not want to suggest that the books which I have so far mentioned are the only ones concerned with quality, or that this was not a consideration for the editors of most hymn-books. But the standard denominational collections had to take into account a number of conditions.

The Methodist Hymn Book (1933) says in its preface: "The claims of poetry have always been in mind, but those of religion have been paramount, and not a few hymns have been selected chiefly because they are dear to the people of God." This has been no less true of the denominational books that have followed. The editors of *Hymns Ancient and Modern* (1950) had to tread very warily in view of the debacle of the 1904 revision. *The English Hymnal Service Book* (1962) reintroduced many of the tunes considered inferior in 1906 and at the revision of the music in 1933, and a similar policy was followed in *The New English Hymnal* (1986). Tastes were in any case changing, and many Victorian composers rehabilitated. The publication of *Hymns and Psalms* (1983) was

preceded by three drafts of the contents - thus allowing Methodists at large to share in the final construction of the book.

I have made more than one reference to hymnody for schools, and, again, I do not want to suggest that the books which I have mentioned are the only ones concerned with quality. But time and space do not permit an examination of the many collections that have been made for schools both local and national. Much has been done to promote good standards of texts and music. But in many schools the daily assembly for worship is an unresolved issue, and hymn books in the accepted sense of the term are no longer an indispensable part of school equipment.

The quest for quality in hymns has not been generally pursued by those at the forefront of the arts. Hymns and hymn-singing are middlebrow concerns. Robert Bridges was one of the few poets-laureate to be actively concerned with hymns; Vaughan Williams, as we have seen, was dragged into it, rather to his own surprise. Not all church musicians have seen the writing of hymn tunes as part of their role - as did S.S. Wesley, C.V. Stanford (1852-1924), and C.H.H.Parry (1848-1918). More often the quest has been pursued by those who have sought to build bridges between the arts and the Christian religion. As far as texts are concerned, with such notable exceptions as the Wesleys or the compilers of *Christian Praise* the quest has been most vigorously pursued by those whose theology was liberal - in the sense of being wide enough to include poetic material that was not demonstrably Christian. As we have seen, *Songs of Praise* and *Worship Song* were the books that most self-consciously sought excellence of material, and both books were expressions of liberal theology. The search for quality in music is more complex; but those whose orthodoxy is Evangelical have often been content with tunes that are easily mastered and require little effort, and Evangelicals are not now alone in promoting such music.

This brings me to a matter which has exercised the minds of members of the Hymn Society of Great Britain and Ireland for the last few years. I refer to the prevalence of songs and choruses - often described erroneously as "modern" hymns. We have a plethora of collections of such songs; they supplement traditional hymnody in many churches, and supplant it in some. The material is by no means totally devoid of quality, and some of it often has found its way into standard collections. For some years now, we have been singing "Make me a channel of your peace," and my experience in 1997 is that we are doing to death "Be still, for the presence of the Lord." The Royal School of Church Music and the proprietors of *Hymns Ancient and Modern* have produced modest collections[5] which have sought to improve arrangements and harmonizations of music that has become popular, and the Oxford University Press has, of course,

introduced a complete new hymn-book[6] at this Conference with this as a main editorial aim. But of this material in general, I think it is fair to say that it is distinguished by much repetition and concerned fairly exclusively with personal salvation.

All this is in sharp contrast to the work done in what we call the "Hymn Explosion." This is difficult to date, but I refer to the work which caused supplements to be compiled for most standard hymn-books in the late '60s and throughout the '70s, and eventually in the '80s brought about the revision of the standard hymn-books themselves. These hymns were often written to fulfil needs that had become obvious both in liturgy and society. But hymns were written also to re-express Christian doctrines and experiences for their own day. In the main, such texts and tunes were still recognisably hymns.

In what was probably the most widely read of his books, *Hymns and Human Life* (1952), Erik Routley asked the question about a good hymn and suggested two tests of which I quote the first:

> As a piece of craftsmanship in literature it must be without blemish. It must not offend against the rules of grammar, syntax or scansion; its thought must not be such that if it were a chair or a table it would collapse as soon as any weight was put upon it. To judge a hymn on this test is tolerably easy; either the author has split an infinitive, or left a hanging participle, or written nonsense, or he has not.

Attitudes to English grammar have changed very much in the half century since Routley wrote these words. But there is now a great deal of slipshod writing, both of words and music. Graham Kendrick's (b. 1950) "Servant King" is justly valued for its sentiments, but in the chorus the stresses fall in the wrong places (they are underlined in the following quotation); and it should be remembered that Kendrick is writing both the words and the music:

> This is our God, the Servant King,
> he calls us now to follow him,
> to bring our lives as a daily offering
> of worship to the Servant King.

"There is a Redeemer" has three stanzas. The last line of the first has three syllables, but the last line of the remaining stanzas has five. Even if you do not know the tune, you can guess the result.

Erik Routley's words about the literary construction of hymns lead into the much discussed question of the relationship between hymnody and poetry - a matter addressed from different angles at fairly recent conferences of the British Hymn Society.[7] Hymns and poems are surely intended for different purposes. A hymn, as we understand the word in a gathering like this, is meant to be sung congregationally - though it may also be used in personal devotion. A poem is meant to be read, either silently or aloud, and in the case of the latter, it is usually by one voice. For this, as well as for aesthetic reasons, not all hymns qualify as poems, and not all religious verse is suitable for hymn-singing. We have seen that poems by George Herbert and John Milton have been adopted as hymns, and often the simplicity of metre has made this possible. But I think it is fair to claim that in general it is the hymn written as such that has the greatest chance of survival. In the first half of this century, many hymn-books included Alfred Tennyson's (1809-1892) "Crossing the Bar," but it is not found in most contemporary collections. The same fate has often overtaken stanzas from his "In Memoriam."

I have referred to the considerable representation of the poets in *Songs of Praise*, but many of the selections provided in that book proved almost impossible to sing. It would, for example, require very special circumstances for a congregation to sing a hymn with the opening line "Then welcome each rebuff," and the metre is so unusual that the singing would need to be preceded by more than one congregational practice. On the other hand, hymns do find their way into anthologies of poetry; the *New Oxford Book of Christian Verse* (1981) is particularly rich in them and the "Introduction" pays considerable attention to William Cowper (1731-1800) - one of the few major English poets who also consciously wrote hymns. In 1956 there was published an anthology called *Hymns as Poetry*, but it is significant that at that date much of the material within it was not to be found in hymn-books.

In the matter of music, the story is rather different. Many hymn-tunes, long accepted as "sacred music," have been found on examination to have a secular origin. Vaughan Williams, as we have seen, made much use of English folk-tunes, and the *Wild Goose Songs*[8] of the Iona Community are often set to Scottish traditional airs. William Gardiner (1770-1853) collected tunes from what he called the "great masters" and adapted them for hymns; FULDA[9] is the most popular example. But music from distinguished composers has been more directly used; texts have become popular through association with it - as in the cases of THAXTED from Gustav Holst (1874-1934) and FINLANDIA from Jean Sibelius (1865-1957). The search for quality in hymn-tunes has been wide, and through it some marvellous marriages between texts and tunes have been achieved.

But among the most outstanding are those where an established composer has worked with the text at hand. Examples are Walford Davies' (1869-1941) CHRISTMAS CAROL to "O little town of Bethlehem" and John Ireland's (1879-1957) LOVE UNKNOWN to "My song is love unknown," to say nothiny of the tunes of Vaughan Williams.

Quality in hymns is not at present high on the agenda of congregations or of many who lead them. We live in the age of the "worship song," but that is surely not the end of the story. For fashions change, pendulums swing, and what our children disdain is what our grandchildren discover. It is significant that contemporary standard collections include that which is quite new and that which has been long forgotten. The quest for quality will still be pursued - at various levels and in various ways. It is not just a matter of taste or aesthetics; as with so many areas of Christian worship and practice, what we sing in church depends upon what we believe about God.

Zusammenfassung

Bis 1707 war der englische Kirchengesang aller Traditionen fast ausschließlich auf Reimpsalter beschränkt. Um 1700 kam Isaac Watts den Bedürfnissen seiner Zeit entgegen, indem er die Psalmen in der christlichen Sprache seiner Zeit umdichtete um bessere Dichtung als die damals übliche zu produzieren. Die ersten KL-Dichter, die es sich zum Ziel setzten, im Gemeindegesang hohe dichterische Qualität mit unanfechtbarer Theologie zu verbinden, waren die Brüder Charles und John Wesley. Nach dem Beginn des 19. Jahrhunderdts fand das englische KL allmählich seinen Weg auch in die Church of England.

Im Detail bespricht der Beitrag die bekanntesten GB, die auf Qualität im KL Wert legten (*Hymns Ancient and Modern* (1861) als das berühmteste im 19. Jhdt.; *The English Hymnal* (1906) als das beliebteste im frühen 20. Jhdt., und zahlreiche weitere, auch freikirchliche GB). Andere, wie *The Methodist Hymn Book* (1933), legten mehr Wert auf rechte Theologie als auf gute Dichtung. In den letzten Jahren sind in vielen Gemeinden Großbritanniens und Irlands "worship songs" (Lobpreisgesänge) vorherrschend geworden. Kennzeichnend für dieses Material sind vielfache Wiederholungen und Konzentration auf das persönliche Heil. Dieses steht in augenfälligem Gegensatz zu den Zielen der "Hymn Explosion" der 60er und 70er Jahre. Zur Zeit ist auf der Tagesordnung von Gemeinden oder Vorständen Qualität im KL nicht vorrangig. Jedoch enthalten heutige offizielle GB sowohl ganz neues KL-Gut wie auch traditionelles oder sogar vergessenes. Im Streben nach Qualität handelt es sich nicht nur um eine Frage des Geschmacks oder der

Ästhetik; wie auch auf so vielen anderen Gebieten christlichen Gottesdienstes und christlicher Praxis hängt das, was wir in der Kirche singen, von dem ab, was wir von Gott glauben.

Notes

1. B.L. Manning, *The Hymns of Wesley and Watts* (Epworth, 1942/1988).

2. Cant: "peculiar language of class, profession or sect ... unreal use of words implying piety; hypocrisy." (*Concise Oxford Dictionary*).

3. Hymn Society of Great Britain and Ireland, *Bulletin* 8:131:84.

4. In a letter to the writer.

5. *Sing with all my Soul* (RSCM, 1992); *Worship in Song* (RSCM, 1997); *Worship Songs Ancient and Modern* (A&M, 1992).

6. *BBC Songs of Praise* (1997).

7. Hymn Society of Great Britain and Ireland, *Bulletin* 14:201:9; 14:202:106.

8. Vol. 1 (1987), vol. 2 (1988), vo. 3 (1989); also a book of hymns and songs for Christmas, a volume of psalm settings and one from the world church. The original compositions are largely by John L. Bell (b. 1949) and Graham Maule (b. 1958).

9. Also called GERMANY, heading by Gardiner: "Subject from Beethoven."

Current Theological Trends Affecting Congregational Song

Paul Westermeyer

Theological and Aesthetic Imperative

My assignment is to consider theological trends affecting congregational song in light of the conference theme, whether quality in hymnody is an aesthetic or a theological imperative. Let me begin with the broader conference theme and work to the particular subhead.

I think one is compelled to say that quality in hymnody is both a theological and an aesthetic imperative, or, more precisely, the theological imperative becomes an aesthetic one. If worship is the most important thing we do-- the thing of highest worth, if humanity is made for the praise of God, and if our hymnody accompanies our worship and embodies our praise, then the theological imperative for quality in hymnody is a given. If we are called to craft the good creation God has given us, the creation of sound as well as all the rest of it, then the theological imperative immediately becomes an aesthetic one.

Quality: Who Decides?

Such a progression as I have just sketched is easy to assume as long as you do it abstractly. Problems become evident when you try to flesh out the definition of quality. Who gets to decide what quality means? That brings us to the specific topic of this lecture, "Current Theological Trends Affecting Congregational Song." Let us consider "trends" and then come back to the question of quality and who decides.

Trendy

"Trend" can denote "style" or "vogue," something in fashion at a given moment or for a few years-- like short haircuts or long dresses. "Trend" in this sense means "trendy." If you apply this definition to music used in churches at the moment, the current trend is to do whatever will sell. Hymnody turns out to be the form Arius's jingles take among us, though we are not so interested in selling a precise theological position as he was.[1] We are more concerned to use music as an emotional "tool" to sell Christianity. Meaning is not so important because we have embraced the culture's assumption that truth is whatever will sell. Jingles are the way you sell carpets or lipstick or cars, so jingles must be the way you sell Christianity.

God, if there be such, or truth, or the Word of God have little or nothing to do with the whole enterprise.

Trends in this sense are not about 1) theology, 2) aesthetics, or 3) congregational song: 1) The underlying assumptions are not theological but cultural, though a euphemistic sense of evangelism can be used as a superficial theological support, and substantial cultural theological studies are being generated.[2] -- 2) Nor are aesthetics at issue, except in the sense that an advertising agency may concern itself with them. Then a type of technique may be in ample supply, but aesthetic substance is not considered because it is presumed to have no selling power. -- 3) Congregational song itself is not the concern here either. The assumption is made that people in our culture do not sing, so groups are formed to sing for them. When services are consciously geared for "seekers," even more minimal participation is expected. Willow Creek Community Church in South Barrington, Illinois, often serves as the model for "seeker services." It says quite clearly, "The seeker is asked to participate in one chorus during the service."[3] Otherwise "musical selections may be performed by members of the vocal team, orchestra, or band."[4]

The hymnic result of this mindset is to abandon everything before 1970. Praise choruses symbolize the cultural presuppositions of this view, that anything earlier is archaic, out of touch with the spirit, and unable to make contact with today's culture. A more liberal approach attacks praise choruses for their lack of inclusive language, but still may want to abandon everything before 1970 or so, for a different reason. This time the intention is to deny associations with the old order-- with racism, sexism, and homophobia. The conflict here reveals theological and aesthetic points of view under the surface that are more reminiscent of Arius's attempt to advance a theological position. In this sense music is the "tool" not only to sell Christianity, but to sell an "agenda," though the agenda may vary greatly: we try to sell robed choirs, organs, the political correctness of the moment, narrow versions of "tradition," reverse "alternative" postures, praise choruses themselves, "traditional" hymnody sometimes dressed in upbeat rhythms, etc. *How* congregational song is treated is as much at issue as *what* congregational song is chosen. All sorts of styles and techniques can be employed to fit the flow of worship well and to treat people well, but for the trendy those very same styles and techniques call attention to themselves, treat people poorly like consumers, and silence them.

Time will tell how much of this mindset is as trendy as I have assumed. I suspect a lot more than we are willing to admit and that Don Saliers gives us a clue to the trajectory when he quotes "William Inge's observation that the church that marries the spirit of an age becomes a widow in the next generation."[5] I suspect our children's children and those who follow will say

our generation sold them short and left them a spiritual ecology as damaged as the physical one we are giving them. In any case, theology, aesthetic considerations, and congregational song itself are not concerns of the trendy.

Trend as General Direction

There is a more basic meaning of "trend," however. It is "general drift" or "direction," like the bend of a stream, a current, or a coastline. This meaning suggests something of longer duration. When the topic is viewed with this more basic meaning, I suspect we are talking about a broad direction of twentieth-century congregational song which has become most visible in the last forty years. In this sense a concern for justice is what most stands out.

Themes of Justice[6]

Gospel hymnody in the United States at the end of the nineteenth century was challenged by Walter Rauschenbusch (1861-1918) and the Social Gospel, an optimistic movement which sought to renew society by bringing in the kingdom of God. Rauschenbusch had translated gospel hymns into German,[7] but after the turn of the century he attacked Christian hymnody generally and gospel hymnody specifically for avoiding service to humanity and postponing correction of social ills to a future life.[8] Henry Sloane Coffin's (1877-1954) *Hymns for the Kingdom of God*[9] and Mabel Mussay's (b. 1873) *Social Hymns of Brotherhood and Aspiration*[10] embodied Rauschenbusch's concerns, but their challenge to the society was no match for gospel hymnody's enticements. Hymns with societal themes were not absent from this period,[11] but they did not have the proportions or attractions of gospel hymnody.

Throughout the twentieth century hymnals increased in ecumenical breadth to the hymnals at mid-century, like the *Episcopal Hymnal* 1940.[12] The breadth was criticized, however, for being "a frozen repertory reshaped according to denominational needs."[13] That changed in the 1960s in response to a perennial cry of the period that "nobody's getting down to writing the hymns for our time."[14] With Erik Routley (1917-1982) as the catalyst, meetings of clergy, poets, musicians, teachers and scholars were held between 1961 and 1969 at the Scottish Churches House in Dunblane, Scotland. The result was *Dunblane Praises*[15] and *New Songs for the Church.*[16]

There was no comparable meeting in the United States, but publications like *Songs for Today*,[17] *Hymns for Now*,[18] and the *Hymnal for Young Christians*[19] gave voice to the same need. The ferment on both sides of the Atlantic created a whole body of new hymns from writers like Albert Bayly (1901-1984), Fred Pratt Green (b. 1903), Martin Franzmann (1907-1976),

Jaroslav Vajda (b. 1919), Jane Parker Huber (b. 1926), Joy Patterson (b. 1932), Brian Wren (b. 1936), Gracia Grindal (b. 1943), Thomas Troeger (b. 1945), Sylvia Dunstan (1955-1993), and many more.[20]

The hymn-writing had to reckon with what Brian Wren in one of his hymns called "The Horrors of Our Century":[21] two world wars, Auschwitz and Hiroshima, Vietnam and South Africa, Hitler and Stalin. Social justice and the kinds of issues Rauschenbusch had raised could not be avoided. Within the larger context of doxology they found expression late in the century. They were chastened by the century's horrors and the realism of theologians like Karl Barth (1886-1968) and Reinhold Niebuhr (1892-1971) which some hymn writers themselves articulated beyond their hymns.[22] The social consciousness that accompanied the hymn explosion was not the optimistic Social Gospel that Rauschenbusch had in mind, but it embodied a social consciousness about justice nonetheless.

Hymn Writers

This is obvious when one considers how saturated late twentieth-century English hymn writing is with the theme of justice. Albert Bayly's "What Does the Lord Require"[23] is an obvious example, as is Erik Routley's "All Who Love and Serve Your City"[24] or Joy F. Patterson's "Isaiah the Prophet Has Written of Old".[25] Justice is there when the first line may lead you not to expect it, in hymns like Erik Routley's "New Songs of Celebration Render"[26] which has us singing of God's truth and righteousness by the end of the first stanza and of our just God who establishes peace, by the end of the third.

Some writers, like Brian Wren, have gone after justice with a passion. "Thank You, God, for Water, Soil, and Air"[27] is a confession of our ecological recklessness and a prayer that we may act justly on behalf of others. Wren is not only concerned about ecology. He has challenged the church to do justice at many points, one of which is the way we use language both for humanity and for God in our hymnody. "Dear Sister God"[28] illustrates that concern in one of his hymns, but Wren has also thought out the topic at book length in *What Language Shall I Borrow?*[29] There, in poetic fashion, he articulates "The Main Question" like this:

> If
> every naming of God
> is a borrowing from human experience
> And if
> language slants and angles
> our thinking and behavior,

And if
our society
makes qualities labeled "feminine"
inferior to qualities labeled "masculine,"
forming men and women
with identities steeped in those labelings,
in structures where men are still dominant
though shaken
and women still subordinate
though seeking emancipation . . .

Then it follows that
using only male language
("he," "king," "father")
to name and praise God
powerfully affects our encounter with God
and our thinking and behavior;

So that we must then ask
whether male dominance and female subordination
and seeing God only in male terms
are God's intention
or human distortion and sin;

For if
these things are indeed
a deep distortion and sin,
So that
women and men are called to repent together
from domination and subordination,

Then how
can we name and praise God
in ways less idolatrous,
more freeing,
and more true
to the Triune God
and the direction of love
in the Anointed One, Jesus?[30]

Clearly for Brian Wren matters of justice are not some accretion which got accidentally joined to texts of hymns. He has devoted considerable time

and effort to sorting out such issues in a careful and orderly process of thought,[31] and he has attempted to embody them in his hymn writing.

Fred Kaan (b. 1929) exhibits some of this same self-conscious passion for justice in his thoughts about hymn writing[32] and in his hymns too, as, for example, "Help Us Accept Each Other."[33] Thomas Troeger has also carefully thought this out[34] and has woven themes of justice into the words with which he has crafted the Biblical materials. "The Least in God's Kingdom Is Greater than John," "The Love that Lifted Lyric Praise," and "Too Splendid for Speech but Ripe for a Song" are foremost illustrations.[35]

Themes of justice are also there in the hymns of hymn writers from our period who are less self-conscious about them. In Martin Franzmann's "O God, O Lord of Heaven and Earth,"[36] when you have sung through "our poisoned air" and "deep despair" and get to a "life of praise," justice is clearly part of such a life. Glorifying God leads Fred Pratt Green to move each stanza of "When in Our Music God Is Glorified"[37] to "Alleluia," but that brings with it "no room for pride" in the first stanza and truth "in liturgy and song" against "centuries of wrong" in the third so that justice is inescapable there too. The theme takes over the whole of Pratt Green's "The Church of Christ in Every Age"[38] as "victims of injustice cry for shelter and for bread to eat" and the singing church acknowledges its responsibility as servants "clothed in Christ's humanity." Examples from other hymn writers could be multiplied.

Communities and Groups

Communities and groups among us also exhibit concerns for justice. The *Wild Goose Songs*[39] created by John Bell and the Iona Community in Scotland are shot through with themes of justice. "Blessed Are You Poor," a setting of the Beatitudes, is just one example among many that could be cited.[40]

Folk-like groups whose hymnic and musical doing is driven in whole or part by concerns for justice have sprung up in many places. "Bread for the Journey" in Minneapolis, with Mary Preus, Tom Witt, and other musicians is a good example. This group has utilized a variety of texts and musical styles from many cultures and has produced songbooks called *Sing a New Song* which collate these materials for congregational use. The presence of materials from different cultures contains its own message of justice, but the texts such groups generate on their own also embody that message, often in a rough way which flaunts traditional hymnic disciplines with the naive fury of the anchoritic monk and little or no concern about aesthetics. Here is an example by Bret Hesla, included in one edition of *Sing a New Song*:

Working hard to survive is no guarantee.
The deck is always stacked against the poor.
If we'd use just what we need,
Reject the creeping cancer of greed,
Like a miracle the hungry would be fed.

Holding on to the past, to the times that have gone
Can only rob the present of its joy.
And if we cling to our gold
So that the future is secure,
We have robbed the poor while chasing a mirage.

May we show gratitude in the way that we live
And not with pompous prayers and fancy feasts.
Let go of ease as our goal,
And work to make creation whole.
That's the offering that God is asking for.[41]

Hymnals and Hymnal Committees

Committees which have produced denominational hymnals in our period have struggled with justice in their editing. Weaving in materials from many cultures is one way they have sought to do that. It has not been as easy for them as it has been for ad hoc groups, because they have the inertia of their denomination's heritage and memory to contend with. But it has been part of their concern, and they have often successfully included many pieces from outside their own traditions.[42]

One of their chief struggles has concerned language both for humanity and for God. Most hymnal committees have been able to come to some clarity about human language: generic male pronouns are no longer possible, nor is language that discriminates against a group of people--"washing us white" against "blacks," for example. Language about God is far more complex, and solutions have been more perplexing.

Decisions about what language to use have concerned more than gender. Many other uses have been viewed as more or less dangerous and discriminatory: militaristic language, dark/white contrasts, and images which make the disabled feèl less than human. Concerns about a pre-Copernican three-story universe may turn out to be important as well, but they have received comparatively little attention and are not so related to justice.[43]

Throughout this process most responsible hymnal committees have tried to respect the church's memory bank and poetic concerns, and at the same time use language that is not discriminatory, oppressive or androcentric.[44]

The task has not been easy. Agreements or solutions which seem momentarily to work have often evaporated after a short time has passed. Any editing, no matter how necessary, how skillful, how well-intentioned, and how positive, almost always involves some loss[45] which may not be evident to those who do the editing. Problems are always more evident to generations who follow.

Whether hymnal committees have always succeeded, or what one may think about their solutions, is not the point. The point here is that they have struggled with the theme of justice which has been front and center time and time again in our period.

Quality: Who Decides?[46]

Hymnal committees signal the necessity for some group or someone to decide what a community will sing. If "the basic idea of justice is giving people their due, what they deserve or ought to have,"[47] as Brian Wren says, what about justice here? We are back to the matter we postponed. We may agree that quality is a theological and aesthetic imperative, but what does quality mean and who gets to determine it?

C.S. Lewis perceptively analyzes this problem. He says what we do in church should glorify God or edify the people or both, and that edifying is always glorifying but glorifying is not always edifying because what edifies one may not edify another.[48] A blessing rests on those who genuinely sacrifice their own desires on behalf of the other, but what generally happens is the "opposite situation"

> where the musician is filled with the pride
> of skill or the virus of emulation and looks
> with contempt on the unappreciative congregation,
> or where the unmusical, complacently entrenched
> in their own ignorance and conservatism, look
> with the restless and resentful hostility of an
> inferiority complex on all who would try to
> improve their taste--there, we may be sure,
> all that both offer is unblessed and the spirit
> that moves in them is not the Holy Ghost.[49]

The result of this wickedness is that hymnody and its music become the gang songs of the church in which groups and individuals take up cudgels against one another with manipulative tactics, power plays, brute force, hostility, and rampant injustice. As C.S. Lewis says so well, "the problem is never a

merely musical one."[50] It is ethical. It has to do with how we treat one another. It has to do with love and justice.

The cleavage is larger than trained musicians and unappreciative congregations. We have in our time set up conflicts between feminists and their opposites, with the lines not drawn between women and men. We have set them up between races, cultures, ethnicities, languages, sub-groups, and age groups which we label with names like baby boomers, baby busters, or generation X.

Toward Theological and Aesthetic Imperatives

Is there no way out of this morass? I think there is. As usual for things that are worthwhile, however, it requires thought and hard work over time. There is no quick fix.

The Christian gospel is about grace and a community that, however imperfectly, enfleshes a way of doing things that is different from the world's way. It uses texts and their music and everything else, therefore, knowing that the whole good but fallen creation is cracked and sin-soaked, but knowing two more fundamental realities: 1) that God -- in, with, and under the bread and wine on the communion table -- uses the physical things of the creation in all their broken condition, and 2) that we can disagree and live together because our life together is dependent on God and God's grace, not our agreements or disagreements.

There are no easy solutions. We still have to figure out what quality means and what we will choose. That is no simple matter, but we can be clear about some things.

i) Sentimentality with its competitiveness and "lust for quick results"[51] is not the private property of any group. Those who argue for the "classical" and those who argue for the "popular" get equally sentimental, especially at points of their own nostalgia. Those points are often associated with repristinations of a past, either far or near in time, which actually never existed and generate games of make-believe. They are also tied to music that is related to certain events and emotions which one tries to replicate, as Routley says, by short-circuiting the necessary discipline.[52]

ii) Nor is snobbery one group's private preserve. Snobbery is usually associated with the "high art" partisans, and they need to confess their sins. They often have been obnoxious in the contempt they have shown for those who do not come from their own elite tribe. But "popular" partisans have often acted the same way. Dorothy Sayer's phrase, "the snobbery of the banal," is an apt one.[53] In recent years it seems that those who espouse the snobbery of the banal have become more vicious and tribal than their opposites.

iii) The high art versus folk art or classical versus popular distinctions that are often used in discussions like this are faulty. Not everything ought to be used, but the issue is not what is "high" or "low." It is what is well-crafted and broken to the gospel, in whatever idiom or style -- the best "folk" art and the best "high" art, on behalf of the people who will sing and hear it. There are texts and music that express the Christian story, and there are texts and music that do not. There are texts and music that are crafted well enough to be worth people's time and effort, and there are those that are not. The Christian community will sort this out over time, keeping what is worthwhile and discarding what is not. The church musician's task is to sort it out as soon as possible, with just loving care and all the mistakes human beings inevitably make, so that communities do not waste their time on what will ultimately serve them poorly. That brings us to an important matter. In spite of all the cheap talk about throw-away texts and music, the norm is not throw-away. There obviously are and should be throw-away hymns, but they cannot be the norm. What the church sings needs to last over long periods of time so that it can serve generations. It is for old people, young people, and those in between. It has to provide a song for people of all ages to sing together, a song people can grow into, not out of. People need to be able to remember their story, to mark births, deaths, and all the other significant events of their lives in a communal song that endures over time and is not torn apart by human divisions, but is united in Christ around word and sacrament. The unity in Christ of this life is always broken musically and in other ways, but avoiding it as if it were unimportant is itself unjust.

I have been posing the dichotomies as high art/folk art and young/old. As I said earlier, those are not the only dichotomies. There are ethnic and cultural divisions-- like German, English, Italian, Asian, African, Canadian, Scandinavian, American Indian peoples, and hyphenated forms of such groups. There are sick people, healthy ones, poor, rich, men, women, homosexuals, heterosexuals, tired, alert, handicapped, able-bodied, bright, dull, and every other sort of human person that exists.

There are genuine divisions here, but before we allow them more importance than they deserve, let us observe that many of them are manufactured by skillful manipulation of statistical tabulations which have little or nothing to do with actual people. Already thirty years ago a Roman Catholic writer referred to the "insane nonsense" of "teen-age sub-cultures" and "music for special groups."[54] When we divide human beings into neat statistical categories, we treat them like things which is why there is so much talk now about targeting people. The effect is to assume there is nothing that transcends our own tribes, neighborhoods, and time-- nothing to learn or appreciate which stands above my pettiness. We are reduced to competing agencies of smaller and smaller groups, ultimately competing individual units

of one, each of which wants its market share and the world reduced to its proportions. The effect is to avoid justice and quality altogether and to turn them into the trendy and the politically correct.

I question the analysis. I think human beings cannot be so easily turned into statistical categories. I think people have more common concerns and that they care more about what transcends their specific time and place than we are willing to admit. I do not in any way mean to deny our divisions, but the fundamental division is our sinful brokenness before God and one another which is far more profound than the superficial groupings we manufacture. The church knows a healing of the brokenness which is still more profound.

The church's task, as always, is to hear the Word beyond the broken words of this world and to sing, as Clement of Rome said 1900 years ago,[55] with one voice. That means Christians know that "the Incarnation of Christ the eternal Logos rejoined heaven and earth" and all of our disjunctures, and the baptized sing a new song in the Spirit.[56] Our task is to embody the proleptic reality of that knowledge. Whether or not that is a sociological trend at the moment, it is always the church's theological and aesthetic trend over time. The twentieth century's concern about justice points in just that direction.

It has practical import. This is not the place to work out that praxis in detail, but let me close with an observation about it. The clue to the theological and aesthetic imperative of quality for us who are leaders is loving the people we serve. That means we do not get to make narrow, xenophobic, sectarian, legalistic, and restrictive rules about what quality means; we do not get to target people; and we do not get to force our agendas on them. We do get to study history, theology, worship, aesthetics, poetry, music, the world around us, and everything else that is out there to be studied -- for the sake of the people we serve. We do get to learn from our sisters and brothers who have gone before us. We do get to share the riches of our heritage. We do get to work out with the saints on earth at this time the syntax of their song and in so doing discover they are as concerned about quality as we are. We do get to serve them around word and sacrament with phrases that sing, with tempos that breathe meaningfully, and with a range of dynamics appropriate to various occasions. We do get to be musical.[57]

Who decides? We do, the baptized around word and sacrament, together across the fault lines we manufacture, under the grace of God, for the life of the world.

Zusammenfassung

Dieses Referat setzt sich mit theologischen Tendenzen auseinander, die den heutigen Gemeindegesang beeinflussen.

Qualität im Kirchenlied beinhaltet sowohl einen theologischen wie einen ästhetischen Imperativ, genauer gesagt: der theologische Imperativ wird zu einem ästhetischen. Denn wenn Gottesdienst und Anbetung das Wichtigste im Glaubensleben sind, dann ist der theologische Imperativ für Qualität im KL bereits vorgegeben. Diesen Gedankengang in der Praxis durchzuführen, wird allerdings problematisch, denn wer soll bestimmen, was Qualität beinhaltet?

Unter Tendenz versteht man entweder eine "Mode" oder eine allgemeine Entwicklung. Mode ist in der Kirchenmusik heutzutage das, was leicht ankommt, etwa so wie Werbeschlager. Diese Art von Tendenz hat weder mit Theologie zu tun (der unterschwellige Ausgangspunkt ist kultureller Art), noch mit Aesthetik (aesthetische Substanz ist außer Diskussion, weil - angeblich - ohne Verkaufskraft), noch mit dem KL (es wird von heutigen Menschen nicht erwartet, daß sie singen, vielmehr stellt man Ensembles zusammen, die das an ihrer Stelle tun). Musik ist hier "Werkzeug, Instrument" nicht nur als "Reklame" für das Christentum, sondern für "Steckenpferde" unterschiedlichster Art: prachtvoll gewandete Kirchenchöre, Orgeln, politische Korrektheit des jeweiligen Augenblicks, engstirnige Versionen von "Tradition," "alternative" Gebetshaltungen, "traditionelles" KL in synkopierten Rhythmen usw. Stilformen und Methoden werden vorrangig behandelt, die Menschen dagegen zu Verbrauchern reduziert und zum Schweigen verurteilt.

Unter dem Gesichtspunkt von Tendenz im Sinne von "allgemeiner Entwicklung" längerer Dauer und bestimmter Richtung im Gemeindegesang fällt in den letzten 40 Jahren des 20. Jhdts das Anliegen für Gerechtigkeit am meisten ins Auge. Dieses Thema wurde in Amerika - ohne nachhaltigen Erfolg - in Reaktion auf die Gospel-Lieder bereits zu Ende des 19. Jhdts von Walter Rauschenbusch und den Social-Gospel-Liedern aufgenommen. Viel später und jenseits des Atlantik sahen die 60er Jahre des 20. Jhdts ein zeitgemäßes hymnisches Neuschaffen im englischen KL als Resultat der Zusammenkünfte in Dunblane, Schottland, unter Erik Routley.

Nach den Schrecken dieses Jahrhunderts konnte soziale Gerechtigkeit nicht mehr im KL umgangen werden. Im ausgehenden 20. Jhdt. ist das neue [englisch-sprachige] KL weitgehend von Themen der Gerechtigkeit durchsetzt. Zahlreiche Dichter, Religionsgemeinschaften und Gesangbuchausschüsse haben sich mit diesem Thema befaßt.

Wie äußert sich aber diese Gerechtigkeit in der Entscheidung darüber, was eine Gemeinde oder Gemeinschaft singt? Laut C.S. Lewis soll das, was in der Kirche geschieht, im Idealfall entweder Gott verherrlichen oder die Gemeinde erbauen, oder auch beides bewirken. Die Wirklichkeit sieht aber anders aus,

indem nämlich das KL zum Kampflied wird im Konflikt zwischen unterschiedlichen gegengesätzlichen Faktionen. Das Problem, so Lewis, is nicht nur ein musikalisches sondern auch ein ethisches, das mit Nächstenliebe und Gerechtigkeit zu tun hat.

Für dieses Problem gibt es keine einfachen Lösungen, aber Folgendes ist festzustellen: 1) Auf Sentimentalität und Nostalgie hat keine einzelne Faktion ein Monopol bepachtet; 2) dasselbe gilt für Snobismus (Dorothy Sayers spricht von einem "Snobismus des Banalen"); 3) Gegenüberstellungen wie Kunst/Volksmusik, klassische/Populär-Musik und viele andere sind letzten Endes nicht stichhaltig. Es gibt in jeder Kategorie Texte und Melodien, die das Evangelium verkünden und solche, die es nicht tun. Die Gemeinde - unterstützt von den Kirchenmusikern - wird das letzte Wort haben.

Notes

1. The reference here is to Arius, a presbyter in Alexandria who insisted so strongly on the absolute uniqueness of God that he subordinated the person of Christ. He was a public relations expert who wrote jingles like "When the Son was not the Father was God," and set them to popular tunes.

2. See, for example, S. Anita Stauffer, ed., *Worship and Culture in Dialogue* (Geneva: Lutheran World Federation, 1994).

3. Willow Creek Community Church Leaders, "Seekers' Service/Believers' Worship," *The Complete Library of Christian Worship. Volume 3. The Renewal of Sunday Worship*, Robert E. Webber, ed. (Nashville: Star Song Publishing Group, 1993), p. 126.

4. *Ibid.*

5. Don E. Saliers, "Contemporary/Traditional: The Dilemma of the Church Today," *The Covenant Companion* 85:1 (January, 1996): 19.

6. Parts of this section come from Chapter 17 of a manuscript I have just finished called "Church Music" and parts from the first chapter of *Let Justice Sing: Hymnody and Justice*, to be published by the Liturgical Press.

7. Walter Rauschenbusch and Ira D. Sankey, *Evangeliums-Lieder, Gospel Hymns mit deutschen Kernliedern* (New York: The Biglow & Main Co., 1890).

8. See Jon Michael Spencer, "Hymns of the Social Awakening: Walter Rauschenbusch and Social Gospel Hymnody," *The Hymn* 40:2 (April, 1989): 18.

9. Henry Sloane Coffin and Ambrose White Vernon, eds., *Hymns for the Kingdom of God* (New York: A.S. Barnes, 1931); 1st ed. 1909 or 1910.

10. Mabel Hay Barrows Mussay, ed., *Social Hymns of Brotherhood and Aspiration* (Boston: Universalist Publishing House, 1914).

11. See Westermeyer, "Hymnody in the United States from the Civil War to World War I (1860-1916)." In: Raymond Glover, ed., *The Hymnal 1982 Companion* (New York: The Church Hymnal Corporation, 1990), I, p. 449-451.

12. *The Hymnal of the Protestant Episcopal Church in the United States of America 1940* (New York: The Church Pension Fund, 1943).

13. Russell Schultz-Widmar, "Hymnody in the United States Since 1950." In. *The Hymnal 1982 Companion*, I, p. 600.

14. Ian M. Fraser, "Beginnings at Dunblane." In: Robin A. Leaver and James H. Litton, eds., *Duty and Delight: Routley Remembered* (Carol Stream, Illinois: Hope Publishing Company, 1985), p. 171.

15. *Dunblane Praises* (Dunblane: Scottish Churches' House, 1965).

16. *New Songs for the Church*, Vols. I and II (Norfolk: Galliard, Ltd., 1969).

17. *Songs for Today*, Ewald Bash and John Ylvisaker, eds. (Minneapolis: American Lutheran Church, 1964).

18. *Hymns for Now: A Portfolio for Good, Bad, or Rotten Times* (Chicago: Walther League, 1961).

19. *Hymnal for Young Christians* (Chicago: Friends of the English Liturgy Church Publications, 1967).

20. Some of these and others are given in Westermeyer, *With Tongues of Fire: Profiles in 20th-Century Hymn Writing* (St. Louis: Concordia Publishing House, 1995).

21. *Faith Looking Forward: The Hymns and Songs of Brian Wren* (Carol Stream, [Illinois]: Hope Publishing Company, 1983), no. 46.

22. See, for example, the chapters on Fred Kaan, Thomas Troeger, and Brian Wren in Westermeyer, *With Tongues of Fire*, p. 93-107, 123-136, and 155-166.

23. *The [Episcopal] Hymnal 1982* (New York: The Church Hymnal Corporation, 1985) (hereafter cited as EH), no. 605. -- *The Presbyterian Hymnal* (Louisville: Westminster/John Knox Press, 1990) (herafter cited as PH), no. 405. -- *Rejoice in the Lord* (Grand Rapids: Wm. B. Eerdmans Publishing Company, 1985) (hereafter cited as RL), no. 176; *The United Methodist Hymnal* (Nashville: The United Methodist Publishing House, 1989) (hereafter cited as UMH), no. 441. -- *Worship Third Edition: A Hymnal and Service Book for Roman Catholics* (Chicago: GIA, 1986) (hereafter cited as Wor3), no. 625.

24. EH no. 570, 571; *Lutheran Book of Worship* (Minneapolis: Augsburg Publishing House, 1978) (hereafter cited as LBW), no. 436; PH, no. 413; RL, no. 485; UMH, no. 433; Wor3, no. 621.

25. PH, no. 337.

26. EH, no. 413; PH, no. 218; RL, no. 119; Wor3, no. 533.

27. PH, no. 266; RL, no. 22.

28. Brian Wren, *Faith Looking Forward*, no. 3.

29. Brian Wren, *What Language Shall I Borrow? God-Talk in Worship: A Male Response to Feminist Theology* (New York: Crossroad, 1989).

30. *Ibid.*, p. 1-2.

31. For further sorting by Brian Wren, see his *Education for Justice* (London: SCM Press Ltd., 1986).

32. For Kaan's comments and those of other twentieth-century hymn writers, see Westermeyer, *With Tongues of Fire.*

33. UMH, no. 560; PH, no. 358; Wor3, no. 656.

34. See Westermeyer, *With Tongues of Fire.*

35. Thomas H. Troeger, *Borrowed Light: Hymn Texts, Prayers and Poems* (New York: Oxford University Press, 1994), nos. 112, 47, 48.

36. LBW, no. 396.

37. *The Baptist Hymnal* (Nashville: Convention Press, 1991) (hereafter cited as BH), no. 435; EH, no. 420; LBW, no. 555; UMH, no. 68; PH, no. 264; RL, no. 508; Wor3, no. 549.

38. BH, no. 402; UMH, no. 589; LBW, no. 433; PH, no. 421; Wor3, no. 626.

39. John Bell and Graham Maule, *Heaven Shall Not Wait* (Chicago: GIA, 1987, rev. 1989); *Enemy of Apathy* (Chicago: GIA, 1988, rev. 1990); *Love from Below* (Chicago: GIA, 1989).

40. *Love from Below*, p. 48.

41. *Sing a New Song* (light brown, n.d., n.p.), p. 46.

42. *Hymnal, A Worship Book.* Prepared by Churches in the Believers Church Tradition (Elgin [Illinois]: Brethren Press; Newton [Kansas]: Faith and Life Press; Scottdale [Pennsylvania]: Mennonite Publishing House, 1992). This is one of the most obvious illustrations.

43. *The New Century Hymnal* (Cleveland: The Pilgrim Press, 1995) is an exception. Its editors altered most texts in common usage, seeking to avoid up/down language as well as what was regarded as discriminatory and non-inclusive for humanity and for God. Whether the thorough-going sameness of this revision and its (unjust?) disregard for the memory bank of the Christian church will yield unintentional theological and poetic sleepers, ultimately reversing what the editors intended, remains to be seen with usage or its absence. See Madeleine Forell Marshall, "'The Holy Ghost is Amorous in His Metaphors': The Divine Love Hymn Reclaimed," *Cross Accent* 5A:9 (January, 1997): 17-23, and Carlton R. Young, "*The New Century Hymnal*, 1995," *The Hymn* 48:2 (April, 1997): 25-38.

44. For overviews of issues related to language, see Gail Ramshaw, *God Beyond Gender: Feminist Christian God-Language* (Minneapolis: Fortress Press, 1995) and Gabriel Fackre, "Ways of Inclusivity - the Language Debate," *Prism* 9:1 (Spring, 1994): 52-65.

45. Robin Leaver points this out in the editing which has been done to Martin Franzmann's hymns. See Robin Leaver, *Come to the Feast: The Original and Translated Hymns of Martin Franzmann* (St. Louis: Concordia, 1994).

46. Parts of what follows come from the fifth chapter of Westermeyer, *Let Justice Sing.*

47. Wren, *Education for Justice*, p. 32.

48. C.S. Lewis, *Christian Reflections*, Walter Hooper, ed. (Grand Rapids: William B. Eerdmans Publishing Company, 1967), p. 94-99.

49. *Ibid.*, p. 97.

50. *Ibid.*

51. Erik Routley, *Church Music and the Christian Faith* (Carol Stream [Illinois]: Agape, 1978), p. 96.

52. *Ibid.*, p. 94.

53. See Frank E. Gaeberlein, *The Christian, The Arts, and Truth* (Portland: Multnomah Press, 1985), p. 51.

54. Richard J. Schuler, "The Congregation: Its Possibilities and Limitations in Singing." In: *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, Robert A. Skeris, ed. (St. Paul [Minnesota]: Catholic Church Music Associates, 1990), p. 328.

55. Clement of Rome, "I Corinthians xxxiv." In: *Patrologiae cursus completus Series Graeca* Jacques Paul Migne, ed. (Paris, 1857ff.), vol. I, p. 275-278; English translation in: James McKinnon, *Music in Early Christian Literature* (Cambridge: Cambridge University Press, 1987), p. 18. -- I have reflected on these and other similar passages from the early church in Chapter 5 of *Church Music.*

56. Robert A Skeris, *Chroma Theou: On the Origins and Theological Interpretation of the Musical Imagery Used by the Ecclesiastical Writers of the First Three Centuries, with Special Reference to the Image of Orpheus* (Altötting: Alfred Coppenrath, 1976), p. 158.

57. I have reflected on some of these matters in the last chapter of the rev. ed. of *The Church Musician* (Minneapolis: Augsburg-Fortress, 1997).

Qualitätsfragen bei der Übersetzung von Kirchenliedern

Jürgen Henkys

I.

Im Vorwort zum *Rettungsjubel*, einem deutschen Liederbuch "zum Gebrauch in Evangelisations- und Glaubens-Versammlungen" vom Anfang unseres Jhdts, berichtet der Herausgeber D.H. Dolman, wie es dazu gekommen sei, daß in diesem neuen Buch so viele Lieder englischen Ursprungs stehen: Im Jahre 1904, bei einem Besuch der großen Glaubensversammlungen in Keswick, hätten die von Tausenden von Gotteskindern gesungenen Lieder einen tiefen Eindruck auf ihn gemacht. So sei der Wunsch erwacht, diese gesegneten Lieder mögen auch in Deutschland erklingen können. Durch ihre Aufnahme in den *Rettungsjubel* sei das jetzt möglich geworden. Dolman fährt fort:

> Unsern herzlichen Dank den englischen Herausgebern Mr. Marshal, Mr. Morgan, Mr. Kirkpatrick, Mr. Alexander, Miß Rose, Mr. Forrest und vielen anderen, welche uns bereitwillig ihre Lieder zur Verfügung stellten. Herzlichen Dank auch den beiden teuren Schwestern, welche mit vieler Hingabe und unter vielem Gebet die Lieder übersetzten und druckfertig machten. Dem Herrn allein sei die Ehre![1]

Da wissen wir nun: Viel Hingabe und Gebet war für die Übersetzungsarbeit nötig. Und wir erfahren: Es sind Schwestern gewesen, die dieses Werk vollbracht haben. Aber ihre Namen bleiben - anders als die der englischen Rechtsträger - ungenannt! Weil sie Frauen sind? Weil sie nicht hervortreten wollten? Man darf vermuten, daß eine von ihnen Hedwig von Redern war, die Dichterin des Liedes "Weiß ich den Weg auch nicht, du weißt ihn wohl," das nach einer Melodie von John Bacchus Dykes gesungen wird. Und sie jedenfalls ist im deutschen Gemeinschaftschristentum bald eine namhafte Gestalt gewesen. Heute pflegen die Übersetzerinnen und Übersetzer der Kirchenlieder in den Gesangbüchern genau verzeichnet zu werden. Sie nehmen teil an der Ehre der Originaldichter. Aber was für eine Art poetischen Schaffens und was für eine Art ökumenischer Verantwortung das eigentlich ist, wenn ein geistliches Lied aus einer Sprache in die andere gebracht wird, bleibt meistens unerörtert. Immerhin gibt es in unseren Hymnologischen Gesellschaften Überlegungen dazu. Ich denke an die beiden Aufsätze von Hedda Durnbaugh und Gracia Grindal in *The Hymn*[2] und an einen

weiteren Aufsatz Hedda Durnbaughs in einem deutschen Sammelband.[3] Ich selber habe einst im IAH-Bulletin darüber geschrieben.[4] Mehrfach hat das Problem auch bei kleinen *hymnwriting workshops* während der IAH-Tagungen eine Rolle gespielt.[5] Mein heutiger Beitrag kann sich hier einreihen.

II.

Aus der Geschichte der Kirche ist nicht wegzudenken, was wir allgemein Übersetzung nennen. Das hängt mit der Universalität der Heilsbotschaft und mit dem ökumenischen Charakter von Kirche zusammen. Beschränken wir uns sogleich auf Lieder. Was es im christlichen Glauben zu singen gab, ist in aller Regel über Grenzen gewandert, auch über Sprachgrenzen. Aber zu bestimmten Zeiten und in bestimmten Zonen der Christenheit hat sich dieser Vorgang intensiviert. Man kann dann von Übersetzungswellen sprechen, von einer Brandung gleichsam, die gegen eine Küste schlägt.

Übersetzt wurden die beiden Teile der christlichen Bibel - einschließlich des Psalters - aus dem Griechischen und auch aus dem Hebräischen ins Lateinische. Die *Vulgata [Versio]*, die "allgemein bekannte" und verbreitete Fassung der lateinischen Bibel geht auf die Übersetzungsarbeiten des Hieronymus zurück, die zu Beginn des 5. Jhdts abgeschlossen wurden.

Übersetzt wurden - im Spätmittelalter und im 16. Jhdt. - lateinische Hymnen, Antiphonen, Sequenzen und andere liturgische Einheiten für den Gesang in muttersprachlichen Gottesdiensten.

Übersetzt wurden - vor allem im Reformationsjahrhundert - die beiden Teile der Bibel in die europäischen Nationalsprachen, und zwar aus den biblischen Grundsprachen, aber bei fortwährender Einwirkung der in Theologie und Liturgie anwesenden lateinischen Vulgata und in Auseinandersetzung mit ihr.

Übersetzt wurden die deutschen Lieder Luthers und seiner Mitarbeiter in die Sprachen der von der Reformation ergriffenen Nachbarländer.

Übersetzt wurde - in der zweiten Hälfte des 16. Jhdts und später - der von Calvin auf den Weg gebrachte französische Reimpsalter aus Genf. Eine vollständige niederländische Übersetzung stammt von Petrus Dathenus (1566), die deutsche von Ambrosius Lobwasser (1573). Die Lieder des Genfer Psalters wurden auch in England, in Nord- und Osteuropa rezipiert.

Übersetzt wurden zahlreiche deutsche Kirchenlieder aus Orthodoxie und Pietismus (17. und 18. Jhdt.) in die Nachbarsprachen. Über das Englische gelangten sie auch in überseeische Länder. Zu den englischen Liedmittlern gehörte auch der Begründer des Methodismus John Wesley

(1703-1791). Besonders wichtig geworden sind die englischen Nachdichtungen von Catherine Winkworth (1827-1878).[6]

Übersetzt wurden griechische, lateinische, deutsche und englisch Gesänge ins Dänische durch N.F.S. Grundtvig (1783-1872), als er 1836/37 sein geschichtstheologisch begründetes "Liederwerk" schuf.[7]

Übersetzt wurden in der Mitte des 19. Jhdts unter dem Einfluß der Oxford-Bewegung griechische und lateinische Hymnen ins Englische, um dann in den gottesdienstlichen Gesang der Kirche von England aufgenommen zu werden. Besondere Verdienste hatten in dieser Sache John Mason Neale (1818-1866) und Thomas Helmore (1811-1890).

Übersetzt wurden am Ende des 19. und am Anfang des 20. Jhdts nordamerikanische und englische Lieder des Neupietismus ins Deutsche, ins Schwedische und in viele andere Sprachen. Das geschah freilich im Wesentlichen abseits der Großkirchen und ohne maßgebliche Einwirkung auf sie.

Die vorerst letzte Übersetzungswelle hängt mit dem internationalen Phänomen der sogenannten *hymn explosion*[8] zusammen. In den Niederlanden und in Schweden waren ihre Vorboten schon Ende der 50er Jahre da, in Großbritannien und in Deutschland erreichte sie ihren Höhepunkt um 1970.[9] Befördert wurde und wird die Übersetzungsaktivität durch die Herausgabe von mehrsprachigen Gesangbüchern: *Cantate Domino* (Ökumenischer Rat der Kirchen), *Laudamus* (Lutherischer Weltbund), *Thuma Mina* (Basler Mission und Evangelisches Missionswerk in Deutschland), *Unisono* (Internationale Arbeitsgemeinschaft für Hymnologie). Aber auch die langjährigen Vorarbeiten zur Einführung neuer nationalsprachlicher Kirchengesangbücher evangelischer und katholischer Provenienz in Holland, Deutschland, Norwegen, Schweden und in der Schweiz wirkten sich auf die Bereitstellung von Übersetzungen aus anderen Sprachen aus.

Ich schließe diesen Überblick mit einer Vermutung und mit einer Forderung. Die Vermutung: Noch nie zuvor in der Kirchengeschichte hat es ein so starkes gleichzeitiges Hin und Her von Liedübersetzungen gegeben. Kennzeichen unserer Lage ist, daß nicht *eine* Herkunftsrichtung von übersetzten Liedern vorherrscht, sondern daß die Lieder aus mehreren Richtungen und *wechselseitig* adaptiert werden, und zwar sind es Lieder sowohl aus der Gegenwart als auch aus dem jeweiligen Klassik-Fundus der Vergangenheit. Dafür auswahlweise nur einige Namen von solchen europäischen Nachdichtern (die meisten sind zugleich auch Dichter), die für ihren eigenen Sprachraum zahlreiche Lieder aus mehreren anderen Sprachräumen adaptiert haben: Willem Barnard (geb. 1920), Ad den Besten (geb. 1923) und Jan Willem Schulte Nordholt (geb. 1920) in den

iederlanden; Anders Frostenson (geb. 1906) und Britt G. Hallqvist (1914-1997) in Schweden; Svein Ellingsen (geb. 1929) und Arve Brunvoll (gb. 1937) in Norwegen; Fred Kaan (geb. 1929) und Fred Pratt Green (geb.1903) in England; Dieter Trautwein (geb. 1928) und Jürgen Henkys (geb. 1929) in Deutschland. Die Gleichzeitigkeit und Wechselseitigkeit der Überführung fremdsprachlicher Lieder in die eigene Sprache ist ein hymnodisches Phänomen erster Ordnung. Gibt es dafür schon ein historisches Vorbild? Wie auch immer - wir haben es mit einem Gegenstand zu tun, der auch in größerem Zusammenhang untersucht und gewürdigt werden müßte.

Die Forderung: Bei der Übersetzung eines fremdsprachlichen Kirchenliedes sollte es nie nur darum gehen, überhaupt ein neues Lied zu gewinnen. Zwar sind neue Lieder in unserer Kultur der vielfältig gestaffelten und rasch wechselnden Angebote sehr erwünscht. Aber die bloße Attraktivität des Neuen ist auf die Länge kein hinreichender Grund, die Gesangbücher und Liederhefte der Nachbarn auf Brauchbares hin zu durchmustern. Vielmehr geht es bei der Liedübersetzung um den Gewinn an spezifisch Neuem. Es geht um dasjenige Neue, was als *besondere* Gabe einer anderen Kirche, einer fremden Gemeinde, eines unbekannten Christenmenschen, eines im jeweils eigenen Bereich so nicht ausgeprägten Charismas begrüßt werden kann. Ein Lied aus einer anderen Sprache sollte natürlich auch in diesem seinem neuen Verwendungszusammenhang ein gutes Lied sein. Abgesehen davon muß es aber zugleich ein Fenster sein können, durch das man in Verhältnisse hinüberschaut, die so nicht die unseren sind und die uns gerade darum bereichern können.

III.

Bisher habe ich den deutschen Begriff Übersetzung ganz undifferenziert gebraucht - so wie ja auch das englische Wort *translation* sehr umfassend ist. In diesem Abschnitt nun muß ich zwischen einigen Bedeutungsschichten des Begriffs unterscheiden und dafür auch Bezeichnungen einführen, die im Englischen so nicht üblich zu sein scheinen. Zur Vereinfachung formuliere ich jeweils vom Standpunkt meiner deutschen Muttersprache aus. Ich bitte die Zuhörer, die Aussagen auf ihre eigene Sprache zu beziehen.

Mit Übersetzung im engeren Sinne meine ich das Herstellen einer deutschen Prosafassung des vorgegebenen fremdsprachlichen Textes. Unter Umständen handelt es sich um eine Interlinearübersetzung, also um eine Übersetzung Wort gegen Wort, ohne Rücksicht auf flüssiges oder gar gutes Deutsch.

Übertragung nenne ich eine solche Eindeutschung des Ausgangstextes, die auch den poetischen Forderungen genügt, die mit seiner Gattung gegeben sind; eine Eindeutschung, in der zu allem anderen respektiert wird, daß der Ausgangstext geistliche Poesie ist und daß er zusammen mit seiner Melodie die Gattung Kirchenlied vertritt. Denn so will er ja auch auch in der Zielsprache gebraucht werden.

Von einer Nachdichtung möchte ich dann reden, wenn der fremdsprachliche Ausgangstext im anspruchsvollen Sinne des Wortes Dichtung ist und wenn die Übersetzung dem gerecht zu werden trachtet. Die Eindeutschung ist dann nicht nur dem allgemeinen poetischen Charakter des Ausgangstextes verpflichtet, wie er sich aus der Zugehörigkeit zur Gattung Kirchenlied ohnehin ergibt. Sondern man hat dieser einmaligen, unverwechselbaren sprachlichen Einheit mit ihren je besonderen poetischen Qualitäten gerecht zu werden. In dem allen darf aber nicht ihre Singbarkeit aufs Spiel gesetzt werden.

Geht es um Kirchenlieder von einigem Anspruch, ist Übersetzung im engeren Sinn immer zu wenig. Nachdichtung dagegen ist schwer erreichbar, manchmal gar nicht. So ist der Mittelbegriff der Übertragung der brauchbarste. Er ist nicht zu anspruchsvoll und nicht zu bescheiden. Allerdings sollten alle, die sich um Liedübertragungen bemühen, ein Ergebnis ins Auge fassen, das der Nachdichtung wenigstens nahekommt. Konkret: Jedes ins Deutsche übertragene Kirchenlied sollte in einem Kreis hörbereiter Menschen auch als ein deutsches Strophengedicht laut vorgelesen werden können! Auch wenn die Worte nur für sich selbst abgedruckt werden, sollten sie bei stiller Lektüre Aufmerksamkeit finden und zur Besinnung anregen können. Es mag sich dann um ein schlichtes Gedicht handeln, auch um ein Gedicht im traditionsverhafteten Stil. Aber es dürfte kein irgendwie miserables, kein schlechtes Gedicht sein, dessen Schwäche sich nur unter der Decke einer ansprechenden Melodie, eines effektvollen Arrangements zu verbergen vermag. - Doch was wäre in diesem Zusammenhang ein schlechtes Gedicht, was ein passables, was gar ein gutes? Die von mir empfohlene Qualitätsprobe führt uns zum Komplex der Kriterien für die Güte von Liedübertragungen.

IV.

Es sind in aller Regel drei Bündel von Merkmalen, die bei einer Liedübertragung im Ausgangstext erkannt und für den Zieltext berücksichtigt werden wollen: Merkmale, an denen die theologische Kontur des Textes hängt; Merkmale, die in seiner poetischen Struktur hervortreten; Merkmale, mit denen er der musikalischen Faktur entspricht.

Anders gesagt: Man bekommt es mit dem herausfordernden Zusammenspiel von Aussage, Sprachform und Sanglichkeit zu tun. Je mehr man sich mit einem guten Text beschäftigt, um so mehr zeigt sich, wie diese drei Größen ineinandergreifen - sie lassen sich kaum gegeneinander isolieren.

Nach meiner persönlichen Erfahrung drängen sich allerdings anfangs oft diejenigen Probleme in den Vordergrund, die an der besonderen Sprachgestalt, also an der poetischen Struktur des Textes haften. Die Schwierigkeit, eine vorgegebene Struktur in Versen der eigenen Sprache abzubilden, führt zu immer neuen Lösungsversuchen, zu auffälligen, zu unauffälligen, ja zu mikroskopisch kleinen Veränderungen. Es ist eine mühselige Arbeit mit immer neuen Varianten, häufig genug vom endgültigen Mißlingen bedroht. In dieser frustrierenden Phase des Kampfes um die Sprachgestalt kommen u.U. die theologischen und die musikalischen Merkmale, auch wenn sie bisher schon mitbedacht waren, ganz neu zur Geltung. Ja, es ergeben sich dann daraus Kriterien dafür, welche der bisher durchprobierten Varianten zu bevorzugen sei. Manchmal tauchen damit sogar ganz neue Lösungsmöglichkeiten auf. - Nun ein paar Einzelheiten.

1. Theologische Kontur

Hier kommt es z.B. darauf an, biblische Zitate oder Anspielungen des Ausgangstextes zu identifizieren. Natürlich ist auch sein Ort im Gesangbuch, seine Stellung im Gottesdienst von Belang. Welche Rubrik wird dadurch auf welche Weise bereichert? Worin folgt das Lied dem allgemeinen Traditionsstrom christlichen Singens, wo hebt es sich mit einer Besonderheit aus dem allzu Vertrauten heraus? Welche Aussage des Glaubens macht es stark? Welche menschliche Grundsituation spiegelt es besonders deutlich wider? Gibt es einen Punkt, auf den alles hinausläuft, der als Pointe keinesfalls verfehlt werden darf? Und inwiefern ist es vertretbar, dem Lied in seiner Einseitigkeit zu folgen? Möchte ich vielleicht etwas in das Lied eintragen, ohne daß es im Ausgangstext dafür einen Rückhalt gibt? Auf welchen eigenen Akzent sollte ich um der Unverwechselbarkeit des Originaltextes willen verzichten?

Wenn ich jetzt und in den beiden folgenden Abschnitten Beispiele gebe, dann soll es sich um einigermaßen bekannte Lieder handeln. So läßt sich die Angelegenheit in einem internationalen Publikum besser verfolgen. Außerdem habe ich mich entschlossen, nur solche Lieder heranzuziehen, mit denen ich als Autor selbst Erfahrungen gemacht habe.

Zunächst "*Morning has broken.*" Der Text von Eleanor Farjeon (1881-1965) zu einer gälischen Volksmelodie ist in zahlreichen englischsprachigen Gesangbüchern vorhanden. Die von mir verantwortete deutsche

Fassung beginnt mit den Worten "Morgenlicht leuchtet."[10] Das englische Lied verbleibt ganz im Glaubensartikel von der Schöpfung, und dort drückt es nur Freude, Dank und Anbetung aus - jegliche Bitte fehlt. Das ist für ein Morgenlied eines deutschen Gesangbuchs ohne Vorbild. Kann das Erlebnis eines makellos erscheinenden Morgens im taufrischen Garten so bruchlos auf den ersten Schöpfungstag bezogen werden? Aber der Respekt vor dem Aussagewillen der Originaldichterin verbietet hier jede Abschwächung.

Britt G. Hallqvists "*Måne och sol*" mit der Melodie von Egil Hovland (geb. 1924) hat einen Siegeszug durch die schwedischen Familiengottesdienste angetreten und ist überhaupt in ganz Skandinavien ungemein populär geworden. Als "Sonne und Mond" ist das Lied auch in einen der Regionalteile des neuen deutschen *Evangelischen Gesangbuches* eingewandert.[11] Die Verfasserin verstand ihren Text als ein "*Laudamus*" für Kinder und ihre Eltern.[12] Kindertümlichkeit und liturgische Fülle stehen in diesem Liede nicht gegeneinander. Die Nachdichtung hatte zu versuchen, das Lied in dieser doppelten Stärke zu erhalten. Tatsächlich habe ich im Refrain den Gestus der Anbetung aber noch verstärkt. Die wörtliche Übersetzung lautet nämlich: "Herr, wir danken dir. Herr, wir preisen dich. Herr, wir singen deinem heiligen Namen." Die vollere, die emphatischere deutsche Fassung lautet: "Ja, Herr, wir danken dir, / Gott, wir lobsingen dir. / Heilig dein Name! Wir beten dich an."[13] Damit wollte ich das schwedische Original nicht überbieten. Maßgeblich waren metrische Gründe. Aber die gewisse Verstärkung der Doxologie schien mir wegen der liturgischen Kontur des ganzen Liedes durchaus erlaubt zu sein. Beginnt doch der lateinische Text dieses klassischen Stückes mit den Lobrufen: "*Laudamus te, benedicimus te, adoramus te.*"

2. Poetische Struktur

Entscheidend ist hier natürlich zunächst, daß das Strophenmuster erkannt und respektiert wird: Zahl der Verse in der Strophe, Zahl der Hebungen in den Versen, auftaktiger oder volltaktiger Versanfang, betontes oder unbetontes Versende, Reimschema. Hier ist ein beharrlicher Wille zur Korrektheit erfordert. Zu frühe Kapitulation vor den in der Tat außerordentlichen Schwierigkeiten rächt sich als Qualitätsminderung. Welche Auswege sind problematisch?

Die Übertragung darf das Strophenmuster nicht dadurch verändern, daß sie Silben hinzufügt oder Silben streicht. Das hätte ja auch sofort Folgen für die Melodie: Es müßte z.B. eine Viertelnote in zwei Achtelnoten geteilt, oder umgekehrt müßten zwei Noten über einer Silbe zusammengebunden werden. Das scheint eine so geringfügige Änderung zu

sein, daß sie nicht ins Gewicht fällt. Und doch wirkt sie oft genug als empfindliche Störung.

Die Übertragung darf nicht zu ungebräuchlichen Wortverkürzungen (Apokopierungen) Zuflucht nehmen. Dieser Ausweg ist im Deutschen sehr beliebt. Aber man handelt sich damit den Eindruck altväterischer Ausdrucksweise ein.

Die Übertragung darf die Regeln der Grammatik nicht verletzen. Die Berufung auf die "dichterische Freiheit" ist ein schwaches Argument. Welche Auswege aus den Schwierigkeiten, die aus einem vorgegebenen Strophenmuster erwachsen, sind vertretbar?

Tolerabel ist die Lockerung der Reimfessel: Eine Verminderung der Reime innerhalb der Strophe - unter Umständen auch eine Umstellung der Reime - wird oft nötig und erlaubt sein. Manchmal empfiehlt sich auch der entschlossene Verzicht auf Reime. Doch man stelle sich die Sache nicht zu leicht vor. Ein ungereimtes Strophengedicht zu schreiben ist nicht unbedingt einfacher als ein gereimtes!

Tolerabel, ja allermeist ganz unvermeidbar sind auch Umformulierungen und damit Sinnverschiebungen im Einzelnen. Das liegt an der Reimsituation, die in jeder Sprache anders ist. Es liegt aber mindestens ebenso an den Erfordernissen des Metrums.[14]

Erlaubt, ja erwünscht ist es, den poetischen Verlust, den jede Übertragung mit sich bringt, durch unaufdringlich eingesetzte Kunstmittel der eigenen Sprache annäherungsweise auszugleichen.

Autorinnen und Autoren, die Lieder aus fremden Sprachen in ihre eigene übertragen, müssen im Handwerklichen geschickt und beweglich sein. Aber nie können sie darauf verzichten, in der Wiedergabe ihres Ausgangstextes ein hohes Maß von Freiheiten in Anspruch zu nehmen. Übersetzen ist Verändern. In jeder Sprache wird mit eigener Valuta gezahlt. Wer ein Stück Poesie in die andere Sprache hinüberretten will, muß es neu erschaffen. Die verzweifelte Einsicht, daß sich diese Dichtung schlechterdings nicht übertragen läßt, schlägt - manchmal - in Kreativität um, durch die das Werk dann doch gelingt: das eigene Werk, das nichtidentische, das aber trotzdem nicht ohne das andere sein kann und das sich fortan immer als Geschwisterkind des anderen, vielleicht als sein jüngerer Zwilling, bekennen wird.

Auf die Feinarbeit im Umgang mit Konsonanten und Vokalen, mit Wörtern und Wendungen, mit Satzteilen und Satzzeichen gehe ich jetzt nicht ein. Die sprachliche Mikrostruktur ist einbezogen in die Makrostruktur, die das Lied als ein ganzes darstellt. Und hier ist noch einmal wachester Sinn erfordert. Welche Wörter tauchen wo wieder auf? Welche Sätze sind Widerhall von früheren? Welcher Sinn reichert sich bei

variierender Wiederholung an? Auf welchen Pfaden wandern die Motive durch die Strophenräume? Es ist deutlich, daß poetische Struktur und theologische Kontur eines Kirchenliedes sich in der Regel gegenseitig erhellen.

Mit nur einem Beispiel will ich konkretisieren, vor welcher Aufgabe die Übertragung im sprachstrukturellen Bereich steht. Ich wähle dazu "*Met de boom des levens*" (deutsches Incipit: "Holz auf Jesu Schulter"). Der Text von Willem Barnard war ursprünglich siebenstrophig. Der flämische Komponist Ignace de Sutter (geb. 1911) hat eine glückliche Entscheidung damit getroffen, daß er die Mittelstrophe, die vierte also, die mit dem "*Kyrie*"-Ruf beginnt, zum Refrain machte. Die verbleibenden sechs Strophen bilden ein strenges Gefüge von Entsprechungen:

Strophen 1 und 6 als Rahmenstrophenpaar: Lebensbaummotiv ("*Met de boom des levens*")

Strophen 2 und 3 als erstes Binnenstrophenpaar: Aufruf zur Bitte ("*Laten wij dan bidden*") und Begründung ("*want de aarde vraagt ons*")

Strophen 4 und 5 als zweites Binnenstrophenpaar: Aufruf zum Lob ("*Laten wij God loven*") und Begründung ("*want de aarde jaagt ons*"). Schon die hier zitierten Strophenanfänge zeigen, daß die beiden Binnenstrophenpaare untereinander verknüpft sind nicht nur durch Aufforderung und Begründung, sondern auch durch den in der Begründungsstrophe 5 wieder aufgenommenen Anfangsreim der Begründungsstrophe 3: "*vraagt ons / draagt ons || jaagt ons / draagt ons.*" Die Nachdichtung mußte sich zum Ziel setzen, diese poetische Makrostruktur genau abzubilden - und hat es auch getan.

Dagegen habe ich mir zwei auffällige Freiheiten in anderer Hinsicht genommen. 1. Ich habe innerhalb von Strophe 1 und 6 Zeileninhalte umgestellt und damit auch das Incipit ("*Met de boom des levens*") verändert: "Holz" an der Stirn von 1,1 und 6,1 ist Zutat aus dem Bildbereich "Lebensbaum," durch biblischen Sprachgebrauch wohl genügend gerechtfertigt (vgl. Gal 3,13; 1 Pt 2,24 u.ö.). Den "Rücken" des Ausgangstextes habe ich durch "Schulter" ersetzt. 2. Die niederländische Formulierung von 4,3f ("*onze val te boven / in een evenwicht*" ist in dieser dichterischen Kürze kaum übersetzbar. Wörtlich etwa: " [...] über unseren Fall hinwegkommend in einem Gleichgewicht." Ich habe, gestützt durch die eigentümliche Gleichgewichtsvorstellung, die beiden Verse durch eine dialektische Sentenz ersetzt: "Streng ist seine Güte, / gnädig sein Gericht."

3. Musikalische Faktur

Die Worte sind da, um gesungen zu werden. Die Weise ist da, um mit den Worten zu klingen. Bis auf wenige Ausnahmen habe ich nur solche Lieder übertragen, deren Weise mich ähnlich angezogen hat wie deren Worte, und

die Vorstellung, daß die einzelne Strophe so und so klingt, daß das ganze Lied den und den poetisch-musikalischen Charakter hat, wirkte sich auch inspirierend für die Arbeit an der Übertragung aus.

Bei einem Originallied pflegt es ja so zu sein: Der Komponist kennt den Text und erfindet eine Weise, die zwar die Eigenart der Dichtung insgesamt aufnimmt und musikalisch beantwortet, die aber doch vorrangig an der ersten Strophe orientiert ist. Insbesondere bei langen Liedern - und bei Liedern aus unserer klassischen Tradition - macht sich die Dominanz des Liedanfangs in der Komposition bemerkbar. Die anderen Strophen müssen sich irgendwie fügen. Demgegenüber hat einen großen Vorteil, wer ein Lied aus einer fremden Sprache in die eigene überträgt. Strophe für Strophe, Vers für Vers ist es möglich, durch manchmal winzige Entscheidungen dazu beizutragen, daß eine befriedigende Korrespondenz zwischen Text und Weise erhalten bleibt. Die Aufmerksamkeit für Musikalisches trägt hoffentlich Früchte für die Sanglichkeit der entstehenden Sprachgestalt überhaupt. Aber darüber hinaus müßte insbesondere durch Wortwahl und Wortstellung, durch Zäsuren und Verknüpfungen allerlei getan werden, um der Melodie in allen Strophen zu ihrem schönen Recht zu verhelfen.

Umgekehrt kann eine Übertragung von der Melodie her kritisiert werden. Auch dafür ein Beispiel: Bei der Übertragung von Olov Hartmans (1906-1982) schwedischem Abendmahlslied "*Du som gick före oss*" habe ich einst die Melodie von Sven-Erik Bäck (geb. 1919), die an der Zwölftonskala orientiert ist, für zu schwer gehalten. Meine Fassung wurde mit einer neuen Komposition von Johannes Petzold (geb. 1912) publiziert. Als sich aber der Herausgeberkreis von *Unisono* und die Gesangbuchkommission der Evangelisch-reformierten Kirchen der deutschsprachigen Schweiz für die Bäck-Melodie entschieden, mußte ich den Anfang von Strophe 1 umformulieren. Aus "Der du vorausgingst, weit, / bis in das Reich der Angst" wurde "Der du uns weit voraus / ins Reich der Ängste gingst." Eine entsprechende Änderung war am Anfang von Strophe 4 nötig. Meine erste Fassung war metrisch korrekt, aber sanglich ungeeignet.

V.

Die berühmte mittelalterliche Pfingstantiphon lautet:

> *Veni sancte spiritus, / reple tuorum corda fidelium, / et tui amoris in eis ignem accende: / qui per diversitatem linguarum cunctarum / gentes in unitatem fidei congregasti. / Alleluia, alleluia.*

Der Heilige Geist wird zuerst angerufen und um das Feuer seiner Liebe gebeten. Danach wird er mit einer hymnischen Prädikation gepriesen: "der du in Mannigfaltigkeit der Zungen die Völker der ganzen Welt versammelt hast in Einigkeit des Glaubens."[15] Die "*diversitas linguarum*" und die "*unitas fidei*" scheinen gegeneinander zu stehen. Aber der pfingstliche Lobpreis bekennt nicht, daß der Heilige Geist die Einheit des Glaubens trotz der Verschiedenheit der vielen Sprachen zustandebringt, sondern durch sie hindurch und in ihr ("*per*"). Wo der Heilige Geist angerufen und gepriesen wird, sind die vielen Sprachen ein Reichtum der Kirche, und die Einheit des Glaubens käme in einer Einheitssprache nicht angemessen zum Ausdruck. Trotzdem übertragen wir Lieder aus fremden Sprachen in die eigene. Wenn wir aber bekennen, daß der Heilige Geist in der Vielsprachigkeit wirkt, müßte sich das in der Bemühung um die Qualität unserer Übertragungen auswirken.

Die beiden Frauen, die ich eingangs erwähnte, haben ihr Übersetzungswerk "mit vieler Hingabe und unter vielem Gebet" getan. Ich darf das am Ende so deuten: Hingabe ist nötig, weil das der Respekt vor dem Reichtum der Sprachenvielfalt des Glaubens gebietet. Gebet ist nötig, weil nur der Heilige Geist in die Einheit des Glaubens führt.

Summary

I.

Contrary to earlier practice, translators of hymntexts are given credit for their work in present-day hymnbooks, thereby sharing the honor with the original poets. The nature of this type of poetic creativity and the nature of its ecumenical responsibility, however, are seldom mentioned. But at least within our several hymnological societies attention has been paid to these aspects both in written articles as well as "*Werkstätten*" at IAH conferences.

II.

During certain epochs and in certain regions of Christendom the process of translating hymns intensified to such a degree that one can speak of a wave effect:

- Early church to beginning of the 5th cent.: the Psalter.
- Late Middle Ages and 16th cent.: Latin hymns, antiphons, sequences, etc.
- Reformation era: the hymns of Luther and his associates.
- From 2nd half of 16th cent. onward: the Genevan Psalter; e.g.: a complete Dutch translation by Petrus Dathenus (1566), a German one by Ambrosius Lobwasser (1573).

- 17th and 19th cent.: German hymns from both the orthodox and the Pietist traditions, with John Wesley and Catherine Winkworth being significant transmitters to English hymnody.
- 1836/37: N.S.F. Grundtvig published his translations of Greek, Latin, German and English hymns into Danish.
- Mid-19th cent.: Oxford Movement stimulated translation into English of Greek and Latin hymns; significant were John Mason Neale and Thomas Helmore.
- 19th./20th cent.: translation of North American and English songs of the Neo-Pietist revival movements into German.
- Late 1950s onward: the international "hymn explosion," resulting in several ecumenical multi-lingual hymnbooks.

The premisse: never before the present era has there been such a strong simultaneous cross-exchange of hymn translations.

The challenge: the focus of translating a hymn from a foreign language ought not to be just on acquiring a new hymn; rather, it should be on that which is specifically new, the special gift and charisma of another church.

III.

The German language permits linguistic differentiation of three levels of "translating" a given text:

- "*Übersetzung*" in the narrow sense: a German prose version; a word-by-word interlinear rendition regardless of polished or even good German.
- "*Übertragung*": a rendition into German that meets the poetic standard of the original, and which respects the nature of the original text as spiritual poetry and the fact that it, together with its melody, represents the genre of hymn.
- "*Nachdichtung*": this obtains when the original text is poetry of the highest order and the translation aims to do full justice to this fact, without ignoring its singability.

IV.

Three aspects of the original text must be recognized and taken into account when translating:

1. Theological outline (statement): Identify biblical quotations or allusions; consider location of original text in hymnal; identify special point being made; etc.
2. Poetic structure (language): Identify and respect stanzaic form (number of lines per stanza; number of stresses per line; stressed or unstressed syllable at beginning and end of line; rhyme scheme). A persistent will to correctness is imperative. -- Problems arise when: syllable count is altered (affects melody line); unusual elisions are used; rules of grammar are ignored ("poetic liberty" is a poor excuse). -- Tolerable are: reduction of or change of rhyme patterns within a stanza; paraphrasing (with concomitant

shifts in meaning), often due to peculiarities of rhyme and meter; compensating for poetic loss in translation by discretely using poetic devices in one's own language. -- In addition, attention must be paid to the linguistic microstructure of a text.
3. Musical form (singability): With hymns, the purpose of the tune is to sound together with the words. Especially in the case of texts with many stanzas and those from the German classic tradition, the tune is usually influenced by the first stanza. The translator has the advantage, by means of minute decisions - stanza by stanza and line by line - , to contribute to a satisfying unity of text and tune.
In the task of translating, dedication is necessary, because respect for the varieties of the languages of faith demands it; prayer is necessary, because only the Holy Spirit leads into the unity of faith.

Anmerkungen

1. *Rettungsjubel*, 10. Aufl. (Wandsbek, o.J.). Das Vorwort ist unterzeichnet in Wandsbek, Missionshaus "Bethel," Ostern 1906, von D.H. Dolman.

2. Hedda Durnbaugh, "Some Reflections On Translating Hymns," *The Hymn* 37:3 (April 1986): 14-17; Gracia Grindal, "On Translating Hymns: Outrageous Opinions and Personal Regrets," ebd.: 17-20.

3. Hedda Durnbaugh, "'Steig in das Boot!' Der Ruf zum Über-setzen." In: *"Das tiefe Wort erneun." Festgabe für Jürgen Henkys zum 60. Geburtstag.* Hrg. von Harald Schultze, Sabine Stützel, Ilsabe Seibt, Gabriele Metzner, Jens Herzer (Berlin, 1989), S. [11]-24.

4. Jürgen Henkys, "Fred Kaan und Charles Wesley in deutscher Übertragung. Zu zwei Liedern aus *Cantate Domino*," *IAH Bulletin* 9 (1981): 119-124.

5. Vgl. Hedwig T. Durnbaugh, "'Die Werkstatt stellt sich vor.' Authors', Composers', Translators' Workshop," *IAH Bulletin* 22 (1994): 189-196.

6. Vgl. Robin A. Leaver, *Catherine Winkworth. The Influence of Her Translations on English Hymnody* (St. Louis, Missouri, 1978)

7. Vgl. Christian Thodberg, "Grundtvig als Liederdichter." In: Christian Thodberg [und] Anders Pontoppidan Thyssen, Hrg., *N.F.S. Grundtvig.*

Tradition und Erneuerung; Übersetzung ins Deutsche: Eberhard Harbsmeier (Kopenhagen, 1983), S. 172-209.

8. Alan Dunston, *The Hymn Explosion* (Croydon, 1981); Alan Luff, "The Hymn Explosion after 25 Years," *The Hymn* 46:2 (April 1995): 6-15. - Man beachte "British Hymnbooks and Hymn Collections Since 1950: A Short Checklist" zu Ende des Artikels.

9. Übersichten bei Jürgen Henkys im Artikel "Kirchenlied II. 20. Jahrhundert." In: *Theologische Realenzyklopädie* (TRE) 18 (Berlin/New York, 1989), S. 629-638.

10. *Evangelisches Gesangbuch* Nr. 455.

11. Ausgabe des *Evangelischen Gesangbuches* für Baden, Elsaß-Lothringen und die Pfalz, Nr. 629.

12. Olle Nivenius, *En psalmbok blir till* (Karlskrona, 1986), S. 78.

13. Bei Durchsicht meines deutschen Entwurfs im Sommer 1987 hat Britt G. Hallqvist ein Fragezeichen neben diese Erweiterung gesetzt.

14. Verglichen z.B. mit dem Englischen und mit den skandinavischen Sprachen ist das Deutsche silbenaufwendig und umständlich. Es gibt bei uns viel weniger einsilbige Wörter und Beugungsformen. Es kommt hinzu, daß wir bei Substantiven mit bestimmtem und unbestimmtem Artikel arbeiten, der dem Begriff als unbetontes Wort vorangestellt ist. Anders in den nordischen Sprachen. Im Deutschen gibt es sehr viele Wörter mit unbetonter Endung, im Englischen dagegen nur wenige. Im Niederländischen wird der Genitiv in der Regel durch vorangestelltes "*van*" gebildet, im Deutschen durch ein angehängtes Suffix.

15. So die Übersetzung im *Evangelischen Gesangbuch*, Nr. 156.

The Blessing and Bane of the North American Mega-Church:

Implications for Twenty-First-Century Congregational Song

John D. Witvliet

In 1831, Alexis de Tocqueville (1805-1859) made a much heralded tour of the young United States of America. The astute French itinerant, whose observations have long been a staple of American cultural history, was especially intrigued by the phenomenon of American religion. "There is," he wrote, "no country in the world where the Christian religion retains a greater influence over the souls of men than in America." But Tocqueville was struck not only by the relative prominence of religion in America, but also by its distinctive character. "In France," he continued, "I had almost always seen the spirit of religion and the spirit of freedom marching in opposite directions. But in America I found they were intimately united and that they reigned in common over the same country." "I cannot better describe it," he concluded, "than by styling it a democratic and republican religion."[1]

Today, the North American delegation is here at York to report that while much has changed in the last 166 years, a good deal has also remained the same. The populist impulse in American religious expression is alive and well. It is especially prominent in the large evangelical mega-churches that are now part of the urban landscape in nearly every major metropolitan area. The vast influence of these congregations demands analysis and comment. My purpose in this presentation, which is reflected in the structure of this lecture, is four-fold: description, analysis, critique, and challenge. The paper itself is a condensed version of a longer argument begun in other sources, as suggested by the notes. My title is my thesis: the music of the mega-church is both bane and blessing. The key task is discerning which of its dimensions fall in each category.

I. Description

Suppose we define mega-churches in terms of two criteria: their large-size and their decidedly populist, evangelistic, even entrepreneurial orientation. York Minster would be large enough to qualify, but would not be populist enough. An InterVarsity student fellowship group at Cambridge would be populist enough, but not large enough. These two criteria would leave us with a pool of roughly 400 churches in North America, a relatively small, if influential, number of congregations.[2]

In light of this definition, I offer six statements that attempt to describe the most salient features of congregational song in these congregations.[3] These are intended to be descriptive, not evaluative comments, the kind of statements that might be offered by a participant-observer cultural anthropologist rather than by a musical or liturgical critic.[4] These statements, which may seem obvious to some, are intended to introduce the topic to those of you who are unfamiliar with the North American mega-church.[5]

First, the music of these churches is typically expressed in two distinct forms or genres: the performance-oriented genre of Christian Contemporary Music (i.e., CCM, or, more popularly, Christian Rock),[6] and the participation-oriented genre of what have come to be called scripture or praise choruses.[7] Generally speaking, both genres feature six common musical traits: driving, fast-paced rhythms, simple harmonic structures, significant repetition, use of the major mode, and loud accompaniment. In both cases, music is created to sound like commercial, popular music. In this world, pre-recorded background tapes, individual microphones for each lead singer, and multi-thousand dollar sound systems are as common as organ shoes and choir stalls might be in traditional parishes.

Second, the texts of this music are drawn primarily from two sources: first, from excerpts of scriptural hymns of praise and secondly, from narratives of religious experience. In both genres, one of the highest priorities is that the language be vernacular, even colloquial, in style, diction, and form. These are texts of direct discourse, of conversational speech. This language is self-conscious about avoiding complexity and nuance; it purposely eschews images that are subtle, elusive, symbolic, in favor of intelligibility and accessibility.[8]

Third, music in these congregations is most often led not by an organist, nor by a trained or amateur choir, but by a team of lay worship leaders often called a "worship team." These worship teams are a cross between a rock-band and a liturgical cantor at a Catholic folk-mass. Like the "Good News Band" at the Community Church of Joy in Phoenix, Arizona, these teams both perform "contemporary music" and lead the assembly in singing. In addition to making music, they also serve as a type of liturgist, offering commentary on the music and the progression of the service.

Fourth, music in these 400 churches is almost always amplified. Acoustic sounds are a foreign musical language in many North American mega-churches. We would be hard-pressed to find one that ever sings without the aid of an expensive, multi-track sound system. This, in turn, influences musical and textual forms. It demands deliberate harmonic rhythms, textual repetition, and a strong rhythmic presence in order to maintain musical ensemble.

Fifth, this music is rendered on a large scale. My first four statements are true not only of mega-churches, but also for a wide variety of evangelical and

Pentecostal churches, summer camps and university student fellowship groups all over the world. What makes mega-churches different are their large scale: music that is offered before an assembly of 2000 or more people, with a band of 15 musicians, amplified through 20-40 speakers in space of several thousand square feet.

Sixth, there is a persistent if limited role in these congregations for traditional hymnody. Most of them regularly sing a small, select number of hymns, mostly hymns that have burrowed their way into the larger cultural consciousness: "When I Survey the Wondrous Cross," "Amazing Grace," "Crown Him with Many Crowns," "O For a Thousand Tongues to Sing," "Holy, Holy, Holy," in addition to several well known Christmas carols.[9] These hymns are often "repackaged" with simplified harmonic progressions, shortened texts, and added percussion parts, but are recognizably the same hymns that can be found in many traditional hymnals.[10]

II. Interpretation

On the basis of these descriptive statements, we move now into interpretation. What is going on here underneath the surface? What are some of the cultural, historical, theological dynamics that give this movement its distinctive shape?

First, many North American mega-churches find a sense of identity in their approach to worship and music. These churches are often known not by the creeds which they profess, nor by the programs which they offer, but by the worship, and especially the music, which they celebrate. Consequently, they invest a significant amount of time and energy in their music programs. They spend as much money on music as do large cathedrals with professional choirs, and many of them require auditions for participation in their music program.[11] Their music is not classical or traditional, but it is professional. The words "quality" and "excellence" are as ubiquitous in their magazines and consulting literature as they are in *The Hymn*.

Second, mega-churches, and the populist impulse they represent, are nothing new.[12] These mega-churches and their music are today's version of what de Tocqueville described as "democratic religion." Given the prominent features of North American culture, there is absolutely nothing surprising about the emergence of mega-churches and their music. As has been common throughout the history of worship in North America, it is popular culture, not elite or high-brow culture that is driving these forms of liturgical and hymnological expression. For this reason, many studies of worship in the last decade have attempted to analyze it in terms of larger socio-cultural patterns, in terms of consumerism, MTV, individualism, etc.[13]

Third, the music in North American mega-churches is chosen to complement a discernible liturgical structure. Most mega-churches have ignored

or dismissed traditional forms of Christian liturgy. Yet nearly all feature a self-conscious pattern, or *Ordo*, for worship. The typical liturgical structure in these congregations features a decisive split between a time of worship and a time for teaching. Music is typically prominent in the first half, which features a sequence of actions that leads the congregation from exuberant praise to contemplative worship.[14]

This sequence is supported with a growing body of popular theological literature that describes the movement of the worshiper from "the outer courts" into "the holy of holies" of God's presence. In this pattern music is the means for encounter with God. Music is sacramental.[15] The language used to describe it is often as stark and highly charged as is medieval eucharistic theology: sung praise ushers worshipers into God's presence (we might almost add "*ex opere operato*"). Writings speak of a desire for the tangible experience of a direct relationship with God, generally articulated in theological language inherited from the Charismatic movement.[16] Key words in these discussions include "intimacy," "authenticity," "relationality," and warmth." Music functions to mediate a sense of God's presence, not through layers of artistic sophistication or through deep-rooted symbolic expression (as in Paul Tillich's notion of meditation on works of high art),[17] but rather through direct speech to God, where music functions to generate a palpable experience that is interpreted to be an encounter with God. This theological view has also shaped forms of expression. The ubiquitous medley of songs in many of these churches is intended to move beyond rational, didactic use of language to a time of extended prayer, meditation, and "the experience of God's presence."

Fourth, North American mega-churches have generated a large, independent industry that supports these forms of artistic expression. This industry is complete with published and recorded music, copyright licensing procedures, magazines, and conferences. It is supported by a vast network of Christian radio stations. It has generated a roster of well-known models and heros-- pastors, musicians, and consultants.[18] This industry may well influence the worship of as many congregations as the so-called "establishment" industry of denominational hymnals that is well represented by the book service of the Hymn Society of the United States and Canada. This industry, like every industry, is market-driven. It pays attention to what sells, and attempts to react to it.

Fifth, these 400 churches have had vast influence over every aspect of church life in many North American congregations. They have drawn the attention of major news media,[19] and are already the subject of a bevy of scholarly articles and dissertations.[20] They have influenced congregations in nearly every denomination, and their influence is spreading well beyond North America, as they export their philosophy abroad to Europe, Asia, and the Pacific Rim.[21] Their influence is especially significant in matters of worship

and music. Mega-churches are like liturgical laboratories for free church Protestants.[22] Just as English cathedrals have been the laboratories which have often produced the hymns and anthems that are the staple of the musical diet in some parish churches, so too the American mega-church has become the laboratory which has produced the musical forms, styles, genres which have influenced thousands of other congregations.

This influence has changed the most fundamental assumptions and the basic working vocabulary with which many North American Christians approach congregational song. Thousands of North American Christians simply assume that music in worship is properly rendered by a guitar-led praise band, not an organ; and that the basic genre of liturgical music is not hymnody, but choruses and ballads. Indeed, for these Christians, and the hundreds of music and worship leaders in their midst, the idea of a Hymn Society would seem quaint.

In sum, the music that is prominent in North American mega-churches today is the product of a complex web of historical, theological, sociological, and cultural forces. It is as complex a phenomenon for study as is the medieval mystery plays of York Minster, the Genevan Psalter, or the early hymns of Methodism.

III. Critique

In light of this complexity, any critique is bound to be a risky, if necessary, undertaking. The tendency among hymnologists and hymn writers is to dismiss these congregations and their music as second-rate Christian kitsch. This type of rhetoric is nothing new. In North America, the pages of *The Hymn* have regularly featured rather acerbic rhetoric to protest genres deemed aesthetically deficient. The 1950s featured debates over Victorian hymns; the 1960s, debates about gospel hymns. In the 1970s and 1980s, debates centered around the folk music and praise choruses.[23]

Yet this is not the approach I advocate today. The problem with this approach is that it effectively cuts off communication with a huge and growing part of the body of Christ and can, at times, abandon the relative objectivity of good scholarship to which those of us in the academy aspire. I would argue that we must critique this movement, but in a way that proponents of the movement will respect. Our challenge is to be neither indiscriminate nor intolerant, neither Aesthetes nor Philistines.[24] My interest is not to defend these mega-churches, nor to reject them, but rather to find a way to structure a meaningful conversation with their musicians and pastors and consultants, in much the same way as various ecumenical forums have allowed Methodists, Roman Catholics, and Lutherans to probe differences in eucharistic theology and

practice. I propose to proceed with a critique of this movement on the basis of what might be called a distinctly "hymnological" aesthetic.

1. Toward a Hymnological Aesthetic

This conference has focused on questions of aesthetic taste. Aesthetic quality has long been a concern of our organizations.[25] We often call for "better hymnody" that embodies "higher musical quality." Yet we often do not specify what that means. Our inclination may be to import or modify aesthetic theories and sensibilities geared toward other artistic expressions (e.g., concert music) and apply them to congregational song.

This does help us to some extent. For one, it allows us to say that hymns should meet some basic, technical musical and textual criteria, e.g., that music should have some sense of tension and resolve, that texts should not feature mixed metaphors. These criteria, although absolutely necessary, are insufficient, failing to account for what is unique to the genre of the hymn. Some additional criteria are needed.

For these, let me draw on recent conversations in the small sub-discipline of what might be called "liturgical aesthetics."[26] A recent spate of books, offered in conversation with theological and philosophical aesthetics, has attempted to answer the question, "What makes for good art in the context of Christian worship?" Answers to this question nearly always feature three theses:

First, liturgical art, including hymnody, is functional. Its goal, its *raison d'etre*, is to serve the purposes of the gathered church. If the main point of Christian worship is to engage in a series of personal, relational actions between the gathered community and its Creator (e.g., confessing sin, praising God, interceding for divine intervention), then good hymnody enables these actions to be accomplished.[27] Variations on this theme have been developed by a diverse group of theorists, including Cyprian Vaggaggini, Gerardus Vander Leeuw, John Foley, Nicholas Wolterstorff.[28] This is a self-conscious repudiation of purist art-for-art-sake aesthetic theories.

Second, liturgical art, including hymnody, is vernacular. At their best, hymns are a musical form that can readily be embraced by people with little musical, poetic, or aesthetic training. In the case of hymnody, the vernacular is an aesthetic virtue, not a vice. Erik Routley, who might not be thrilled with the music of most mega-churches, nevertheless once defined hymns as "songs for unmusical people to sing together ... and such poetry as unliterary people can utter together."[29] Nicholas Temperley concluded his massive study of English parish church music by saying that "hymns exist for the singers, not for an audience, still less for a critic ... if a hymn tune gives pleasure to a musical connoisseur, this must be a merely incidental benefit."[30] By these

definitions, hymns are vernacular, radically enculturated forms of expression.

This immediately calls to mind recent work on liturgical enculturation. One of the many contributions of Vatican II to twentieth-century Christian worship was its insistence that liturgical expression reflects the particular cultural milieu of local congregations.[31] Since Vatican II, a small cadre of liturgists have attempted to be self-conscious about how this accommodation -- variously termed contextualization, indigenization, enculturation -- can best take place. Spurred on by post-modern concern for cultural particularity, this project has been approached enthusiastically by many ecclesiastical traditions. The Roman Catholic Church has produced a much discussed "indigenous rite" for Zaire. Protestants have eagerly encouraged the development of indigenous musical repertoires in Africa, South America, and Southeast Asia.[32]

Significantly, the recent move toward enculturation has both promoted and limited indigenous forms of expression. It has encouraged developing indigenous forms only insofar as they complement the historic structure of Christian worship. Generally speaking, it has argued that Christian worship should arise naturally out of its cultural environment, but also critique aspects of the culture that run against central tenets of the Christian faith. It has argued that worship should avoid both "cultural capitulation" and "cultural irrelevancy."[33]

Third, the liturgical arts, including hymnody, are communal. In this way, they differ from many of the genres and institutions of high art in Western culture. In concert music, we value the proficiency of the solo artist. In the context of the liturgy, proficiency is redefined: here the highest value is enabling a group of musical amateurs to make music together. As Nicholas Wolterstorff argues,

> Liturgical art is not the artist 'doing his own thing,' the artist 'doing her own thing,' with the rest of us standing by as appreciators and critics. Liturgical art is the offering of the artist to the liturgical community for its praise and confession and intercession. Liturgical art is art on our behalf, art enabling us to complete the cosmic circle. In liturgical art, the liturgical community finds its artful priestly hands and voice.[34]

In liturgical art, no pride of place is offered to the autonomous, solitary, artistic genius. Instead, the liturgical artist is called to take the role of servant, giving worshipers a voice they never knew they had to sing praise and offer prayer to God.

2. A Hymnological Aesthetic and the Music of North American Mega-Churches

Now back to mega-churches. How do these churches, and their music, fare with these three criteria? The results are mixed.

First, does this music function to support the actions of Christian corporate worship? In some cases, it clearly does not. In some cases, songs and hymns are sung and chosen because of their immediate appeal. They may express a vaguely religious sentiment or theological theme, but their intended effect is to lead people to say: "I enjoyed that music" or "that was a neat song," rather than: "through that song I confessed my sin to God" or "through that song I rehearsed God's mighty deeds in history as a way of rendering praise." Just as some parish musicians might choose a given renaissance anthem simply because it is musically impressive or allows the choir to demonstrate its facility with performance practice, so, too, some musicians at mega-churches choose music for reasons that have nothing to do with the purposes of Christian worship.

In other cases, music in mega-churches does complement liturgical action. Songs and hymns are chosen to lead worshipers from praise of God's works in salvation history, to confession of sin, to intercessory prayer. For example; I have frequently witnessed the use of a simple chorus such as "In Our Lives, Lord, Be Glorified" as a refrain during intercessory prayer-- much like a spoken refrain from the prayerbook (e.g, "Lord in your mercy, hear our prayer").[35] In this case, everything about the music and the way it was rendered -- the text, the posture of the musicians, the introduction of the song -- pointed to the way in which it functioned to make possible a particular liturgical action. Whatever we might say about this tune or text of this chorus, this example meets this criterion quite well. In sum, this first criterion commends some of this music, but not all of it.

Second, is this music vernacular? It is hard to answer anything but "yes." The most prominent goal of many musicians at mega-churches is to provide music in the musical and textual language of their people, people whose sensibilities are shaped primarily by popular and commercial forms of music. It is on this point that mega-churches present their greatest challenge to us and to all churches in the industrialized West. This challenge can be helpfully addressed in terms of lessons learned from recent attempts at enculturation, which I mentioned above.

On the one hand, recent work on enculturation has taught us that this process is universal and inevitable.[36] The North American mega-church is one more example to confirm this maxim. Just like fourth-century basilicas reflected the age of Constantinian rule, just as the congregational dances of Zairean Roman Catholics reflect the spirit of the culture, so the North American mega-church is the inevitable outcome of a culture shaped by popular

music, television, and a deep-seated populist orientation. Tocqueville would not be surprised.

Significantly, there is one notable exception to the aggressive recent drive toward enculturation-- enculturation "at home" in the industrialized West. Ironically, some of the same people who promote vigorous enculturation overseas, lament its most aggressive forms at home.[37] To avoid or dismiss the mega-church is to avoid one of the most tangible expressions of enculturation at work.

On the other hand, recent work on enculturation has taught us that the process has limits. Enculturation is not an excuse to excise essential elements from the Christian gospel or patterns of worship. And in some cases, this is exactly what happens in mega-churches, especially in congregations that have done away with corporate confession of sin, corporate lament, frequent celebrations of the Lord's Supper, and communal celebrations of Baptism.[38] Similarly, enculturation is not an excuse for restricting the affective range of hymnody. If anything, local cultural experience should be a resource for enriching and deepening the expression of faith through music, not limiting it. Again, in some cases, mega-churches have not fared well on this score, particularly when their music becomes homogenized, when the traits I described above (fast-paced rhythms, major mode, etc.) come to characterize not just most, but nearly all of their music.

Again, this criterion helps both appreciate and critique the approach of the North American mega-church. An enculturated musical diet may well take in sounds and forms of expression from popular culture, but it must also self-consciously seek to transcend its cultural environment in order to express the full power, nuance, and affect of the Christian faith.

Third, is this music communal? Some of it is. Indeed some leaders write articles like "Helping People Sing Their Hearts Out."[39] At the same time, two factors militate against it. For one, musicians in many mega-churches work with models who are primarily performers. Whereas some churches are tempted to look for role models among classical performing artists, some mega-churches are tempted to look for role models among popular performing artists. The problem is that both types of models are performing artists, often solitary figures with enormous talent. As a result, a good deal of this music, while vernacular, is not participatory. It often attempts to be just the opposite, with architecture and acoustics that support presentational, but not participatory events.

The other factor is that the large scale of the mega-church dramatically affects the mode of participation in this music. Social psychologists tell us that large spaces and throngs of people tend to have one of two effects. Like a large-scale Welsh hymn festival, these circumstances may encourage vigorous mass singing. Or, like the singing of the national anthem before many sporting

events, it may allow people to avoid active musical engagement. For whatever reason, worshiping with the average American mega-church is often more like singing at a sporting event than at a Welsh hymn sing. In this case, the large scale allows for anonymity and lack of participation. This may not be inherent in the music, but it is common.[40]

In sum, if we are opposed in principle to forms of popular culture, then the music of North American mega-churches is something to be ignored or wished away. Many of us here today may well be in this category. However, if we are willing to engage these churches, then these criteria may help us sort out which music in these churches is a blessing and which is a bane. These criteria commend accessible settings of texts which complement and make possible liturgical actions of praising, confessing, proclaiming, interceding. They criticise performance practices that discourage active singing by the entire community. And they encourage the creation of new texts and tunes that embrace the affective range and nuances of the Christian faith.

IV. Future Directions

I conclude with some brief challenges regarding the future of congregational song and the future of hymnological study. Whether we are scholars, hymnwriters, pastors, liturgists, or parish musicians, the issues we have discussed this week -- matters of taste, quality, excellence, theological and aesthetic virtue -- are crucial issues as we enter the twenty-first century. They are especially crucial given the vast and growing influence of popular culture. Consider three challenges that emerge from this topic for us.

First, a general challenge to all of us: this topic challenges us to develop a clearer, more precise, and more consensual statement about aesthetic quality in hymnody. A theoretical approach that simply repeats platitudes that hymns should "be tasteful" or "maintain excellence" is not specific enough to function well in conversations with mega-churches or with other populist forms of religious expression. Whatever its bane, one blessing of the North American mega-church may be that the entire church will be forced again to articulate clearly the kinds of liturgical practices and patterns of congregational song that cohere most fully and profoundly with the gospel of Christ.

Second, a challenge to scholars, including historians, theologians, social scientists, hymnologists: If the next century is to feature conversations between those who practice so-called "classical" forms of hymnody and those who practice more "populist" forms, then we desperately need more scholarly work to support that conversation. A significant amount of scholarly work has explored the intellectual, theological, and musical dimensions of hymnody. Hymns have often been studied with methods that are typically developed for the study of concert music on the one hand or theological treatises on the other.

More work is needed on the level of social or cultural history. Work is needed that considers personal diaries to be as valuable a source as critical musical editions. How have hymns functioned in the lives of people who are not trained as musicians, theologians, or pastors? In what ways have previous musicians resolved perceived tensions between aesthetic excellence and accessibility?[41]

Third, a challenge to hymnwriters, poets, editors, and publishers: the North American mega-church challenges us to redouble our efforts to compose and publish music that not only meets poetic, theological, and musical criteria, but also respects attempts to embrace vernacular and populist forms of expression. Quality music is a necessity not just for accomplished choirs and classically trained musicians, but also for praise teams at North American mega-churches. What song shall (realistically) be sung in a North American mega-church?

In an unpublished dissertation proposal, Chuck Fromm, the editor of *Worship Leader* magazine and a tireless advocate of populist forms of hymnody, asserts that "The New Song that is being developed today is awaiting the influence of people who will recover the great themes of scripture and express them in poetic and profound lyrics."[42] That is something with which the members of our societies have some experience.

The compositional process always begins by identifying the constraints for a given project. Why not take as a compositional constraint the task of writing music for a praise team at a North American mega-church? Do we have the creativity to compose music that meets every aesthetic textual and musical criterion and respects the pervasive, permanent, and influential institutional context of the North American mega-church?

The congregational song of North American mega-churches, surely a bane to some and a blessing to others, presents our three hymn societies with a sturdy challenge. Tocqueville concluded his analysis of North American Christianity with the following advice: "by respecting all democratic instincts which are not against it and making use of many favorable ones, religion succeeds in struggling successfully with that spirit of individual independence which is its most dangerous enemy."[43] This call to discerning engagement is as relevant today as it was then. May God's Spirit give us grace and wisdom for this challenging task.

Zusammenfassung

Bereits 1831 notierte der durch Nordamerika reisende Franzose Alexis de Tocqueville das Phänomen der "demokratischen und republikanischen" Religion Amerikas. Dieser Impuls ist im ausgehenden 19. Jhdt. besonders in den evangelikalen Mega-Kirchen zu spüren.

I. Beschreibung

Eine Mega-Kirche wird durch ihre Größe und bewußt populistische, evangelikale und geschäftsmäßige Orientierung definiert. Die 6 hervorstechendsten Merkmale sind:

1. Die Musik umfaßt a) die aufführungsorientierte "Christian Contemporary Music" (CCM) und b) Schrift- oder Lobpreis-Chorgesang.
2. Die Texte sind a) Ausschnitte biblischer Lobgesänge oder b) Berichte religiöser Erfahrung; beide in volkstümlichem und umgangssprachlichem Stil.
3. An der Stelle von Organist oder Chor ein "worship team," das auch as Liturgist fungiert.
4. Fast ausschließlicher Gebrauch von Verstärkern und anderem elektronischen Gerät.
5. Vortrag in grandiosem Maßstab: ein Publikum bis zu 2000 oder mehr; eine Band von 15 Musikern; 20-40 Lautsprecher; ein Raum von mehreren hundert Quadratmetern. Hierin unterscheiden sich Mega-Kirchen wesentlich von evangelikalen Versammlungen oder den solchen der Pfingstgemeinde, von Sommerlagern oder Studentenversammlungen.
6. Die Pflege einer beschränkten Anzahl bekannter Kirchen- und Weihnachtslieder, allerdings oft neu "verpackt" für die Ansprüche einer Mega-Kirchengemeinde.

II. Interpretation

Die wesentlichsten kulturellen, geschichtlichen und theologischen Triebkräfte der Mega-Kirche:

1. Viele dieser Kirchen finden eine gemeinsame Identität in der Art ihrer Musik.
2. Mega-Kirchen sind in Nordamerika nichts Neues; die Geschichte der Gottesdienstausübung in Nordamerika war immer von den unteren Schichten der Gesellschaft geprägt.
3. Die Musik dient als Unterlage einer festen zweiteiligen liturgischen Struktur von Gottesdienst und Lehren/Lernen.
4. Eine eigene, unabhängige marktorientierte Industrie versorgt die künstlerischen Aspekte der Mega-Kirchen (Musikverlage, Zeitschriften, Tagungen); ein riesiges Netz von christlichen Sendern unterstützt die Kirchen; eine Anzahl von Pastoren, Musikern und Konsulenten haben den Rang von Volkshelden erreicht.
5. Der Einfluß der etwa 400 Mega-Kirchen hat sich in fast jeder Denomination bemerkbar gemacht und sich auf Europa, Asien und den Pazifik ausgebreitet. Dieser Einfluß ist insofern bedeutsam, als Mega-Kirchen die liturgischen Laboratorien für freikirchliche Protestanten sind (vergleichbar mit den englischen Kathedralen früherer Zeiten für die Ortsgemeinden).

Die in den nordamerikanischen Mega-Kirchen vorherrschende Musik ist das Produkt eines komplexen Gewebes von geschichtlichen, theologischen, soziologischen und kulturellen Kräften.

III. Kritik

Jegliche Kritik hierzu ist riskant, wenngleich notwendig. Mit einer leichtfertigen Geringschätzung ist es nicht getan, weil das sofort jede fruchtbare Kommunikation mit diesem ständig wachsenden Teil der Christenheit unterbindet. Dieser Aufsatz versucht die Kritik einer deutlich "hymnologischen" Ästhetik.

1. Blick auf eine hymnologische Ästhetik

Das herkömmliche Verständnis von ästhetischer Qualität ist hier nicht ganz zureichend. Einige weitere Kriterien sind nötig: Erkenntnise aus der "liturgischen Ästhetik" helfen hier weiter.

- Liturgische Kunst (auch das Kirchenlied) ist funktionsbedingt, nicht Kunst um der Kunst willen.
- Liturgische Kunst (auch das KL) ist volkssprachlich, eine radikal akkulturierte Ausdrucksform.
- Liturgische Kunst (auch das KL) ist kommunal, im Gegensatz zu den meisten Kunstgenres und -einrichtungen westlicher Kultur.

2. Eine hymnologische Ästhetik und die Musik der nordamerikanischen Mega-Kirchen

Anhand obiger Kriterien sind folgende Fragen zu stellen:

- Entspricht diese Musik den Handlungen des gemeinsamen christlichen Gottesdienstes?
- Ist die Musik in Text und Ton volkstümlich? Akkulturation ist einerseits historische Tatsache und unvermeidlich, andererseits darf das nicht dazu führen, wesentliche Bestandteile des Evangeliums oder des Gottesdienstes abzuschaffen.
- Ist die Musik kommunal? Oft ist sie das, rein durch die Gegebenheiten der räumlichen Dimensionen bedingt, trotz der Volkssprache nicht.

IV. Ausblick

Abschließend einige Herausforderungen an Hymnologen in Bezug auf Gemeindegesang und hymnologische Forschung. Gebraucht wird:

1. eine klarere, präzisere und mehr weitgehend akzeptierte Aussage über Ästhetik im KL;
2. mehr grundlegende Forschung auf den Gebieten von Geschichte, Theologie, Soziologie und Hymnologie als Basis für ein fruchtbares Gespräch zwischen Praktikanten der "klassischen" Form des KLs und jenen der "populären" Form;
3. verdoppelts Bemühungen um neue Kirchenlieder, die nicht nur den Kriterien der Poetik, Theologie und Musik entsprechen, sondern die auch volkstümliche und populäre Ausdrucksformen einschließen.

Das Gemeindelied der nordamerikanischen Mega-Kirchen -- Fluch für die einen und Segen für andere -- ist eine unübersehbare Herausforderung an unsere drei hymnologischen Arbeitsgemeinschaften: nur indem die Religion alle positiven demokratischen Instinkte respektiert und sich viele günstige zu Nutzen macht, siegt sie in ihrem Kampf mit jenem Geist individueller Unabhängigkeit, der ihr größter Feind ist (nach Tocqueville).

Notes

1. Alexis de Tocqueville, *Democracy in America*, ed. J.P. Mayer and Max Lerner (New York: Harper and Row, 1966), p. 268, 271-272, 265. -- In the same passage, Tocqueville concludes,"For the Americans the ideas of Christianity and liberty are so completely mingled that it is almost impossible to get them to conceive of the one without the other" (p. 270).

2. The numbers are suggested by John Vaughan, a frequent commentator on large congregations in North America. See John Vaughan, *The Large Church: A Twentieth-Century Expression of the First-Century Church* (Grand Rapids: Bakers, 1985); *The World's Twenty Largest Churches* (Grand Rapids: Bakers, 1990); and *Megachurches and America's Cities* (Grand Rapids: Baker Books, 1991).

3. This analysis looks at only the largest trends of these churches, and does not intend to imply that there are not notable exceptions to the patterns described here.

4. For more on the value and limits of phenomenological and social scientific methodologies in the study of Christian worship, see my "For Our Own Purposes: The Appropriation of the Social Sciences in Liturgical Studies," *Liturgy Digest* 2:2 (1985): 6-35.

5. For those unfamiliar with the topic, the following narrative, which describes the "liturgy" of one mega-church, may be helpful: "The auditorium looks nothing like a church. It shows no signs of being a religious center for worship. There is no cross, no organ, no choir loft, no pulpit, no communion table, no baptismal font. If anything, it resembles a large concert hall or theater. Jazz musicians play a prelude. A minister approaches, dressed casually, and welcomes people to the church. A small group of musicians, holding microphones, leads the audience in singing two choruses, the words of which appear on two large screens just to the right and left of the stage. At the conclusion of the singing that same minister invites the people to contribute to

the work of the church, but he asks visitors not to give because, as he says, they are 'guests' of the church. The auditorium lights are gradually dimmed. The recorded voices of two people, obviously husband and wife, begin to speak, quietly. They talk about their marriage. At the same time, a huge screen slowly descends center stage, situated between the other two screens. Slides are projected on the screens fading in and out. The slides provide a visual commentary on what the two voices discuss. They talk about their childhood, adolescence, courtship, marriage ceremony, trips, children, family life. They give examples of high points and low points in their life together. Finally the husband mentions that they pray together. Then one slide appears on the center screen. The wife is in a wheelchair, the husband pushing her down a sidewalk surrounded by beautiful autumn trees. She describes the debilitating disease that has confined her to a wheelchair and will eventually take her life. He reflects on her suffering, on what it has meant for their marriage. She praises her husband for his faithfulness and goodness. Finally, both of them talk about what it means to have Christ in their relationship. Christ's presence in their lives is the secret to the success of their marriage. The lights remain dim after the slide show ends; a soloist walks on stage and sings a contemporary ballad about love and marriage. The preacher then reads scripture and delivers a 30-minute sermon on Christian marriage." (Jerry Sitser, "Evaluating the Seeker-Friendly Movement in the Light of American Religious History," unpublished paper.)

6. A good sense for the motivation behind this genre can be found in Steve Miller, *The Contemporary Christian Music Debate: Worldly Compromise or Agent of Renewal* (Wheaton: Tyndale House, 1993); and Dan Peters, Steve Peters, and Cher Merrill, *What About Christian Rock?* (Minneapolis, Minn.: Bethany House, 1986).

7. The best source of music for these congregations is found in hymnals or song collections published by individual congregations such as Handt Hanson, *Spirit Touching Spirit: A Contemporary Hymnal* (Burnsville, Minn.: Prince of Peace Publishing, 1987), or several volumes of music published by Willow Creek Community Church (South Barrington, Illinois). The best source for current publication information is the internet websites of these congregations (see, for example, http://www.willowcreek.org/; http://www.gnms.com/; http://www.harvest.org/; and the thousands of sites that are linked with these). In addition, many of the songs that are commonly used in North American mega-churches are published by the following publishers: Integrity, Lillenas, Maranatha, Mercy, and Word, and their subsidiaries.

8. See, for example, Prichard, *Willow Creek Seeker Services: Evaluating a New Way of Doing Church* (Grand Rapids: Bakers, 1996), p. 193.

9. For a good sense of which hymns persist, see *100 Hymns, 100 Choruses* (Maranatha Music).

10. Consultant Sally Morgenthaler, for example, admits that traditional hymns can be acceptable, if they are "repackaged" in the "90s sound" (*Worship Evangelism: Inviting Unbelievers into the Presence of God* [Grand Rapids: Zondervan, 1996], p. 211-240.)

11. See, for example, Timothy Wright, *A Community of Joy: How to Create Contemporary Worship* (Nashville: Abingdon Press, 1994), p. 71. -- For other manuals of worship like Wright's, see Ed Dobson, *Starting a Seeker Sensitive Service: How Traditional Churches Can Reach the Unchurched* (Grand Rapids: Zondervan Publishing, 1993); Craig Miller and Daniel Benedict, *Contemporary Worship for the 21st Century: Worship or Evangelism?* (Abingdon Discipleship Resources, 1995); Cathy F. Townley and Michael Graham, *Come Celebrate! A Guide to Planning Contemporary Worship* (Abingdon Press, 1995); and Willow Creek Community Church, *An Inside Look at the Willow Creek Worship Service: Show Me the Way*, and *An Inside Look at the Willow Creek Worship Service: Building a New Community* (Grand Rapids: Zondervan, 1992).

12. For more on this historiographical point, see Donald J. Bruggink, "Contemporary Context and the Biblical and Theological Roots of Reformed Worship," *Reformed Review* 48 (1994-1995): 77; Rhoda Schuler, "Worship Among American Lutherans: A House Divided," *Studia Liturgica* 25 (1996): 174-191; Jerry Sitser, "Evaluating the Seeker Friendly Movement in the Light of American Religious History"; James White, "Worship and Evangelism from New Lebanon to Nashville." In: *Christian Worship in North America: A Retrospective, 1955-1995* (Collegeville [Minn.]: Liturgical Press, 1997), p. 155-172; and John D. Witvliet, "What Has America Contributed to Reformed Worship?" *Reformed Liturgy and Music* 30:3 (1996): 3-11.

13. Among the works that linked worship to outstanding cultural features, see Michael B. Aune, "Worship in an Age of Subjectivism Revisited," *Worship* 65 (1991): 224-238; Marva Dawn, *Reaching Out Without Dumbing Down* (Grand Rapids: Eerdmans, 1995); and Regis Duffy, *An American Emmaus: Faith and Sacrament in the American Culture* (New York: Crossroad, 1995); Richard R. Gaillardetz, "North American Culture and the Liturgical Life of the Church: The Separation of the Quests for Transcendence and Community," *Worship* 68

(1994): 403-416; Carol Doran and Thomas Troeger, "Reclaiming the Corporate Self: The Meaning and Ministry of Worship in a Privatistic Culture," *Worship* 60 (1986): 200-209; M. Francis Mannion, "Liturgy and the Present Crisis of Culture," *Worship* 62 (1988): 98-123; and Michael Warren, "The Worshiping Assembly: Possible Zone for Cultural Contestation," *Worship* 63 (1989): 2-16. -- These works on worship typically draw from a fairly standard set of works that explore the link between religious expression and North American culture that include Robert Bellah, *Habits of the Heart: Individualism and Commitment in American Life* (Berkeley: University of California Press, 1985); Reginald Bibby, *Fragmented Gods: The Poverty and Potential of Religion in Canada* (Toronto: Irwin, 1987); Roger Finke and Rodney Stark, *The Churching of America, 1776-1990: Winners and Losers in Our Religious Economy* (New Brunswick: Rutgers University Press, 1992); Gregor Goethals, *The Electronic Golden Calf: Images, Religion, and the Making of Meaning* (Cambridge, Mass.: Cowley Publications, 1990), and *The TV Ritual: Worship at the Video Altar* (Boston: Beacon Press, 1981); R. Laurence Moore, *Selling God: American Religion in the Marketplace of Culture* (New York: Oxford University Press, 1994); Kenneth A. Myers, *All God's Children and Blue Suede Shoes: Christians and Popular Culture* (Wheaton: Crossway Books, 1989); Neil Postman, *Amusing Ourselves to Death: Public Discourse in an Age of Show Business* (New York: Penguin Books, 1985); Wade Clark Roof, *A Generation of Seekers: The Spiritual Journeys of the Baby Boom Generation* (San Fransico: Harper, 1992); Wade Clark Roof and William McKinney, *American Mainline Religion: Its Changing Shape and Future* (New Brunswick, N.J.: Rutgers University Press, 1987); Quentin J. Schultze, *Televangelism and American Culture--The Business of Popular Religion* (Grand Rapids: Baker Book House, 1991); Robert Wuthnow, *The Struggle for America's Soul: Evangelicals, Liberals, and Secularism* (Grand Rapids: Eerdmans, 1989), and *Christianity in the Twenty-First Century* (New York: Oxford University Press, 1993).

14. See, for example, Barry Liesch, "A Structure Runs Through It." In: *Changing Lives Through Preaching and Worship*, ed. Marshall Shelley (Nashville: Moorings, 1995), p. 244-254. Actually, there are two prominent patterns in the public services sponsored by these congregations. The first is a pattern which functions to present the gospel of Christ to non-Christians, or "seekers." In this pattern, music functions to entertain the assembly, or to narrate a ballad-like response to life events. This paper focuses on the practices associated with worship services, not on presentational, or evangelistic services, though the distinction is often hard to make.

15. Jack Hayford recently asserted that "glorious praise ... is the very prerequisite to knowing [God's] presence" (foreword in: *Songs for Praise and Worship* {Waco, Tex.: Word Music, 1992}, ii). Statements like this are common in a wealth of popular literature. Representative titles include Judson Cornwall, *Let Us Praise* (South Plainfield, N.J.: Logos International, 1973); and *Let Us Draw Near* (South Plainfield, N.J.: Logos International, 1977); *Elements of Worship* (South Plainfield, N.J.: Bridge Publishing, 1985); *Let Us Worship* (South Plainfield, N.J.: Bridge Publishing, 1983); and *Meeting God* (Altamonte Springs, Fl.: Strang Communications, 1987); Ernest B. Gentle, *Worship God! Exploring the Dynamics of Psalmic Worship* (Portland: Bible Temple Publishing, 1994); Jack Hayford, *Worship His Majesty* (Waco: Word Books, 1987); Jack Hayford, John Killinger, and Howard Stevenson, *Mastering Worship* (Portland: Multnomah, 1990); Terry Law, *The Power of Praise and Worship* (Tulsa, Okla.: Victory House Publishers, 1985); Barry Liesch, *People in the Presence of God: Model and Directions for Worship* (Grand Rapids: Zondervan, 1988); Anne Murchison, *Praise and Worship: In Earth as It Is in Heaven* (Waco: Word Books, 1981); Bob Sorge, *Exploring Worship* (Canandaigua, 1987); and Terry Howard Wardle, *Exalt Him! Designing Dynamic Worship Services* (Camp Hill, Pa.: Christian Publications, 1988).

16. Robert Webber, *Signs of Wonder: The Phenomenon of Convergence in Modern Liturgical and Charismatic Churches* (Nashville: Abbot-Martyn Press, 1992); and any issue of *Worship Leader* or *Psalmist* magazine.

17. See, for example, Paul Tillich, "One Moment of Beauty." In: *Art and Architecture*, ed. John Dillenberger (New York: Crossroad, 1987), p. 234.

18. Most of the well-known figures have published books, which provide a helpful way of sensing the motivation and rationale behind the movement. See, for example, Leith Anderson, *A Church for the 21st Century* (Minneapolis: Bethany House Publishers, 1992), and *Dying for Change* (Minneapolis: Bethany House Publishers, 1990). George Barna, *Marketing the Church: What They Never Taught You About Church Growth* (Colorado Springs: Navpress, 1988), and *Turnaround Churches* (Ventura, Calif.: Regal Books, 1993); George Hunter, III, *How to Reach Secular People* (Nashville: Abingdon Press, 1992); Alpha Malphurs, *Planting Growing Churches for the Twenty-First Century: A Comprehensive Guide for New Churches and Those Desiring Renewal* (Grand Rapids: Baker Book House, 1992); Herb Miller, *How To Build a Magnetic Church* (Nashville: Abingdon Press, 1987); Sally Morgenthaler, *Worship Evangelism* (Grand Rapids: Zondervan); Lee Strobel, *Inside the Mind of Unchurched Harry and Mary* (Grand Rapids: Zondervan,

1993); Robert Schuller, *Your Church Has Real Possibilities!* (Glendale, Calif.: Regal, 1974); Elmer Towns, *An Inside Look at 10 of Today's Most Innovative Churches* (Ventura, Calif.: Regal, 1990).

19. See, for example, Kenneth A. Briggs, "The Electronic Church is Turning More People On," *New York Times*, February 10, 1980; Barbara Dolan, "Full House at Willow Creek," *Time*, March 6, 1989, 60; Richard Ostling, "Superchurches and How They Grew," *Time*, August 5, 1991, 62-63; Gustav Niebuhr, Paul Goldberger, "Megachurches," a four-part series in *The New York Times*, April 16, 18, 20, and 29, 1995; and Charles Truehart, "Welcome to the Next Church," *Atlantic Monthly* 278.2 (August 1996): 37-57.

20. See, for example, G.A. Prichard, "The Strategy of Willow Creek" (Ph.D. diss., Northwestern University, 1994) and *Willow Creek Seeker Services*; Lester Ruth, "*Lex Agendi, Lex Orandi*: Toward an Understanding of Seeker Services as a New Kind of Liturgy," *Worship* 70 (1996): 386-405; and "The Use of Seeker Services: Models and Questions," *Reformed Liturgy and Music* 30:2 (1996): 48-53; Thomas H. Schattauer, "A Clamor for the Contemporary: The Present Challenge for Baptismal Identify and Liturgical Tradition in American Culture," *Cross Accent* 6 (July 1995): 3-11; Frank C. Senn, *The Witness of the Worshiping Community: Liturgy and the Practice of Evangelism* (New York: Paulist Press, 1993), and "'Worship Alive': An Analysis and Critique of 'Alternative Worship Services,'" *Worship* 69 (May 1995): 406-433; Paul Westermeyer, "Beyond 'Alternative' and 'Traditional' Worship," *Christian Century* 109.10 (March 18-25, 1992): 300-302; and "Current Challenges." In: *Christian Cantor: The Church Musician* (Minneapolis: Augsburg, 1997).

21. Willow Creek Community Church, for example, has a department devoted to international ministries. Quite apart from Willow Creek, this issue is similar to the music associated with various components of evangelicalism throughout the world. For a discussion in England that is similar to the one discussed in this paper, see Robin Sheldon, ed. *In Spirit and In Truth: Exploring New Directions in Music in Worship Today* (London: Hodder and Stoughton, 1989).

22. I make this point in light of the reflections of Michael Perham in "'Liturgical Laboratories of the Church:' The Role of English Cathedrals in Anglican Worship Today." In: *Like a Two-Edged Sword: The Word of God in Liturgy and History: Essays in Honour of Canon Donald Gray*, ed. Martin R. Dudley (Norwich: The Canterbury Press, 1995), p. 179-194.

23. The discussion over Victorians tunes in the 1950s is epitomized by Ray Francis Brown's article, "Appraising 20th Century Hymn Tunes" (April 1952: 37-44, 63). Brown reserves special judgment for Victorian tunes, which he regards as being "uncritically accepted" and "very superficial." Journal editor George Litch Knight concluded in the very next issue that: "There seems to be no limit to the open season when it comes to condemnation of Victorian hymn tunes" (July 1952: 72). Similar comments on gospel, folk, and rock idioms are evident in articles with titles like: "Fanny Crosby and William H. Doane Have Had Their Day" (January 1970: 12-16); "Ignoring Rock Won't Make It Go Away" (April 1970: 42-45); "Mod Worship and How It Grows" (April 1971: 48-50).

24. Burch Brown is especially clear on the "sinful" (!) aspects of aesthetic experience, which are summarized in his memorable chapter, "Sin and Bad Taste." Based on his thesis that aesthetic, religious, and moral meanings are inevitably intertwined, co-existing in a mutual transforming relationship, Burch Brown contends that taste is an "intrinsic part of morality and religion," to the extent that "failure to distinguish genuine beauty from counterfeit can lead to moral error. Moral and aesthetic discernment often go hand in hand." He identifies four categories of what he calls "sinful taste," as exemplified in four types of aesthetic sinners: First, the Aesthete-- "the person whose chief goal is not glorifying and enjoying God but glorying in the aesthetic delights of creation." Second, the Philistine-- one who "does not highly value or personally appreciate anything artistic and aesthetic that cannot be translated into practical, moral, or specifically religious terms." Burch Brown notes, this sin is exposed in Alice Walker's novel, *The Color Purple*, where Shug says to Celie: "I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it." Third, the Intolerant-- one who "is keenly aware of aesthetic standards of appraisal, but elevates his or her own standards to the level of absolutes ... [it is] the aesthetic equivalent of the sin of pride ... it severs human ties and does violence to the freedom, integrity, and self-hood of others." This is a temptation that particularly confronts the intellectual and cultural elite. Fourth, the Indiscriminate-- those whose "radical aesthetic relativism ... indiscriminately [embraces] all aesthetic phenomena" and those who "cannot distinguish between what in their own experience has relatively lasting value and what is just superficially appealing" (*Religious Aesthetics: A Theological Study of Making and Meaning* [Princeton, N.J.: Princeton University Press, 1989], 148, 136, 152-154).

25. See, for example, this statement of purpose for the Hymn Society in the United States and Canada: "The object of the society shall be to cultivate the devout use of **better** Christian hymns and hymn tunes; to encourage the writing

and publishing of hymns that express the temper of modern Christian life and thought, and also of hymn tunes of **genuine musical merit** and best adapted to congregational singing; to secure the union of hymns and tunes that are closely related in emotional content and worshipful significance; to promote the collection of hymnodic data, new and old, encourage research and stimulate full discussion and the special preparation of addresses, articles and reviews upon subjects hymnodic; to the end that there may be **improvement** and greater inspiration in these hymnodic and musical modes of praise and prayer in the worship of God" (William Watkins Reid, *Sing with Understanding: The Story of the Hymn Society of America.* {New York: The Hymn Society of America, 1962}, p. 2; and *The Hymn* {January 1949}: 4. -- Emphasis added).

26. See my "Toward a Liturgical Aesthetic: An Interdisciplinary Review of Aesthetic Theory," *Liturgy Digest* 3:1 (1996): 4-87; Hermann Reifenberg, "Liturgieästhetik: Feier des 'Heiligen' im Magnetfeld des 'Schönen': Perspektiven, Ausprägungen, Differenzierungen und Gesamtverständnis Christlicher Kultästhetik," *Archiv für Liturgiewissenschaft* 26 (1984): 117-146; Don E. Saliers, *Worship as Theology* (Nashville: Abingdon Press, 1994), *Worship Come to Its Sense* (Nashville: Abingdon Press, 1996); and "Aesthetics, Liturgical." In: *The New Dictionary of Sacramental Worship*, ed. Peter Fink (Collegeville: Liturgical Press, 1990), p. 30-39.

27. This thesis suggests a criterion for evaluating liturgical arts, including hymnody. It suggests that liturgical art, at its best, embodies the purposes of liturgical action, and is meant to carry out, to perform, to enact, to make real the shared actions of the gathered ecclesial community. Good liturgical art, including hymnody, excels not only in the criteria of its own genre, but also enables the actions of corporate worship. Hymns serve the purposes of Christian corporate worship. Though they have value for personal devotional use, for humming on the streets, for serving as the basis for elaborate compositions for choir and organ, their primary purpose is to allow a gathered community to thank God, confess sin, intercede for divine intervention, and express hope for the coming kingdom of God. Music is one means of expression, like speech or dance, by which people accomplish certain actions.

28. See, for example, these statements: Cyprian Vaggaggini: "The end of art is at the service of a higher end, the liturgy's own end: the Church's sanctification and worship in Christ" (*Theological Dimensions of the Liturgy*, trans. Leonard J. Doyle and W.A. Jurgens {Collegeville: iturgical Press, 1976}, 51); Gerardus Vander Leeuw: "It is obvious that music used in worship must have its own style, its own character, which is determined by the form of worship and its historical development" (*Sacred and Profane Beauty: The*

Holy in Art {London: Weidenfield and Nicolson, 1963}, p. 270); Nicholas Wolterstorff: "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," and again "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. What fits the act of confession well may be quite unfitting to the action of praise." And also: "It is habitual for musicians trained within our institution of high art to approach the music of the liturgy by insisting that it be good music, and to justify that insistence by saying that God wants us to present our very best to Him -- all the while judging good music not by reference of the purposes of the liturgy but by reference to the purpose of aesthetic contemplation" (*Art in Action: Toward a Christian Aesthetic* {Grand Rapids: Eerdmans, 1980}, p. 116, 184-185). John Foley: "We have to understand liturgy itself in order to see how music and the other arts operate within the liturgy, for the purposes of it, rather than outside it for other purposes"; "music, dance, homiletics, gesture, and decoration partake of this overarching form, each contributing its own substance to liturgy's semblance. ... Composers, musicians, choreographers, etc., must be masters first of liturgy and only then artists of their art form" (*Creativity and the Roots of Liturgy* {Washington, D.C.: The Pastoral Press, 1994}, p. 4, 268); and finally: *Art and Environment in Catholic Worship*, "Appropriateness is another demand that liturgy rightfully makes upon any art that would serve its action. The work of art must be appropriate in two ways: 1) it must be capable of bearing the weight of mystery, awe, reverence, and wonder which the liturgical action expresses; 2) it must clearly serve (and not interrupt) ritual action, which has its own structure, rhythm and movement." If an art form is used in liturgy it must aid and serve the action of liturgy since liturgy has its own structure, rhythm and pace: a gathering, a building up, a climax, and a descent to dismissal. It alternates between persons and groups of persons, between sound and silence, speech and song, movement and stillness, proclamation and reflection, word and action. The art form must never seem to interrupt, replace, or bring the course of liturgy to a halt."

29. Erik Routley, *Christian Hymns Observed* (Princeton: Prestige Publications, 1982), p. 1.

30. Nicholas Temperley, *The Music of the English Parish Church* (Cambridge: Cambridge University Press, 1979), vol. 1, p. 347.

31. This insistence calls to mind John Calvin's admonition that "the upbuilding of the church ought to be vigorously accommodated to the customs of each nation and age" (*Institutes of the Christian Religion*, 4.10.30).

32. For an overview, see my "Theological and Conceptual Models for Liturgy and Culture," *Liturgy Digest* 4:2 (Summer 1996): 5-46. -- Typical examples of this work include S. Anita Stauffer, ed., *Worship and Culture in Dialogue* (Geneva: Lutheran World Federation, 1994), and "Worship and Culture: Five Theses," *Studia Liturgica* 26 (1996): 323-332; and Anscar Chupungo, *Liturgical Inculturation: Sacramentals, Religiosity, and Catechesis* (Collegeville: Liturgical Press, 1992).

33. Kenneth Smits, "Liturgical Reform in a Cultural Perspective," *Worship* 50 (1976): 98.

34. Nicholas Wolterstorff, "What is This Thing--Liturgical Art." In: *Art in Worship--Clay and Fiber* (Grand Rapids: Calvin College Center Art Gallery, 1988), p. 7. -- Gordon Lathrop makes a similar point as follows: "In current European-American culture, certain kinds of art will be misplaced in the meeting: art that is primarily focused on the self-expression of the alienated artist or performer; art that is a self-contained performance; art that cannot open itself to sing around a people hearing the word and holding a meal; art that is merely religious in the sense of dealing with a religious theme or enabling individual and personal meditation but not communal engagement; art that is realistic rather than iconic; art, in other words, that directly and uncritically expresses the values of our current culture" (*Holy Things: A Liturgical Theology* {Minneapolis: Fortress Press, 1993}, p. 223).

35. Bob Kilpatrick, "In My Life, Lord, Be Glorified." In: *Songs for Praise and Worship*, p. 196.

36. As Mark Searle concluded, so natural ... and so inevitable is this process [of inculturation] that the issue confronted by Church authorities has usually been not whether enculturation should be undertaken but whether it should be approved or stopped" ("Culture." In: *Liturgy: Active Participation in the Divine Life*. Federation of Diocesan Liturgical Commissions {Collegeville: The Liturgical Press, 1990}, p. 28).

37. As Hugh Montefiore has observed, it is "comparatively easy to ask awkward questions about the suitability of another culture as the vehicle for communicating the Gospel; but it is very difficult to ask them about one's own" (*The Gospel and Contemporary Culture* {London: Mowbray, 1992}, p. 1).

38. Marva Dawn decries the "dumbing down" of worship resulting from consumer-driven church growth strategies. Dawn develops strident critique of "sub-Christian" music that is "theologically correct but shallow." As she argues, "shallow music forms shallow people" (*Reaching Out Without Dumbing Down*, p. 172, 175).

39. Howard Stevenson, "Helping People Sing Their Hearts Out." In: *Changing Lives Through Preaching and Worship*, p. 234-243. Stevenson concludes: "Our most important choir is made up of the men and women with untrained voices who sit in the pews" (p. 235). Similarly, Morgenthaler maintains that "spectator worship has always been and will always be an oxymoron" (*Worship Evangelism*, p. 49).

40. See, for example, Wright, *How to Create Contemporary Worship*, p. 58-59; Dobson, *Starting a Seeker-Service*, p. 33.

41. This kind of work is becoming more common in studies of the sixteenth century. See, for example, Natalie Z. Davis, "From 'Popular Religion' to Religious Cultures." In: *Reformation Europe: A Guide to Research*, ed. Steven Ozment (St. Louis: Center for Reformation Research, 1982), p. 321-341; Tessa Watt, *Cheap Print and Popular Piety, 1550-1640* (Cambridge: Cambridge Univ. Press, 1991); H.G. Koenigsberger, "Music and Religion in Early Modern European History." In: *Politicians and Virtuosi: Essays in Early Modern History* (London: The Hambledon Press, 1986); Miriam Usher Chrisman, *Lay Culture, Learned Culture: Books and Social Change in Strasbourg, 1480-1599* (New Haven: Yale Univ. Press, 1982). I have attempted to apply the lessons from this literature to the study of Genevan Psalter in my "The Spirituality of the Psalter: Metrical Psalms in Liturgy and Life in Calvin's Geneva," *Calvin Theological Journal* (forthcoming). For examples of this approach in the study of music and worship in America, see Nathan O. Hatch, *The Democratization of American Christianity* (New Haven: Yale University Press, 1989), p. 146-161; and Terry D. Bilhartz, *Urban Religion and the Second Great Awakening: Church and Society in Early National Baltimore* (Rutherford, N.J., 1986).

42. Charles Earl Fromm, "Training the Barbarians: The Lasting Impact of the Jesus Movement Revival Music on Contemporary Worship" (Unpublished manuscript, Fuller Theological Seminary, 1997).

43. Tocqueville, *Democracy in America*, 414.

Don't Touch My Hymn Book

Conflict between conservatives and radicals on questions of quality and worth

Laurence Bartlett

Those who edit hymn books must be prepared for criticism. 'Twas ever thus. C. Henry Philipps tells us that the 1904 edition of *Hymns Ancient and Modern* (hereafter cited as A&M) "was killed by a headline in the cheaper press[1] which lampooned the return to the original first line of "Hark the herald angels" (Hark! how all the welkin rings) and expressed outrage that "Abide with me" was no longer no 27. Popular sensitivity concerning hymns should not surprise us. Erik Routley (1917-1982) described hymns as "the folk-song of the church militant. They are, essentially, the people's music".[2] Elsewhere he said "a hymn is not 'their own' until it is really well known,"[3] and familiarity clearly breeds contentment.[4] People defend what is "their own." Hymn singing is the one part of worship over which the laity have some control. Is it any wonder that the author Penelope Lively's Mrs. Paling was disturbed by the contemporary worship she found on returning to church? "Is nothing sacred?" she said. "What have they done in the years of my unbelief ... Where is the majesty of language? ... Have they exchanged a birthright for this mess of pottage?"[5] Anyone who dares change what is familiar in church must be prepared for opposition.

The British author, Barbara Pym, seemed to think that change in church was impossible. "This was how it had always been and how it would go in spite of trendy clergy trying to introduce so-called up-to-date forms of worship, rock and roll guitars and discussions about the Third World instead of evensong."[6]

The process and the pain of revision

The purpose of this lecture is to describe the process and the pain of revision and, in spite of that, to argue its necessity. I am committed to revision, but I could not support it unless it were responsible and disciplined. Undoubtedly, some editors in the past have gone too far, whilst others have not gone far enough. The trick is to pursue the "Goldilocks ideal" [of the children's story], that is, to get it "just right." Let me tell you something of our experience.

In 1977 *The Australian Hymn Book* (hereafter cited as AHB) was published. It was well received and widely adopted in the land of its origin. Overseas, under the title *With One Voice* (hereafter cited as WOV), it was chosen by individual congregations in Canada and the United Kingdom.[7] It

was also taken up by a number of schools here as a contemporary ecumenical hymn book.

In 1999 a revision and expansion of that book is to be launched. After only twenty years, does this imply significant dissatisfaction with the 1977 model? Surely the principles of theological integrity, verbal clarity and musical accessibility which guided that book are timeless. And that is so. However, the world and the church which that book seeks to serve have undergone fundamental changes since 1977.

I cannot speak for your countries, but in mine, church life has changed significantly in the last twenty years. The charismatic movement with all its successful professionalism and attractive enthusiasm has thrown down the gauntlet. Lay participation in the leadership of worship is now taken for granted in many churches. Society at large is more mobile, and people worship where they choose, and not necessarily at the local church. The older generation is becoming fearful of the younger generation's propensity for spontaneity. They bemoan the absence of younger people in church but refuse to take seriously their worship culture. Where younger adults do prevail, hymn books are often replaced by overhead projectors, and organs are replaced by vocalists and bands. To some, this may be a lurid picture; however, I paint it not to alarm or criticise, but to analyse. If we do not understand what is going on, we shall not be effective servants of the contemporary church.

Thomas Cranmer[8] in the sixteenth century spearheaded the move for Anglicans to use the vernacular in worship. He sought to agree with St. Paul who "would have such language spoken to the people in the church as they might understand."[9] For sophisticated scholars such as Cranmer to move from the familiar and sonorous Latin to English was a huge leap. However, he realised that to cling to the past was to betray the present and erode the future.

So then; the motive for revising our hymn book was to take seriously questions of understanding and relevance. Our congregations live in an age of change. One commentator described this time as "the age of anxiety"[10] and there are many who would have the church cling to the past for fear of unsettling them further. Hymn book editors have a diffficult task facilitating movement into the future while at the same time comforting the anxious and nourishing the iconoclastic.

Within the context of this tension, we let it be known that a revision was in the wind. As one might imagine, we were inundated by a flood of letters from "concerned worshippers" saying, in effect, "don't touch my hymn book." There were letters to the editor in the secular press, articles by their journalists, and interviews on talk-back radio, even as far afield as the BBC!

I gather that a similar experience overtook those working on *The Church Hymnary* Revision Committee in Scotland.[11]

In spite of this furore, we pressed on! Perhaps we sensed the existence of a "significant silent percentage" who were giving up on hymn books because of what they considered to be "gender exclusive" and impenetrably antique language. In addition, they bemoaned the absence of modern church songs. These criticisms needed to be dealt with positively.

We were aware that the writing of traditional hymns was far from defunct. Whilst in 1977 we were proud of the fact that 28% of texts in AHB/WOV had been written since 1900, nevertheless many hymns of fine quality with genuine cutting edge have also been written since 1977.

Authors such as Timothy Dudley-Smith (b. 1926), Fred Kaan (1929), and Brian Wren (b. 1936) who were represented in the first edition have continued to write and to explore. Other authors of significance have emerged. In Australia, a number have seen the light of day in local song books. Across the Tasman Sea, Shirley Erena Murray has blossomed. Further afield, (and for discretion I use alphabetical order) Carl P. Daw (b. 1944), Sylvia Dunstan, Ruth Duck (b. 1947), Rusty Edwards, Marty Haugen (b. 1950), Graham Kendrick, Joy Patterson, Cecily Taylor, Thomas Troeger (b. 1945), and Rae Whitney have all made their mark.

In a category on its own stands the highly significant collections of *Wild Goose Songs*.[12] I acknowledge a debt to John Wilson for drawing our attention to these fresh applications of faith to everyday life. In a letter to me written after the Glasgow conference of the Hymn Society of Great Britain and Ireland in 1989, he referred to the *Wild Goose Songs* as "almost the only 'growing point' that I care about in these islands."

For a contemporary hymn book to ignore all this fresh outpouring would be crazy. But there's the rub: to admit new material, you must jettison some older hymns that are falling into disuse. This is never easy.

The revision of AHB/WOV seeks to contain a balance of old and new, hymns, songs and psalms. The aim is to present all items in an accessible form. To lose classics from the eighteenth century would be criminal, and yet to present them behind the cobwebs of incomprehensible archaisms would be to condemn them to neglect. Hymns are no help unless they are sung: noble thoughts do not work by osmosis.

Modernisation of words

Now let us turn to the task of editing. By way of example, we examine an opening stanza by James Montgomery (1771-1854) (emphasis mine to highlight points of discussion):

O Spirit of the living God,
In all thy plenitude of grace,
Where'er the foot of man hath trod,
Descend on our apostate race.

Beginning each line with a capital letter now seems ugly. It impedes the grammar. Contemporary poets do not do this. This stanza is one long sentence and so only its first line needs begin with upper case. Appearances do count.

Early nineteenth-century poets naturally used "thy" and "hath," but Montgomery's style loses nothing when we use "your" and "has." There are admittedly cases where to abandon the old second person singular would be offensive and inappropriate. George Herbert's (1593- 1633) "King of glory, king of peace" needs its original form, and his poetry is so good it still works today in spite of this otherwise antique style. I acknowledge that some would say that to spare Herbert from modernisation but expose Montgomery is inconsistent. There is, however, a distinction between Herbert's use and Montgomery's use of "thy." In Herbert's day, "thou" and "thy" were still used in everyday speech. By Montgomery's time, their use was archaic except in liturgy and poetry. The retention of such archaisms is no longer obligatory for us in liturgy, and I doubt that Montgomery, were he writing today, would find it necessary to use them any longer. Unfortunately, the current state of telecommunications does not allow us to get his permission.

I admit that the spate of Shakespeare films now being made suggests that Jacobean English[13] is not an impediment. Then again, there is a distinction between an audience and a congregation. If Shakespeare is done well, the groundlings will still cheer and chuckle, but, unlike a congregation, they are not asked to speak the words. A congregation must understand the words and be able to use them. We learn to pray privately by praying together in church. The use of remote grammar and vocabulary in church suggests that faith and works are disconnected. Average individuals find it diffficult to bring everyday concerns to God in prayer employing tongue-twisting verb forms associated with the old second person singular. So as to remove what is to many an impediment, hymns for singing today need to be modernised grammatically where that can be achieved without destroying the innate poetry.

Montgomery was a hard-headed journalist who would want his words to be read and understood. To translate his text into the language of today is to keep it fresh.

Another slightly old-fashioned usage appears in line three. We rarely suggest that some may walk "where'er" they like. If the rhythm will allow it, we could try "wherever."

Now for two words that would be obscure to many today, "plenitude" and "apostate." I agree with Routley that they are both "precisely the right words here"[14] and of course we know that Montgomery's love of simple monosyllabic words allowed him to throw in the odd polysyllabic word for effect. However, if they make little sense today, would it not be vain to retain them?. If those words need translation, the poet's intention must be respected. The prior question is "What was the poet trying to say?" Truth is paramount. Clarity may liberate the truth, but should not seek to replace it. To modernise and patch the poetry by substituting one word of convenient rhythm for another is unacceptable if, in doing so, the meaning is altered or weakened.

It is hard to improve on "fullness" for "plenitude," though "abundance" would be better. "Abundance" looks all right on paper but it will not sing easily. If we use "fullness," we lose a syllable, but that could be redeemed by an extra word.

"Apostate" is a strong word. It implies rebellion rather than a simple slip or fall. It would be a pity to lose its sting.

Finally, "man" stamps his foot noticeably on the page in this age of gender emancipation. Whilst the first man on the moon was male, Montgomery would not have envisaged that males were the only travellers. If "people" are meant, that must be made clear. Modern editors try "human foot" or "feet" without much trouble, though I think "feet" disturbs the poetry more than "foot." Here then is how that stanza might look in a modern translation:

> O Spirit of the living God,
> in all the fullness of your grace,
> wherever human foot has trod,
> descend on our rebellious race.[15]

In the short space of four lines, we have seen how tricky it can be to provide a modern translation of older words. I glossed over the opening "O." that can often be the mark of a less able poet trying to sound pompous, but Montgomery uses it quite legitimately without sounding objectionably old-fashioned.

Inclusive language[16]

The argument for modernisation has been with us for quite a long time. Sensitivity to inclusive language is much more recent, and for some it is still so recent as to be raw. Let us consider it further.

There are those in our churches who absolutely hate inclusive language, and others who will not worship without it. It is a topic which raises blood

pressure. This is not surprising when one considers that the power of decision-making belongs to church leaders who are largely male and on the whole not representative of society's average age. They were educated before inclusive language was even named. It is little wonder that they find it hard to welcome it to their bosoms. Look back in history: who composed our prayer books, who translated our Bibles, indeed who wrote the books of our Bible, and who wrote most of our hymns? Were they men or women? I am not saying it should have been otherwise, it was simply an accident of history. However, is there not the risk that the culture of our worship might be somewhat lopsided if half our number had little say in formulating it? Dismiss that argument if you will: I raise it to provoke thought.

There are many jokes about inclusive language. It is an easy target. Unfortunately, some translators and editors have made terrible mistakes in exchanging a male-associated word with an inappropriate, self-conscious and inelegant gender-neutral term. The mistakes of others, however, do not excuse us from trying to do better. The arguments for employing inclusive language are significant to Christians, or so I am persuaded. Surely "the language of liturgy should encompass all those who participate in worship."[17]

Those who argue for the continuing use of "man/men" and "mankind" argue that these words are used in a generic sense, have always been so used, and should continue to be used in an inclusive sense. It would be convenient if that were so, but it is not. Schaffran and Kozak remind us that the American Constitution grants equality and inalienable rights to "all men," yet for a long time "men" was not fully applied to black men or to women, whether black or white. Thus, they say "the truth is that 'men' has not always been an inclusive term ... in the interests of clarity and charity, the use of inclusive language is necessary."[18] Even the more obviously generic "mankind" has not always been inclusive. As far back as Tyndale (149?-1536) it could be used as an exclusively male term.[19]

Whenn Archbishop Robert Runcie avoided the term by using "humankind" he caused shudders down the spines of conservative Anglicans at the wedding of Prince Charles and Lady Diana. Some accused him of inventing a word. They were wrong. T.S. Eliot had used it before. Indeed, its use goes back to the seventeenth century.[20]

One can argue that the context will clarify whether these terms are used generically or exclusively. This means that men always know they are included, whereas women will need more information to answer "present!" Dale Spender asks, "What is the effect of making a common linguistic structure ambiguous for half the population?"[21]

Besides clarity, there is the issue of sensitivity and good manners. From the sixteenth century onwards, Anglicans greeted each other with the generic term "brethren." Some modern liturgies seek to be kind to women by

replacing this with "brothers and sisters." One wonders how polite this is when secular society always uses "ladies and gentlemen" in that order. Male/men need to recognise that there are women in the church who have been offended and depressed by years of being relegated to silence in mixed Christian company. Sensitivity requires that we may on occasions need to overcompensate in order to avoid further hurt.

Hymn singing is an act of fellowship, of *koinonia*. It is not surprising that terms of Christian fellowship such as "brethren" and "sons of God" permeate hymnody. Generic they may be, but it is difficult for females to identify with them. There is something faintly ridiculous in the assembly hall of a girls' school resounding to "Brothers, this Lord Jesus ... ."[22] However, it is one thing to identify verbal stumbling blocks, it is another to effect a therapeutic transplant. The problems are those of meaning as well as metre. A "brother" is a close relative within the family of God. In the New Testament, the word "son" in "sons of God" may mean an "heir"[23] or "a child"[24] who bears the family likeness. When one has determined which emphasis would be appropriate here, there remains the problem of metre, and sometimes of rhyme as well. In order to effect "invisible mending" it is sometimes necessary to restructure a whole line. At this stage, the more conservative may quiver, and rightly so. The greater the change, the greater is the danger of spoiling the original. Nevertheless, some daunting tasks need to be essayed.

Donald Coggan said, "the use of male oriented language in passages ... which evidently apply to both genders has become a sensitive issue."[25] Some would describe that as something of an understatement! To ignore this difficulty would be rude and unchristian. "Those who do not love a brother or sister whom they have seen," said John, "cannot love God whom they have not seen."[26] Elsewhere, we are reminded, "love is kind; love is not ... arrogant or rude."[27] If my words in church offend, mystify or alienate a person, young or old, male or female, then I must do something about it. Routley said, "worship is a function of love, and its communications, personal and intellectual, must not frustrate it."[28] Humpty Dumpty was only partly right when he said "words mean what I mean them to mean."[29] In the long run they mean what the listener hears them to mean. Even were I to regard some listeners in church as weak or uninformed, I would be wrong to allow my choice of words to be to them a "stumbling block."[30]

The Apostle Paul insisted that auditors should be able to say "Amen" to a public prayer.[31] If members of my congregation tell me after a particular hymn has been included in a morning service "I could not sing that, Rector," then neither can I, unless I can find an explanation which will convince them. Corporate worship requires incorporation of mind and body.

Let it be clear that the work of the editor is not to improve, but to translate. How dare I think that I could write better poetry than Charles Wesley (1707-17988)? But if one of his classic hymns is about to be consigned to the archives because of inaccessibility or insensitivity to the contemporary mind, let us at least try to edit it in order to conserve it. If such editing mars the original, and if the original will no longer work as it was, then it may be necessary to leave it unharmed in the archives. To force it into the late twentieth century against its nature would be a kindness to no one. The task of the editor is difficult and at times dangerous. It is very easy to get it wrong. Then again, when the surgeon removed my appendix, it was dangerous. He might have made a mistake and taken more than he was supposed to, but I am glad he took the risk: it saved my life.

Now for the less contentious matter of music, at least I hope it is less contentious.

Which Tune?

Here familiarity and loyalty to one's church play a significant part. Take for example Charles Wesley's "Love Divine, all loves excelling." Judging from the music chosen for the "First Tune" in some standard books, we could assume that Anglicans favour John Stainer's (1840-1901) tune LOVE DIVINE,[32] and that the Methodists favour, or at least were meant to favour, a tune of the same name by John Zundel (1815-1882),[33] and that Presbyterians and Congregationalists favour HYFRYDOL,[34] whilst some more recently have taken a fancy to BLAENWERN having sung it to other words with Billy Graham.[35]

So, after all that, how do you make a choice, assuming tradition will allow it? "If a hymn is going to wedge itself in our tradition, it must be singable and memorable, not too high and not too low, and it should reflect and support the mood of the words themselves. There have been some classical mismatches in hymn history and there is no doubt that this has been to the detriment of the words. In some cases, an attractive tune of mood A has been set unsympathetically to words of mood B, thus robbing the hymn of its author's intention."[36]

Fred Kaan put it in a different way when he said, "the melodies of our hymns sometimes get in the way of what the hymns are trying to say."[37]

Sometimes we satisfy ourselves with dull and clumsy tunes for fear of offending tradition. To retain such tunes turns them into "sacred cows." They inhibit and emasculate the words. Inept "seesaw" tunes should not be tolerated, even if they are out of copyright and therefore cheap. Life is too short to conserve dross.

Music for our hymns should be kind to the human voice (singable) and attractive (memorable). Interesting melodic progressions and lively rhythms make tunes so much easier to learn. The "right" tune for a set of words helps to make the meaning clearer to the singer. The natural rhythm of the words and their mood should be reflected in the music. The music should be the willing servant of the words.

Having said that, one must admit that it is not always easy to choose the "right" tune. Take for example Charles Wesley's "O for a thousand tongues to sing/my great redeemer's praise." The Methodist hymn book of 1904 offered WINCHESTER NEW for its no. 1 hymn. In 1933 they relented and offered the slightly more exuberant RICHMOND. Both of these are sturdy tunes, but lack any hint of vivacity. For this reason, many Methodists turned to the forbidden appendix for "Alternative Tunes," and there they found no. 8, LYNGHAM, which was intended for "While shepherds watched their flocks by night." I have to say that some of my colleagues thought LYNGHAM was too jolly for the words, and so we searched high and low for a better match. We even commissioned tunes, but all to no avail. Until someone turns up with a better tune, we may have to give in and use LYNGHAM. After all, a little laughter is good for you, even in church. Surely there is a place for enthusiasm. Even the Apostle Paul sounded remarkably enthusiastic at times[38] and the psalmist seems to have endorsed laughter in worship.[39]

To take another example of the importance of finding the right musical match for a set of words, turn to the beautiful Bianco da Siena's "Come down, O Love divine." This was translated into English in 1867, but because of its unusual metre, it took some time to find a suitable tune. A&M, Standard Edition (hereafter cited as A&MSE), offered STEPHENS[40]; whilst A&M Revised (hereafter cited as A&MR) offered NORTH PETHERTON.[41] Both tunes are acceptable, but who would choose either when DOWN AMPNEY is available.[42] The passion and punctuation of the words is well reflected in that tune.

How should the melody go?

In an ideal world, I would not allow a "words-only" edition of a hymn book. Hymns are meant to be sung and should look like it. Congregations can learn new tunes more quickly when they can see the music. Musical education is more widespread in our day than used to be the case. This means that there will be more individuals in a congregation who can now read music. As for the provision of the music for congregations, "experience shows that this facilitates their participation."[43]

Whether or not the tune is printed for the congregation, the prior question must be "Which version of the melody should be used?" Take DUKE STREET for example, with its contrasting melodic phrases in AHB/WOV, *BBC Hymn Book*, *Methodist Hymn Book*, *Revised Church Hymnary*, and *Voices United.*

For a greater challenge, take the last movement of Beethoven's Choral Symphony and then look for the well-known hymn tune in it.[44] I must acknowledge that this is more difficult than many realise. To translate Beethoven's vigorous choral writing in D major with its screeching top A's down to the cosy key of G or F, and at the same time retain the excitement of the original instrumental accompaniment is well night impossible. Nevertheless, the tune is so vibrant that an attempt should be made.

The first question is, should we be faithful to Beethoven's syncopation as found it his manuscript version? It is all very well to say one should be faithful to the composer's original, but in this case the question is, which original from all his redactions?[45]

I sometimes wonder whether great composers like Beethoven, Haydn, Handel or Sibelius would allow us to use their tunes for hymns if they still retained copyright! From our selfish point of view, they are too good to omit but let us tread gently and show some respect.

Questions of Harmony

With Beethoven's tune, we not only have a dilemma with the melody but more acutely with the
harmony. Should we relax our ecclesiastical inhibitions and return to one of his manuscript versions? The part writing works well enough, but will the excitement give us palpitations?

Another example concerning harmony would be BANGOR. One harmonisation is found in AHB/WOV, no. 156, another, from *Revised Church Hymnary* (no. 313i) opens with a ponderous, dominant chord. This latter harmonisation radically changes the same tune and colours the mood of the words. BUNESSAN provides even more variation from one arrangement to another:

Martin Shaw: AHB/WOV, no. 91;
David Evans: AHB/WOV, no. 241;
John Wilson: *Hymns and Psalms*, no. 351;
Alec Wyton: *Voices United*, no. 409.

Which one would you choose? And on what grounds? Some arrangements can ruin the simplicity of the melody whilst others can liberate it. The final choice of course will depend on the mood and atmosphere of the words to which it is to be set.

I have taken these examples to show what diffficult decisions editors must make. It is sometimes possible to correct musical solecisms or remove enervating chromaticisms, but the aim must not be to have people say, "Isn't the editor clever" but rather, "that sounds right to me."

Songs as opposed to hymns

Alan Dunstan tells us "there has been growing demand for another kind of hymn or song - something more relaxed, more simple, apparently more contemporary, and depending less upon organ and choir."[46] To despise this material could result in silencing some prophets. Some of these words go straight to the heart without having much cerebral substance. I call them "divine love songs," but they are none the worse for that. Human nature is partly rational and partly intuitive, and we would be lopsided if we ignored either. I suspect that the disciples on the road to Emmaus responded to their Lord intuitively before their minds got into gear.[47] Some of these songs encourage meditation while others may be wholesome mantras. They can provide a welcome relief from hymns of greater substance. Perhaps it is not a question of "either/or" but of judicious "both/and."

In Australia, some demographic surveys have been made of congregational life. These suggest that "the majority of younger adult worshippers prefer songs to hymns, and older worshippers vice versa. In order to cater for whole congregations, young and old, there needs to be a combination of hymns and songs."[48]

Here are two examples of songs: "A New Commandment"[49] is a direct quotation from the New Testament (Jn 13:34-35) and it maintains its integrity even when isolated like this. The tune is warm and suits the words. The message is clear and wholesome. The whole piece is easily memorised and can free the participants from slavishly following a book. Thus it is easier for them to reflect on the words.

"Living Lord"[50] is more of a hymn than the previous example, but its mood and style is till that of a song. It is not difficult to memorise, and the tune is eminently singable. I confess that I am not generally impressed by the tunes produced by the Twentieth Century Church Light Music Group,[51] but this is an exception. It works well. It conveys a moving message of incarnation and immanence. I confess that we were diffident about including this in AHB/WOV in 1977, and did not originally intend to choose it, but when we published a list of intended contents in advance of the book itself, there was a clamour for this one. I am glad we relented. The message has proved wholesome and the music is comfortable. Some hate it because they say the words are vacuous and the tune is cuddly: my grandma was cuddly,

but there was always room for her at our house. And the words are not vacuous.

You can see that I will not dismiss contemporary Christian songs out of hand. However, I can assure you that I would not embrace them uncritically. The words must have content and must tell the truth and tell it clearly. As for the music, matters of layout and harmony require careful attention. Some of these songs are laid out clumsily and they only work when people have learnt them by ear. What is written down is sometimes unplayable. This is partly because those who have composed them in the first place do not always have the competence to write them down. Therefore what is printed is rather second-hand and may not be very sympathetic to the composer's intentions. When a competent musician plays what is actually written, it can sound grotesque unless it has been edited professionally by someone like Betty Pulkingham. I would encourage editors to assess the quality of the original notion, and if they think it worthwhile, to go to the trouble of clothing it in an arrangement which will make it work. The editing of this modern material probably requires more initiative on the part of the editor than is the case with traditional material, where sometimes to amend would be to offend.[52]

Conclusion

All editors make changes. The important thing is to ensure that the changes are legitimate and
effective. Literary and musical competence must be harnessed to honour the authors and serve the singers. I am reminded of Erik Routley's motto for hymn writers, "the great glory of God and the contemporary need of humanity need to be made to collide in modern verse,"[53] and may I add, modern music.

The task of the editor is an awesome one. My concern is that the process of editing should always pay healthy respect to the original, while at the same time serving the needs of the contemporary congregation in order to provide "all things bright and beautiful" for all singers "great and small."[54]

Zusammenfassung

Dieses Referat beschreibt die positiven und negativen Aspekte der Gesangbuchrevision des *Australian Hymn Book* (1977) und seiner kanadischen und britischen Ausgabe *With One Voice*. Die neue Ausgabe soll 1999 herauskommen.

In Australien hat sich das kirchliche Leben während der letzten zwanzig Jahre bedeutend geändert, besonders unter dem Einfluß des Professionalismus

und Enthusiasmus der charismatischen Bewegung. Beweggrund für die Revision des australischen GB war das Bestreben, die spannungsgeladenen Fragen nach Verständlichkeit und Zeitgemäßheit ernst zu nehmen.

Hierbei wurde beachtet, daß es nicht die Aufgabe des Herausgebers ist, das gegebene Material zu verbessern sondern es unter ständigem Augenmerk auf Intention und Poetik des Originals zu übersetzen und allen verständlich zu machen. Die Revision erstreckt sich auf Modernisierung von Texten (Semantik, Grammatik, inklusive Sprache); Wahl der für einen gegebenen Text passendsten Melodie (in ihrer hierfür besten Variante und Harmonisierung); kritische Auswahl zeitgenössischer christlicher Lieder und Gesänge.

Das Wichtigste bei einer Revision ist, daß die Änderungen legitim und wirksam sind und die Intention und Poetik des Originals nie aus dem Auge verlieren. Literarische und musikalische Kompetenz muß herangezogen werden sowohl aus Respekt vor Autoren und Komponisten als aus Rücksicht auf die singende Gemeinde.

Notes

(Additional information provided with the author's permission by Alan Luff for the benefit of the York conference is indicated by "AL")

1. C. Henry Philipps, *The Singing Church* (Faber and Faber, 1955), p. 212.

2. Erik Routley, *Hymns and Human Life* (Murray, 1952), p. 3.

3. Erik Routley, *Words, Music and the Church* (Abingdon, 1968), p. 164.

4. Paraphrase of the prroverbial saying, "familiarity breeds contempt." (AL)

5. Penelope Lively, *Judgement Day* (Penguin, 1982), p. 74.

6. Barbara Pym, *Quartet in Autumn* [Penguin Books], p. 63.

7. The melody-only edition was presented to all who attended the first International Hymn
Conference in Oxford in 1981 (AL).

8. Thomas Cranmer (1489-martyred 1566), Archbishop of Canterbury 1532-55, produced the first English liturgies in *The Book of Common Prayer* 1549 and 1552. (AL)

9. *The Book of Common Prayer*, 1549, "The Preface."

10. Hugh Mackay, *Reinventing Australia*, p. 7.

11. The Church Hymnary Revision Committee *Report*, May 1997, 1.1.

12. From the Iona Community, most of the original texts being jointly by John Bell (b. 1949) and Graham Maule (b. 1958) (AL).

13. This refers to English spoken during the early 17th century, specifically to the reign of James I (1603-25) (AL).

14. Erik Routley, *I'll Praise my Maker* (Independent Press, 1951), p. 188.

15. "The Australian Hymn Book 2," MS draft.

16. The term "inclusive" has come to be used in English-speaking countries to refer to attempts to use language that grammatically "includes" both women and men, whereas older usage would claim that "the masculine word includes the feminine." (AL)

17. Liturgical Commission of the Anglican Church of Australia, *Alternative Collects 1985* (AIO, 1985), p. 3.

18. J. Schaffran and P. Kozak, *More than Words* (Meyer-Stone, 1988), p. 4.

19. Tyndale's *New Testament*, 1 Corinthians 6:9, where Sodomites were referred to as "abusers of themselves with mankind".

20. *The Oxford English Dictionary* quotes Cowley in 1645. See also Dryden, *Don Sebastian*, 2.11 and *The Spanish Friar*, 2.2

21. Dale Spender, *Man Made Language* (Random Press/Harper Collins, 1990), p. 146.

22. From the well-known hymn "At the name of Jesus" by Caroline M. Noel (1817-1877).

23. *huios* (Greek New Testament).

24. *teknon* (Greek New Testament).

25. Donald Coggan, *Revised English Bible: Introduction* (OUP, 1989), ix.

26. 1 Jn 4:20, New Revised Standard Version (London: Collins, 1989).

27. *Ibid.*, 1 Cor 13:4.

28. Routley, *Words, Music and the Church*, p. 176.

29. Lewis Carroll, *Through the Looking Glass.*

30. Rom 14:13.

31. 1 Cor 14:16.

32. *Hymns Ancient and Modern*, Standard Edition. No. 520.

33. *The Methodist Hymn Book* (1933), no. 431.

34. *The Church Hymnary*, Revised Edition. (1927), no. 479.

35. AHB/WOV, no. 165ii.

36. Laurence Bartlett, "The Making of a Hymn Book," *Sing a New Song* (UTC, 1977), p. 42.

37. Fred Pratt Green, Fred Kaan, Brian Wren, "New Hymnody: some Problems and Prospects." In: Robin A. Leaver, James H. Litton, eds., *Duty and Delight: Routley Remembered. A Memorial Tribute to Erik Routley (1917-1982)* (Carol Stream Ill: Hope Pub. Co,; Norwich: Canterbury Press, 1985), p. 223.

38. Eph 5:18-20.

39. Ps 126:2.

40. A&MSE, no. 670.

41. A&MR, no. 235.

42. AHB/WOV, no. 310.

43. Alan Dunstan, *The Use of Hymns* (Mayhew, 1990), p. 26.

44. HYMN TO JOY, AHB/WOV, no. 92.

45. Alan Dunstan, *op.cit.*, p 20.

46. Alan Dunstan, *op. cit.*, p. 20.

47. Lk 24:32.

48. *The Australian Hymn Book. Second Report* (June 1966), iv.

49. AHB/WOV, no. 571.

50. AHB/WOV, no. 451.

51. A group active in Britain in the 1950s and 60s mainly concerned with finding a contemporary style of hymn tune and moving away from exclusive use of the organ in church. (AL).

52. A number of publications attempt this in Britain: *Sing with all my soul* 1992 and *Worship in Song* 1997, ed. Lllewellyn, Royal School of Church Music: *Worship Songs Ancient and Modern* 1992 Canterbury Press: *BBC Songs of Praise* 1997 Oxford University Press (AL).

53. Quoted by Brian Wren, *Duty and Delight*, p. 217.

54. From the famous children's hymn by Cecil Frances Alexander (1818-1895) in virtually all English-language hymn books (AL).

Melodieanalyse

Leicht überarbeitete Fassung einer Gruppenarbeit zum Thema "Quality in Hymnody"

Christian Finke

1. Einleitung

Um der praktischen Arbeit am Kirchenlied mehr Raum zu geben, gilt es, an dieser Stelle weniger zu referieren als vielmehr einige Methoden der Melodieanalyse vorzustellen. Mit entsprechendem Werkzeug ausgerüstet, sollen die unterschiedlichen Zugänge erarbeitet und diskutiert werden. Alle Beispiele, Aufgaben, und Ergebnisse mögen als Anregung zu weiteren, gemeinsamen Untersuchungen verstanden werden. (Eine Fortsetzung des Themas "Melodieananlyse" findet auf der deutschsprachigen Regionaltagung der IAH vom 10.-12. September 1998 in Leipzig statt.)

Ein Problem sollte durchgängig bewußt bleiben: wir werden über etwas reden, was nicht völlig aus dem Sichtbaren erschlossen werden kann.

Es geht ferner um das gebräuchliche und notwendige Vokabular und um den Austausch von Erfahrungen. Einige beispielhafte Arbeiten zu dieser Thematik liegen vor:

- Andreas Marti: In: *Musik und Gottesdienst* z.B. 4/1993; In: *Sursum Corda* (Festschrift Philipp Harnoncourt).
- Diether de la Motte: *Melodie. Ein Lese- und Arbeitsbuch* (München, Kassel u.a., 1993) - interessant, weil von der klassischen Melodiebildung mit Betonung von Motiv und Form herkommend.
- Christa Reich: *Evangelium: klingendes Wort* (Stuttgart, 1997).
- Vorarbeiten zum Liederkundeband des Handbuches zum *Evangelischen Gesangbuch.*

2. Vorüberlegungen

Melodieanalyse kann immer nur "auf dem Weg" sein. Es gibt keinen absoluten Zustand der Melodie und keine absolute Analyse, weil einerseits der Gegenstand, den ich untersuche, sich in dem Moment verändert, da ich ihn untersuche, und andererseits die Methode meiner Untersuchung von dem zu Untersuchenden abhängig ist. (Ein nicht nur in den Naturwissenschaften bereits berücksichtigtes Phänomen.) Melodieanalyse ist ein dialektischer Prozeß zwischen anscheinend objektivem Gegenstand und subjektivem Analysierenden, ein inkommensurabler Vorgang zwischen Person und Sache.

Wir verstehen oft fälschlich Analyse als einen Versuch, absolute Maßstäbe an etwas anzulegen, was Menschen, gerade unterschiedlicher Kulturen, unterschiedlich aufnehmen. Ich habe so meine Zweifel an der Universalsprache Musik! Aufnehmen bedeutet singen und hören. Hören ist dabei grundsätzlich verschieden vom Sehen. Singen und hören geschieht in den Menschen. Das Hörorgan ist letztlich ein Relikt von Haut. Was ich höre, berührt mich direkt, wogegen ich etwas sehen kann, das weit entfernt von meinem Körper existiert. Ein Abbild von Musik mittels Noten in einem Gesangbuch ist etwas anderes als das Hören und Singen eines Kirchenliedes!

Und noch ein Problem. Was meint der Vorgang: Ich analysiere eine Melodie? Gibt es die "reine Melodie"? Was wird untersucht? Ein Lied in seinen Bestandteilen von Text und Melodie. Geht das? Darf das dividiert werden? Und wenn am Ende nicht eine tote Melodielehre stehen soll, müssen dann nicht die Einfälle und die Inspiration, die Abweichungen vom "Normalen" berücksichtigt werden, die den Geist einer Melodie ausmachen?

Spannender wird es sein, Unterschiede festzustellen, Vergleiche zu ziehen! Wenn wir die Spur verfolgen, die Eigenart einer Weise herauszufiltrieren, bleiben dennoch Interpretation und Gewichtung im Leben (vgl. das Generalthema der Tagung, "Qualität," im Sinne von "*qualis-talis*") weitere Bausteine für die Qualität eines Liedes.

Auch wenn wir heute mehr Fragen stellen als Antworten finden, bleibt uns diese Aufgabe nicht erlassen. Neugierig darauf sein, woraus etwas besteht - letzlich woraus und woher wir sind - , heißt wach und aufmerksam sein. In der Mitte von retrospektivem Blick in die Vergangenheit und dem kreativen Träumen von Zukunft liegt unsere Gegenwart und Wirklichkeit. Ihre Form und Gestalt konkretisiert sich in Melodien.

3. Modelle und Methoden einer Melodieanalyse

Wie wird heutzutage analysiert? Mathematisch, also objektiv? Die naturwissenschaftliche, mikrobiologische und atomare Zerlegung unseres Seins führt zu immer neuen Erkenntnissen und Theorien. Doch ist alles wahr, was gezählt und geordnet werden kann? Bausteine kann man zählen und ordnen (vgl. den stadtgeschichtlichen Vortrag über das Fenster im Yorker Minster). Die Schönheit läßt sich nicht daraus ableiten.

Anhand des von der IAH herausgegebenen Gesangbuchs *UNISONO* [U] sollen traditionelle Analysetechniken vorgeführt und erarbeitet werden. Immer sollte die Melodie zuerst gesungen werden.

3.1. Melodik

Gemeint seien hier die Töne einer Melodie an sich, ihre An- und Zuordnung.

Beispiel: "Ich steh vor dir mit leeren Händen, Herr" (U 87)

Aufgabe: Zählen des Melodieumfangs (Ambitus), wobei der Gesamtambitus vom Zeilenambitus zu unterscheiden ist.

Ergebnis: 7 / 4 7 5 6 4 6

Die einzelnen Zeilen im Umfang einer Quarte bis zu einer Septime sind im Gesamtambitus der Septime aufgehoben. Die zweite Liedzeile bewegt sich schon ganz in der Spannung des Gesamtumfangs.

Aufgabe: Ermitteln des Tonvorrats, dessen sich die Melodie bedient. Anschließend soll die Tonlänge oder Tondauer (z.B. in Vierteln) ermittelt und das Verhältnis zu der Tonanzahl beschrieben werden. Es könnten ja wenige Töne sehr lange "im Raum stehen" und viele Töne nur ein kurzes Erklingen bewirken. Bedeutet dies etwas für den "Klang" der Melodie?

Ergebnis: d' - c''

d	3	3.5 Viertel
e	4	3
f	14	12.5
g	13	10
a	16	9
b	5	2.5
c	6	3.5

Die drei zentralen Töne f, g, und a beanspruchen auch die längste Tondauer. Die den Grundton f unterschreitenden Töne d und e sind zahlenmäßig den das a überschreitenden Tönen b und c unterlegen (7:12), erklingen jedoch länger (6,5 : 6).

3.2. Harmonik

Unter dieser Rubrik mögen die Fragen nach der Tonart, der Modalität einer Weise, die Kadenzen der Zeilenschlüsse, Kadenztongefälle und Modulationen verstanden werden.

Beispiel: "We shall overcome" (U 119)

Aufgabe: Feststellen der Harmonien an den Zeilenenden. Ermitteln der Harmonieabfolge (funktionstheoretisch; kann natürlich auch stufentheoretisch behandelt werden) innerhalb der Zeilen, die allerdings von unterschiedlicher Auffassung des Metrums oder Tempos abhängig sein kann.
Bei der Darstellung werden folgende Abkürzungen gebraucht:

T = Tonika	Tp = Tonikaparallele
D = Dominante	Dd = Doppeldominante
S = Subdominante	

Ergebnis:	Kadenzen	T / (:) / D / T / T / T
	Harmoniefolge	TST / (:) / TTpDdD / ST / ST / TDT

Dieses Lied in der einfachen Behandlung der Harmonieabfolge korreliert mit seiner Funktion - ein Protestlied, ein Lied in Bewegung, ein Lied im Freien, ein Lied zur Gitarre. Ein interessanter Zusammenhang tut sich da auf, wenn ein Weihnachtslied vergleichend hinzugezogen wird, das von seiner Ursprungsmelodie her gleichfalls im Freien, zur Arbeit gesungen wurde.

Beispiel: "O du fröhliche" (U 19)

Kadenzen	T / (:) / D /...
Harmoniefolge	TST / (:) / TTp...D /...

Melodien können demnach Verwandtschaftsbeziehungen aufweisen, die nicht von den Melodiebausteinen her beweisbar sind. Weil seit dem 17. Jhdt. die Vertikale für die Melodiekomposition eine dominante Rolle einnimmt, müssen die harmonischen Strukturen für Analyse und Vergleich dieser Melodien stärker gewichtet werden als in anderen Epochen. Analyse muß sich der zu untersuchenden Epoche bewußt bleiben, ein Aspekt, der in der hymnologischen Variantenforschung eine wichtige Rolle spielen dürfte. Melodieincipits allein nützen nicht immer. (Harmonieexits allein auch nicht.) Nur ein umfangreiches Repertoire an analysierten Melodien erlaubt, Vergleiche zu ziehen; und nur Vergleiche geben für die Melodienanalyse Sinn.

Beispiele für melodische Unterschiede:

"Pater noster, qui es in caelis" (U 1)	mittelalterlich	(Gregorianik)
"So nimm denn meine Hände" (U 85)	19. Jhdt.	(?)
"Der du uns weit voraus" (U 107)	20. Jhdt.	(Zwölftonweise)

Beispiele für harmonische Unterschiede:

"Dank sei dir, Vater, für das ewge Leben" (U 120)	17. Jhdt.	(Generalbaß)
"Adeste fideles" (U 16)	18. Jhdt.	(?)
"We shall overcome" (U119)	20. Jhdt.	(Song)

Mir wären heute zwei andere Aspekte bei der Melodieanalyse wichtiger: Rhythmus und Klangbild.

3.3. Rhythmik

Hierher gehören u.a. die Notenwerte, die abhängig von der Notation und dem Tempo sind. Hierher gehören auch Takt, Metrum und der Fragenkomplex "Zeit und Lied."

Aufgabe: Erkennen der Spannbreite von Notenwerten bzw. von einheitlicher Rhythmik innerhalb eines Liedes.

Beispiele:
"Wie herrlich gibst du dich, Herr, zu erkennen" (U 59)
"Singt mit froher Stimm, Völker, jauchzet ihm" (U 62)
"Singt, singt dem Herren neue Lieder" (U 64)
Ergebnis: Es finden sich nur Halbe- und Viertelwerte (Stichwort: Genfer Psalter).

Beispiele:
"Nun danket alle Gott" (U 79)
"Was Gott tut, das ist wohlgetan" (U 80)
"Lobe den Herren, den mächtigen König der Ehren" (U 81)
Ergebnis: Es finden sich Punktierungen und Achtelnoten (Stichwort in diesem Fall: Aria). Extreme Ausweitung der rhythmischen Spannbreite innerhalb eines Liedes findet sich im Gesangbuch Darmstadt 1698.

In *UNISONO* gibt es nur bei vier Liedern Sechzehntelwerte:
"Stille Nacht, heilige Nacht" (U 18)
"Der Herr ist mein getreuer Hirt" (U 60)
"Ein feste Burg ist unser Gott" (U 61)
"Jesus shall reign wheree'er the sun" (U 94)

Und nur bei einem Lied stehen Triolen:
"Guds kärlek är som stranden" (U 105)

Natürlich ist das auch eine Frage der Notation. Nicht nur in der Gregorianik oder zu Bachs Zeiten war die Notation ein Versuch der getreuen Spiegelung der klanglichen Vorstellung und Realität. Erst recht in Zeiten des Jazz, des Spirituals und Gospel Songs sind Notierungen nur ein Anhaltspunkt für die Wiedergabe.

"Ev'ry time I feel the spirit" (U 100)

(Vgl. auch: "Die ganze Welt hast du uns überlassen" (EG 360))

Ergebnis: Sind sogar lesetechnische Überlegungen bei dem zu analysierenden Material eine Überlegung wert? Analysieren wir eigentlich die Notation? Oder das Gehörte - das zu Hörende? Gibt es eine objektive Rhythmik? Oder ist die Zeit als etwas Relatives (naturwissenschaftliche Relativitätstheorie!) auch in der Melodieanalyse nur als "in Bezug auf" zu verstehen? Schließlich: Wie werten wir das, was wir messen (vgl. die "Qualität der Rhythmik" im Referat von Watson)?

3.4. Klangbild

Das "in Bezug auf" muß auch den Raum einschließen! Die Fragen lauten dann: Wo wird gesungen? Wer singt? Ist es ein Einzelner, eine Gruppe, musiziert sie mit Instrumenten? Das, was die Computer in der MIDI-Sprache benötigen, nämlich die Parameter Tonhöhe, Tondauer und Klangfarbe, gibt einen weiteren Hinweis auf diesen Aspekt, der m.E. viel zu wenig berücksichtigt wird!

Wir wissen natürlich, wie sich die Epochen unterscheiden. Etwas pauschal: In der Gregorianik überwiegen Linearität, horizontale Struktur, a-capella-Klang. In der Reformationszeit treten hinzu (oder lösen ab) Tenorsatz, Kantionalsatz, Instrumente, polyphone Strukturen. Im Barock überwiegen Generalbaßtechnik, vertikales und divergierendes Klangbild. Darf für das 19. Jhdt. behauptet werden, daß die dynamische Dimension hinzutritt, das Phänomen der Lautstärke? Und im 20. Jhdt. die Bereicherung durch das Klangbild der Band, Percussion und neuem Arrangement (vgl. das Referat von Witvliet)?

Der Raum bestimmt das Klangbild. Watson spricht von "performance." Ein Klangeindruck, der ästhetisch befriedigen soll. Folgende Frage muß gestellt werden: Kann eine schlechte Begleitung ein gutes Lied zerstören? Und umgekehrt, kann eine gute Begleitung ein schlechtes Lied tragfähig machen? Wird heutzutage nicht zu wenig Wert auf das Klangbild gelegt?

Sind Epochen dann noch vergleichbar? Gilt es nicht vielmehr, auch die Einfälle (und hier spielt der Lied-Text eine Rolle) zu würdigen, das phantasievolle Moment einer Weise, die Spiritualität? Dies wird wohl immer nur selber singend auszuloten sein.

4. Notizen

In der anschließenden Diskussion ergaben sich weitere Anhaltspunkte für die Melodieanalyse, die hier mitgeteilt werden sollen:

- Die Untersuchung der Form gehört in jedem Fall zu einer Analyse. Es kann sich zeigen, daß nämlich die Form des Textes eine andere ist als die der Melodie. Welche Bedeutung hat dann dieser Unterschied?
- Müßte nicht ein Beschreibungskatalog entworfen werden, der die Werkzeuge der hymnologischen Analyse in Zusammenhang mit Gattungen oder Epochen setzt?
- Wie verhalten sich Gattungsbezug und Individualität zueinander?
- Gehört eine Melodie immer zu einem Text?
- Bei der Frage nach den Harmonien an den Zeilenenden könnte eine zusätzliche Unterscheidung gegeben werden, indem verglichen wird, auf welchem Ton der Harmonie die Melodie landet, auf dem Grundton, auf der Terz, der Quinte o.ä. (1/3/5).

Quality in the relationship of text and tune in hymns

Inger Selander

In assessing quality in the relationship between text and tune in hymns one must take many aspects into account. Who decides what is good or bad quality? A hymnal committee, an editor or an editorial committee, or a synod convention? In this process certain criteria are applied, but very often these are only implicit, not explicit. In compiling a hymnal one must begin by establishing criteria of quality; that is, certain norms must be agreed upon. In the assessment by a hymnal committee, it is not enough to evaluate a hymn only from an aesthetic point of view. The norm f judging what is a good relationship between text and tune in hymns mu include synchronic aspects as well as diachronic ones. The norms used b critics - theologians, musicians, literary scholars or hymnal committees are usually contextual, and related on many levels. A hymn functions as a type of communication and its quality must be related to sender, adressee, its medium and rhetorical situation. Although a hymn can be sung by one person alone, it is nevertheless intended for congregational singing and, when incorporated into a hymnal, it belongs to the church and not to an individual. It must fit into the liturgy and the tradition of the congregation which sings it. Different communities, denominations, and congregations have different standards. These vary between countries as well as within different parts of a country, with tradition and with time.

We shall examine how the hymnal committee for *Den svenska psalmboken* of 1986, the hymnal of the Lutheran Church of Sweden [hereafter cited as SPB], dealt with the intricate problem of achieving good quality in the relationship between text and tune in the new Swedish hymns. What criteria did the committee use? What was the result? Before answering these questions I shall comment on the problems connected with the relationship of text and tune in hymns as well as outline a methodology for analysing the interaction of the two arts of poetry and music in songs and hymns.

In the history of the Christian hymn the service function of the music has been basic. Augustine, however, had a more complicated relationship to music and singing in the church. In the tenth book of his *Confessiones* he comments on the temptation which the beautiful singing of the psalms of David could cause. If he enjoyed the singing more than the words he felt sinful. On the other hand, in *Enarratio in psalmum* he describes the "*iubilus*" in the liturgy, the joyful vocalizing on the last syllable of the "Alleluia" as the highest expression of joy. This kind of singing expresses what cannot be put into words.[1] Luther had a less complicated view of

church music and singing. For him, music was a gift from God which ought to be used in praising God. Music had its own value, and it could and should be used in the service. In the singing of hymns, intellect and feeling should work together. The music should reinforce the effect of the text.[2] It has become common understanding in Lutheran churches that in the case of hymns the tune should be the servant of the text, the bearer of the message. The reports of the Swedish hymnal committee reflect similar reasoning.

One of the characteristics of a hymn tune is that it has stanzaic form; the melody must fit all the stanzas. It would be too complicated for a congregation to sing a through-composed tune; not even a modified or varied setting can be considered. This limits the possibility of reflecting and carrying out the message of the text. In a stanzaic composition it is impossible to reflect the text in a mimetic way, as did, e.g., Bach and Handel in their cantatas and arias; it is not possible to follow the changing mood of the stanzas or to illustrate the drama of the text. The tune cannot be the servant of an individual stanza, only of the hymn as a whole.

During the past decades numerous studies have been published about the relationship between text and music in opera and art song, yet the methodology is still rather undeveloped. Little is written about ordinary stanzaic songs, including hymns. Stanzaic songs as well as hymns have settings of their own. They are neither literal nor dramatic, the two general types proposed by Calvin S. Brown, leading scholar in the fields of literature and comparative arts. The implied concept here is that in the ideal setting, music and poetry correspond to each other, and the music to a certain extent "translates" the poem:

> A literal setting of a text seizes on all words which are capable of musical imitation and exploits their possibilities. A dramatic setting, on the other hand, pays little attention to the imitation of single words or ideas. It considers them in context and aims at suggesting or reinforcing the dramatic elements of the total situation.[3]

Both of Brown's categories belong to what the musicologist, Suzanne M. Lodato, in her meta-analysis of liederanalyses calls the pyramidal analysis model, which seems to be the most common for text-music relationships in lieder. That means that "the words, lying at the top, provide access to meaning, while the music lies at the base and supports the signification of the text."[4]

Brown comments on the stanzaic song as follows:

> The stanzaic song cannot present an organic union of words and music except in those rare cases ... where the stanzas are similar ... in content and mood. Otherwise the composer must decide whether to set one stanza well and let the others take their chances with the same music, or whether to make a general platitudinous setting which, not being particularly appropriate for any stanza, at least cannot be particularly inappropriate.[5]

Obviously, Brown brackets out Schubert's stanzaic settings. They sometimes come very close to be through-composed, adapted as they are in some way to the text of individual stanzas.[6]

The Austrian literary scholar, Walter Bernhart, discusses the problem of the relationship between text and music in art songs from the Renaissance to the present from the viewpoint of interpretation, that is to say, whether the composer interprets the poem or not. The expressive-mimetic setting is the most admired in traditional art song and is comparable to Brown's own two types, the literal and the dramatic. Bernhard's second type is a non-interpretive setting, in which text and music have a rhythmic correspondence. The music follows prosody and declamation of the text. This was the setting Goethe preferred, but he also wanted the music to match the mood of the poem and its form. Bernhard states that very often the two types of settings are combined, yet they suit different types of texts: the rhythmic-prosodic setting for logogenic, and the expressive-mimetic for pathogenic poems. In the case of stanzaic texts, only a setting based on rhythm and meter is possible. Usually, such a setting which is closely adapted to the prosody, would fit only the one stanza for which is was made. Yet even the rhythmic-prosodic setting can match the mood of a poem. Bernhart cites numerous examples in which the settings are adapted to the prosodic and formal aspects of a poem as well as to its mood. This merits consideration in the analysis of hymns and songs.

Although hymns are only simple stanzaic songs, it is nevertheless important to analyse their relationship between text and music as well. In his writings, Erik Routley (1917-1982) frequently dealt with this aspect. On the whole, apart from articles not much has been written exclusively about the relationship between text and tune in hymns. Austin C. Lovelace (b. 1919) deals with the text-music relationship on the metrical level in his book, *The Anatomy of Hymnody*.[7] More interesting is his article in *The Hymn*, in which he compares five tunes written to a hymn by Fred Pratt Green (b. 1903). I agree with his conclusion that the different tunes reflect different aspects of the text.[8]

The hymnal committee responsible for the compilation of SPB did not establish specific criteria of what constitutes a good tune or a good text. The reports, however, repeatedly mention two requirements for the relationship between new hymn texts and tunes.[9]

(1) The first criterion is unity of text and tune. This implies the matching of the tune to meter, rhythm, and the mood of the text. As rhythmic conciseness of the hymn is required, the text must have metrically and rhythmically identical stanzas. In its 1975 report the committee expresses an unrealistically high expectation of rhythmic correspondence: "The tune should fit the text like a glove even in the slightest rhythmic and intonational variations." The committee concedes that, if text and tune are to match perfectly, each text must have its own tune.[10] The report states furthermore, that text and music ought to have their origins in similar social contexts and periods. A text from the Middle Ages should have a Gregorian melody. In its 1981 report the committee stresses that the criterion for the sensitive union of text and music has been sharpened in the last supplement. In its 1985 report the committee again stresses the importance of unity of text and tune: the text carries the message, the task of the music is to support this message.

Thus the music is subordinated to the text while the music carries a message of its own, reinforcing or complementing that of the text. This is particularly true if the message is an emotional one.[11] It is stated that the tune is part of the identity of the hymn. The definition of the committee's understanding of unity of text and music is rather loose. The committee intends to give a text a tune suitable to its character, such as those for Christmas. Harald Göransson, who wrote this part of the report states that a melody can be used for more than one text, but that these texts should have the same atmosphere. He avoids using the complicated concept of "style," he uses instead "character," "atmosphere," and "mood." The new texts, related to a theological and aesthetic renewal, should have tunes that appropriately match the texts. One would have expected also the tunes to be written in a new style but neither in the supplements nor in the hymnal of 1986 is this always the case. This has to do in part with the function of the hymn in a worship service. In order to fulfill its purpose of engaging church goers of different age groups and social backgrounds, a hymnal must include many different styles, popular rhythmic tunes as well as folk tunes, traditional chorales as well as modern songs.

(2) The second criterion is associated with the function: the tune must be singable by a congregation with different levels of musical ability.[12] The tune should be durable but not too difficult to sing, the ideal being that it should be both easy to sing and of high aesthetic quality. Already in 1975

the committee states that the singability was a priority in the trial supplement, but that the reactions of the congregations to the supplement showed that the opinions differed as to what was singable. Modern melodies (in free tonality) often aroused protest.

Other aspects of a hymn's function within the liturgy of the Church of Sweden, which were fundamental to the committee's deliberations, shall not be discussed here.

The two above-named criteria of unity of text and tune and singability, occasionally came into conflict, as will be shown later.

In order to meet the first criterion of unity of text and tune, the hymnal committee sent their first draft of new hymn texts to various composers. Most of the earlier Swedish hymnals were produced in two phases: first the texts only and then the texts with the tunes. This time many authors and composers were given the opportunity to work together and to discuss different solutions.

This made for new combinations of author-composer collaborations, such as the poet and pastor Olov Hartman (1906-1982) and the composer Sven-Erik Bäck (b. 1919), the poet Arne H. Lindgren (1922-1991) and the composer Roland Forsberg (b. 1939), the poet Britt G. Hallqvist (1914-1997), and the Norwegian composer Egil Hovland (b. 1924).

In the following I shall present five parameters which I, as literary scholar on the hymnal committee, considered applicable in the process of determining unity of text and tune, assuming that the hymnal committee had used these criteria more or less consciously and systematically. Given the scope of the material, I must systematize my approach. My project was to analyse all the tunes submitted to the hymnal committee intended for new hymn texts. Some of these new texts received up to sixteen new tunes. A comparison of how different tunes relate to one given text would result in various readings, both from the viewpoint of production as well as reception. Different tunes reflected different aspects of the text, as has been pointed out by Lovelace and others.

In the present context I shall analyse some examples of different types of texts and tunes that were eventually included in SPB. My starting point will be the text: What is characteristic of the text on different levels? How does the tune correspond to the text, is there a "unity"? And finally: Does the tune suit the function it is meant for, is it singable? I shall not examine these and two additional aspects in any given order, nor apply all of them to the same extent in all cases.

(1) The assessment of the relationship between text and tune can start from a formalistic point of view by examining how the tune fits meter and rhythm of the text. This is the first parameter. In music the possibility of rhythmic variations are nearly unlimited, but in poems the rhythm is

limited by the language, and each language has its own speech rhythm. In traditional poems and hymns, meter is a characteristic element. For a tune it is necessary that all the stanzas maintain the same meter and the same number of syllables per line. Some new texts caused problems because they did not have the same number of syllables in the corresponding lines of their stanzas. The actual rhythm of a poem, as realized in declamation, is a combination of natural speech rhythm and meter. The well-known Russian structuralist, Jurij Lotman, states that meter and rhythm are opposites; on the various structural levels of a poem there is a twofold organisation which is held together in tension. There is a tension between the expected pattern, the ideal form, the meter on the one hand, and its empirical realization, the rhythm, on the other.[13] In stanzaic songs the music normally follows the meter rather closely. The composer can choose to follow the declamatory rhythm in the setting, but the declamation responds to the syntactic and semantic variations in the stanzas. It seems to me that often a composer sets the first stanza to music, letting the rest of the stanzas fit the tune as they may. One must also bear in mind that a composer can go beyond the declamation in a variety of ways which are evidenced in different settings of the same poem.

(2) A second parameter, closely connected to the rhythm, is the structure. The basic structure of the hymn is the stanza. All stanzas must be metrically identical to fit the same tune, have the same number of lines, have rhymes and pauses in the same places, and if there must be enjambements, they, too, ought to occur in the same places to make it easier for the composer. The composer can choose whether or not to stress the rhymes and pauses, to let the refrain, if there is one, be separate from the main stanza or not.

Sometimes, at the request of the hymnal committee or the composer, the poet was willing to smoothe out the irregularities of the text. Some stanzas were too short so that the composer combined them two by two to make the matching of text and tune easier.

(3) A third parameter is the mood, which is related to the content of the hymn. It can be reflected by melodic line, harmony, mode, and rhythm. Good quality means that there is a correspondence between the respective moods of text and tune. The mood of the poem is determined by the interpretation given to it; different readers, composers included, may disagree about the mood of a poem. With tunes, the mood is closely associated with tonality and harmonization. In our experiencing mood in tunes, we are very dependent on tradition. If the mood of the text varies in the different stanzas the composer must find a neutral tune. The hymnal committee attempted to find tunes with moods matching those of their respective texts, but these discussions were not documented. One can only

guess how the committee members interpreted a given text by examining the tune they chose for it. In some cases they accepted two tunes in different moods for the same text to be used in different kinds of services.
(4) A fourth parameter is the semantic level which is related to the other parameters, especially the mood. Here I shall focus even more on the text. Some critics and scholars hold the opinion that music has a semantic component, that is has meaning. It is an old idea that the meaning of music is bound to style. Plato talked about different kinds of ethos in music; during the Middle Ages, word-painting was used; and during the Baroque period there were standard rules of ornamentation to illustrate a text musically. Through-composed songs still use word-painting, but in stanzaic songs this cannot be applied. At times, however, it may be found in a first stanza or in a refrain. In any event, listeners may find some parts of the tune illustrative of the text.

If a tune already associated with a certain text is combined with a new text, the result is a contrafact, in which an intertextual relation is established between the old text and the new one. Contrafacts are well-known from Luther's hymns as well as from the songs of the Salvation Army. A tune from an older text can either accentuate the content of a new text or be in opposition to it. In the Swedish revivalist movements tunes from patriotic songs were used for songs about heaven. By replacing the old text but keeping the old tune, a statement was made that the true native country was heaven. The hymnal committee was very sensitive to such associations when using old tunes. The committee would therefore not combine, for example, a tune from a Christmas hymn with a text for Easter.
(5) The semantic parameter is connected to the fifth one, that of style. Good quality means that the text and the tune are in the same style, e.g. both are either "subjective" or "objective," old traditional chorale or revival style, modern serious style or popular song style. This parameter may also be regarded from a strictly aesthetic point of view: how does the style of the music correspond to that of the poem? Or more contextually: how does the style relate to the tradition of the church? It was the intention of the hymnal committee to give the Church of Sweden new hymns with new tunes in which the two components of the hymn were a good match. As the concept of style is too complex to deal with in this context, I shall only discuss the relationship of conventions and tradition between text and tune.

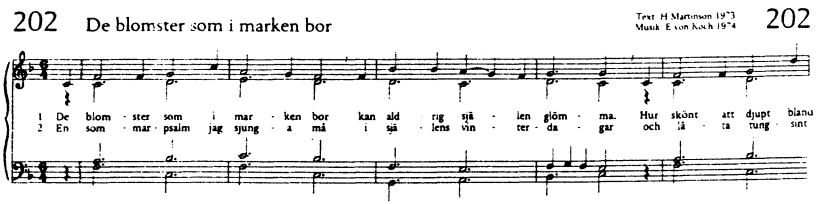
According to the published reports, the musicians of the hymnal committee examined traditional and modern chorales, serious melodies and simple songs without grouping them in strict categories. The SPB was to be hospitable to many different styles of both texts and tunes.

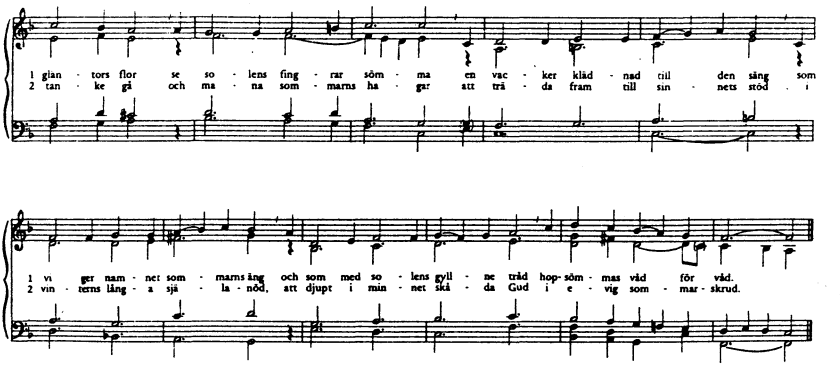
The hymnal contains many good examples of unity of style between text and tune. One is included in *Unisono*[14] [hereafter cited as U] as no. 107: "*Du som gick före oss längst in i ångesten*" ("You, Lord, who chose to share and shoulder Man's despair") which was written by Olov Hartman to a tune by Sven-Erik Bäck that had originally been composed for another text. In this case the poet was inspired by the tune; rhythm, structure, mood, and style of the text were adapted to the tune. Bäck, an internationally known composer of church music as well as of symphonies and sonatas, has composed about fifty hymn tunes.[15] This tune with its free tonality (almost twelve-tone) is difficult to sing but was first introduced as a hymn for choirs and in that way the congregations became used to it. Unfortunately, many of Bäck's hymns were rejected by the synod convention as unsuitable for congregational use. They were considered too difficult to sing. Sometimes Bäck's very name may have caused negative reactions by many church goers. However, some of his settings come very close to traditional ones, as can be seen in the last supplement to the Swedish hymnal, *Psalmer i 90-talet*,[16] where ten of his compositions are included.

Correspondence of style, e.g. of tradition and conventions, is found in the hymn by Bo Setterlind (b. 1923), "*Det är sant att Jesus lever*" (It is true that Christ is risen) to a melody by Roland Forsberg. The text echoes one by Lina Sandell (1832-1903), "*Är det sant att Jesus är min broder*" (Is it true that Jesus is my brother). In order to enhance that relationship, Forsberg has borrowed some notes from the tune Oscar Ahnfelt (1813-1882) had written to Sandell's text. Setterlind's poem as well as Forsberg's tune are conceived in a revivalist song style; thus text and tune reflect the same revivalist song. The intertextuality is established in both arts. It goes without saying that this song is very singable.

One example of good quality in the relationship between text and tune according to the above-mentioned parameters is the text by the well-known Swedish poet Harry Martinson (1904-1978), "*De blomster som i marken bor*" (The flowers growing in the field) to a tune by Erland von Koch (b. 1910).

Example 1:





This hymn is a contribution to the renewal of hymnody in Sweden. The form of the stanza is a variation of a very common eight-line hymn stanza (8.7.8.7.D), but, as it only starts as 8.7.8.7, its continuation as 8.8.8.6 required a new tune. The meter is regular iambic with end rhymes. The new aspects of this text are found not in its rhythm and stanza structure, but in its vocabulary, imagery, and non-dogmatic content. It relates to other summer poems by Martinson and to poems by his contemporaries, Erik Lindegren and Pär Lagerkvist, who also used the image of the sun as a cosmic woman. The idea of summer is also connected to older summer hymns such as "*Geh' aus, mein Herz, und suche Freud*" by Paul Gerhardt (1607-1676), "*En vänlig grönskas rika dräkt*" (SPB 201 - The earth adorned) by Carl David af Wirsén (1842-1912), and to "*Den blomstertid nu kommer*" ("The lovely spring is coming," U 82), a hymn from the seventeenth century attributed to Israel Kolmodin (1643-1709). The initial words, "*De blomster*", in Martinson's text are reminiscent of "*Den blomstertid*" in Kolmodin's hymn. The word, "*blomster*" (flower) belongs to an older vocabulary. No doubt this word was used by Martinson to link his hymn to the older one. Hymns belong to a genre in which tradition is very strong and repetition of words and phrases is customary. However, an important difference in comparison with the older summer hymns lies in the fact that Martinson does not liken the beauty of this world to that of the world to come. Literally or figuratively the memory of summer will comfort the soul during winter. It is typical for the new hymns to limit their view to this world.

The meter of Erland von Koch's tune matches the declamation of the text very well. He told me that he had tried to express a feeling of summer. How then, does he convey this summer feeling? I sense it by the tune's formal similarity to other summer tunes and to the pastoral genre. Von Koch's melody reminds me of the one by Waldemar Åhlén (1894-1982) to Wirsén's "*En vänlig grönskas dräkt.*" The opening notes are

1982) to Wirsén's "*En vänlig grönskas dräkt.*" The opening notes are similar: c f f (♩ 𝅗𝅥 𝅗𝅥) and c c f (♩ 𝅗𝅥 ♩) respectively; the time signature is the same: 6/4; both tunes have the swinging rhythm, a kind of triple time associated with the pastorale; and both are set in the key of F major. The cadence resembles the beginning of the second half of Åhlén's melody to Kolmodin's summer hymn. In my opinion the tune corresponds very well to the mood of the text. The text, like the tune, is in keeping with the summer-tune tradition and allows for associations to the well-known summer hymns.

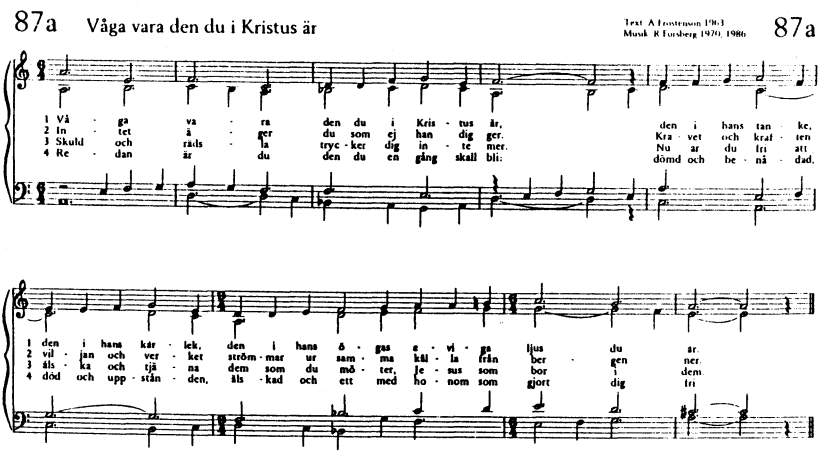
As far as their aesthetic values, both text and tune are part of the renewal of the hymn and chorale tradition. With von Koch and many other composers of the last decades a new song style was introduced into the hymnal. By turning away from a traditional chorale style, von Koch has emphasized the non-dogmatic nature of the text. The two arts work together on a deeper level than merely the metrical or rhythmical ones.

In this hymn all the parameters are well managed. The two criteria of the hymnal committee are fulfilled; text and tune create a unity, and the tune functions well in congregational singing in the service. The tune is modern but not difficult to sing.

The congregations participating in a review of the first trial supplement of 1976 felt that some of the new tunes were difficult to sing. In order to meet the second criterion, that of the function of the hymn in the service, the hymnal committee decided to provide two tunes of different styles for certain of the hymns in SPB. These were not meant to compete with each other but to be used in different kinds of services, e.g. high mass or evening service, and meetings for different age groups.

An example for such a hymn with two tunes in SPB is "*Våga vara den du i Kristus är*" by Anders Frostenson (b. 1906)

Example 2:



Forsberg's tune was one of his first hymn tunes and was published in *71 psalmer och visor* in 1971.[17] The committee that compiled the free-church supplement, *Herren lever*,[18] did not like Forsberg's tune and instead chose one by Torgny Erséus (b. 1934) which was composed as alternative. In the following I shall discuss the hymn with its two tunes and its two translations into English, "Come dare to be/ all that you are in Christ" by Fred Kaan (b. 1929) and "Courage, dear Christian, Be all you are in Christ" by Gracia Grindal (b. 1943). This introduces the problem of translation.

The rhythm of the original Swedish text is a mixture of trochees and dactyls [stressed syllables are indicated by "x", unstressed by "o"]:

xoxo
xooxox
xooxo
xooxo
xooxo
xooxo
xooxox

The first line with its two trochees has a different rhythm from the following lines, all of which start with a dactyl followed by one or two trochees. This difference calls attention to the first line, which is semantically important in all stanzas.

Both tunes match the rhythm divergence in the first line of the poem. Forsberg uses four dotted half notes, which results in a calm opening. His original time signature had been 2/2 3/4, which was intended to follow the meter of the text as closely as possible. After objections from the synod convention he simplified the time signature to 6/4 9/4. The rhythm of the cadence corresponds to that of the initial bars, which, however, has nothing to do with the text but provides balance for the tune. This last version was taken into the hymnal and is being discussed here.

Example 3: 10.5.5.11.

16 Come, dare to be all that you are in Christ

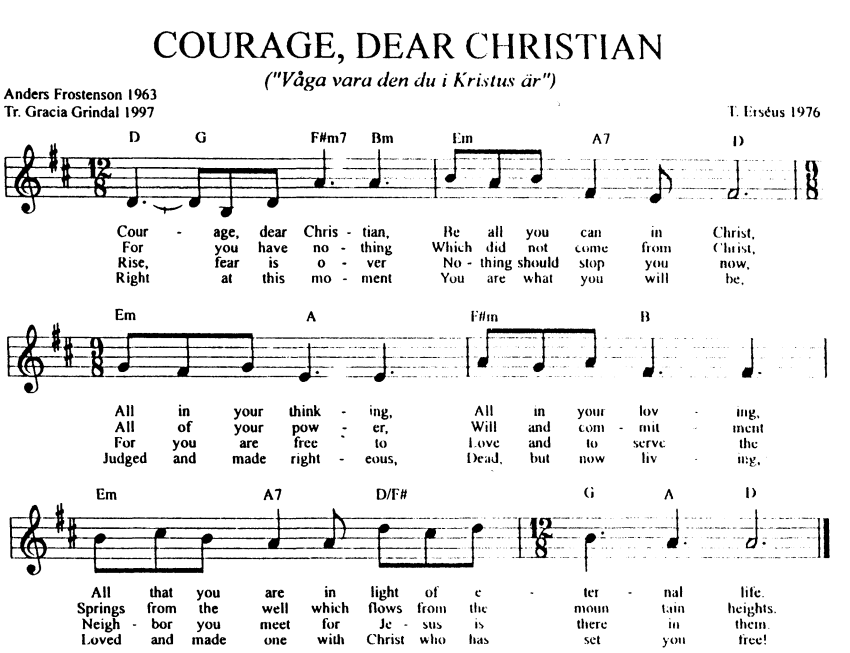
Come, dare to be all that you are in Christ;
be what his loving,
be what his thinking
see in your person: you are eternal light.

All that you have, he gave to you at first;
challenge and courage,
will and commitment,
spring from one fountain: so you will never thirst.

From yoke or bond his love has set you free;
free to love others,
praising and serving
Christ who is present in human lives we see.

Even today you are what you will be;
judged and forgiven,
from death arisen,
take up life's fullness, for Christ has made you free! Fred Kaan

Example 4



Kaan did not follow the original meter of the first line of the text. Instead of the two trochees of the first line, he chose a spondee and an iamb in the first stanza, a dactyl and a trochee in stanzas 2 and 4, and two iambs in stanza 3. He does, however, retain the same number of syllables as the Swedish original in the first line namely, four. When sung to Forsberg's tune, for which this version, was made, too much stress is placed on unimportant words [stressed syllables are underlined]: "Come, dare to be" (stanza 1), "From bond or yoke" (stanza 3). Unlike the Swedish text, Kaan's translation can hardly be used with both tunes. It is possible, however, to sing it to Erséus' tune if the notes of the first measure of the first line are sung syllabically instead of as melisma and if the two dotted quarter-notes are changed to one dotted half-note on which "be" is sung, resulting in: "Come, dare to be."

Gracia Grindal wrote her translation upon my request to fit Erséus' tune. Because of the altered prosody in the first line it cannot be sung to Forsberg's melody. Grindal starts with a dactyl and adds a full trochee resulting in five syllables instead of the original four of the opening line: "Courage, dear Christian."

The stanza form of this Frostenson text is an untraditional one which requires new music. Characteristic for its structure are the short lines and irregular enjambements. Erseus' melody organizes the six lines of 4.6.5.5.5.6 syllables in three phrases of two consecutive lines of text each. This accomodates the enjambements with the exception of lines 4 and 5 in stanzas 2 and 3. By contrast, Forsberg's tune consists of only two phrases with a break after line 2 of the text, which solves the problem of the enjambements. Lines 2, 3, and 4, which have similar structures and content, are given similar melodic lines in both compositions. The original Swedish text has no endrhyme, though there is some kind of rhyme linking lines 2 and 6. In the first stanza, the word "*är*" (are) is repeated, a so-called identical rhyme, which is not reflected in the translations. This usually rather weak verb is important in this hymn in that it points to what we are in Christ. In the last stanza the rhyme is also semantically important: "*bli*"/"*fri*," literally translated by Kaan as: "be"/"free." After the first phrase (lines 1-2), both tunes have a long note (Forsberg's also has a rest), which corresponds to the break in the syntax and is accentuated by rhymes or assonances in the original text. The first two lines of each stanza contain a statement that is developed or explained in the following lines. In Kaan's translation the stanza is written in four lines, with lines 1 and 2, 5 and 6, respectively, are written as one.

The semantic level of the text is closely linked to the mood. In respect to the music, only the mood will be discussed here. The theme of the text is freedom in Christ. In the version for the trial supplement of 1976 there

were references to Jn 3:27 for stanza 2 ("No one can receive anything except what is given him from heaven"[19]), 1 Pet 2:16 for stanza 3 ("Live as free men, yet without using your freedom as a pretext for evil; but live as servants of God"), and Rom 6:5 for stanza 4 ("For if we have been united with him in a death like his, we shall certainly be united with him in a resurrection like his"). Most of the stanzas deal with the basis for this freedom, the relationship between Christ and the Christian. Frostenson's view of the human being is much more positive than that found in most of the older hymns. The mood of the text is a strong feeling of freedom and confidence. The "you" is not described by his or her needs, nor does Frostenson mention sin or captivity in this world. He emphatically proclaims that freedom is given already here and now. We do not have to wait for eternity to experience it. Typical for the theology of most of the modern hymns are the identification of Christ and the human being, with reference to Mt 25, formulated in the third stanza by the translators as: "Christ who is present in human lives we see" (Kaan) or "Love and serve the neighbors you meet for Jesus is there in them" (Grindal). The opening meter of the stanza as well as its structure with a pause after the second line emphasizes the first phrase, which is significant in all stanzas. Both tunes express this very well.

Yet Forsberg's and Erséus' interpretations of the text are very different. Forsberg's tune seems to be meditative, allowing thoughtful singing; the implied "I" or "we" and the addressed "you" can be the same person or persons. The singer(s) can encourage him/herself/themselves, a listener, or listeners. The message is encouragement, but not in an ostentatious way. With the exception of the second stanza, the main emphasis is always in the last line of the text which expresses what Christ brings about for or in the believer. In an interview Erséus said he felt that Forsberg's tune did not reflect the text; the light and freedom of stanza 3 was not expressed by the tune; and the two changes of the time signature created unnecessary complications. For these same reasons Erséus has sometimes composed alternative tunes for certain texts if he found the first tune to be less useful for his kind of congregation. With Erséus' tune I imagine the implied "I" of the text as a person assured of salvation who will convey this confidence to the listener, the "you". A common trait of older free-church texts is that a saved, happy "I" sings to an unsaved, anxious "you". When I discussed this setting and its heavy stress on "*Våga*" in the incipit with Erséus, he said that he had wanted to express a leap in faith. The same meaning is found in the first line of the last stanza, "*Redan är du den du en gång skall bli*" (literally: Already you are what you will become one day).

Lastly, we shall examine the style, how text and tune relate to tradition and conventions. The stanza form of Frostenson's text, its metrical pattern in combination with length and number of its lines, differs from traditional hymn stanzas; it is unique in the new hymnal. The language is free of clichées. The theology, e.g. the view of humankind, is also new. The tonality of Forsberg's tune is like a church mode, with many leaps of a fourth in the melody line as is found in modern serious music. By contrast, Erséus' tune, with its melody in D major based on triads and containing many leaps of fourths in its accompaniment like in popular songs, recalls free-chuch songs from the nineteenth century. And yet it is not banal. Erséus wanted a tune that would be easy to sing in his kind of congregation and, for him, singability is always very important. The tonality determines the mood; I find Erséus' tune to be joyful and confident whereas Forsberg's is calm, meditative and thoughtful.

The difference between the two tunes lies mostly in the tonality. For this new style of the text I find Forsberg' more suitable. However, each tune is suitable for a different kind of service or for a different type of congregation. The tune by Forsberg is used mainly in the Church of Sweden, whereas the one by Erséus - as far as I know - is used predominantly in the free churches.

From the beginning, it had been the intention of the hymnal committee to find a new tune for each new text, but as time went by many exception were made to this criterion of unity in favour of that of the function of th hymn in the service, its singability. The first objection had been that there would be too many tunes in the hymnal that had to be learned and remembered. Not wishing to relinquish the requirement of unity between text and tune, the committee suggested limiting the use of a given tune to a special type of text, so that, for instance, a tune for a Christmas hymn would not be used with a text for any other season. In addition, certain texts, especially those for baptisms, weddings and funerals, were to have tunes that would be easy to sing, because many people who only seldom go to church attend these services. Not only would they feel excluded if they did not recognize the tune, but the hymn singing would be very weak. In such a case the tune would not function as a good servant of the text. Some old and well-known tunes are used for this type of hymn or for hymns that, because of their place in the church year, are only seldom used. An example is SPB no. 385, "*I Jesu Kristi namn vi ber*," a translation, written by Britt G. Hallqvist to an old Swedish tune, of a text [In the name of Jesus Christ we pray] by Fred Kaan.

Towards the end of the entire editing process for SPB, when the previous *Hymnal for the Church of Sweden* of 1937 had been revised and some older hymns with popular tunes had been eliminated, the hymnal

committee wanted to preserve some of those tunes by combining them with new texts of identical stanzaic structure and mood. There is no record of the discussion concerning the unity between text and tune in these cases; but the decision implies the desire to retain tunes that function well in the worship service because they are well known. Certain texts by Bo Setterlind lent themselves to being sung to old tunes; some of them even have the same theme or motif as the older text, e.g. SPB no. 236, "*Guds källa*" (God's wellspring). In my opinion, however, some tunes echo the older texts too much. Such intertextual associations detract from the freshness of the new text and obscure its content.

Conclusion

In the deliberations of the hymnal committee of the Church of Sweden quality in the relationship between text and tune in new hymns meant unity of text and tune. This unity, in my opinion, must encompass correspondence of meter, structure, mood, and style. However, for the committee, quality also meant that the hymn with its tune would function in a worship service when sung by a musically diverse congregation. These two criteria very often clashed. Towards the end of the committee's work, the influence of the church synod effected greater emphasis on function. Thus the *Hymnal of the Church of Sweden of* 1986 is the product of many compromises.

Zusammenfassung

Ein Kirchenlied ist ein Stück Kommunikation und als solches muß seine Qualität in Hinblick auf Sender, Empfänger, Medium und rhetorische Situation bewertet werden. Dieser Beitrag untersucht die Qualitätskriterien des Gesangbuchausschusses für das GB der Lutherischen Kirche Schwedens, *Den svenska psalmboken*, 1986.

In der schwedischen wie auch anderen lutherischen Kirchen herrscht die weitgehende Auffassung, daß bei einem KL die Melodie dem Text als Träger des Inhaltes untergeordnet sein soll. Bei einer festen Strophenform ist das aber nicht bei jeder Strophe möglich; die Melodie muß Dienerin des ganzen Liedes sein.

Im weltlichen Bereich besteht das Ideal in einer wenigstens annähernden musikalischen "Übersetzung" des Textes. Man spricht hier einerseits von "buchstäblicher" Vertonung eines Gedichts (Aufgreifen und Ausnützung aller Wörter oder Begriffe, die sich musikalisch wiedergeben lassen) oder "dramatischer" Vertonung (keine Beachtung einzelner Begriffe sondern des ganzen Kontextes mit dem Ziel, die dramatischen Elemente

des Gesamten anzudeuten oder zu verstärken). Diesen beiden entspricht andererswo "expressiv-mimetische" Vertonung (wie im traditionellen Kunstlied), die sich für pathogenische Texte eignet, gegenüber "nicht-interpretativer" Vertonung (Rhythmus von Text und Musik entsprechen einander), die sich für logogenische Texte eignet und die einzige Art ist, die sich für das KL anwenden läßt, wobei eingeräumt werden muß, daß auch solche Vertonungen Ton/Gefühl/Stimmung eines Gedichtes widerspiegeln können.

Obzwar der GB-Ausschuß keine festen Kriterien für eine gute Melodie oder einen guten Text aufgestellt hat, konnten folgende Voraussetzungen den verschiedenen gedruckten Berichten entnommen werden:

- Einheit von Text und Melodie in Bezug auf Versmaß, Rhythmus und Ton/Gefühl/Stimmung. Bei älteren KL sollten Text und Melodie aus derselben Epoche stammen; neue KL dagegen sollten neu komponierte Melodien erhalten.
- Funktion: Singbarkeit in einer musikalisch verschiedentlich gebildeten Gemeinde. Das Ideal: ein singbares KL von hoher ästhetischer Qualität.

Als Mitglied des GB-Ausschusses oblag es Selander, alle für neue Texte bestimmten neuen Kompositionen zu analysieren. Ihre Eingangsfragestellung war: 1. Was ist für den Text auf seinen verschiedenen Ebenen charakteristisch? 2. Besteht ein Übereinstimmen zwischen Text und Melodie? 3. Ist die Melodie der Funktion des Textes angepaßt? In jedem Fall wurden fünf verschiedene Aspekte dieser Problemstellung untersucht:

1. Rein formell: Inwiefern entspricht die Melodie dem Versmaß und Rhythmus des Textes? In der Musik herrschen unbegrenzte rhythmische Möglichkeiten; in einem Text sind sie von der Eigenart der jeweiligen Sprache bestimmt. Zum Zweck der Vertonung sollten alle Strophen nach dem gleichen Schema gestaltet sein. Wo das nicht der Fall ist, entsteht oft ein Konflikt zwischen dem erwarteten Verlauf und der tatsächlichen Ausführung, dem Rhythmus.
2. Eng damit verbunden ist der Aufbau: alle Strophen müssen in jeder Beziehung identisch sein (Versmaß, Anzahl der Zeilen, Reimschema, Pausen, Zeilensprünge), damit sie zur selben Melodie gesungen werden können.
3. Ton/Gefühl/Stimmung: Die Interpretation dieses Aspekts, obwohl vom Inhalt des Textes bestimmt, ist eine subjektive und wird durch Melodie, Harmonisierung, Tonart und Rhythmus wiedergegeben.
4. Damit verbunden ist die Semantik: es wird verschiedentlich behauptet, daß auch Musik eine eigene Semantik habe, um den Inhalt eines Textes zu illustrieren (z.B. verschiedene moralische Werte bei Plato; Wortmalereien

1. Rein formell: Inwiefern entspricht die Melodie dem Versmaß und Rhythmus des Textes? In der Musik herrschen unbegrenzte rhythmische Möglichkeiten; in einem Text sind sie von der Eigenart der jeweiligen Sprache bestimmt. Zum Zweck der Vertonung sollten alle Strophen nach dem gleichen Schema gestaltet sein. Wo das nicht der Fall ist, entsteht oft ein Konflikt zwischen dem erwarteten Verlauf und der tatsächlichen Ausführung, dem Rhythmus.
2. Eng damit verbunden ist der Aufbau: alle Strophen müssen in jeder Beziehung identisch sein (Versmaß, Anzahl der Zeilen, Reimschema, Pausen, Zeilensprünge), damit sie zur selben Melodie gesungen werden können.
3. Ton/Gefühl/Stimmung: Die Interpretation dieses Aspekts, obwohl vom Inhalt des Textes bestimmt, ist eine subjektive und wird durch Melodie, Harmonisierung, Tonart und Rhythmus wiedergegeben.
4. Damit verbunden ist die Semantik: es wird verschiedentlich behauptet, daß auch Musik eine eigene Semantik habe, um den Inhalt eines Textes zu illustrieren (z.B. verschiedene moralische Werte bei Plato; Wortmalereien im Mittelalter; Barockornamentierungen). Unter diesem Aspekt kommt das Problem von Kontrafakten zur Sprache.
5. Stil: Text und Melodie müssen ein und demselben Stil angehören (entweder subjektiv oder objektiv; traditioneller Choral oder Erweckungslied; moderne ernste Musik oder populärer Song). Die zweifache ästhetische Frage lautet: wieweit entspricht der musikalische Stil dem des Textes und in welcher Beziehung steht er zur [jeweiligen] kirchlichen Tradition?

Es folgt eine Analyse von Liedbeispielen aus *Unisono* und dem schwedischen GB.

Notes

1. Augustinus, *Confessiones, Book X*: xxxiii. - N.H. Petersen, "Liturgy and musical composition," *Studia Theologia* 50 (1996): 125-143. For a translation into English of Augustinus' concept and experience of "*iubilus*" and a commentary on it, see John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), p. 402.

2. F. Benestad, *Musik och tanke. Huvudlinjer i musikestetikens historia från antiken till vår egen tid* (1990), p. 77-78. Translated from the Norwegian: *Musik och tanke* (Oslo, 1976). - O. Söhngren, *Theologie der Musik* (Kassel, 1967), p. 84.

3. C.S. Brown, *Music and Literature. A Comparison of the Arts* (Athen, 1948); cited from the 1987 ed., p. 62.

4. S.M. Lodato, "Recent Approaches to Text/Music Analysis in the Lied: A Musicological Perspective," *Proceedings of Graz Conference on Word and Music*, May 29-June 1, 1977 (forthcoming).

5. C.S. Brown, *op.cit.*, p. 48.

6. B. Newbould, *Schubert. The Music and the Man* (London, 1997).

7. Austin C. Lovelace, *The Anatomy of Hymnody* (Chicago, 1962).

8. Austin C. Lovelace, "Which is the Right Tune?" *The Hymn* 44:4 (October 1993): 10-14.

9. "3:4 Musiken," in: *Psalmer och visor. Tillägg dill Den Svenska psalmboken. Förslag utgivet av 1969 års psalmkommitté*. Del 1:1, *Statens offentliga utredningar* (SOU) 1975:2; 4:5 Musiken in *Den svenska psalmboken*. Bd. 1. Psalmboksrevisionen. Betänkande av 1969 års psalmkommitté, SOU 1981:49; "3:2 Förhållandet mellan text och musik", "6:4 Musiken," in: *Psalmer och visor* 76 och 82 i *Revisionen av Den svenska psalmboken*. Bd. 2. Slutbetänkande av 1969 års psalmkommitté, SOU 1985:17.

10. SOU 1975: 2,3,4 Musiken, p. 31-32.

11. SOU 1985:17, vol. 2, p. 113.

12. "3:4 Musiken," SOU 1975:2: p. 33-34.

13. Jurij Lotman, *Den poetiska texten* (Stockholm, 1974). Translation into Swedish by Analiz poèticeskogo teksta. Structura sticha, Leningrad, 1972.

14. *Unisono. Ökumenische mehrsprachige Lieder der Christenheit. A multilingual book of ecumenical hymns. Chants chrétiens écuméniques en plusieurs langues*. Hrg. von der Internationalen Arbeitsgemeinschaft für Hymnologie - IAH ... . Redaktion Markus Jenny, Andreas Marti, Franz Karl Praßl (Graz: Verlag Zeitpunkt Schnider, 1997).

15. Sven-Erik Bäck, *51 kyrkovisor* (Stockholm: Nordiska musikförlaget, 1993). -For a presentation of Bäck as chorale composer, see Inger Selander, "Sven-Erik Bäck i dialog med texten," *Möten och metamorfoser. Dikt i samspel med musik, bild och film.* Absalon 9. Skrifter utgivna vid litteraturvetenskapliga institutionen i Lund, 1995.

Psalmer i 90-talet (Stockholm, 1995).

71 psalmer och visor (Stockholm, 1971).

Herren lever. Nya psalmer och sånger (Stockholm, 1978).

All English Scripture quotations are from the Revised Standard ersion (1952).

Verzeichnis der Autoren und Autorinnen

Lawrence F. Bartlett
- Born in Sydney, New South Wales; D.S.C.M. in piano, singing, and composition (and organ) from the New South Wales Conservatorium of Music in Sydney; Th.L. and Th.D.h.c. from the Australian College of Theology in Melbourne.
- 1952-1957: Assistant Director of Music at the Kings School Parramatta; 1952-: Precentor, Precentor, Cathedral Organist, and (Senior) Canon of St. Andrew's Cathedral.
- 1968: Foundation member of *The Australian Hymn Book* Editorial Committee, 1972: Executive Secretary, 1978-present: Chairman.
- 1976-1996: Member of the Liturgical Commission of the Australian Church of Australia.
- Publications include: co-editorship of several Australian hymn and prayer books; numerous articles and numerous recordings.

Alan Dunstan
(Information was not available.)

Ilona Ferenczi
- Geb. in Miskolc, Ungarn; Studium von Violine und Klavier, Chorleitung und Musikwissenschaft an der Franz-Liszt-Akademie der Musik in Budapest, 1997 Erwerbung des Doktorats.
- Seit 1974 wissenschaftliche Mitarbeiterin des Instituts für Musikwissenschaft der Ungarischen Akademie der Wissenschaften (europäischer Melodiekatalog; ungarische Gregorianik; mehrstimmige Musik des 16.-17. Jhdts. in Ungarn).
- Unterrichtet an der Musikakademie (Notationskunde, Geschichte der ungarischen Musik und protestantische Liturgik).
- Seit 1883 Mitglied der IAH; seit 1991 im IAH Vorstand.

Christian Finke
- Geb. in Berlin; Kirchenmusikstudium; 1981 A-Examen.
- 1982 Kantor in Berlin-Neukölln; seit 1982 Dozent für Hymnologie, Liturgik, Orgel und Kirchenmusik an den verschiedenen kirchenmusikalischen und theologischen Instituten Berlins; seit 1985 Kantor in Berlin-Steglitz.
- Seit 1982 Mitglied der IAH und seit 1986 der HSA; seit 1. January 1995 Sekretär der IAH.

Jürgen Henkys
- Geb. in Heiligenkreutz, Ostpreußen (jetzt Berzirk Kaliningrad, Rußland); 1948-1953 Studium der evangelischen Theologie an den Universitäten von Wuppertal, Göttingen, Heidelberg und Bonn.
- Pfarrer und theologischer Lehrer in Brandenburg/H. und Berlin-Ost; zuletzt Professor für Praktische Theologie an der Humboldt-Universität, Berlin; seit 1995 im Ruhestand.
- Zahlreiche Veröffentlichungen auf den Gebieten Praktische Theologie, Religionspädagogik, Hymnologie, Verhältnis von Theologie und Dichtung, Leben und Werk Dietrich Bonhoeffers. -- Seit 1975 Mitglied der IAH; etwa 120 Übertragungen und Nachdichtungen geistlicher Lieder aus dem Englischen, Niederländischen, Norwegischen und Schwedischen.

Kathryn Jenkins
(Information was not available.)

Inger Selander
- Born and educated in Sweden. Associate professor of comparative literature, University of Lund. Served as subject expert on the last hymnal committee of the Church of Sweden, which generated her interest in the relationship between new hymn texts and modern poetry, and between hymn texts and hymn tunes.
- Publications: *"O, hur saligt att få vandra." Motiv och symboler i den frikyrkliga sången* (doctoral dissertation on motifs and symbols in free-church song), 1980; *Folkrörelsesång*, 1996, (monograph on the intertextuality caused by common tunes around the turn of the last century). - Ongoing research: the songs of popular movements (revivalist, temperance, socialist).

Alex Stock
- Theologiestudium in Frankfurt/Main, Innsbruck, München und Würzburg.
- 1969-1971 Dozent an der Pädagogischen Hochschule Weingarten. Seit 1971 Professor an der Pädagogischen Hochschule Rheinland, Abteilung Köln. Seit 1980 Professor am Seminar für Theologie und ihre Didaktik an der Universität zu Köln.
- Zahlreiche Publikationen, u.a. Literaturtheologische Arbeiten über Johannes Bobrowski und Huub Oosterhuis. Von der als mehrbändiges Werk geplanten "Poetischen Dogmatik" (Theologie, Kirchenlied, Dichtung, bildende Kunst) sind die beiden ersten Bände (*Christologie I. Namen*; *Christologie II. Schrift und Gesicht*) erschienen.

J.R. (Richard) Watson
- Educated at the Universities of Oxford (M.A.) and Glasgow (Ph.D.).
- Professor of English at the University of Durham, England.

- Vice-president of the Charles Wesley Society; contributor to the Society's conferences and journals.
- Member of the committee for *Hymns and Psalms* (1983); co-author (with Kenneth Trickett) of the *Companion to Hymns and Psalms* (1988).
- Publications include books on Romantic and Victorian poetry, the most recent being *The English Hymn. A Historical and Critical Study* (Oxford: Clarendon Press, 1997).

Paul Westermeyer
- Ph.D. from the University of Chicago under Martin E. Marty.
- 1971-1993: on the faculty of Elmhurst College, Elmhurst, Illinois.
- 1993-present: Professor of Church Music and Director of Music at Luther Seminary in St. Paul, Minnesota; administers a Master of Sacred Music program with St. Olaf College, Northfield, Minnesota.
- 1991-1998: national Chaplain of the American Guild of Organists.
- Two terms as editor of *The Hymn*.
- 1998-: president of the Hymn Society in the United States and Canada.
- Publications include, in addition to numerous articles, *The Church Musician*, *With Tongues of Fire*, *Let Justice Sing: Hymnody and Justice*.

Rowan Williams
- 1980-1986: University Lecturer in Divinity, Cambridge, England.
- 1986-1992: Lady Margaret Professor of Divinity, and Canon of Christ Church Cathedral, Oxford, England.
- 1992-present: Bishop of Monmouth.

John Witvliet
- Graduate studies and degrees: theology (Calvin Seminary, Michigan); music (University of Illinois); liturgical studies and theology (University of Notre Dame, Indiana--Ph.D.).
- Director of the Calvin Institute of Christian Worship; professor of theology, worship, and music at Calvin College and Calvin Theological Seminary, Grand Rapids, Michigan; adjunct professor of worship at Northern Baptist Seminary, Oak Brook, Illinois, and Ontario Theological Seminary, Canada; research associate at Notre Dame's Center for Pastoral Liturgy.
- President-elect of the board of directors for The Choristers Guild.
- Publications include numerous articles in several scholarly journals on topics related to rethinking worship as a pastoral ministry of the church.

Yasuhiko Yokosaka
- Native of Japan; studied at Baker University; Yale Institute of Sacred Music (M.M.; Hugh Porter Scholar Award); Columbia University, New York (Ed. D.).
- Assistant professor of music history and musicology, The University of Niigata, Japan.
- Member of the hymn committee and the hymnal revision committee of the United Church of Christ in Japan.
- Music critic with the *Niigata Nippoh*.