Volume 75 • No. 1 • Winter 2024

THE HYMN

A Journal of Congregational Song

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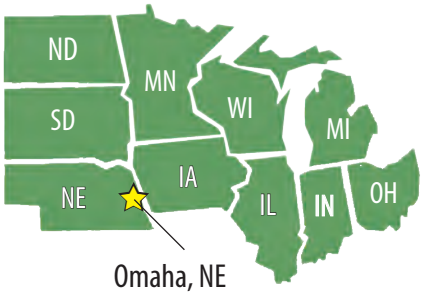
2024 ACDA Regional Conferences

Northwestern

SPOKANE, WASHINGTON
NW ACDA
OURVOICESUNITED
JANUARY 24-27 2024

January 24 - 27, 2024
Spokane, WA

Midwestern



MWACDA
Reflect Rejuvenate Rejoice

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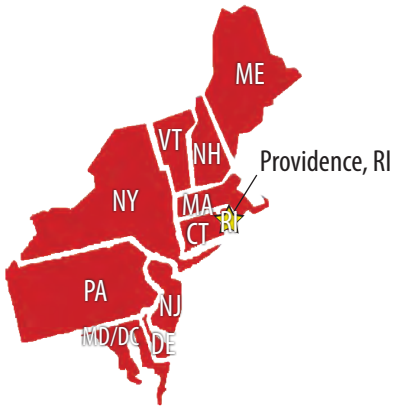

RAISE OUR VOICE

February 28 - March 2, 2024
Providence, RI

Western

Many Voices One Song
ACDA Western
MARCH 6-9 2021 PASADENA, CA

March 6 - 9, 2024
Pasadena, CA

Southwestern

SWACDA
LIMITLESS

February 27 - March 2, 2024
Denver, CO

Southern

Where Our Spirits Soar
ACDA 2024

February 21 - 24, 2024
Louisville, KY

Registration is Now Open at www.acda.org

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THE HYMN

A Journal of Congregational Song

Editor's Note

Themes of inclusion are scattered through the Winter 2024 issue. The first article, "Imagining Japanese Hymns in a World God Imagines," was originally presented at the 2022 annual conference of THS. It reflects on various efforts to create hymns that are more Japanese than Western missionary hymns. The authors give special attention to hymns that include Japanese concerns, such as concern for youth dignity and self-esteem. In his article, David Scott Hamnes shines a spotlight on the distinctive hymn-texts of Norwegian hymnwriter, Svein Ellingsen. He gives special attention to the ways that Ellingsen's texts have been translated and what is lost and gained in these translations. In her column on inclusion in congregational song, Anneli Loepp Thiessen explores several examples of recent research on questions of inclusion. Anne Gilliland's column on compulsory licensing explores questions of inequity and justice in U.S. copyright law, especially in relation to race.

We have two new columnists this year. Mark Porter is writing a series of columns on singing the climate crisis, drawing on work he did for his forthcoming book, *For the Warming of the Earth*. This first installment considers music in worship in relation to the climate crisis, with particular focus on two worship albums, Resound Worship's *Doxecology* and Porter's Gate's *Climate Vigil Songs*. Poet and textwriter Lindy Thompson is also writing a series of columns, reflecting on experiences of congregational song and textwriting. Her first column is a reflection on her very popular poem, "I Go to Sing."

Finally, I would like to express my gratitude to Robin Knowles Wallace, FHS, for her many years of leadership of this journal, from big-picture vision to minute details, and everything in between, always done with so much collegiality, grace, and patience. In particular, I want to thank her for all of the work that she did to ensure a smooth transition to a new editor and setting me up for success. I am excited to be following in Robin's footsteps as I take over leadership of this journal.

Carl Bear (he/him/his)
editor@thehymnsociety.org

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

CORRESPONDENCE
Correspondence, according to its nature, should be directed to either the Executive Director at The Hymn Society's offices or directly to the Editor.

J. Michael McMahon, Executive Director (mike@thehymnsociety.org):
Permission to reproduce materials
Membership
Literature of The Hymn Society
Back issues of *The Hymn*
Change of address
Materials for *The Stanza*

Carl Bear, Editor, *The Hymn* (editor@thehymnsociety.org):
Content of *The Hymn*
Submission of articles
Style sheets for writers

Articles, columns, and book reviews in *The Hymn* are available in their entirety through *ProQuest Religion* and *International Index to Music Periodicals*. Articles, columns, and book reviews are indexed in the *Religion Database* published by the American Theological Library Association (ATLA). Articles and columns are indexed and abstracted in *Religious and Theological Abstracts* and *RILM (Répertoire International de Littérature Musicale)*. Articles and columns are indexed in *Christian Periodical Index* and *Music Index*. Full text content is available electronically through *RILM Abstracts of Music Literature with Full Text*. Back issues up through 2015 may be found at *Hathi Trust Digital Library*.

From the Executive Director

Dear Members and Friends,

During a recent interview, Paul Westermeyer, FHS, reiterated a theme that he has articulated many times—when members of The Hymn Society gather, they exhibit a remarkable spirit of ecumenism, collegiality, non-competition, and a desire for mutual learning. Surely these core values, which have characterized the Society for many years, have also provided a foundation for new directions that have emerged in recent years.

Over the past decade, The Hymn Society has embraced a transformative vision of congregational song as a "holy act" that "shapes faith, heals brokenness, transforms lives, and renews peace." The organization has intentionally set out to expand the diversity of its membership, leadership, scholarship, programming, and singing. We have likewise reached out to an ever-widening circle of dialogue partners reflecting a diversity of races, ethnicities, nations, cultures, languages, religious traditions, and musical orientations.

The Executive Committee of The Hymn Society is now engaged in a process of strategic reflection and planning, asking how we can live more faithfully and robustly into these significant strategic choices. Here are the questions that are being proposed to members, friends, and other constituent groups:

- How will we choose to live into the strategic choices we have made over the past few years?
- In what ways do we hope our work will transform lives, communities, and society?
- Whom will we invite as our next members and partners?

I hope that you will reflect on these questions yourself and perhaps discuss them with others who share your interest in the mission and work of The Hymn Society and The Center for Congregational Song. If you have some thoughts to share, please feel free to write them down and send them in an email or letter.

As we begin a new year, I hope that all of us will sing heartily and hopefully as we wait and work for God's new creation.

Sing a new song!

J. Michael McMahon (he/him/his)
Executive Director

From the President

Dear Friends,

I hope you'll share my excitement at the details Mike has shared above of the strategic planning process so far. As a crucial step in this process, the Executive Committee and Strategic Planning Steering Committee are excited to reach out and invite dialogue with Hymn Society members and hear your hopes and priorities for the Society's next chapter. I am excited to see what conversations will be sparked, and what potential directions will be considered and affirmed in the coming months. I look forward to hearing from our institutional memory keepers and our newest members, our hymnists, hymnologists, organists, guitarists, dreamers, pragmatists – all of these voices have a prophetic place in understanding where we have been, and discerning where we are going.

Through this process, I am enormously grateful for the diligent and engaging historians the Society is privileged to count among its membership, historians who witness to our hopes for the Society as they have evolved over the course of its first century, and who reflect on how those hopes have shaped our present. Hugh D. McKellar, a "quiet champion"[1] of The Hymn Society, witnessed to one such watershed moment in a 1997 article surveying our first seventy-five years. Detailing the participation of delegates to the 1983 meeting of the Internationale Arbeitsgemeinschaft für Hymnologie (IAH), McKellar noted that the meeting sparked off "a heart-warming initiative":

> Austin Lovelace learned that several IAH member[s] from then-communist countries longed to attend the [upcoming] joint conference … but while they might, with patience, get visas and return plane tickets, they could not bring out enough money to cover their expenses. … [Lovelace] appealed through The Hymn for contributions toward these eastern Europeans' attendance; and during 1984 more money was sent in than they needed. The remainder was invested so that the income it generated might each year pay the conference fees of a few students preparing for careers in church music.[2]

Lovelace's enthusiasm and initial appeal led, eventually, to the formalization of the Austin C. Lovelace Scholarships, which provide funds for students of church music to attend their first Hymn Society conference. I attended my first conference on a Lovelace Scholarship, and I know our leadership and membership are both the richer for the Society having prioritized and cultivated these new relationships over many years. In McKellar's reflection, I hear the echo of our Executive Director's contextualization of our strategic plan process, detailed above:

> The organization has intentionally set out to expand the diversity of its membership, leadership, scholarship, programming, and singing. We have likewise reached out to an ever-widening circle of dialogue partners reflecting a diversity of races, ethnicities, nations, cultures, languages, religious traditions, and musical orientations.

1. Margaret Leask, "Remembering Hugh D. McKellar: 4 December 1932–8 February 2012," ***The Hymn*** 63, no. 3 (Summer 2012): 6–7.

2. Hugh D. McKellar, "A History of the Hymn Society in the United States and Canada, 1922–1997," ***The Hymn*** 48, no. 3 (1997), 16.

The past decade has seen significant change and evolution in the direction of The Hymn Society. Some of these changes have been cultivated and inculcated as a result of the prayerful consideration and planning of its leadership. Other changes have been responses to parallel changes in our collective understanding of our faith, in our denominations, and in the world around us, such as: the COVID-19 pandemic; developments and transformations in recording, publishing, and communications technologies; our increasing ability to make connections with our global partners; and continual shifts and pressures in our wider cultural and political realities. I see in the leadership of the Society—including its perceptive and capable staff, and its committed and thoughtful Executive Committee—a continual commitment to balancing these shifting pressures and needs with a deep understanding of and respect for the community which it serves, all while seeking to sing ever more fulsomely about and to the One whom together we serve.

Another voice which we are privileged to listen to as this process unfolds is that of historian and hymnologist Paul A. Richardson, FHS, whose newly-published history, *The Hymn Society, 1922–2021: A Calling and a Community* (GIA Publications, 2023), also deftly balances contextualization of where we have been with perceptive glimpses of where we may be going. In a final "grateful non-conclusion" in the book's closing pages, Richardson notes that our next direction is by no means a foregone conclusion:

> Having surveyed the places we've been, the places we've hoped to go, and the places we've visited unexpectedly, I dare not presume to predict. However, I can affirm with some certainty that who we are and what we offer grow from faith and come with enough songs of hope to sustain a symphonic vision of the church and the cosmos it is commissioned to serve.[3]

Amen. As I hold the wisdom of these historians close to heart, one such song of hope that comes to mind for me is the refrain of a gospel anthem by Albert A. Goodson: "We've come this far by faith / Leaning on the Lord."[4] At the same time, as a President who balances my duties to the EC with the busy demands of parenting a kindergarten-aged child, I also lean on the sung wisdom passed down by Princess Anna of Arendelle from Disney's *Frozen 2*: "Just do the next right thing."[5]

Friends, as we encounter God's loving action, how can we keep from singing? Blessings on your work until we sing together again.

Hilary Seraph Donaldson (she/her/hers)
president@thehymnsociety.org

I am enormously grateful for the diligent and engaging historians the Society is privileged to count among its membership.

3. Paul A. Richardson, ***The Hymn Society, 1922-2021: A Calling and a Community*** (Chicago: GIA Publications, 2023), 210.

4. Albert A. Goodson, "This far by faith," © 1965, 1995 Manna Music, Inc., admin. ClearBox Rights, LLC.

5. Kristen Anderson-Lopez and Robert Lopez, Wonderland Music Company for Walt Disney Records, 2019.

From the Director of Research

Emerging Scholars Forum

The Hymn Society in the United States and Canada invites current graduate students and those who have graduated within the past three years to submit proposals to present their original, unpublished research on congregational song during our Annual Conference from July 14–17, 2024, in Atlanta, Georgia. Submissions are to be guided by the research parameters of practice, theology, history, and/or context of congregational song. We also welcome submissions that reflect the conference theme, "Without Limits: Singing the Congregation's Song."

Three such presentations, each strictly limited to twenty minutes, with five minutes added for questions, will be featured during the conference in a sectional event identified as the Emerging Scholars Forum. Conference registration fees will be waived for the three presenters. If anyone is unable to travel to Atlanta, Georgia, to present their paper, they will be invited to give their presentation via Zoom. One research paper will be selected to win the Emerging Scholar prize of publication in *The Hymn* and a $150 gift certificate for books to support the author's research.

Applicants should submit a 300-word abstract by April 1, 2024, along with complete contact information, including e-mail and postal address, and a letter of support from someone in a position to comment on the applicant's scholarly qualifications.

Three applicants will be selected to present their work at the conference. They will be required to submit a final paper of no more than 5000 words (about 20 pages) by May 31, 2024 for judging by a committee consisting of the Director of Research, the Editor of *The Hymn*, and a panel of scholars of congregational song.

Please send applications with the email message heading "Emerging Scholars Forum" by April 1, 2024 to Stephanie Budwey, Director of Research, at stephanie.a.budwey@vanderbilt.edu.

Stephanie A. Budwey (she/her/hers)
stephanie.a.budwey@vanderbilt.edu

From the Center Director

This year was full of events across the U.S. and Canada. One thing that stands out to me as I reflect on each of those events is that our reputation precedes us. That's not something I could have said about The Hymn Society when I first joined back in 2009 (St. Olaf Conference Lovelace Scholar). At that time and during my time on the Executive Committee, the joke was that we were the best kept secret in church music. With the legacy gift from George Shorney, FHS, the generosity and support from our members, and the dream of The Center for Congregational Song, we launched into a new era of prioritizing being apostolic and building bridges. After seven years of doing that work, it is now rare for me to enter into a space where no one has heard of The Hymn Society or The Center for Congregational Song.

As we have gone out to make new friends and build bridges, our message has not been "hymns are great," or "congregational singing makes you feel good," or "our members are really smart." Of course … I think these things are all true. The key to our success has been our message that "we believe the holy act of singing together shapes faith, heals brokenness, transforms lives, and renews peace." We are not doing this work because The Hymn Society as an institution wants to survive. We are doing this work because we believe in something bigger than ourselves and bigger than our institution. We understand that we're serving a higher calling: to encourage, promote, and enliven congregational song. When we encounter others doing this work, we invite them to join us, we cheer them on, and we seek to amplify their voice. This spirit of collegiality and higher calling is contagious and it builds trust with those we encounter. We're doing the work, and holy moly there is a lot more to do!

Brian Hehn (he/him/his)
Director of The Center for Congregational Song

News

Without Limits: Singing the Congregation's Song

Registration is now open for this summer's annual conference, "Without Limits: Singing the Congregation's Song," to be held July 14–17, 2024, at Emory University in Atlanta, Georgia. Conference leaders will include James Abbington, FHS, Donté Ford, Nathaniel Gumbs, Alisha Lola Jones, Khalia J. Williams, Raymond Wise, and others. Be sure to check out conference details at https://thehymnsociety.org/event/. See a fuller description by Conference Chair, Felicia Patton, on page 11.

Watch upcoming editions of *The Stanza* for information on scholarship opportunities and special features of this year's conference, including a Wednesday evening banquet, an organ institute on leading congregational song, and a tour of Emory University's hymnological collection.

Online Colloquia for Text- and Tunewriters

In March 2024, The Hymn Society and The Center for Congregational Song will be offering an online colloquium for textwriters led by John Thornburg, FHS, and another online colloquium for tunewriters led by Kate Williams. Each colloquium will begin with an online presentation on the art of creating texts or tunes, followed by several weeks for participants to work on their own. Each program will conclude with an online master class in which each participant will receive feedback on their own original text or tune.

Watch forthcoming issues of *The Stanza*, our monthly e-newsletter, for additional details and information on registration.

Keep Up with the Work of the Center

Each month, *The Stanza* includes "News from the Center," where you can find links to recent blog posts and videos, along with news of events, activities, and contacts that the Center is making to advance the work of promoting, encouraging, and enlivening congregational song. If you're not receiving *The Stanza* in your email on the first day of each month, please contact office@thehymnsociety.org.

Subscribe to "Word and Song" Lectionary Reflections

Each week, Executive Director, J. Michael McMahon, offers a reflection on Lectionary readings for the following Sunday and a hymn for the day. You may find these on Monday of each week at The Hymn Society's web page and Facebook page. You may also sign up to receive these reflections in your inbox by sending an email with your name and email address to office@thehymnsociety.org and typing the word "Lectionary" in the subject line.

In Memoriam

W. Thomas (Tom) Smith, FHS, 1934–2023

W. Thomas (Tom) Smith, FHS, passed away at age 89 on October 16, 2023, at his home in Oaxaca, Mexico, following several weeks of rapidly declining health. He was the first Executive Director of the Hymn Society of America (now the Hymn Society in the United States and Canada).

Born on April 4, 1934, in Gloster, Mississippi, to Joseph Samuel and Annie Laurie Smith, he grew up in South Carolina and graduated from Fairforest High School in 1952. After studying music for three years at Stetson University in DeLand, Florida, he completed his studies at Syracuse University with a Bachelor of Arts degree in 1960. Between those years of study, he spent two and a half years in the United States Army, serving as the Chaplain's Assistant in Verdun, France, and Fort Stewart, Georgia. Following several years as Organist and Choir Director at Atonement Lutheran Church in Syracuse, New York, and at St. John's Lutheran Church in Summit, New Jersey, he completed his Master of Sacred Music degree at Wittenberg University in Springfield, Ohio, in 1977.

While he was a graduate student at Wittenberg University, his work as an instructor of organ and hymnology caught the attention of the Hymn Society's president, L.

David Miller, who also was Dean of the Music School at Wittenberg. In 1976 he was hired as the part-time Executive Director while he was finishing his Master's degree. One of his first accomplishments was the total re-organization of the contents of the Hymn Society office when the headquarters was moved from New York City to Springfield, Ohio. He again managed moving the entire office contents when the Hymn Society headquarters moved to Fort Worth, Texas, in 1983, where he then taught hymnology at Texas Christian University from 1984 to 1996.

Tom Smith's tenure as full-time Executive Director of the Hymn Society in the United States and Canada was from 1978 until his retirement in 1996. Under his gentle but persistent style of leadership, the Hymn Society experienced tremendous growth and many positive changes as he brought new ideas to the structure of the organization. He traveled extensively as an ambassador for the Hymn Society, providing leadership for a variety of events and programs, particularly for chapters of the American Guild of Organists and the Royal Canadian College of Organists. For many people, their first introduction to the Hymn Society was a warm personal welcome from the Executive Director himself. The annual summer conferences became a highlight for members as they gathered in various places across the United States and Canada for expanded and innovative programming that he initiated. He always felt that he should be a "behind-the-scenes" person, encouraging the Executive Committee to receive credit as the real leaders. In 1996 Tom Smith was named a Fellow of the Hymn Society in the United States and Canada.

Tom Smith's passion for travel took him to many places in Europe over the years, often joined by friends whom he invited to travel with him. His new life in retirement began in December 1996 when he relocated to Oaxaca, Mexico. With Oaxaca as his home base, he enjoyed visiting many of the colonial cities in Mexico. He maintained an active musical life, hosting concerts in his home with performances on a lovely four-and-a-half-stop Oberlinger organ that he purchased in 2001. As an avid reader, he enjoyed exploring the vast collection of English language books available at the Oaxaca Lending Library. He was known and loved in Oaxaca by many friends, neighbors, and students to whom he taught English for many years. His generosity led him to provide living space in his house for students of limited financial means.

Upon his death, Tom Smith was cremated, and his ashes remain in Oaxaca. A small private celebration of his life was held in his home on October 29 for close friends, neighbors, and caretakers. He loved his 26 years in Oaxaca, and often said that he lived in paradise.

Submitted by David Furniss

From my first day on the Executive Committee as a member at large, I came to appreciate the competence, likability, and humility of Tom Smith. Though he clearly knew more about the function of the Society than anyone else in the room, he never flaunted his position or attempted to play the role of a sort of puppeteer, pulling the strings of the committee members. Similarly, at the conferences he quietly did his job, which often required delivering boxes of books to various breakout rooms, keeping things flowing smoothly, and solving problems, but always in an unobtrusive manner. When I eventually was elected President, he superbly played the role of executive secretary to the President, assuring the Society that the President would do his job to the very best of their ability.

Tom and I shared ideas for sustaining and growing the Hymn Society on a regular basis. Four products of that collaboration were the nomination of the first woman President of the Society, formation of the Past President's Council, guiding us through the name change that included Canada, and suspending operation of the

conference bookstore by an outside contractor, replacing it with running the bookstore on our own, creating additional much-needed income for the Society.

After he retired, my wife and I visited him in Oaxaca and together planned further vacation travel. In conclusion, Tom was without a doubt a wonderful friend, and his time with the Hymn Society was a blessing.

Submitted by
Robert J. Batastini, FHS

Scholarship Opportunities for the Annual Conference

Lovelace Scholarship

The Hymn Society invites current students at any level to apply for a Lovelace Scholarship to attend our Annual Conference, which will be held in Atlanta, Georgia, from July 14–17, 2024. Both full-time and part-time students can apply for a first-year scholarship, and students who have graduated within the past three years are still eligible. Past recipients of a first-year scholarship may apply for a second year of support. First year recipients will receive free registration, on-campus housing, and meals for the conference. Second year recipients will receive half-off their total conference costs. Application deadline is April 1, 2024. Complete information and the online application may be found at https://thehymnsociety.org/resources/lovelace-scholarship/.

Organ Scholarship

The Hymn Society invites current students (full- or part-time) in organ performance, in church music with an organ concentration, or in an equivalent program, to apply for the Hartung Organ Scholarship to attend our Annual Conference, which will be held in Atlanta, Georgia, from July 14–17, 2024. The winner of this scholarship will receive free registration, on-campus housing, and meals for the conference, and will perform the pre-conference organ recital on Sunday, July 14, at 4:00 p.m. Application deadline is April 1, 2024. Complete information and the online application may be found at https://thehymnsociety.org/resources/organ-scholar-program/.

Emerging Scholars Forum

The Hymn Society invites current graduate students and those who have graduated within the past three years to submit proposals to present their original, unpublished research on congregational song during our Annual Conference from July 14–17, 2024, in Atlanta, Georgia. See complete information in the column by Director of Research Stephanie Budwey on page 6 or go online to https://thehymnsociety.org/resources/emerging-scholars-forum/.

Current Lovelace scholars gather at the 2023 Annual Conference in Montréal.

Without Limits: Singing the Congregation's Song

The 2024 Annual Conference of The Hymn Society in the United States and Canada

FELICIA PATTON

What Are the Limits of Congregational Song?

During the pandemic, many of us have had to alter our worship practices to fit the new reality that was in front of us. We could no longer sing freely without fear. Changes were made to our services to keep the congregation safe. Some of our congregations will never return to what we previously had before, for better or worse. While it was challenging, it forced us to think outside of the box, outside of our own habits, to keep the church alive through such a challenging time.

While ruminating over this, I wondered how we could expand our language for singing in a new way as we live into this new reality. Our exposure to certain types of music often informs our choices as it relates to congregational song, but it can also limit our vision to new ways of singing. How can we overcome our own limitations when choosing music for worship? How do we come out of our season of survival with a fresh new song and new spirit for expanding congregational song?

Where? What? Who?

The conference will be held at the beautiful campus of Emory University in Atlanta, Georgia, July 14–17, 2024. Emory is situated in the historic Druid Hills neighborhood. The university was founded in 1836 by the Methodist Episcopal Church in the little town of Oxford, Georgia, located on the outskirts of the city of Atlanta.

Emory College was named for a bishop who was committed to higher education. By 1914, the Methodist Church set forth to extend the reach of the college further south on the main campus. This second location was built on land gifted from Asa Candler, founder of the Coca Cola Company. For that reason, it is understood to be poor school spirit to drink any other soda brands on campus.

Under the aegis of Emory University's Candler School of Theology, many United Methodist (and other denominational) pastors and lay persons receive their seminary training as they prepare to serve as leaders in local church settings and beyond. Emory Healthcare Center has established collaborative partnerships with local organizations, including the U.S. Centers for Disease Control and Prevention. Emory University holds the distinction of being one of the nation's leading institutions of higher learning.

Content, Presenters, and Overview

After arrival on Sunday afternoon, conference attendees will be welcomed by an evening festival led by Rev. Raymond Wise, Ph.D., Associate Director, African American Arts Institute at Indiana University. Wise has been a church musician for over forty years and has led more than thirty choirs in his lifetime.

Our morning prayers will be blessed this year by the leadership of our very own Charles D. Frost, Kai Ton Chau, and Stephanie Budwey.

The Monday morning plenary address and evening hymn festival will be led by Alisha Lola Jones, Associate Professor, Faculty of Music at University of Cambridge.

> Alisha Lola Jones, Ph.D., is [formerly] an assistant professor in the Department of Folklore and Ethnomusicology at Indiana University (Bloomington). Dr. Jones is a graduate of University of Chicago (Ph.D.), Yale Divinity School (M.Div.), Yale Institute of Sacred Music (ISM), and Oberlin Conservatory (B.M.). Dr. Jones is a council member of the Society for Ethnomusicology's (SEM) council and the co-chair of the Music and Religion section of the American Academy of Religion (AAR). Additionally, as a performer-scholar, she consults

How do we come out of our season of survival with a fresh new song and new spirit for expanding congregational song?

seminaries and arts organizations on curriculum, programming, and content development.[1]

Tuesday morning's plenary address will be delivered by Khalia J. Williams, Associate Dean of Worship and Spiritual Formation, Associate Professor in the Practice of Worship, and Co-Director of the Baptist Studies Program, Candler School of Theology at Emory University.

Prior to joining the faculty at Candler, the Rev. Dr. Khalia J. Williams earned her MA in Theological Studies from Columbia Theological Seminary in Decatur, Georgia, and her PhD in Liturgical Studies with a focus on theology and worship from Graduate Theological Union in Berkeley, California. She is an ordained minister in the Christian Church (Disciples of Christ) and American Baptist Churches USA.[2]

Tuesday night's festival will be led by Donté Ford, Assistant Professor of Music and Associate Chaplain for Worship Arts, Wheaton College.

Donté Alexander Ford is a native of Philadelphia, Pennsylvania, and serves the Wheaton College community as Assistant Professor of Music and Associate Chaplain for Worship Arts. He is an alumnus of Penn State University (BA), Southern Methodist University (MSM, MM, MDiv), University of Arizona (PhD), and is best described as a musician, minister, and scholar. At Wheaton, Donté teaches Principles in Music and Worship Ministry, coaches Chapel Bands, oversees the music and worship arts offerings in Chapel worship, and serves as the director of the Worship Arts Certificate. His musical activities also include composing, as he is a published composer with GIA Publications, Inc. He is the founder and Artistic Director of Sankofa Chorale, a multi-ethnic choral ensemble that preserves and perpetuates African American Choral music while performing that music alongside choral masterworks of the Western European choral canon.[3]

Wednesday morning's plenary address and evening hymn festival will be led by James Abbington, Associate Professor of Church Music and Worship, Candler School of Theology at Emory University.

Dr. Abbington's research interests include music and worship in the Christian church, African American sacred folk music, organ, choral music, and ethnomusicology. Dr. Abbington serves as executive editor of the African American Church Music Series by GIA Publications (Chicago). He served as co-director of music for the Hampton University Ministers' and Musicians' Conference. In 2010, Hampton's Choir Directors'-Organists' Guild honored Abbington by naming their Church Music Academy after him. He has also served as the national director of music for both the Progressive National Baptist Convention and the NAACP.[4]

A new addition to conference activities is a newly created organ institute led by Dr. Nathaniel Gumbs, Director of Chapel Music, Yale University. He also led the opening hymn festival for The Hymn Society's annual conference in Saint Louis in 2018. For an additional fee, you can attend this institute where the focus will be increasing congregational singing though organ technique.

Felicia Patton, M.S.M., M.T.S. (Garrett-Evangelical Theological Seminary), sings gospel, soul, funk, jazz, and blues, and has been the lead singer of Chicago Soul Revue for more than eight years. Currently, Felicia serves as Minister of Music and Contemporary Worship at Kingswood United Methodist Church in Buffalo Grove, Illinois, and also gives vocal, guitar, and piano lessons through Muzicnet School of Music. https://www.feliciapatton.net/

1. https://www.dralisha.com/about.
2. https://candler.emory.edu/faculty/profiles/williams-khalia.html.
3. https://www.wheaton.edu/academics/faculty/donte-ford/.
4. https://music.emory.edu/people/biography/abbington-james.html.

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Imagining Japanese Hymns in a World God Imagines[1]

COMPILED BY ARASE MAKIHIKO; WITH EHARA MIKAKO, MIZUNO RYUICHI, YAMAMOTO MIKI, AND MIYAZAKI HIKARI

These five delegates to the 2022 Hymn Society of the United States and Canada (THS) Annual Conference are all on the Executive Committee of The Hymn Society in Japan. They were given the task of compiling a songbook of selected new Japanese hymns with English and other translations. They owe much to the friends in THS who provided excellent translations. The examples provided with this article are from this new songbook.

- ARASE Makihiko, Pastor of Den'en Cumberland Presbyterian Church and Professor of Practical Theology at Japan Biblical Theological Seminary
- EHARA Mikako, Director of Church Music Office, Japan Baptist Convention
- MIZUNO Ryuichi, Professor of the Hebrew Bible at the School of Theology, Kwansei Gakuin University, and the Chair of the Hymnal Committee, the United Church of Christ in Japan
- YAMAMOTO Miki, Professor at the College of Education, Psychology and Human Studies, Aoyama Gakuin University
- MIYAZAKI Hikari, Priest of the Anglican Episcopal Church in Japan and the Vice President of the Hymn Society in Japan

Introduction (ARASE): "A church was built in a little town"

Let us begin by singing "A church was built in a little town" from *Let a Tiny Stone Shout Out: Imagining New Japanese Hymns*, the new hymnal published just ten days ago (2022) by The Hymn Society in Japan (Tokyo).

We started with this hymn because it in some way symbolizes "smallness" as one of the characteristics of Christianity in Japan. I myself have been pastoring small Presbyterian congregations and also planted a small mission point where there was no church. I wrote this text because I really wanted to witness the grace of Christ fully and vividly revealed in smallness.

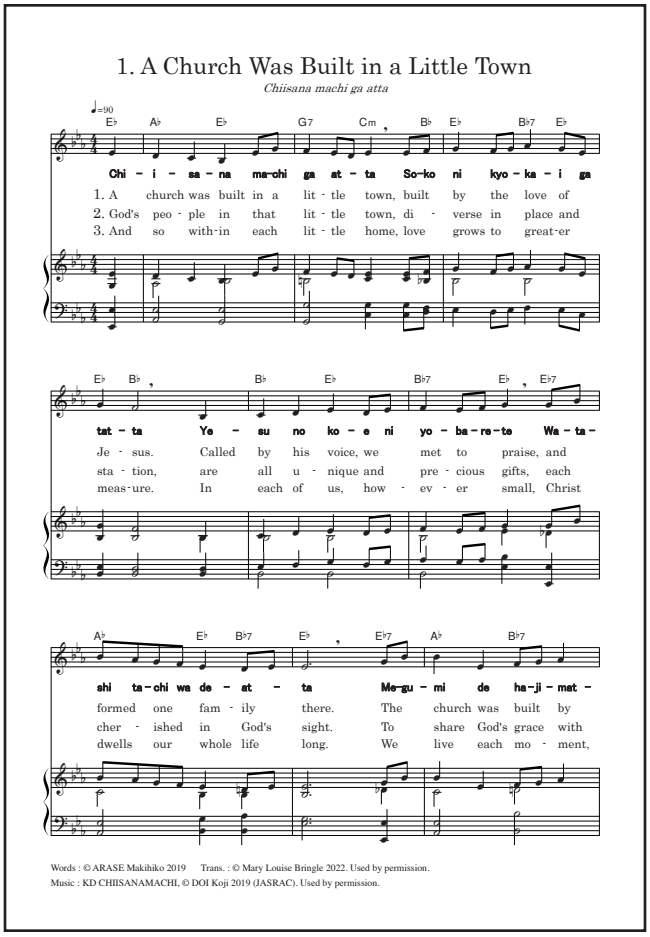
Today our point will be how we Japanese churches can contribute to "singing the world God imagines" through our uniquely Japanese ways. Does anything like "Japanese-ness" even exist in our hymnody? If it does, what is that like? We are going to show what we have found.

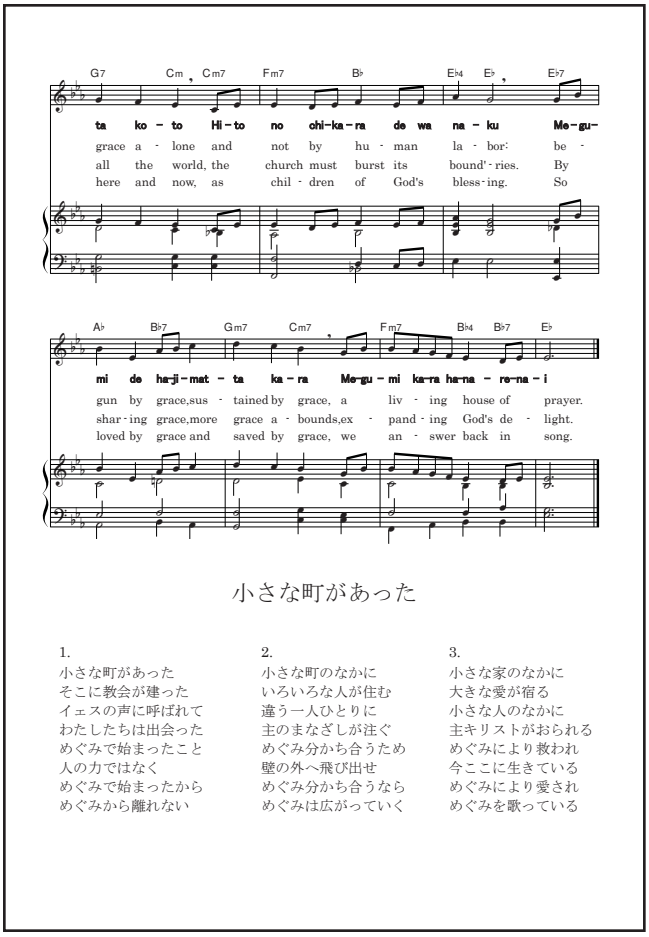
But first, let me give you basic information on Christianity in Japan and the history of our congregational song. In Japan, Christians account for only one percent of the total population—Catholic 0.4% and Protestants 0.6% roughly speaking. Francis Xavier, a Jesuit missionary, introduced Catholicism in 1549. But the ban on Christianity was imposed half a century later. Protestant faith was brought to Japan in 1859 after the long period of national isolation was over.

Hymns in Japan began with "import" and "translation". Western missionaries brought popular hymns from their own countries, translated at first by themselves and then by Japanese who were able. Import and translation continued. Still today many people have a stereotyped image of *hymn* as "traditional Western hymns" imported and translated.

One thing that might interest you is found in the early history. In the beginning of the Meiji era in the second half of the 1800s, Christianity and music education at school came together to Japan. The Meiji government hired an American music educator named Luther Whiting Mason from Boston to develop a music curriculum. Mason, a Congregationalist, thought he had been given a chance to work as lay missionary. He strategically used hymn tunes for children's songs to be taught at school in order to build musical relationships between hymns

1. This is a report of a sectional presentation given on July 18 at the 2022 Hymn Society of the US and Canada Annual Conference. The presentation and songs may be seen and heard at https://youtu.be/3BHPVhvQaW0.





Example 1 "A church was built in a little town"

and music education. Japanese people naturally and unconsciously became familiar with hymn tunes.

Can Traditional Folk Melodies Be Sung as Hymnody? (EHARA)

I'd like to explore with you the question, "What makes a Japanese hymn *Japanese*"? Is it the themes chosen? Is it the melody? Is it a particular key or a particular scale? And, what do we think of when we think of a "Japanese" hymn?

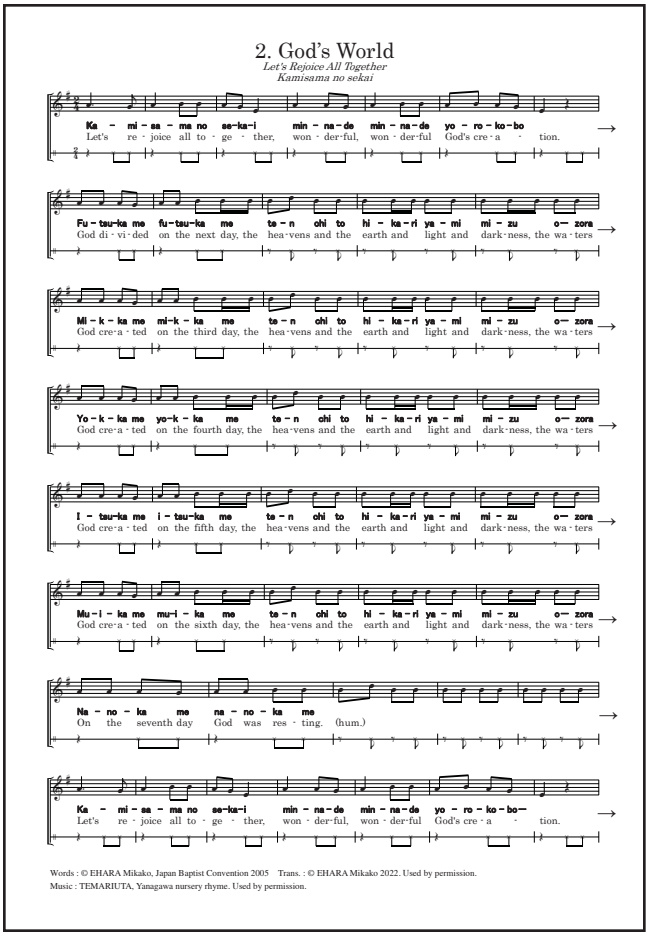
There are very few folk-based Japanese hymns. I found just one Japanese hymn "Omoi izuru mo hazukashi ya" by Sogo Matsumoto translated into English "Ah, what shame I have to bear", based on the Prodigal Son; the tune is IMAYO. You can find the hymn in three hymnals published in the United States, *The New Century Hymnal* #203, *Hymns from the Four Winds* #55, and *Hymnal: A Worship Book* (1992) #531. IMAYO is a classical Japanese melody of the twelfth century. It is certainly precious, like a rare and beautiful stone, but we in Japan are not familiar with it at all. And because it isn't a kind of typical Western hymn we usually sing in church, most Japanese Christians would have a difficult time singing it. So, the question is why. "Why is it so hard to find original Japanese hymns in our hymnals, much less be able to sing them?"

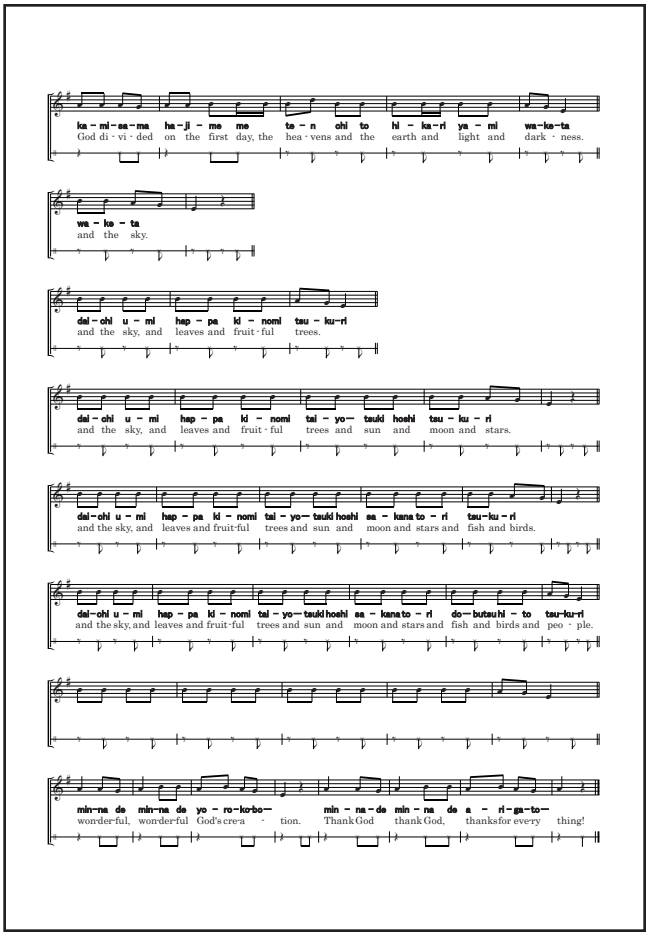
Since the arrival of the first Westerners in Japan about 150 years ago, Japanese indigenous music has been undervalued. Since the Meiji Era, Japanese elementary school students have been learning in school how to read Western music notation, but not Japanese musical notation, as part of our national education policy.

"God's World"

Japanese folk songs are rarely sung. But I love Japanese indigenous music, and many children still sing folk songs while they are playing, so I thought I would like to try merging Japanese indigenous music with Christian hymns. Let's take a look at "God's World". I found this piece in a songbook by a Zoltán Kodály researcher in Japan. The title of the songbook is *Warabe uta,* which means children's play songs that Japanese children would sing while playing, for example, in a park, bouncing a ball to the time and rhythm of the song.

I thought this particular counting song, like the well-known song "The Twelve Days of Christmas" where a line is added with each new verse, would go well with the days of creation in Genesis. So, I changed the lyrics and made a new version, and I have found that children's choirs really love singing it. And they sing it well!





Example 2 "God's World"

Here is a video of some children from my church singing the song.[2]

I found out that it doesn't matter to children where a song comes from. If they like it, they will love singing it. But, still, there are many challenges. These songs would still seem awkward sung in Japanese Sunday worship services. I have only been able to introduce these adapted folk tunes at church music festivals where people are in the mood to try out and experience new things. In the meantime, I will keep trying to pair indigenous music to our worship songs.

"The Salvation of Jesus Christ"

I would like to introduce one more hymn, "The Salvation of Jesus Christ". It is from the *Ryukyu Hymnal*. Ryukyu refers to the islands that we now call Okinawa. The Ryukyu Islands have their own distinct history, language, and culture. But, because of their size and strategic location in the South China Sea, they have been continually dominated by larger countries and empires.

FURUGEN Masanobu, the compiler of the *Ryukyu Hymnal*, had the idea of creating a hymnal using Ryukyuan language and tunes. The Japan Baptist Convention, to which I belong, has included two songs from

2. Reminder, see video at https://youtu.be/3BHPVhvQaW0.

かみさまの世界

かみさまの世界 みんなでみんなで喜ぼう
かみさまはじめに天地と光やみわけた
2日目 2日目 天地と光やみ、水 大空 わけた
3日目 3日目 天地と光やみ、水 大空 大地 海 葉っぱ 木の実 つくり
4日目 4日目 天地と光やみ、水 大空 大地 海 葉っぱ 木の実 太陽 月 星 つくり
5日目 5日目 天地と光やみ、水 大空 大地 海 葉っぱ 木の実 太陽 月 星 魚 鳥 つくり
6日目 6日目 天地と光やみ、水 大空 大地 海 葉っぱ 木の実 太陽 月 星
魚 鳥 動物 ヒト つくり
7日目 7日目 ・・・

かみさまの世界 みんなでみんなで喜ぼう
みんなでみんなで喜ぼう みんなでみんなでありがとう

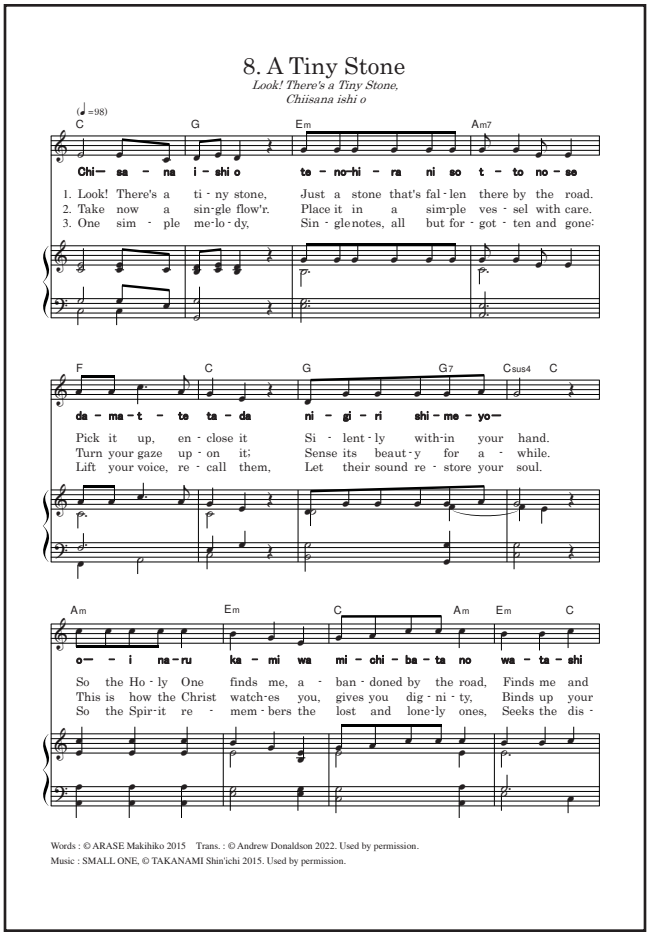
人間をとる漁師に

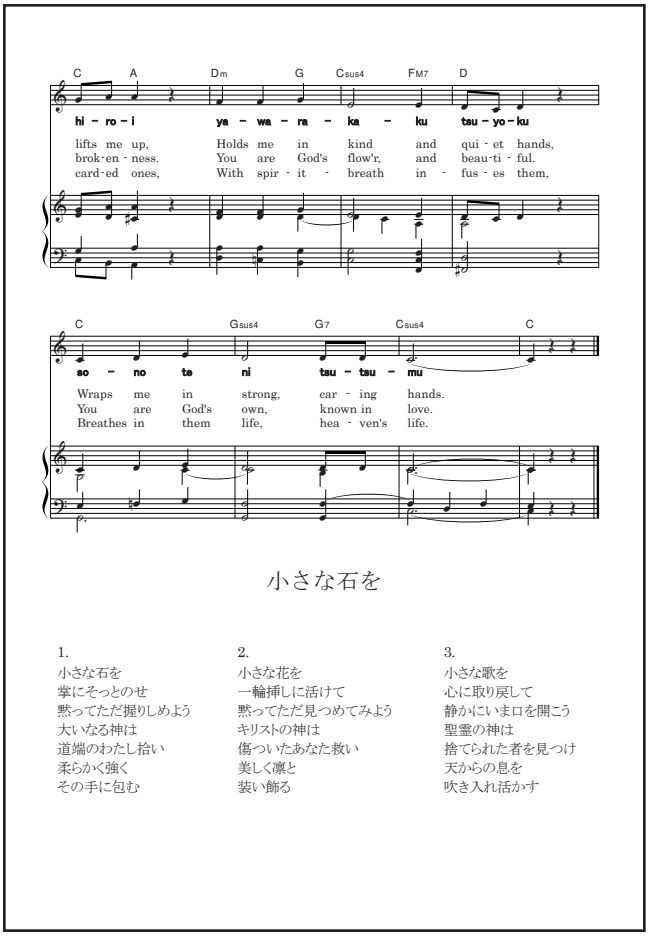
Refrain
主イエスの愛は大きく深いよ
海よりでっかい ハイハイ

1.
イエスは十二のお弟子を選び
人間をとる漁師にしたよ
ハハハレルーーヤハレルヤ
ハーどっこいしょ どっこいしょ

2.
イエスの教えは嬉しいしらせ
みんなのことが大好きなんだ
ハハハレルーーヤハレルヤ
ハーどっこいしょ どっこいしょ

3.
イエスはでっかい愛分け合うために
一緒に行こうとみんなを招くよ
ハハハレルーーヤハレルヤ
ハーどっこいしょ どっこいしょ





Example 3 "A Tiny Stone"

this hymnal in our own 2003 hymnal. This song is one of them. This folk tune, TINSAGU NU HANA, is well-known not only among people in Okinawa but also in mainland Japan. I think the tune is appropriate for a Christian hymn because of the meaning of the original text. Children in Okinawa use tinsagu flowers to dye their fingernails red. The song-writer and pastor YOKODA Seiei thought of merging this tune with the idea of dying our own hearts and minds in the message of the Gospel.

Encounters of Japanese Spirituality and Christian Faith (ARASE, introducing MIZUNO)

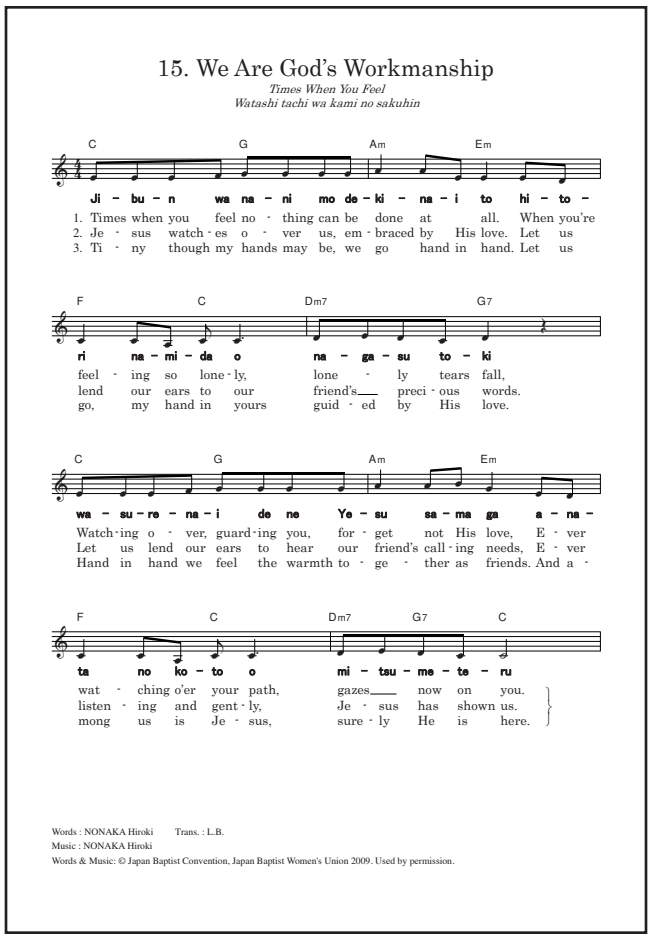
When you think about something peculiar in local hymnody, you need to focus on the cultural and spiritual contexts in which songs are born. MIZUNO Ryuichi will delve into this area. In this section, we're going to sing and savor songs which were born from interaction between the Christian gospel and the Japanese mind and spirituality.

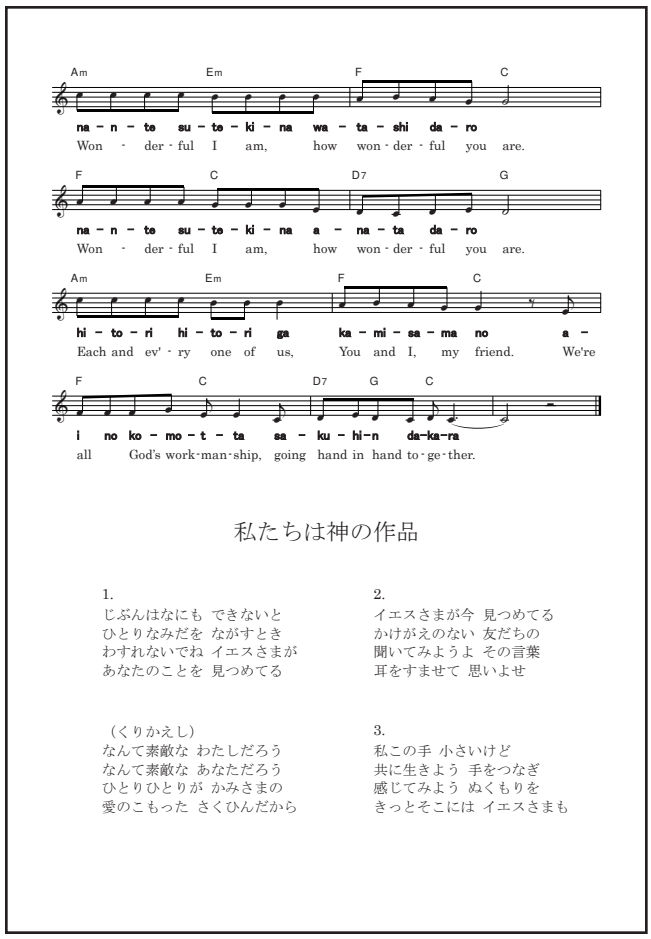
"Look upon this wondrous land"

The first song is "Look upon this wondrous land", which I composed. As you know, the Japanese islands are at the place where four tectonic plates meet. Living in this land has affected the formation of the Japanese mentality. The Japanese philosophy Teikan is not just a designation, but the encouragement to live with and in accordance with nature, which sometimes threatens our lives. When the Japanese Christian speaks "as God wills," I hear the feeling of this teikan. In this hymn, we sing the wish to accept living with nature, which brings disasters, as well as is beautiful and graceful, especially the wish to know how to live together as neighbors after the disaster: for this aim, the hymn is concluded by the prayer that we'd like to hear God's silent voice.

"Journey Back to Our Home"

The Pure Land Teaching of Buddhism has affected the formation of Japanese spirituality. And, in my opinion, under the Pure Land Teaching's influence Japanese Christianity has had a strong emphasis on heaven, life after death. This song calls life "the journey back to our true home of love, hope, and faith": from the time of birth, the very beginning, it sings that we are protected and guided by the Word of God. And even in the time of trouble, we are able to continue our journey back to





Example 4 "We Are God's Workmanship"

home because God's love safeguards us, and at last at the time of death, we will be in peace.

"A Tiny Stone"

"Smallness" is the self-image of the Japanese Christians, as we have already seen in "A church was built in a little town". Smallness is not only the reality of the Japanese churches, but the expression of self-humiliation, which has been thought to be the sign of fine character in Japan. In this song, the expressions, such as "a tiny stone", "a single flower", and "one simple melody, single notes" show yearning for being small and simple. You'll see the similar mentality in bonsai or haiku: this yearning and appreciation of smallness and simplicity is deeply rooted in the Japanese culture. *Stone*, *flower*, and *melody* symbolize the believer and sing the prayer that God's great work be done through this smallness.

"Todo, Por Completo/ Truly and Completely"

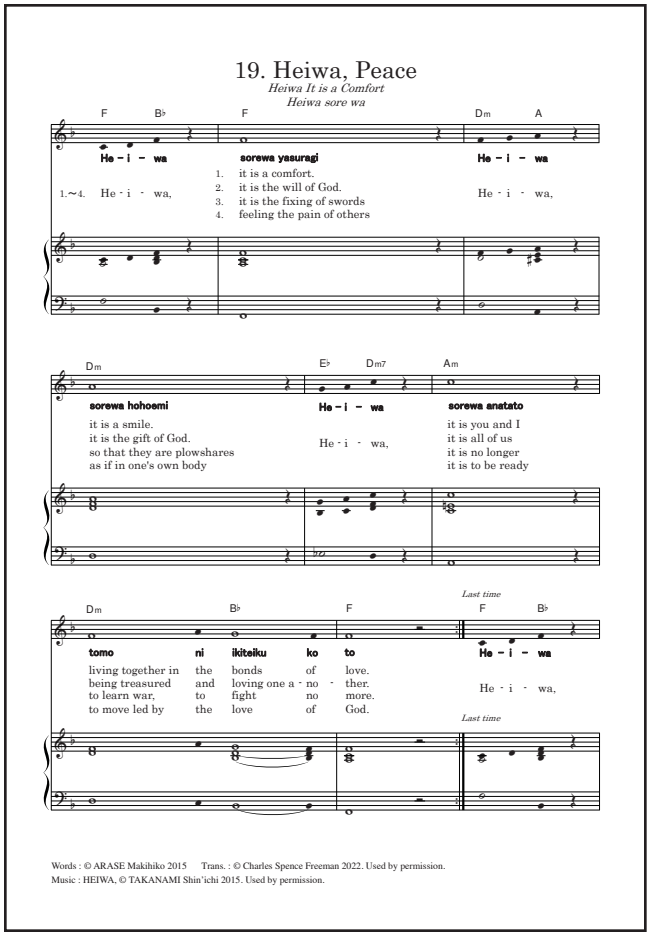
I hear an influence of Zen Buddhism. To receive a new, meaningful thing, the vessel must be empty and cleaned. To be empty, we sing, is required to receive God's grace, God's words, and the power of the Spirit. "Earthen vessel" in Second Corinthians is interpreted as the empty vessel. This reading was born from the encounter of the Gospel and the Japanese culture which is based on Zen Buddhism's influence. We're going to sing the first stanza in Japanese, to taste the musical expression for the words, *hontoni—truly*, *sukkari—completely*, and *karappo—empty*. If you can sing Japanese, please join us. Stanzas 2 and 3, please sing in the language of your choice.

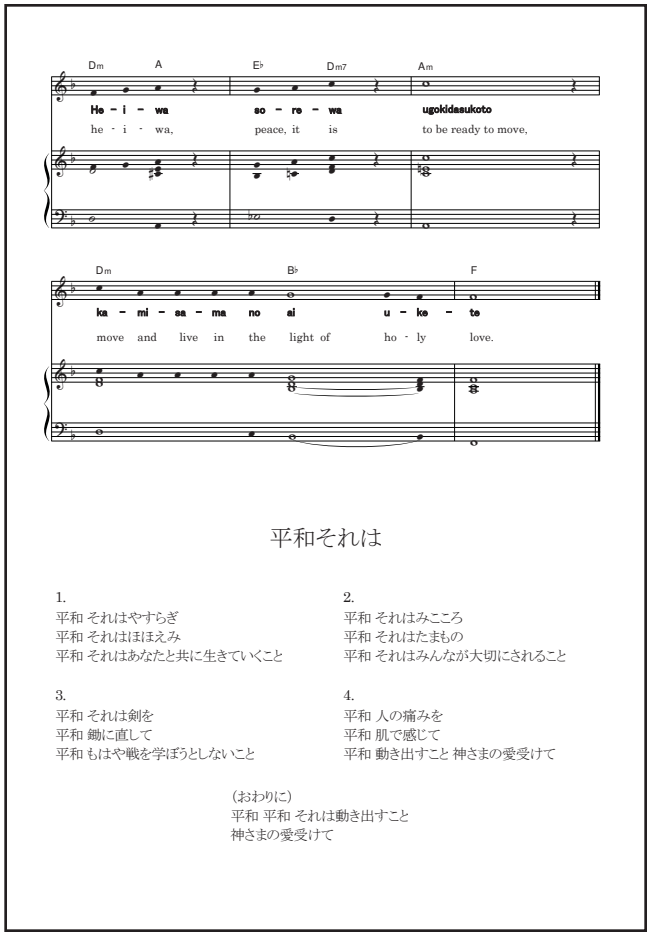
Concerns regarding Human Dignity and Lack of Self-Esteem, Especially Among Children and Youth (ARASE, introducing YAMAMOTO)

Hymns out of Japanese soil need to be aware what is happening in society. YAMAMOTO Miki, who works daily with college students, will discuss our concerns regarding human dignity with special emphasis on young people having difficulties in developing self-esteem.

"We Are God's Workmanship"

In the world of Japanese education where we sometimes hear children say, "I can't do anything" or "I'm not good at anything", the problem of low self-esteem among children is often raised. Verse 1 is a good example of





Example 5 "Heiwa, Peace"

this. The refrain, "Wonderful me, wonderful you" is a repeated response. I am a faculty leader of a student group called "Let's Make a Hymn!" where both Christians and non-Christians create hymns. A song titled "You were born to be loved" is a favorite of one of the students. She said "I am very encouraged by the song's strong message, 'I was born to be loved'. I know my parents and family love me. Even so, I want them to say it straight, over and over again, just like in this song".

"I cannot love my parents"

On the other hand, young people who do not feel loved by their parents might sing the following song, "I cannot love my own parents". Not much more can be said about this song. The message is much more than sung, and it is pressing on those who sing or listen to it.

"Mota-Mota Child"

It is often said that Japanese people in general have a strong sense of peer pressure. This is evident from the fact that in the recent pandemic, even though Japan did not have an official, institutional lockdown, people created a lockdown situation themselves. "Mota-Mota Child" features uniquely Japanese onomatopoeia that describe actions. All of these onomatopoeia like *mota-mota* (slowpoke) and *ira-ira* (angry) have negative connotations and are placed at the beginning of each verse. These are used in Japanese with the prohibitive phrase, "You must not do that!" This is a children's song, but we adults are familiar with the emotions because we were thrown such words when we ourselves were growing up. These words that aim at characterizing how one acts still resonate in our hearts and minds.

Each of the three hymns above strengthens and encourages us by singing about the presence of Jesus within us. This is a reflection of the need for the gospel as "a way of life based on the Lord Jesus" for those of us living in Japan, a society that is not always easy to live in.

Prayers for Peace and Justice – Engagements of Japanese Hymns (ARASE)

Let us turn our attention to the matter of peace and justice. As I said in the beginning, Christians are a minority in Japan. But not a silent minority. Many Christians are not hesitant to speak out about peace, especially about the pacifist Constitution of Japan. The ninth article of the Constitution says: "Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat or use of force as means of settling

international disputes". Many of us believe this is consistent with our Christian faith.

"Heiwa, Peace"

I wrote this text because I thought Japanese churches should have more peace songs that can carry biblical ideas of shalom. And it must be something you can sing anywhere, both inside and outside the sanctuary. TAKANAMI Shin'ich gave it a chant-like tune. It is somewhat challenging, because most of the Protestant congregations are not accustomed to chant-style. But the composer believes using tunes that fit Japanese language is a vital step in the decolonization of congregational singing.

"The sky of Nagasaki" (MIYAZAKI)

The poet KURIHARA Sadako (1913–2005) has a poem titled, "When we say 'Hiroshima'":

> When we say "Hiroshima",
> do people answer, gently
> "Ah, Hiroshima"?
> Say "Hiroshima," and hear "Pearl Harbor."
> Say "Hiroshima," and hear "Rape of Nanking."
> . . .
> Say "Hiroshima," and we don't hear, gently,
> "Ah, Hiroshima."
> . . .
> That we may say "Hiroshima"
> and hear in reply, gently,
> "Ah, Hiroshima,"
> we need first
> to cleanse
> our own filthy hands.

Hiroshima, Nagasaki, and Okinawa are place-names related to the history of Japan. These are the names of towns deeply scarred by war. I hope that this song will truly be a united prayer and symbol for world peace. But right now, Japan is in a very dangerous situation. Japan, which has taken a vow of non-war, may become a nation that goes to war again. We are standing at a crossroads in history. Let us sing the Nagasaki hymn from the Anglican hymnal's peace trilogy.

"In the dark beyond the sea" (ARASE)

Inspiration for the next peace hymn came to me as I visited a museum named The Hall of Silence, where there are paintings left behind by art students who died young on the battlefield of World War II. Their works are not silent at all. They loudly voice their will to live and continue painting. Still today young people around the world are sent to battlefields and sacrificed as "honorary warriors" who defend their country. Militarism tied with patriotism can be idol worship that requires human sacrifice.

The tune KOJO NO TSUKI was composed 120 years ago. It is well-known among Japanese people with beautiful lyrics, "The Moon over the Ruined Castle", as it has always been in music textbooks for junior high students. It's a kind of experiment to use a familiar non-religious tune for worship.

"Christ, help us to realize"

When we sing about war and peace, we never ignore that fact that Japan was not only a victim of war, but also a perpetrator with a heavy war responsibility. So many people were killed brutally by the invasion of the Japanese army. Japanese churches should begin with serious self-reflection and peace when they seek reconciliation and peace in Asia. Let me read the first verse of "Christ, help us to realize".

> Christ, help us to realize sins we have committed
> unknowingly.
> Give us the strength we need, to lay out our sins for all to
> see.
> Take us to our neighbor so that we can finally come clean.
> And let us ask for your presence there.
> Christ, be there with us, standing in between.

Hymns in the Times of Crisis – 3.11 (The 2011 Northeastern Japan Earthquake) and COVID-19

"Do you hear a prayer?" (ARASE)

Japanese-ness comes from simply being in Japan. Living in Japan and being exposed to the crises inherent in the land can be the foundation of Japanese hymns. The hymn "Do you hear a prayer?" was written one year after the East Japan Great Earthquake of 2011. Fukushima Daiich Nuclear Power Plant was crippled by a tsunami and it caused radioactive contamination over a wide area. Residents had to evacuate and livestock who were left behind starved to death or became feral. I was shocked to watch the photos and videos of wandering cows and dying horses. I felt it was a prayer. And our cry can also be a prayer if we are determined not to use nuclear power over which we humans have no control.

"Sit yourself down, be at rest": Comfort and hope found in the midst of the pandemic (MIYAZAKI)

In the early days of the COVID-19 pandemic, many churches in Japan, as in your countries, suspended or closed their services. During that time, the words of essayist WAKAMATSU Eisuke resonated with me: "Don't think you are alone. Do not gather, but connect.

If you cannot find hope, connect through anxiety and suffering". I got frustrated at the thought of distancing oneself from others, being alone, and caring for others, but I also felt hope in that we could be connected through anxiety and suffering. At that time, the whole world was connected by the same anxiety and suffering. I was led to believe that we should face such a time like this firmly. While many hymns were written about standing up, including "Stand up for Jesus", I believe now is the time for us to write that the Lord Jesus is calling out to the world to sit yourself down and be at rest.

Closing Remarks: The Church Still Sings Hope

(ARASE) In closing our presentation, I would like to maintain that the most important task of Japanese churches is to sing hope. The church is a minority but it's a vocal minority. And the voice of hope can be heard in the society in need of hope. And we believe this mission is common to the churches in other parts of the world. Let us sing two songs of hope.

"Give me a heart" (MIYAZAKI)

Japanese churches are small, yet we pursue the gospel with sincere hearts. We strive to live the gospel faithfully. But what can we contribute? It might seem that a minority church has no social influence. But we are convinced of God's gift to us. Hope beyond despair, life beyond death. We are sure of that. No, we want to be sure. We don't give up. No, we don't want to give up. We do not flinch. No, we do not want to flinch. I am scared, but I don't want to be scared any more. So I pray constantly, "God, give me your strength, give me courage, give me light".

As written in the commentary, this hymn came out of the process of my own family losing my father. However, I offer it to God with the conviction that this will be our common prayer and common praise.

"After the Long Rain" (ARASE)

The text and the music were born out of collaboration at Sambika Kobo (Hymn Workshop) in 2015. Inspired by 2 Samuel 23:4-5, I wanted to communicate hope that everyone in the world is invited to "everlasting covenant" and rejoice "like the brightness after rain". I didn't expect the pandemic would hit the world then. But now the hymn is being sung in anticipation of a post-Covid world.

Thank you all for listening and singing with us!

Svein Ellingsen in Translation

DAVID SCOTT HAMNES

Who was Svein Ørnulf Ellingsen (1929–2020) and why is he considered so important to the Nordic peoples? An artist, a teacher, and later a writer, poet, and translator, he is known for outstanding hymns on baptism and communion, on the Christian community, and especially on sorrow, loss, sickness, and despair, usually from an eschatological perspective. He challenges Danish hymnwriter Hans Adolph Brorson as the chief hymnwriter for the season of Christmas. His hymns are full of hope; nevertheless, his writing is rarely characterized by buoyant, light-hearted jubilation. His use of succinct language and stable metrical and rhythmic foundations show a simplicity of style, influenced by Norwegian modernist poets such as Arnulf Øverland and Gunvor Hofmo. Ellingsen avoids metaphor, inversion, esoteric complexity, and even rhyme. Pompous purple prose is anathema! His hymns are known and loved by two generations of Norwegian Lutherans, and it has often been said that his hymns are sung from the pews rather than from the pulpit. He himself stated that his aim as a hymnwriter was to lend words to the people of the church. A sober writer, not sombre; solid, yet not stolid.

In this article I examine four translations of "Fylt av glede" ("Filled with gladness"), a central and popular Ellingsen baptismal hymn. Ellingsen wrote this hymn in 1971; he said that "it came about when we understood that our third child was on the way, on considering the joyous day when we were to carry it to baptism."[1] It was sung at the baptism of his son, Eystein, on March 25, 1971. The hymn was first published in *Salmer 1973*. Ellingsen celebrated his baptismal day, a day of new birth, rather than his birthday.

Ellingsen's path to hymnwriting was long and winding, and his process of writing was slow and measured. While his first hymn was written in the 1950s, Ellingsen found confidence in his voice as a writer in the late 1960s. The loss of his daughter during this period undoubtedly affected his writing process. Ellingsen received a lifetime state stipend in 1976 for work in hymnology, and many honours for his subsequent work, including Knight of the Order of St. Olav (1st class) in 1995, and an honorary doctorate from MF Norwegian School of Theology, Religion and Society in 2008. He was the first honorary member of the Norwegian Hymnological Society in 2009. His last hymn was written in 2009: "Nå strømmer lyset inn" ("Now the light streams in"), a jubilant Easter hymn which, unusually for Ellingsen, is crammed with citations from Easter hymns past and present. It was included in the Church of Norway's hymn database in 2022.

Ellingsen was a translator as well; his rendering of Holger Lissner's Advent hymn "Nå tenner vi vår adventskrans" ("We light our Advent candles") gained him widespread popularity in the Nordic region. He also made many translations of hymns by Sweden's Anders Frostensson, as well as paraphrases of hymns by George Woodward ("This joyful Eastertide"), Christina Rosetti ("In the bleak midwinter"), and Johann Franck ("Schmücke dich, o liebe Seele"). Ellingsen played a central role in the compilation of the most significant of the Norwegian hymn books of the twentieth century, *Norsk salmebok* (1985). His hymns have been translated into Swedish, Danish, Icelandic, Finnish, German, and English, and are found in hymnbooks across the northern hemisphere. A complete overview of his translations belongs in a longer paper. Here, I discuss only the German and English translations of a single hymn, "Fylt av glede."

On Translation

A few remarks about the art of translation are appropriate here. Ellingsen himself preferred *gjendikting* or retelling, rather than translation. All who have translated another writer's works have struggled with translating concepts, context, and contents from another culture and language area. Just one word at a time, and each choice in turn, and one changes the entirety of the original expression. The text becomes another, transformed, even renewed. In other words, a translation can never be merely concordant for it to function; it must also be dynamic, so that the meaning becomes clear. Every translator should use their own vocabulary, their own modes of expression, and their own understandings of reality. The process of temporal and cultural transference is certainly one of current interest, with many relevant studies on music and language transference. The case for localisation as a descriptive and comparative

1. Egil Elseth, *Til paradis med sang* (Verbum 1985), 109.

TABLE 1: Translations of Ellingsen's Hymntexts

Original Title	Year	Translation	Translator
Herre, du har reist meg opp	1955, 1977	Herr, du hast mich angerührt (*Lord, you have raised me up*)	Jürgen Henkys (1981)
Vi ser deg, Herre Jesus	1964, 1971	Wir sehen dich, Herr Jesus We see you, dear Lord Jesus We see you, Saviour Jesus	EM (1988) Hedwig T. Durnbaugh Ivan Chetwynd (1997, 2006)
Fylt av glede over livets under	1971	Voller Freude über dieses Wunder Voller Freude sehn wir, Gott, dein Wunder Filled with joy and gladness at life's wonder Filled with gladness as we pour this water	Jürgen Henkys (1982) Friedrich Hofmann (1983) Hedwig T. Durnbaugh (c. 1985) Gracia Grindal (1985)
I de sene times stillhet	1971	Spät am Abend, da es still wird In the stillness of the evening	Jürgen Henkys Hedwig T. Durnbaugh
Gjennom denne dagens timer	1971	As this day moves through its hours	Hedwig T. Durnbaugh
Vi rekker våre hender frem	1975	Wir strekken unsre Hände aus Our open hands stretched out to you	Jürgen Henkys Ivan Chetwynd (2009)
Noen må våke i verdens natt	1975	Einer müss wachen in langer Nacht Who keeps the watch in Creation's night Who can keep watch when the darkness falls	Jürgen Henkys Hedwig T. Durnbaugh Ivan Chetwynd (2009)
Døden må vike for Gudsrikets krefter	1975	Gott hat die Herrschaft Death will give way	? Gracia Grindal (2019)
Du åpner døren	1975	The door is opened	Hedwig T. Durnbaugh
En bønn er gjemt	1975	A prayer ascends	Hedwig T. Durnbaugh
La meg hver stund	1975	Let me be yours each hour	Gracia Grindal
Vår lovsang skal møte deg, Kristus	1976	Die Stunde ist da, Jesus Christus (*The hour has come, O Jesus Christ*)	Jürgen Henkys
Herre, når din time kommer	1976	Lord, the coming of your hour	Hedwig T. Durnbaugh
Fra alle land på jorden	1976	From every land on earth	Hedwig T. Durnbaugh
Det er en røst som uopphørlig søker	1976	There is a voice that never ceases seeking	Hedwig T. Durnbaugh
Såkorn som dør i Jorden	1976	Seed that in earth is dying	Hedwig T. Durnbaugh
Vi bærer mange med oss	1977	Wir tragen viele mit uns We carry many with us	Jürgen Henkys Gracia Grindal
Lovsangen toner og jorden får høre	1977	Gottes Lob wandert Praises resound	Jürgen Henkys (1977) Hedwig T. Durnbaugh
Å, hvilke store gaver	1977	Dir wurden grosse Gaben (*You have been given great gifts*)	EM? (1988)
Du som favner alle slekter	1983	God, you hold all generations	Hedwig T. Durnbaugh Gracia Grindal
Vi vil juble, ja rope av fryd!	1983	We shall jubilate, sing, and rejoice!	Hedwig T. Durnbaugh
Det finnes en dyrebar rose	1986	I know of a lovely flower	Gracia Grindal (1990)
Stjernene lyser fremdeles i mørket	1992	Still in the darkness the starlight is gleaming	Gracia Grindal
Sammen for Guds ansikt	1993	Eins vor Gottes Augen Gathered in God's presence	Jürgen Henkys 1993 Hedwig T. Durnbaugh & Gracia Grindal (1993)
En tone skal stige i livsdagens kveld	1999	Ein Ton steige auf (*A note shall rise at the end of the day*)	Jürgen Henkys (2000)

theoretical tool in translation practice has been made by Monique Ingalls and John MacInnis.[2] Just ask any stranger when dinner time ought to start, and you'll get my drift.

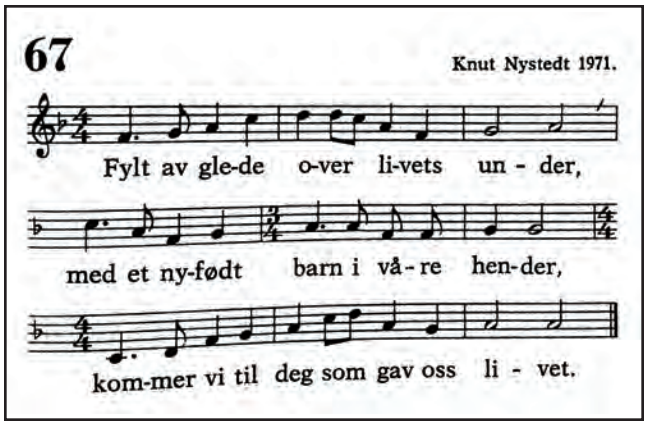
Additionally, as C. S. Lewis comments in *God in the Dock*, "… if we are to have translation at all, then we must have periodic re-translation."[3] You can't translate something once and be done with it. Language is a changing thing, and changing at a staggering pace. Every generation has the obligation to retell. Every translator must take liberties to achieve coherence. During this process something will always be lost, and something gained. And any translation is, as we shall see, always one possibility amongst many. Absolutism must give way to essentialism.

Ellingsen's hymnwriting was disseminated through meetings of the Internationale Arbeitsgemeinschaft für Hymnologie (IAH) in the early 1970s, and thus became known to a wider European audience. Early Ellingsen translation work was done by Jürgen Henkys in the 1970s and 1980s.[4] Some are printed in IAH's *Unisono* and *Colours of Grace* (2007) and found in many German, Austrian, and Swiss hymnals. Hedwig T. Durnbaugh has published a significant number of translations;[5] two of her translations of Ellingsen's hymns are included in *Evangelical Lutheran Worship*: 330 "Seed that on earth is dying," and 690 "We raise our hands to you." Her collection, *Praises Resound*, which led to the wider dissemination of Ellingsen's hymns outside the Nordic region, was published in 1991 and edited by my colleague and friend, Åge Haavik.[6] This publication was brought about by Ellingsen's sixtieth birthday celebrations in 1989, when a seminar was organised in Oslo, at which Durnbaugh delivered a paper on translating Ellingsen. Gracia Grindal has also published several translations of Ellingsen's hymns, some of which are included in the Church of Norway's *Hymns in English* (2014). Ivan Chetwynd, a retired pastor in the Methodist Church in Norway, has also published Ellingsen translations in English. Table 1 provides an overview of the most widely-known translations in German and English; note that translation work remains ongoing (1977–2019).

"Fylt av glede"

The text of the hymn is without rhyme and opens and closes with the same words: "Fylt av glede" ("Filled with joy"). The first three stanzas have parallel initia: "Fylt av glede" ("Filled with joy"); "Fylt av beven" ("Filled with fear"); "Fylt av undring" ("Filled with wonder"). In the collection, *Noen må våke* (1978), the hymn has a dividing line between stanzas 3 and 4. It was thus intended to be sung both before and after the baptismal ceremony, underlining its anthropological and theological depth;[7] the first half interprets the feelings and mood before the baptism, while the last half reflects on baptismal theology. The perspective in the first half is that of the baptismal family, while the last half is the perspective of the congregation. This division of stanzas is found in some German texts, but not in the present-day Norwegian. The hymn presupposes infant baptism. Ellingsen's sacramental realism is present in this hymn, along with a hint of the mystical realism found in his translation of Franck's "Schmücke dich," "Jesus, livets sol og glede" ("Jesus, the source of light and gladness"), where the anthropological and mystical meet in faith and action. The three-line stanza is unusual and can be interpreted as an expression of the baptismal family's feelings in relation

Figure 1



2. John MacInnis, "Introduction to Special Issue: Language Translation in Localizing Religious Musical Practice," *Religions* 13, no. 9 (2022): 787, https://doi.org/10.3390/rel13090787.

3. C. S. Lewis, *God in the Dock: Essays on Theology and Ethics* (Grand Rapids: Eerdmans, 1972), 230–231.

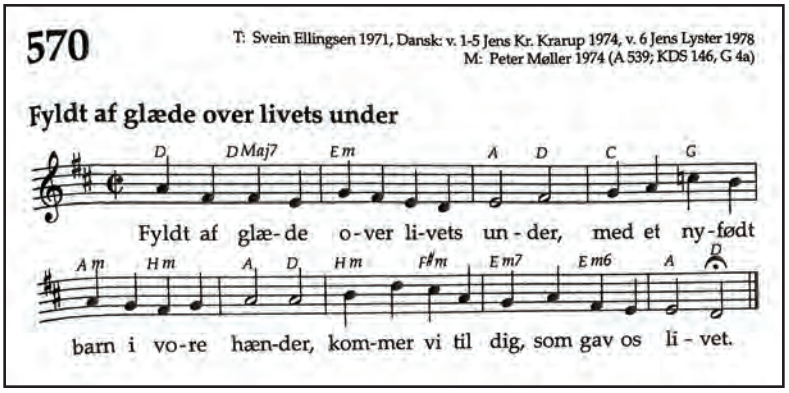
4. Jürgen Henkys, *Stimme, die Stein zerbricht* (München: Strube verlag, 2009).

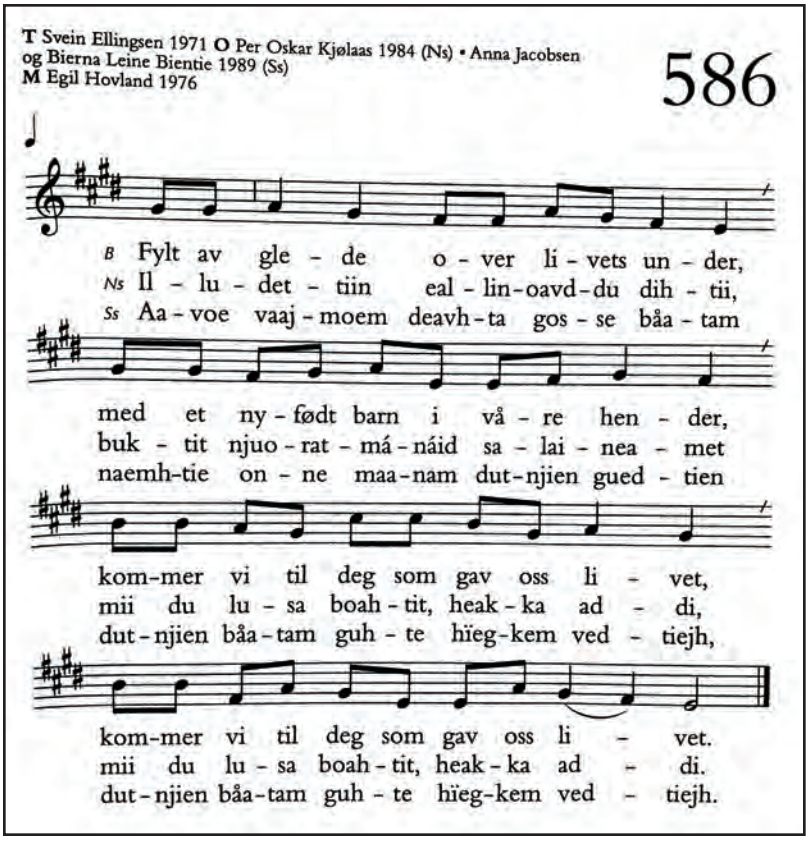
5. Hedwig T. Durnbaugh, "Building Bridges of Praise: The Task of Translating Hymns, in *Salmespråk–kunst og kommunikasjon* Oslo: Verbum, 1992), 11–27.

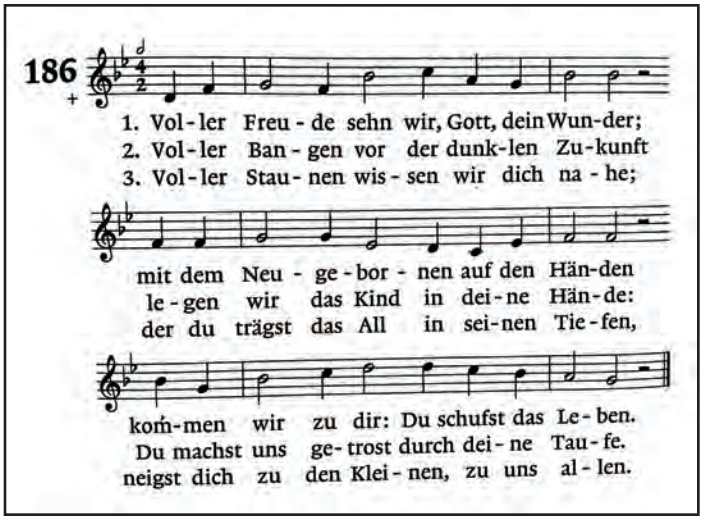
6. Åge Haavik, *Praises Resound! A Collection of Hymns by Svein Ellingsen* (Oslo: Norsk musikforlag, 1991).

7. Jürgen Henkys, "Gott loben mit einem Mund? Zur Nachdichtung fremdsprachlicher Kirchenlieder: Rudolf Mau zum 70. Geburtstag," *Jahrbuch für Liturgik und Hymnologie* 37 (1998): 179–195.

Figures 2, 3, 4







to baptism, the child's future, and its own responsibility.[8]

There are four tunes to which this text has been set. The first tune (Figure 1),[9] by Knut Nystedt (1971) is no longer in use. It was first published in *Salmer 1973*. Peter Møller (1974) wrote the second tune (Figure 2)[10] for use in Denmark, which like the first is faithful to the original three-line form. Møller's tune is in traditional Laubian modal style. Egil Hovland's tune (1974) (Figure 3)[11] requires the repetition of the final line in each stanza; it gives a musically satisfying four phrase structure. It is the most widely used tune. The tune (Figure 4)[12] by Linus David (1990) in the Swiss-German *Evangelisch-reformiertes Gesangbuch der deutschsprachligen Schweiz* (1998) and *Katholisches Gesangbuch der deutschsprachligen Schweiz* (1998) is lively, and reminiscent of the French Renaissance style of Goudimel. All four tunes can be used with each translation; few hymntexts achieve this level of confirmation through composer recognition.

Commentary on Translations

Henkys (see Table 2 for the German translation) converts the word "bange" ("fear") in the second stanza into the positive word "unerschrocken" (fearless) in the sixth stanza, and thus linguistically

8. Stig Wernø Holter, "Fylt av glede," in *Nytt norsk salmeleksikon*, vol. 1 (Trondheim: Tapir forlag, 2011), 395.

9. © Salmer 1973, Andaktsbokselskapet, Oslo, 1973. Reprinted by permission.

10. © *Den danske salmebog*, Det kongelige vajsenhus' forlag, 2002. Reprinted by permission.

11. © Norsk Musikforlag A/S. Reprinted by permission.

12. © Theologischer Verlag Zürich, Zürich. Reprinted by permission.

TABLE 2: Two German Translations of "Fylt av glede"

Ellingsen (1971)	**Henkys (1982)**	**Hofmann (1983)**
1. Fylt av glede over livets under, med et nyfødt barn i våre hender, kommer vi til deg som gav oss livet.	Voller Freude über dieses Wunder, unser Neugebornes auf den Armen, kommen wir zu dir: Du gabst uns Leben.	Voller Freude sehn wir, Gott, dein Wunder; mit dem Neugebornen auf den Händen kommen wir zu dir: Du schufst das Leben.
2. Fylt av beven foran ukjent fremtid legger vi vårt barn i dine hender. Det som skjer i dåpen, gir oss trygghet.	Bange vor der unbekannten Zukunft legen wir dies Kind in deine Arme. Du willst taufen. Das gibt uns Gewissheit.	Voller Bangen vor der dunklen Zukunft legen wir dan Kind in deine Hände: Du machst uns getrost durch deine Taufe.
3. Fylt av undring er vi i din nærhet! Du som bærer verdensrommets dybder, venter på de små og tar imot oss.	Staunend hören wir: Du bist ganz nahe. Der das Weltall trägt mit seinen Tiefen, wartet auf die Kleinen und empfängt uns.	Voller Staunen Wissen wir dich nahe; der du trägst das All in seinen Tiefen, neigst dich zu den Kleinen, zu uns allen.
4. Ved ditt verk, ved kjærlighetens vilje, er vi født på ny til liv i Kristus, til et åpent liv i tro og tillit.	Deine Liebe wirkt die neue Schöpfung, öffnet, die sonst fest verschlossen wären, eint im Glauben uns mit deinem Christus.	Durch dein Werk, durch deiner Liebe Allmacht gibst du uns in Christus neues Leben, dass wir glauben und vertrauen können.
5. Og ved tidens grense lever fortsatt dine løftes-ord ved døpefonten, dåpens lys forblir når livet slukner.	Unsre Zeit kommt bald an ihre Grenze, aber deine Taufversprechen bleiben. Wir verlöschen. Deine Kerze leuchtet.	Unsre Lebenszeit hat ihre Grenzen; was du in der Taufe sagst, gilt immer Deine Taufe leuchtet noch im Tode.
6. Større rikdom enn hva ord kan romme, har du gitt oss gjennom dåpens gave. Herre, la vår tro bli fylt av glede!	Du bist reicher, als wir sagen können. Hilf uns, dass wir aus der Taufe leben: staunend, unerschrocken, voller Freude.	Grössern Reichtum, als wir sagen können, hast du in der Taufe uns gegeben. Schenk uns, Gott, nun Glauben voller Freude.

Literal English Translation of Henkys (1982)

1. Filled with joy over this wonder, / our newborn in our arms, / we come to you: you gave us life.
2. Fear of the unknown future; / let's put this child in your arms. / You wish to baptize. That gives us certainty.
3. We hear with amazement: You are very close. / (You) carry the universe in all its depths, / wait for the children and welcome us.
4. Your love effects the new creation, / opens things that would otherwise be closed, / unites us in faith with your Christ.
5. Our time is almost at its boundaries, / but your baptismal promises remain. We die. Your candle remains alight.
6. You are richer than we can say. / Help us to live from baptism: / amazed, fearless, filled with joy.

Literal English Translation of Hofmann (1983)

1. Filled with joy, God, in your wonder; / with the newborn in our hands / we come to you: you created life.
2. Filled with fear before the dark future / we lay the child in your hands: / you make us confident through your baptism.
3. Filled with amazement we know you are near; / who carry the universe in its depths, / bow down to the children, to all of us.
4. Through your work, through your almighty love / you give us new life in Christ / so that we can believe and trust.
5. Our lifetime has its limits; / what you say in baptism is always valid: / your baptism still shines in death.
6. Greater riches than we can say / you gave us in baptism. / Now give us, God, faith filled with joy.

TABLE 3: Two English Translations of "Fylt av glede"

Ellingsen (1971)	Durnbaugh (c. 1985)	Grindal (1985)
1. Fylt av glede over livets under, med et nyfødt barn i våre hender, kommer vi til deg som gav oss livet.	Filled with joy and gladness at life's wonder, in our hands a new-born child presenting come we now to you, who life have given.	Filled with gladness as we pour this water, now we stand before you with our new born, whom we bring to you, the living water.
2. Fylt av beven foran ukjent fremtid legger vi vårt barn i dine hender. Det som skjer i dåpen, gir oss trygghet.	Filled with trembling at the unknown future we commend our child into your keeping, reassured by your baptismal promise.	Filled with fear before the unknown future, now we place this child into your keeping, deep into your life and tender nurture.
3. Fylt av undring er vi i din nærhet! Du som bærer verdensrommets dybder, venter på de små og tar imot oss.	Filled with wonder, we are in your presence: you, who bear the compass of the heavens, hold in your embrace the least among us.	Filled with awe and mystery and wonder, we approach you, ruler of the planets, as you bear this new born child so tender.
4. Ved ditt verk, ved kjærlighetens vilje, er vi født på ny til liv i Kristus, til et åpent liv i tro og tillit.	Through your work, through love's divine intention we are born anew in Christ our Saviour, freed to live a life in faith's assurance.	By your love we live, we are your handwork born anew by grace into Christ Jesus, as we live in confidence and freedom.
5. Og ved tidens grense lever fortsatt dine løftes-ord ved døpefonten, dåpens lys forblir når livet slukner.	Till the end of time, now and forever, your own promise at the font continues. We may die, your word will stand eternal.	So when we have reached the Jordan river we can claim your promise in the water that our death is dead and no more victor.
6. Større rikdom enn hva ord kan romme, har du gitt oss gjennom dåpens gave. Herre, la vår tro bli fylt av glede!	Joy too great for words you have imparted through the gift of your baptismal promise! Let, O Lord, our faith be always joyful!	O what riches in the Word and water! Greater riches than our words can utter springing in this font of living water.

completes the theological meaning of baptism. Stanzas 3 and 4 underline a limitless universe, temporality, and creation. This concordant yet dynamic translation also reproduces the first and last phrases of the original ("Voller Freude"). Henkys uses short, concise sentences, which in German apply a staccato effect to the otherwise clear and precise meanings. No additional metaphors are found, and only a few liberties are taken ("arms" rather than "hands").

Hoffmann (see Table 2 for the German translation) retains the original initia in stanzas 1–3. In stanza 1.3, Hoffmann uses "created life," rather than you "gave us life." In stanza 2.1, his translation uses "dunkel" ("dark"), rather than Henkys's "unbekannten" ("unknown"). "Hands" are as in Ellingsen's original (stanza 2.2). And in stanza 3.1, nearness is felt, rather than heard, as in Henkys. Hoffmann's baptism shines onwards in death, taking the baptismal candle metaphor a step further. Hoffman's longer sentences and use of colons and semicolons create a greater sense of complexity and introversion, although this is more idiomatic German than Henkys's translation. Like Henkys, Hoffman includes the first and last phrases as a form of completion ("Voller Freude"). Only one stanza contains more than one sentence. This translation is also clear and precise, though less concise than Henkys, and it uses paraphrased expressions such as "bow down" (to the children) in stanza 3.3 rather than "waits."

Durnbaugh's translation (see Table 3 for the English translation) is largely concordant, although some meanings are obscure (5.3), temporally inconsistent (5.1), or generally rather awkward in language, especially in stanza 1.2–3: "in our hands a new-born child presenting / come we now to you, who life have given." While retaining the initia for the first three stanzas, the emphasis on concordance in this translation results in a stilted and obtuse text. Inverted language creates further complexity (stanzas 1.3, 3.3, 6.1). Some metrical problems (2.2, 2.3) also exist. Durnbaugh's translation may have inspired Daniel B. Merrick's 1986 paraphrase text, "Filled with the joy and gladness of life's wonder" (O PERFECT LOVE), in *The Chalice Hymnal*, which incidentally makes no mention of Ellingsen as a source.

Grindal's translation (see Table 3 for the English translation) is a dynamic paraphrase. Some metaphors are altered or elided. For example, the parents' hands

are not mentioned but rather are generalised in stanza 2.2 as "into your keeping." Unlike the above-mentioned translations, Grindal attempts to achieve a rhyming scheme. Several imperfect rhymes are found: "future" / "nurture" (stanza 2.1, 2.3), "wonder" / "tender" (stanza 3.1, 3.3) and "river" / "victor" (stanza 5.1, 5.3). Eschatological time ("tidens grense") is altered to the more oblique "Jordan river" (5.1). Both Grindal and Durnbaugh incorrectly include metrical accents on "into" in stanza 2.2; Grindal also does so in stanzas 2.3 and 4.2.

Conclusion

Producing prose in translation can be straightforward. Perceiving the poetic side of literature, both the receptive and creative aspects, is quite another matter. As a rule, there are three main characteristics that should be recognized in the source text of a hymn and considered for the translation: the characteristics on which the theological contours of the text depend; the poetic characteristics; and the character of the musical setting. In other words, one must deal with the challenging interplay of statement, linguistic form, and accessible singing. Tunes are an integral part of any well-loved hymn, and as this Ellingsen text shows, several tunes can aid in dissemination. Ellingsen's succinct language, rhythm, and metre meld together in an effortless simplicity of style which avoids metaphor, inversion, esoteric complexity, and even rhyme. Much might be gained from an examination of these characteristics. While Ellingsen is already accessible in English, his texts have much more to offer, both to congregations and to translators. In the same way that Ellingsen enriched Norwegian hymnody through paraphrases of central texts by Woodward, Franck, Rosetti, Frostensson and Lissner, I hope new translations of Ellingsen's poetic writing may inspire coming generations to discover more from the past in accessible language related to the present.

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Hymns in Periodical Literature

Inclusion in Congregational Song

ANNELI LOEPP THIESSEN

Questions of justice, representation, and inclusion are at the fore in discussions of congregational song today. Hymnal committees care for updates toward inclusive language, choir directors prioritize music from a diversity of composers, and worship band leaders interrogate the origins and ethics of their music selections, to name just a few examples. The articles in this column offer tools to broaden this conversation, addressing topics of excellence versus inclusion, the experiences of autistic people with church music, inclusive updates to beloved liturgical settings, and questions of ethics in song selection. In broader dialogue with reflections on gender and racial representation, care for the experiences of LGBTQ+ individuals, unintended ableism, and consideration of the experiences of immigrants and refugees, these articles help us to consider questions of inclusion in music ministry more effectively.

MacLachlan, Heather. "Church Music Leaders in the USA: Prioritizing Technical Competence and Inclusion." *Yale Journal of Music & Religion* 8, no. 2 (2022): Article 3.

How do church music leaders negotiate the desire to pursue musical excellence in worship with the call to include a wide range of individuals as musicians? Heather MacLachlan explores this question in her recently published article, which draws on interviews with 25 church music leaders in the USA. Citing little practical and academic inquiry into this ethical dilemma, MacLachlan reveals five strategies used by church music leaders to include "weaker" musicians in their practice. First, they create a placement in the space that intentionally amplifies stronger musicians; second, they pair weaker musicians with someone who can mentor them; third, they schedule weaker musicians less frequently; fourth, they pick simpler repertoire when the members of the group are less competent; and fifth, they use technology to layer instrumental or vocal parts so that live musicians can perform alongside a recorded track. Church music leaders in MacLachlan's study also consistently emphasized that while skill level may or may not determine whether a musician can participate, they will not allow someone to participate in church music who has a "terrible attitude," suggesting that attitude is regularly and uniformly viewed as a key factor in participation. Ultimately, MacLachlan summarizes that "leaders who prioritize caring for worshipping congregants prioritize technical competence, while leaders who prioritize caring for volunteer musicians prioritize inclusion" (60).

Strong, Zoe, and Armand Léon Van Ommen. "For God's Joy: Autistic Persons and the Role of Music in Public Worship." *Worship* 96 (2022): 336–356.

Strong and Van Ommen explore a significant and underrepresented topic with this article: the experience of autistic persons in worship. Drawing on

interviews with 10 autistic individuals, the authors consider the role of music for autistic worshipers, engaging both with the community worship service but also with individual spirituality. The interviews were coded and subsequently revealed three primary themes. First, the theme of connectedness considers how music strengthens the connection with the community and with God. While this broader connection is generally achieved, there were also times when interviewees identified that the volume of the music was overwhelming for them and caused them to be isolated. The second theme is music as an experience of faith. One participant expressed that she likes to dance to the music as an expression of faith, and others highlighted music as something that pleases God, or is "for God's joy" (347). The third theme is music as conducive or a barrier to worship. In this case, the volume of music came up again as some interviewees expressed that music that is too loud or too quiet can be a barrier. Despite these limitations, the authors conclude: "Autism does not diminish but enhances the way these individuals experience the words and sounds. Therefore, it can be said that autistic people are experiencing God and spirituality in a very real and personal way through music in church" (349).

Haynes Marchesini, Maren. "Holden Village Vespers '23: (Re)Sounding a Transforming Community." *Religions* 14 (2023): 1191.

In this article, Haynes Marchesini traces the development of a new musical setting for evening prayer at the Holden Village in Washington State. The Village prioritizes being a space of radical welcome, deeply engaging practices of diversity, equity, and inclusion. These values led to the composition of a new setting, one that follows the beloved Vespers '86, which was written by Marty Haugen while he was on sabbatical at the Holden Village in 1986. Haugen's setting was written to address outdated language found in the Lutheran Book of Worship, but by the early 2020s an update was needed to engage problematic language—particularly metaphors of darkness and light—which was found in the 1986 version. The new version, debuted in May 2023, was written collaboratively by a small writing team of leaders from the year-round Holden Village community. Dialogic feedback was acquired through workshops with the community when each piece of the liturgy was brought for feedback. Haynes Marchesini concludes: "Evident in both Marty Haugen's writing process for Vespers '86 and the collaborative writing team for Vespers '23, liturgical reforms prioritize responsive and intentional approaches to expansive language as well as a dialogic process that centers the residential community" (13).

Cowan, Nelson. "When a Brand Is Tainted: The Ethics of Song Selection in Corporate Worship." *Liturgy* 38 (2023): 2–3, 39–48.

While conversations on inclusion in congregational song often emphasize the representation of a broader range of voices, Cowan's article explores inclusion from the other side: when is it time to *stop* including certain voices? Two recent case studies are presented, both which encapsulate questions of ethics in congregational song: the music of Hillsong—a global megachurch where sexual abuse by pastor Bill Houston was covered up by his son, Brian Houston—and the music of David Haas—a Catholic liturgical musician who groomed and sexually abused teenage and adult women throughout his long and successful career. Cowan proposes two paradigms of responses, based on insights from published online resources and online groups. First, is the "cease-and-desist" response paradigm, whereby individuals identify the moral failings as strong enough to warrant no longer singing these songs in their communities. Second, is the "anti-Donatist" approach to the ethics of song selection, in which the song itself is viewed as more important than the context. Ultimately, Cowan suggests that trauma-informed principles will be helpful for communities discerning whether to sing songs from these sources, and, in particular, that it will be important to center the perspectives of survivors of abuse. While Cowan concludes that there is no "one-size-fits-all response," he suggests a series of helpful questions for communities to consider (46) as they establish their own perspectives on this complicated topic.

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Singing the Climate Crisis—In Worship

MARK PORTER

Our Existing Inheritance

Looking through the thematic indexes of hymnals or online databases, it is not unusual to find a section dedicated to the theme of creation. The theme is anchored in our liturgical calendars, and from time to time many of our traditions call us to focus on the world around us. We are asked to turn our eyes from the divine and human to pay attention to the wider expanses of beings and lives among which we find our home. Much of the repertoire filed under these kinds of headings is deeply familiar ("All things bright and beautiful", "How great thou art"). They are songs which have both shaped and responded to our imaginations of our faith and of the world around us over the course of many centuries.

The natural world has raised its head in many different ways throughout the history of Christian worship. Hymns speak of the vagaries and disasters of the natural world and of the goodness and innocence of nature. They are used to celebrate the harvest and human harmony with creation. And they have been written in response to destructive human pollution, industrialisation, and exploitation of animals. Different writers, movements, and periods have brought with them different sets of relationships and priorities, and this can be seen in the broad variety of existing repertoire, from Charles Wesley meditating on the uncertainties created by an earthquake, and John Austin inspired by the beauty of birdsong, through to Fred Pratt Green reflecting on the ecological destruction brought about by human wars.[1] The repertoire that we inherit is the product of different imaginations and time-periods, with varying understandings of the role of the natural world in the lives of Christian believers.

As the climate crisis unsettles the world around us, some of this repertoire remains useful. It engages us with nature and helps to bring our faith and devotion in closer relation to the rest of God's creation. As many of us picking repertoire for services and events have discovered, however, it is also easy for many of these songs to begin to jar. They often point us back to ecological relationships which have since swung in very different directions. They can sometimes lead us down avenues that leave us passive in response to the crises we are facing or even reinforce our patterns of exploitation and dominion. As with other social/cultural shifts that change our relationships to different aspects of the world and society, the climate crisis forces us to re-examine our worship. It asks us whether we are fostering the relationship with creation that we are called to live as Christians. We are pushed to consider the need for different patterns of relationship as we meet the challenges ahead.

A Challenge to Wrestle

Recent album projects by The Porter's Gate and by Resound Worship will already be familiar to many readers of this journal. The two albums, in different ways, seek to respond to the challenges we are faced with, crafting repertoire that tries to do justice both to Christian traditions and to a world on the brink of wide-scale ecological disaster. Neither album project has a single uniform way of grappling with these challenges, and each approaches them from a range of different entry-points. The writers take ways of worship and singing that we are already largely familiar with and look for places where these can be tweaked and pulled in new directions. Resound Worship's *Doxecology* album, released in 2020, draws together thirteen songs on "themes of creation, ecology & Christian hope."[2] The songs, written in a fairly conventional worship style, take us through a celebration of the creation process; the praise of creation for its maker; the future redemption of the created world; lament for human destruction; cries for mercy; a search for God in a time of crisis; narratives of hope; and themes of work, rest, and justice, alongside a range of others. The Porter's Gate album, *Climate Vigil Songs*, meanwhile, seeks to address a broader set of scenarios both in and beyond a worship context. The album comprises 14 songs and expands the focus further, with lyrics focussed on justice

1. Gillian Warson, "Environment, Hymns of," *The Canterbury Dictionary of Hymnology* (Canterbury Press), accessed June 27, 2022, http://www.hymnology.co.uk/e/environment,-hymns-of.

2. Resound Worship, Doxecology, accessed September 8, 2022, https://www.resoundworship.org/projects/doxecology.

and the coming kingdom; a song from the perspective of the earth; and verses drawing out the sacramental dynamics at work in natural processes. Both albums present a balance of familiar and unfamiliar. They use patterns that we are used to and rework them to include ecological perspectives that sometimes surprise us, and sometimes feel like a natural extension of our regular practices. They push us into new areas whilst avoiding too much disruption to the fundamental logic of our familiar patterns of worshipping.

Bringing together a focus on ecological crisis and the different thoughts and feelings that this evokes with the expectations of Christian worship music genres is far from a straightforward process. Both projects thus involved a process of work and reconciliation, grappling with challenges and reflecting upon existing models, learning and experimenting, stretching boundaries and acknowledging limitations. On one hand, the album-writers had to face up to a realisation that a lot of worship music has been ecotheologically naïve. As ecotheologians have pushed us to envision a world in which humans are part of a broader community of beings, existing repertoire often fails to do these relationships proper justice. At the same time, each album is faced with the challenge that many aspects of ecological crisis don't fit easily within Christian popular musical paradigms. Christian popular music is not adept at articulating scientific information, certain emotions fit better than others, and politicised content often has to be kept at a distance. Likewise, a focus on scriptures and relationship with God often dictates the logic by which other themes can find a way into a song.

An example from the *Doxecology* album serves to illustrate some of the balance that the albums strike. "If the fields are parched" draws on familiar scriptural imagery to describe a devastated world. Can rocks still cry out in praise to God if the rest of the natural world is destroyed? Are we ignorant of the signs of destruction around us? Will our children thank or praise us for what we've done? Each question draws on sayings and passages that are familiar to us from the scriptures, whilst placing them together in new ways that resonate explicitly with our contemporary ecological dilemmas. Following a typical worship song format, each verse lead into a simpler chorus, addressing God directly and asking for mercy. As with many hymns and worship songs, the sequence of the song builds towards a final verse emphasising the hope that lies before us, in this case, of the renewal of the earth. The narrative can't quite resist a positive ending, but insists that this ending is located in the world around us and not simply a matter of individual salvation or escape. As a song it enables a focus on the climate crisis, but in a way that feels remarkably familiar. The play between metaphor and literal imagery allows a direct focus on the issues around us but doesn't force one. It offers both the potential to unsettle our familiar expectations or to find a sense of security in them depending on what we seek to focus on.

Finding Our Own Response

Listeners to the albums will have a range of different responses to the music that they offer. Some will want to put the songs to use, whilst others will wonder whether their congregation is prepared to sing about the climate. Some will also, likely, be frustrated that the albums don't go far enough in pushing us into new ways of worship since both projects contain a fair amount of caution in their approaches. They aim to bring about shifts in the way we relate to God and the world without pushing anyone too far out of their familiar patterns in doing so. It is an approach which is conscious of the potential to alienate, and which does everything it can to keep an existing constituency on board. Songs need to be useful, they need to be sung, and they need to fit into the expectations of a context. Otherwise, they will be discarded as unhelpful and will never make an impact. In part, this is the logic of the market that we have all grown used to in many realms of music production. But it is also a pragmatic logic which focuses on what is possible and what brings about results, perhaps focussing on this to a greater degree than on what might be ideal.

This pragmatism and step-by-step adjustment is one of the musical possibilities we have in our toolkit, and it is a useful one to have available. However, it is only one of the avenues that we might choose to go down. In grappling with the climate crisis, we are all challenged not to buy into a particular product, but to wrestle with our own situations. These album projects push us to think about the limits and conventions of our existing worship practices. Is it possible to do justice to the full range of plants, ecosystems, landscapes, and animals whilst singing together with other human beings inside a church building? Do genre expectations prioritise modes of feeling that we might need to move beyond in embarking on new emotional journeys? Which aspects of our traditions might we be able to rethink? Which ones resist our need to reform? How do our own traditions enable us or hinder us from relating well to our ecological environment/challenges in song? Our answers to these questions will be many and various, but they are questions we are all called to grapple with. In the months and years ahead of us we will all spend increasing amounts of time confronting and processing them.

Mark Porter is a postdoctoral researcher based at the University of Erfurt in Germany. He is programme chair of the biennial Christian Congregational Music: Local and Global Perspectives conference. His latest book, *For the Warming of the Earth: Music, Faith, and Ecological Crisis*, is due out with SCM Press in the summer of 2024.

I Do, in Fact, Go to Sing

LINDY THOMPSON

Editor's Note: This piece is a reflection on the author's popular poem, "I Go to Sing," published in 2019 at https://lindythompson.net/2019/01/04/i-go-to-sing/.

In January of 2019 I was up early, sitting at the dining room table at my mother-in-law's house in Leawood, Kansas, drinking coffee, staring out at the still-dark morning, and contemplating whether I was going to go to the effort of coercing my three teens out of bed and make them get ready for church. We had been enjoying our annual post-Christmas visit to my husband's hometown and there had been much celebrating, much eating of all kinds of sweet confections, and no curfew whatsoever. My people were dragging on this last leg of the trip and I knew it would be no picnic getting them to cooperate. My sweet mother-in-law, however, would be bright-eyed and ready to accompany her beloved family to Sunday services at Church of the Resurrection where she was an active member. I needed to think. I got out my computer.

I might be exhausted and the children might be cranky,
but I will be going to church on Sunday.
Don't know who is preaching, doesn't matter—
the sermon may be helpful or not, holds my attention
or doesn't—
it's the singing.
I go to sing.

I'm a big Adam Hamilton fan and I love to hear him preach live (we watch him frequently on their livestream), but I knew he wouldn't be preaching after Christmas. The man does like fifty million services leading up to and including Christmas, and he takes a well-deserved break afterwards. He is the only pastor I am familiar with at that church so I really didn't know who was preaching, and sermons in general tend to be variable, but singing is not variable. Singing is lungs and voice and posture and sound, and singing is always good. Always. I go to sing.

I get up,
get clean,
get dressed,
possibly get mad (at not-ready kids, at empty coffee pot,
at traffic)
get going,
get there,
get seated,
get comfortable,
get focused

Yes. All those things. I'm sorry, but it is decently stressful getting a family ready for church. There are varying opinions on what is appropriate to wear ("Mom, we are out of *town*. Nobody will know me!! It's fine!!—"). (As if the only reason to look nice is because someone might see you—but I digress.)

and when the music starts,
get saved.

Now it becomes interesting here. Poetry is art. Art is many things, but part of art is suggestion and part is interpretation. Art is not fact, necessarily, though we all know it can be a surprising vessel for truth. When I posted this poem on social media a few days after writing it, some people took me to task for that phrase, "get saved." Some people felt the need to explain to me what getting saved really means and that music cannot possibly save you and that I have gotten it wrong and I am deluded.

Poetry, as I have said, is art.

I have been to two Hymn Society conferences, Dallas in 2019 and D.C. in 2022, and I don't know that I've ever felt more saved than when I have been in a crowd of my siblings in Christ, singing solid theology with every cell, muscle, and breath. It is practically an out-of-body experience, no joke, and just writing about it brings actual warmth to my actual physical heart. This article is not an ad for the conferences, but friend, if you have not come to one yet, please give yourself that gift. It is unexplainably wonderful and you will be blessed.

Back to the poem.

It's the singing.
I go to sing.

It's the willingness to stand if you are able,
the common agreement on page number,
the voluntary sharing of songbooks with people
on your row,
even ones you rode there with—

but most of all,
it's the collective in-breath before the first sound is made,
the collective drawing upon the grace of God,
the collective, if inadvertent, admission
that we are all human,
all fragile,
all in need of the sustaining air, freely dispensed,
all in need of each other to get the key right and not
sound discordant—

it's the hidden life-celebration
in the act of making a joyful noise,
all together.

The hidden life-celebration of singing is less hidden than when I first wrote that. This piece was well-received in 2019 but someone found it after 2020 and it went viral, fast. That which we had taken for granted, possibly grumbled about, and treated as of secondary importance was taken away. We could not physically gather, and we could not sing together.

We could not sing together.

Who could have imagined? What a strange and tragic reality we lived through, and of course all of us know many who did not live through it, and it is unspeakably sad to remember and think about, but who can forget?

No one who experienced that time, especially those in church-related and music-related fields, will ever be able to forget what the lack of singing in community felt like, and what finally, finally, being able to gather together and sing felt like.

We don't even have to sound that good.
Singing together still brings home
the we-ness of worship,
the not-alone-ness of life in God,
the best of all we have to offer each other.

When we are singing, I think that I might actually be able
to forgive you
for being so terribly human,
and you might be able to forgive me
for being so terribly not there yet,
and we might be able to find peace now,
not postpone it for some heavenly hereafter
but live and breathe it today,
drawing in the grace of God,
voicing out our need and hope and gratitude and longing.

Amen to that.

When we are singing, I can feel the better world coming,
and if I get to be a part of it, you do too …

so sing with me,
and we'll make our way down that blessed road together,
collectively better
than we ever thought
possible.

Grace is in the singing.

Grace is in the everybody-is-welcome church choir. Grace is in the preparation, the gathering, the greetings, the focus, the intention, the trying, the breathing, the sound, the repetition, the blending, the soaring, the held breath after the last note as the leader and singers are, for a moment, beholding what they just made together.

Grace is in the coming to church, the handing out of hymnals, the mumbled *but I can't sing*, the in-breath, the hesitant effort, the bold effort, the children leaning into the adults to sing along, the words, the music, the praise, the sound rising to the ceiling and out into the sky.

Grace is in it all, and in us, and we sing our way to the heart of God, and the act of singing becomes a blessing.

Thanks be to God for this immeasurable gift. May we enjoy it, may we enhance it, and may we gratefully share it in every way possible, all the days of our lives.

Lindy Thompson is a poet and lyricist who lives in Franklin, TN, with her family. She is a layperson at Christ UMC where she volunteers with youth. She has collaborated with Mark Miller on many choral anthems and congregational songs. Her work can be found at https://lindythompson.net/.

Equity, Inequity, and Compulsory Licensing

ANNE T. GILLILAND

In my last column, I discussed the legal concept of licenses, "a liberty (to do something), leave, permission."[1] Music licenses are unusually complex, through a combination of industry custom and convoluted laws. It is the custom in the U.S. for most copyright licenses to be formed between the licensor and the licensee, according to the terms and conditions that the parties and the market will bear; however, music copyright has several examples of compulsory licenses, including licensing for recording a cover of an individual song, distribution of musical works by digital means,[2] and licensing of music for cable companies,[3] satellite broadcasts,[4] and educational non-profit stations.[5] The details of these laws are found both in the statutes, the law on U.S. copyright that appears in the 17th Title of the United States Code, and in the administrative laws, the more technical and logistical details that federal agencies publish in the Code of Federal Regulations. In this column, we will look in greater depth at the oldest music compulsory license, the license to record a cover of a musical work, since it is probably of most interest to readers of *The Hymn*.

This license is also called, confusingly, a mechanical license. This is because it is "a specialized form of reproduction/derivative work license that allows the licensee to create sound recordings (originally "mechanical" reproductions in the form of piano rolls) of a copyrighted (normally musical) work."[6] Normally in U.S. law, a rights holder is not under an obligation to grant a license to anyone. The general belief that sometimes the rights holder's monopoly should be relaxed for the benefit of society is why we have both statutory exceptions, such as the religious services exception[7] and the fair use exception,[8] along with the judicious use of compulsory licenses. For the mechanical license, the statute not only requires the rights holder to grant the license, but also sets the price for the license through the administrative rulemaking process.

There are several rationales for compulsory licenses. The mechanical license was originally devised to combat a monopoly by requiring that rights holders grant licenses for covers at a law statutory price. Compulsory licenses are also used to address inequities and provide some semblance of balance in the power to create and monetize works. They are intended to provide some redress within the market. Like many aspects of copyright, compulsory licenses sometimes fulfill their initial purpose and sometimes do not.

The mechanical cover license was enacted in the 1909 Copyright Act in response to the copyright controversies that the player piano engendered. Faced with a machine that played music, courts said that the piano player rolls were not copies that could be the subject of copyright law because humans could not read them. Consequently, music publishers turned to Congress to make musical works in this new medium copyrightable. Additionally, the Aeolian Company player piano firm had been making exclusive deals with publishers for song licenses, and there was a concern that Aeolian would soon have a monopoly that other commercial players found unacceptable. A compulsory license with a royalty rate set by statute helped allay these concerns

1. "licence | license, n.," OED Online (Oxford University Press), accessed March 2023, https://www.oed.com/dictionary/licence_n.
2. 17 United States Code §115.
3. 17 United States Code §111.
4. 17 United States Code §119.
5. 17 United States Code §118.
6. Eric Harbeson, ***The Orrin Hatch-Bob Goodlatte Music Modernization Act: A Guide for Sound Recordings Collectors*** (National Recording Preservation Board, 2021), 61.
7. 17 United States Code §110 (2).
8. 17 United States Code §107.

and was included in the 1909 revision of the Copyright Act.[9]

When customers began buying phonograph records, the compulsory license helped spur on commerce. Initially, customers wanted to buy a recording of a particular song and were not necessarily looking for a particular artist or label. It was common for many record companies to each make a recording of the same song, using the compulsory license provided for by the 1909 Copyright Act. Shortly thereafter, as the market matured and customers became more sophisticated, record companies began to segment the market by audience identities and labels, such as hillbilly records for rural southern white audiences and "race" records for Black audiences.[10]

In addition, radio stations were segmented and often only played music aimed at their target audience (as they still do). These subdivisions segmented and stratified not only the markets, but the artists themselves. Despite this segregation and separation, a long, lucrative trend of "mirror cover recordings," existed as well. These were works written and recorded by Black artists, which white artists recorded again for primarily white audiences.[11] In one notable case, *Supreme Records, Inc. v. Decca Records, Inc.*,[12] a Black-owned music publisher sued a white-owned publisher for misappropriation because the cover copied all the mannerisms of the singers and arrangements so closely. There are many unusual features of the lawsuit, not least because in 1948 when the lawsuit started, sound recordings were not covered by federal copyright law, but the holding and its impact were clear: Black publishers had no legal recourse for mirror cover recordings. The Supreme Publishing Company was only owed the statutory royalty rate, a relatively low amount, because it never increased between 1909 and 1978. Supreme Publishing went out of business, and the artists who performed on the recording received no money at all.[13]

Compulsory licenses have perpetuated inequity, but in other cases they have enabled exceptional sound recordings. When I first began thinking of notable covers, these popular examples came to mind: the Fugees' cover of *Killing Me Softly,* Jimi Hendrix's recording of *All Along the Watchtower,* and Whitney Houston's version of *I Will Always Love You.* In all three examples, white songwriters wrote the songs and white artists first recorded them, and then Black performers made covers of these musical works their own.

In my work, it is a pleasure and privilege to mentor graduate students who are interested in copyright and information policy. Recently, one of my current student assistants messaged me after he attended a class I taught on fair use, where I emphasized the First Amendment concepts that this copyright doctrine helps to preserve. Supreme Court Justice Joseph Storey wrote several inspiring opinions, such as *Folsom v. Marsh*,[14] where he outlined the concept of fair use in a case that became precedent, and *United States v. Amistad*,[15] a case that furthered the abolitionist cause against slavery. At the same time, Storey also wrote the decision in *Prigg v. Pennsylvania*,[16] a definitive case that upheld the Fugitive Slave Act. How do we think about a person who helped create a body of law with such mixed results? My reply was that the law is often inherently conservative, and that sometimes—maybe often—justice and the law are not the same thing. We long for them to be the same thing, and we work to make it so, but we don't always succeed. Similarly, music copyright licenses have been a vehicle for both equity and inequity. The law is a tool that we use to manage conflict and human relationships, but it is always imperfect.

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9. Robert Brauneis, "Copyright, Music, and Race: The Case of Mirror Cover Recordings," ***George Washington Law School Public Law and Legal Theory Paper*** No. 2020-56 (2020): 2–4.

10. Ibid.

11. Ibid, 2.

12. 90 F.Supp. 904 (S.D. Cal. 1950).

13. Brauneis, 4.

14. *Folsom v. Marsh*, 9 F. Cas. 342 (C.C.D. Mass. 1841).

15. 40 U.S. 518 (1841).

16. 41 U.S. 539 (1842).

Book and Media Reviews

All prices are given in US dollars.

Assembly Song Companion to All Creation Sings

Paul Westermeyer. Minneapolis, MN: Augsburg Fortress, 2023. 978-1-5064-8009-1. 303 pages. $30.00.

If you seek a book to read while sitting by the fire or under the sun, this is not the book for you. But if you purchased *All Creation Sings*, a supplement to *Evangelical Lutheran Worship,* then this is exactly what you need. This resource serves as the companion volume, providing information about the material in the songbook.

This companion distinguishes itself by acting as a supplement to two publications associated with *Evangelical Lutheran Worship:* the *Musicians Guide* (2007) and the *Hymnal Companion* (2010). The author expects that the user of this resource will have the other two at hand and makes regular references to both the commentary and the musicians guide.

Paul Westermeyer, FHS, makes his intentions for this supplement clear in the preface: "In this companion, the commentary for each numbered hymn and tune is relatively brief. When a hymn or tune from *Evangelical Lutheran Worship* is repeated in *All Creation Sings*, the commentary about it in the *ELW Hymnal Companion* is given here in an edited version. The corresponding hymn number in *Evangelical Lutheran Worship* is noted, should the user want to consult the *ELW Hymnal Companion* content. Material is synthesized from many sources, including often from emails" (vii). As one uses the book, one discovers that Westermeyer follows through on his intentions. Many song commentaries cite emails from the author or composer. In other places, Westermeyer draws on material from companions to other recent hymnals, particularly the companion to *Glory to God* by Carl P. Daw, Jr., FHS.

To assist the reader, the book includes an overview of the information incorporated into the musicians guide which accompanies each commentary prior to the commentary itself. The editors recognize the twenty-three musicians and composers who lent their expertise, though they are not identified with individual pieces. One can assume that interpretive helps for any piece in the book which was written by one of the composers would have been provided by that individual. The resource then provides explanations for those interpretive guides, noting that each entry will suggest pulse, tempo, style, and accompaniment, and will provide references to chapters from the *Musicians Guide* related to the hymn or song. This will be particularly helpful when introducing a new piece to a congregation.

One unique feature of the companion is the notes about the two new liturgy settings included in *All Creation Sings*. The commentary indicates the sources for the sung pieces of the liturgy. These are followed by extensive suggestions for performance practice. In the notes to these liturgies, Westermeyer begins a practice, which he carries through the whole resource, of explaining musical keys, meters, and rhythms. As an amateur musician, I found this the most difficult aspect of the book, but I imagine that any trained musician would delight in seeing their craft so ably represented.

Once the reader arrives at the Assembly Song section, one recognizes the pattern described by Westermeyer in the preface. For each musical piece, he begins with a brief commentary on the text followed by notes about the tune. In each of the two sections, one encounters an interesting tidbit or two about the text or tune, biographical information, and the aforementioned musical materials. If the text and tune are by the same person, Westermeyer combines the two parts.

The book concludes with an extensive bibliography of cited books and hymnals. Then comes a series of indexes, including original language and tune sources by country of origin in chronological order. That index alone demonstrates the great variety of material included in the supplement.

This resource serves best those congregations that are invested in the use of *All Creation Sings.* It will enhance the experience of the worshipping community as the worship leaders utilize the material contained in this companion.

Andreas Teich is a graduate of Muhlenberg College, Allentown, PA, and Christ Seminary/Lutheran School of Theology at Chicago. From 1994 to 2022, he served as pastor of Messiah Lutheran Church, Bay City, MI.

Please contact the Book and Media Review Editor, Beverly Howard, to submit items for review: thehymnbookreviewseditor@gmail.com.

The Hymn 2023 Annual Index, Volume 74

COMPILED BY JASON RUNNELS

GIA

Amen. Alleluia!

A resource for praying farewell

Barbara Day Miller, Carlton R. Young, & Michael Silhavy

Amen. Alleluia! A resource for praying farewell offers clergy, pastoral ministers, congregations, families and individuals a collection of prayer services, Scripture passages, other texts, and music to mourn the death, and celebrate the life of the deceased. While many of the services are framed in the structure of Western liturgical traditions, the collection is truly ecumenical. The material within may be used in conjunction with a congregation's or denomination's principal worship resource, or as an alternative to established liturgies. With adaptation, this resource can be used at interfaith memorials, as well as with those who have no affiliation in a faith tradition.

CONTENTS: Graveside Funeral and Service of Committal; Graveside Funeral and Service of Committal for a Child; Graveside Committal Following a Funeral; Brief Service for the Scattering of Ashes; Prayer Service When a Funeral Is Delayed; Anniversary Visit to a Grave; Meditation for a Personal Visit to a Gravesite; Prayer and Meditation When Tending a Grave; Remembering and Naming the Saints of the Congregation; A Congregational Ritual of Loss and New Beginnings; Brief Service for the Death of a Beloved Animal; Other Liturgical Texts; Scripture Readings; Psalms; Poetry and Reflections; Hymns.

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