

On the Wings of a U-Haul

The Michael Joncas' Library Arrives at CMI

CMI has acquired the library of the renowned Roman Catholic theologian and composer, Michael Joncas. Father Joncas is perhaps best known as the creator of "On Eagle's Wings," a beloved hymn for many congregants and a favorite of President Joe Biden. Joncas was ordained in 1980 and will retire from the University of St. Thomas in St. Paul and active ministry on January 1, 2022. He wrote six books, numerous articles, and is a prolific creator of music. He continues to be a leader in liturgical circles and the ecumenical movement.

His library reflects his expansive and inquisitive mind. There are over 2,000 books in the collection ranging from the theological, the musical, to the ecclesiastical art world. His entire musical compositions are included, some with multiple copies for study and performance, numbering another ~2,000 octavos. There are publications of interest for the cleric, the musician, the art historian, as well as the mildly curious.

Joncas' collection is extensive. Theological writings span the gamut from Thomas Aquinas to Hans Küng. Challenged by how the Virgin of Guadalupe may be commemorated in Protestant and Evangelical circles? Maxwell Johnson, an Anglo-Lutheran theologian/liturgist, provides insights in his book, *The Virgin of Guadalupe*. Interested in the daily routines and thoughts from the Second Vatican Council? Yves Congar notes in his diary the opening ceremony was full of pomp, marred by a mediocre choral performance of *Tu es Petrus* (You are Peter) and the "stupid" applause that accompanied the departing pope on his portable throne. (Congar was a major contributor to Vatican II and was named a Cardinal by Pope John Paul II in 1994.)

Beautifully illustrated art books include the macrocosm of the Medieval to the Romanesque and the microcosm of paintings in the Sistine Chapel to devotional icons from Sinai. The collections of writings on church music are extensive: African

American church music, patterns in protestant church music, Luther and the liturgy, information for the clergy and church musicians, and hymnal guides.

The U-Haul containing the Michael Joncas' books arrived at CMI headquarters in July, 2021. The staff at CMI is preparing to catalogue and inventory the books. Soon, members of CMI will be able to peruse, study, and imbibe from the collection. Life on this earth is transitory, but the thoughts and ideas expressed in books are not.



Fr. Jan Michael Joncas talks about his gift...

As I contemplate retirement after a lengthy career teaching at the University of St. Thomas,

I have been blessed with a great desire to see the printed materials I have used to study worship and worship music made available to others who might find them of interest or use. My worship library consists of more than 2000 volumes including: critical editions of worship manuscripts; Jewish worship; general worship histories of various denominations; history and theology of baptism, confirmation, eucharist, penance, anointing of the sick, matrimony, orders; Liturgy of the Hours; liturgical year; worship art and architecture. My music library consists of general histories of church music and specialized studies of particular eras and areas. I think these libraries would be of interest to many seminarians, pastors, and church musicians whatever their denomination and believe that the Church Music Institute would be a careful conservator of these volumes, much as they have curated the donations of Hal Hopson, Paul Lindsley Thomas, among others.

Recalling hymn tunes of Ralph Vaughan Williams

Robert C. Mann, Senior Resource Librarian

Like many of you, I have been thinking about what is excellence in church music despite the limitations of the circumstances of this past year. I thought of the contributions of British composer Ralph Vaughan Williams (1872-1958) who helped congregations access great texts matched to lovely, singable tunes. Did you know that Vaughan Williams is credited with composing or arranging 84 hymn tunes that accompany some of the great hymns of our faith?¹ Many of these tunes we sing frequently, FOREST GREEN, KINGSFOLD, SINE NOMINE. Vaughan Williams decided the status quo of church music was unacceptable, devised a plan, and set about to make necessary changes. Here is what happened.

In the late 19th century, the Anglican Church sang many “popular” style hymns that were emotional and subjective in their religious message. These hymns were set to tunes that were sentimental, simple, secular in musical style. The tunes showed limited melodic imagination with repeated notes and rhythms, and a stagnant, inactive bass line. Some of the weaker tunes exhibited a mawkish, sentimental quality, such as REST (MAKER) composed by Frederick C. Maker in 1887 and usually sung with John Greenleaf Whittier’s text, “Dear Lord and Father of Mankind.” This “congregational” music is an early example of consumerism in music, a culture of listening rather than singing by persons whose ears were filled with secular music heard during the week.

The young composer Ralph

Vaughan Williams in 1906 accepted the task to become music editor of the new English Hymnal. The compilers of the hymnal wanted to create a volume that contained the best tunes and hymns in the English language. Vaughan Williams wrote in the preface to the hymnal “good taste is a moral rather than a musical issue.” He was convinced hymns sung in worship should provide the best musical experience of the week for those attending.

Vaughan Williams was fascinated by English folk songs and saw in them an alternative to tunes that failed to convey the meaning of texts. He thought folk songs would provide a bright, native flavor to hymn singing as well as promote a sense of heritage among the English people. Folk songs were modified to be appropriate for liturgical use and to make singing more accessible to the congregation. Tunes were arranged for unison singing with organ accompaniment, and voice ranges in lower keys were used for ease in singing. Examples of his tunes taken from English folk songs are KINGSFOLD, FOREST GREEN, SUSSEX, KING’S LYNN.

In addition to setting folk songs, Vaughan Williams resurrected tunes from preceding centuries originally composed by other composers and set them with modern hymns. He also set tunes from folk songs of non-English traditions, German chorales, and French psalmody. Examples of tunes from these sources are PICARDY, LASST UNS ERFREUEN, SONG 1, RESONET IN LAUDIBUS. New tunes were also composed by Vaughan Williams for contemporary hymn

texts, for example, SINE NOMINE, DOWN AMPNEY, KING’S WESTON.

¹ www.hymnary.org, Vaughan Williams, Ralph, People, Tunes.

As we enjoy singing hymns set to the wonderful tunes of Vaughan Williams, we learn to evaluate the characteristics of a good tune and how it supports and enlightens the text. We can follow Vaughan Williams’ example to choose the best hymns and tunes from the wide variety of choices available. Finely trained musicians will make quality choices for the performance and selection of music that feeds our spirit to bring transcendence in worship.

To see how Vaughan Williams worked, let’s evaluate two different tunes set to William W. How’s excellent hymn, “For All the Saints.” The first tune is SARUM, by Joseph Barnby composed in 1868. The second is its replacement, SINE NOMINE, by Ralph Vaughan Williams, composed for the 1906 English Hymnal.

The Barnby setting shows characteristics of the musical style of late 19th-century Anglican hymns: limited melodic interest, repeated notes and rhythms, stagnant bass line with the entire hymn showing little energy and forward motion. Ends of phrases die with sustained notes. The text has limited relationship to the music, at least, the music doesn’t make believable the text. In particular, the two “Alleluias” fall short of forming the climax of the stanza. The hymn literally expires in the last five measures because of the musical setting, and what little

interest built to that point is lost.

In comparison, Vaughan Williams's setting, SINE NOMINE (literally, without name), is sung in unison for most stanzas, but he included several harmonized stanzas. Attention is given to the rhythmic interest in the new setting, the bass line, a "walking" bass with energized movement projecting forward motion through each stanza to the last measure. In effect, this setting is a march, perhaps a liturgical version of "When the Saints Go Marching In." The climactic third phrase of the text (measure 10) is given, up to that point, the highest note in the vocal range so the text will stand out and be recognized for its importance.

Vaughan Williams surprised us further by having the "Alleluia" phrase enter before we expect it, on the third beat of measure 12. And, not only that. He extends the melody line above the previous climactic note to create a moment of true excitement in the explication of the text. This wonderful text is given a musical setting to help us remember the text and absorb its spiritual message into our memory banks to recall whenever we want spiritual enlightenment.

As we sing "For All the Saints" during this season, aren't we glad Ralph Vaughan Williams was not satisfied with the status quo?

ONLINE, ON-SITE, AND [INTER]NATIONAL

The upside of a pandemic has meant broadening CMI's reach and breadth of offerings, including bringing expertise from across the country to participants wherever they reside this fall. Hundreds of CMI constituents have experienced the knowledge and expertise of clinicians from all over the country and England through the miracle of technology.



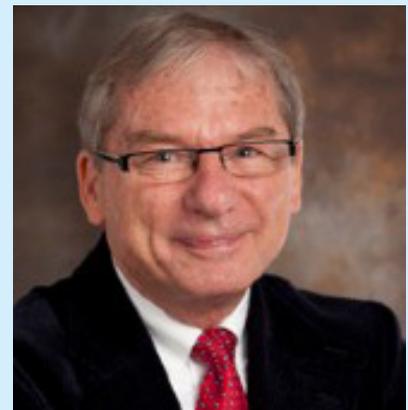
Bob Chilcott

2021 Paul Lindsley Thomas Lecturer



Dr. Craig Cramer

2021 Hal Hopson Lecturer



Dr. Don Saliers

Clinician for October 2

Engaging and Lasting: Music to Build Transcendent Worship, August 6-7

Dr. Paul Lindsley Thomas Lecturer for 2021, Bob Chilcott, from England

Hal Hopson Lecturer for 2021, Dr. Craig Cramer, Yale University

New Beginnings: Jumpstart Your Program Year, September 11

Drs. Wilma Bailey, Don Horisberger, Paul Klemme, John Richards, Lynn Trapp, Clinicians

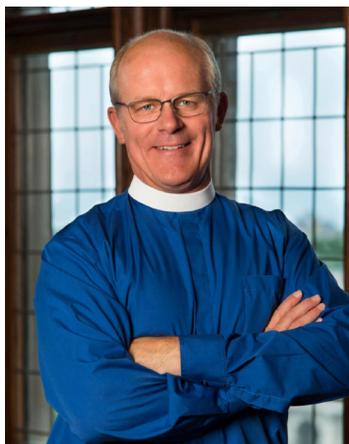
Sounding the Depths Again: Refreshing Our Memories of Texts and Performance Practices

Dr. Don Saliers, Emory University

Two Planning Sessions: October 9 – Advent; October 16 - Christmas

Drs. Don Horisberger and Charlotte Kroeker, Clinicians

Upcoming Events



October 30th, 2022

Worship: Maybe Liturgy Isn't the Work of the People" and Evensong, originally scheduled for October, 2021, is now slated for October 30, 2022 due to pandemic concerns.

Led by the Rev. Peter Marty, Lutheran pastor and publisher and co-sponsored by CMI and the Luther Center of North Texas, this exciting event will feature the annual Herbener Lecture, discussion, fellowship, a meal, singing and worship. Until then, enjoy this special invitation and reflection on "The Day Thou Gavest, Lord, Is Ended," a trailer by Rev. Marty, anticipating 2022. Keep the faith and keep on singing!

See video here: <https://www.churchmusicinstitute.org/event/an-invitation-for-october-2022/>

Giving Season at CMI!

Thanks to all who have been so generous in this Giving Season. CMI asks for support only once a year and plans for the upcoming year accordingly. You are making possible the expansion of resources and growth in offerings you see in this newsletter. If you have not yet given and would like to support church music, contact us for more information. CMI is an IRS 501(c)(3) non-profit organization. All gifts are tax deductible.

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