

CMI CALENDAR

You will see changes below for CMI summer events, in response to COVID-19. We will continue to assess in-person events and make changes as warranted. The music of our faith, however, has endured for centuries. This music is for all and for always. We continue to pray for now and for post-COVID times, and hope you are, too.



June 23-26 & June 29-July 2

Music In Christian Worship Course

A foundational course for clergy and musicians about the church's music, covering theological underpinnings in various traditions, various worship streams and how music relates to them, congregational song, choral song, music leadership, language, and staff relationships.

This will now be an online course that will be held in the mornings. Deadline to register is May 1st.

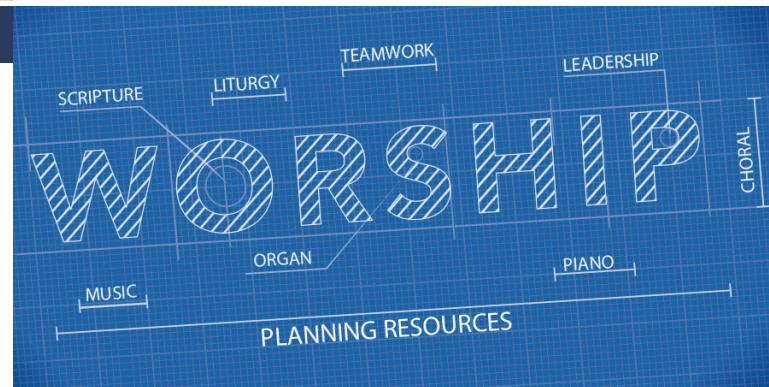
August 8

Resources for Planning Music & Worship Workshop

Covers choral, organ, and piano reading sessions, planning resources, and worship sessions.

This will now be held online, so anyone can attend, no matter where they reside.

More details will be posted on our website soon.



August 14 - August 15

Tips from the Masters Workshop

An in-depth immersion in time-tested practices for organists and choir directors who lead worship. Attendees will work with master musicians who have excelled in performance while achieving high standards of musical excellence with lay musicians in church settings.

This workshop has been moved from June to August 14th - 15th.



TIPS FROM THE MASTERS

CMI
CHURCH MUSIC
INSTITUTE

Dedicated to the advancement and stewardship of the best liturgical and sacred music for Christian worship, serving clergy, musicians and congregants.

Executive Director: Dr. Charlotte Kroeker
Director of the Music Resource Library: Dr. Robert C. Mann

214-751-7669 | info@churchmusicinstitute.org
8100 Lomo Alto Drive, Suite 260, Dallas, TX 75225
ChurchMusicInstitute.org

CMI
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QUARTERLY NEWSLETTER

SPRING 2020

When Things Are Different Than They Seem

by Dr. Charlotte Kroeker

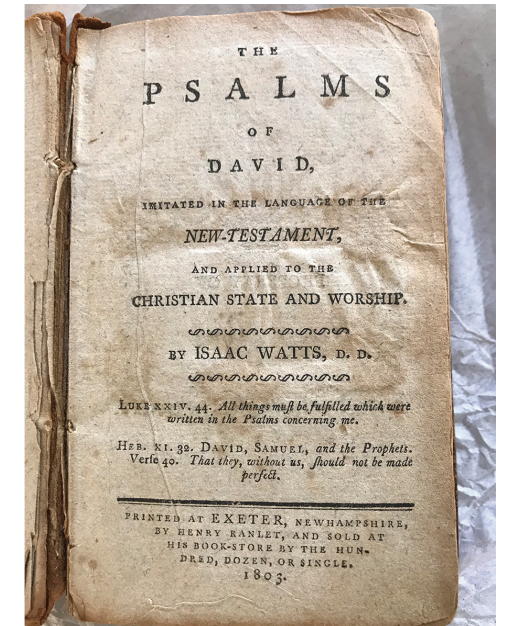
Have you ever understood a life experience in one way, only to re-visit it later and discover an entirely different meaning? As COVID-19 has impacted our world, it seems we've all begun thinking of life differently. We speak of never having experienced anything like it and that life will never be the same. We search to find meaning for events that jolt us out of complacency and into an unknown world. Yes, we look to the past and to others who have gone through tumultuous times to see how they dealt with difficult and sometimes life-shattering moments in time.

Recently I was contacted by a college friend, David Knighton, decades after

losing track of him. We sat next to each other in college chapel, because Kroeker followed Knighton alphabetically. We were not always the most appreciative of chapel offerings, with strong opinions about what was or was not of value to our 20-year-old selves. (Our musings did keep chapel interesting, however.)

A few weeks ago, David emailed me about an Isaac Watts psalter he wanted to donate to the Church Music Institute. Published in 1803, it was a treasure he inherited from his father, Raymond Knighton, a singer and church musician. David wanted the psalter where it would be cared for, appreciated, and continue to inspire. We immediately began discussions with archival librarians and found

see **When Things**, page 3



A Mighty Fortress Is Our God

by Dr. Robert Mann

For many months I have examined the contents of more than twenty boxes of choral music sent by Dr. Eileen Guenther, organist and Professor of Music at Wesley Theological Seminary, Washington, D. C., as a gift to the Choral Library of Church Music Institute. The music in these boxes comprised the personal anthem collection of Mrs. Kay Morris, Dr. Guenther's mother, a church choir director for many years who amassed an enviable and eclectic assortment of excellent anthems crossing many centuries.



Opening each box of Mrs. Morris' music has been a joy, just like unwrapping a Christmas package with great anticipation for the contents it will contain. The Choral and Organ Libraries exist because of donations of personal collections of choral and organ music from individuals who have served the church for many generations. We continue to accept donations of one copy of each composition. Please contact us about donating your library.

In the last hour, I discovered from Mrs. Morris' collection a composition by eminent American composer Noble Cain (1896-1977) that attracted my attention. The anthem is a choral arrangement of the well-known German chorale, A Mighty Fortress Is Our God. Written for SATB divided, piano or organ accompaniment, and published in 1943 by the Hall & McCreary Company, this setting is

is big and festive and would make a wonderful celebratory musical addition to Reformation worship. Those of you who know Mr. Cain's music will find this piece comparable to the musical style of All Glory, Laud and Honor (Harold Flammer, 1940).

What surprised me most about A Mighty Fortress, however, is the text. Usually we see the Frederick Hedge translation of English text from Luther's German text. Here, the composer, Noble Cain, has made his own English translation. Of course, the text is stylized church English of several generations ago, not the modern version we sing today. The text and music are both powerful, and the setting features a modulation to a contrasting key in the middle section with interesting harmonies before modulating back to the original key and ending in a unison singing for the last stanza. This is a marvelous setting of the hymn.

Lilly Peer Learning Project Experience

Imagine being given tools to energize and engage your congregation. That's the goal of the "Lilly Peer Learning Project in Worship and Music." This special offering from CMI begins its second cohort with an initial two-week course, "Music In Christian Worship," at the Brite Divinity School at the end of June. The program gathers clergy and musician teams, who with a congregational representative and their congregations, commit to a year of learning in worship and music.



Last year's program included participants from nine churches in Texas and Colorado. As we prepare for the second cohort, we wanted to take a moment to connect with participants from Zion Lutheran Church and School in Dallas who fully committed to the project with special classes and surveys that culminated in a Hymn Festival last June.

"I recommend this program to any clergy/musician who cares about the quality of the worship."

-- Rev. James Harner
Zion Lutheran Church

"Our congregational project involved my Pastor and me teaching a weekly class on Sunday mornings," said Dr. Sam Eather-ton, Minister of Music. "This class addressed the many parts of the Lutheran liturgical service, giving historical and theological background and allowing us to speak, sing, and reflect upon liturgy and hymnody."

"My surprise came in seeing how many people from the congregation attended; obviously a significant number of people were interested in learning more about why we worship the way we do."

Rev. James Haner was also surprised at the response of the congregation. "We

did not have to prove to them initially that this is an important, relevant subject - they were ready for it.

"As a clergy person, I now have an even greater appreciation of the role and expertise of the parish musician. While our congregation already exhibited a high regard for its clergy and musicians, this program reinforced that and made it more explicit. One small example: more people are now staying and listening to the postlude than before the course - understanding that the postlude (even though non-textual) is an intricate element of the worship experience."

Dr. Eather-ton explained that the program did more than enhance his relationship with the congregants. "It gave my pastor and me a chance to interact and connect with the congregation in a way that did not normally happen. And, although it is difficult to quantify such a thing, I felt that it helped our congregants grow in their worship life. The relationship between musician and clergy was strengthened simply by the amount of time we were able to spend together working toward the same goals of worship enhancement."

The Brite Divinity School course that kicks off this year's Lilly Peer Learning Project will be conducted online, June 23 - July 2nd. The deadline to register is May 1st.

Though the Lilly Scholar program applications are closed for the current cohort, the course is open to anyone who wants to attend.

AMERICAN CHORAL DIRECTORS ASSOCIATION



True harmony results when balance of pitch, tone, and dynamic create music that is truly greater than the sum of its parts. It is this with this beautiful balance in the mind that The Church Music Institute and The American Choral Directors Association announce a new dimension to an agreement that began in 2010 for mutual support of excellence in choral music. This new arrangement, which was formalized in February, gives ACDA members a discounted Church Music Institute membership.

ACDA members will receive all CMI member benefits including access to its fully searchable online Sacred Music Library with over 20,000 curated choral selections and over 15,000 organ composition titles as well as discounted registration to the Institute's workshops and courses.

"We are excited to work with ACDA in this way, and for the opportunity it will give those working in churches to make their jobs easier, more fulfilling, and give them access to fine repertoire," said Dr. Charlotte Kroeker, Executive Director of CMI.

"I've just enjoyed a tour of the CMI website and library," said Bryan Black, ACDA National R&R for Music in Worship. "The library is an amazing resource which compliments the institute's goals which are clearly resonant with ACDA's mission for those who serve in sacred music."

For over 60 years, American Choral Directors Association has been the preeminent association for choral conductors throughout the United States. The organization, which promotes excellence in choral music through performance, composition, publication, research, teaching, and advocacy, has maintained and evolved those goals into the organization throughout its six decades. To join ACDA, <https://acda.org/membership-central/>.

When Things

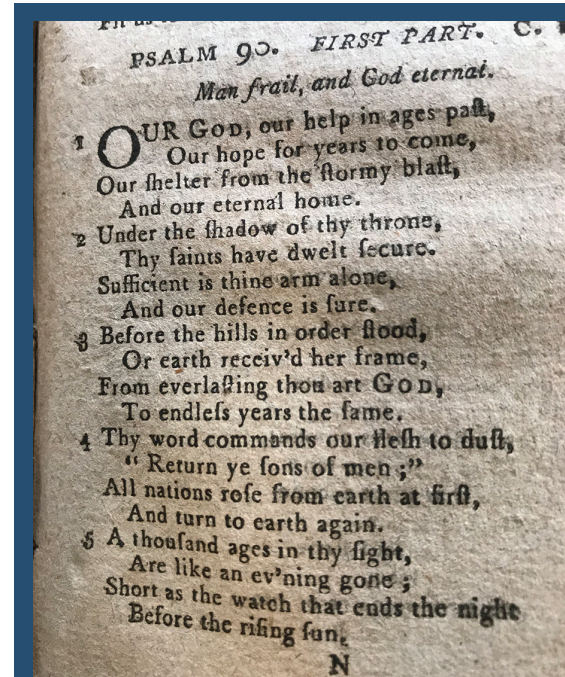
from page 1

that, indeed, CMI could properly care for it. With great gratitude, CMI accepted the generous donation to share with those who love Watts' hymns. First, about the psalter.

The Psalms of David, Imitated in the Language of the New Testament and Applied to the Christian State and Worship By Isaac Watts, D.D. Printed at Exeter, New Hampshire by Henry Ranlet, 1803

Originally published in 1719, Isaac Watts (1674-1748) loosely paraphrased the Psalms in Common Meter, Short Meter, and Long Meter for ease in singing. He believed Christians practicing a New Testament church should sing Psalms in ways that expressed the thoughts and feelings of those who sang, rather than to adhere strictly to the psalm writers of the Old Testament. Hence, the phrase, "imitated in the language of the New Testament," determined the content of the psalms in the light of the life, death, resurrection and teachings of Jesus. Psalm 72, for example, begins "Jesus shall reign where'er the sun/Does his successive journeys run." "Joy to the world!" is a setting of Psalm 98. The Psalms of David collection includes 138 psalms, and excludes 12 Watts thought were unsuitable for Christian use.¹ Psalm 90 (Common Meter), according to The Psalms of David, is shown at right.

Since David handed the Watts Psalter to me on that cold day in February in Minnesota, nearly everyone who has come to the Church Music Institute has held it, tissue paper protecting its fragile leather binding, and read the same words that were sung by persons holding this Psalter 200 years ago and for nearly 100 years before its publication. Today, we sing the same hymn written nearly 300 years ago (o.k., maybe not stanzas 4,6,8!). It graces our worship services, our weddings, our funerals, and Sunday morning worship services. It is a sturdy hymn that has served Christendom well through hardship and joy. It has proven its worth. CMI is glad to have a tangible reminder of Watts' hymns in this very old, leather-bound volume. It will be one of our precious possessions, as the embodiment of our deeply-held motto, "informed by the past, committed to the present, preparing for the future." It will help hold us to CMI's mission. Singing the hymn brings back memories of the many times this hymn has marked important moments in countless lives, brought courage during dark days, and served as a celebration when arriving on the other side of difficulties.



1. Our God, our help in ages past, Our hope for years to come, Our shelter from the stormy blast, And our eternal home.
2. Under the shadow of thy throne, Thy saints have dwelt secure. Sufficient is thine arm alone, And our defence is sure.
3. Before the hills in order stood, Or earth receiv'd her frame, From everlasting thou art God, To endless years the same.
4. Thy word commands our flesh to dust, Return ye sons of men; All nations rose from earth at first, And turn to earth again.
5. A thousand ages in thy sight, Are like an ev'ning gone; Short as the watch that ends the night Before the rising sun.
6. The busy tribes of flesh and blood, With all their lives and cares, Are carry'd downwards by the flood, And left in foll'wing years.
7. Time, like an ever-rolling stream, Bears all its sons away; They fly, forgotten as a dream Dies at the op'ning day.
8. Like flow'ry fields the nations stand, Pleas'd with the morning light; The flow'rs beneath the mower's hand Lie with'ring ere 'tis night.
9. Our God, our help in ages past, Our hope for years to come, Be thou our guard while troubles last, And our eternal home.

Memories of college years, however, had to be altered. Dr. Knighton, my irreverent chapel partner, became an important vascular surgeon who developed revolutionary techniques in wound care that have changed thousands of lives. I really wasn't surprised. I remembered a brilliant, confident young man ready to conquer the world. Little did I know the pain he carried from circumstances in his childhood that he had to overcome. Circum-

stances of which I was totally unaware, at the time. Nor did I understand how I played part in who he became, and how both of us might grapple with life independently only to meet again decades later over a Psalter. Things were very different than they seemed.

So it is with life and with God. Life is layered with meaning that we can understand only in part as we are experiencing it, with clarity coming in retrospect. As the King James version would say in I Corinthians 13, we are "looking through a glass darkly." We see things differently when circumstances change or after time passes. "Our God Our Help in Ages Past" sings differently at age 15 or 45 or 95, just as it means something different when facing a virus no one understands or can predict. Yet we sing it with fervor as people of faith have sung it for 300 years when facing plagues, wars, famine, sickness and death. We sing to the same God who has been and always will be faithful.

A hymn like "Our God, Our Help in Ages Past, Our Hope for Years to Come" is a timeless treasure. Like Scripture, it has the capacity to give meaning and insight to life's journey in different times and circumstances of life. The ST. ANNE tune helps us remember the words. When did you first hear it? What memories does it bring?

Thank you, Isaac Watts, for writing hymn texts that have lasted 300 years. Thank you, Ray Knighton for finding a book in England and saving it for

David. Thank you, David, for remembering the importance of the Psalms, for googling an irreverent chapel companion, and for the willingness to share your treasure with those who understand the value of timeless hymnody.

When our world is a little more back to "normal," we invite you to come to the Institute and see a 200-year-old book with hymns that have been sung for 300 years. (Yes, the Psalms have been around a lot longer than that.) Isn't it comforting to be part of a faith tradition that lasts? Maybe in time we will realize COVID-19 is different than it seems, too.

¹ Music, David and Price, Milburn. A Survey of Christian Hymnody. Carol Stream, IL: Hope Publishing Company, 2010, p. 69-70