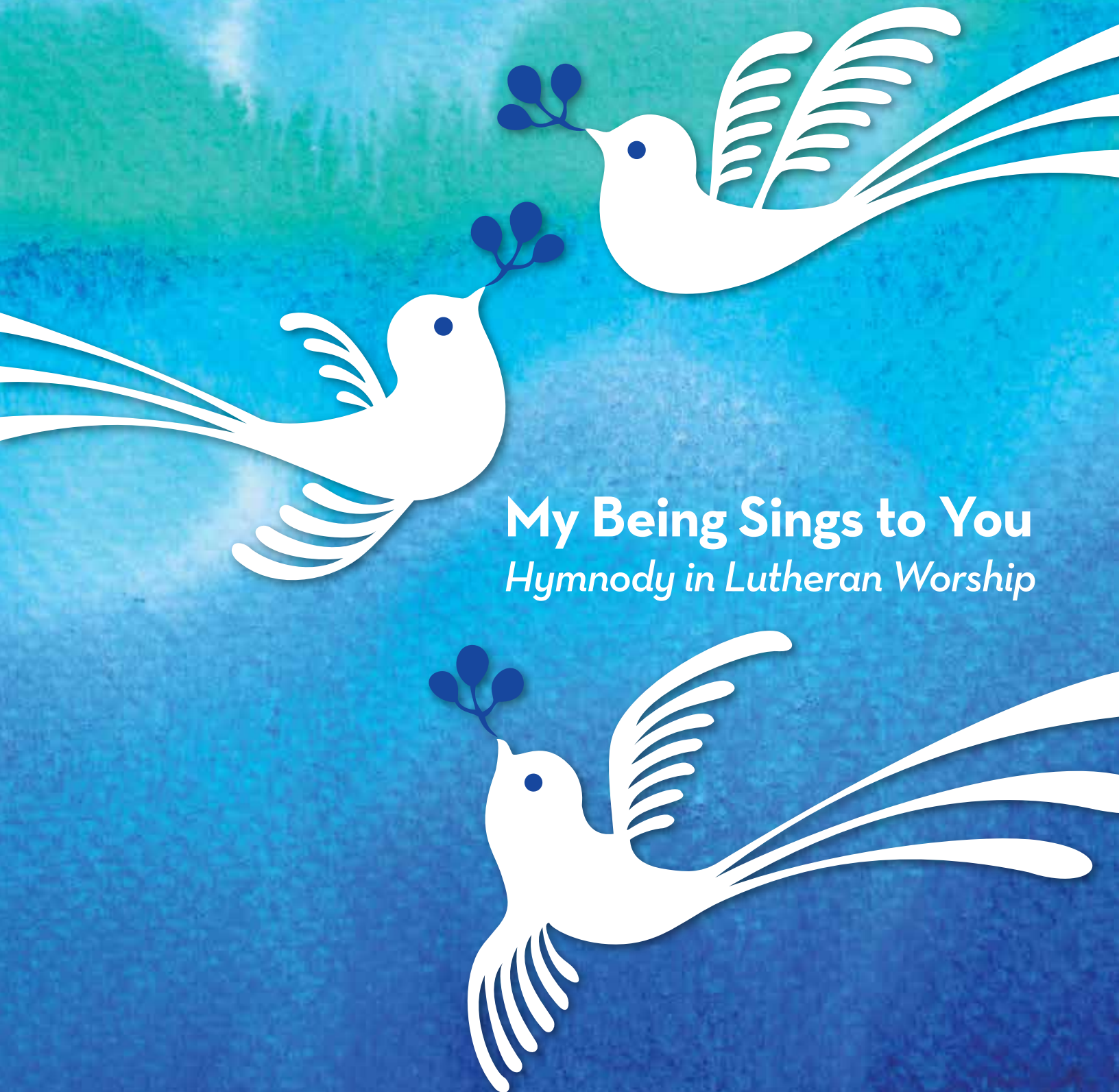


CROSSACCENT



My Being Sings to You
Hymnody in Lutheran Worship

CROSSACCENT

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Christian Worship: Hymnal.

Milwaukee, WI: Northwestern, 2021.

xxxiv, 992 pp.
ISBN: 978-0-8100-3036-7.
\$27, hardback.

Christian Worship: Accompaniment for Hymns.

Milwaukee, WI: Northwestern, 2021.

3 vol. (1574 pp.).
ISBN: 978-0-8100-3040-4.
\$105, spiral bound.

Christian Worship: Accompaniment for Services.

Milwaukee, WI: Northwestern, 2021.

583 pp.
ISBN: 978-0-8100-3041-1.
\$40, spiral bound.

The 1993 edition of *Christian Worship* was well edited and so is the new edition of 2021. The committee preparing it publicized every step of the process, so the book is broadly representative of where the Wisconsin Synod is, liturgically speaking.

The book contains 683 hymns, sixty more than *CW93*. Twenty-six of these (hymn numbers 959–984) are in a digital-only appendix (available online at the Christian Worship: Service Builder website). The table on page 71 shows the number of hymn texts arranged according to their origin, with comparisons to *CW93* (published in 1993) and to *LSB* (LCMS) and *ELW* (ELCA), both published in 2006.



Recent Hymns

Immediately apparent is the large increase between *CW93* and *CW21* in the number of recent hymns. In *CW93*, 14.6 percent of the hymns in the book had appeared within the previous sixty years; in *CW21*, it is 33.8 percent, an increase of 232 percent.³ Hymns by Roman Catholics increased from five to sixteen, led by the Scottish Jesuit James Quinn with three (plus the stanzas of a fourth hymn), followed closely by theology professor Michael Joncas, diocesan music director James Chepponis, and church musician David Haas (whose reputation has struggled of late amid allegations of sexual misconduct). All of these have two hymns each. Benedictine sister Delores Dufner has a decent text on the parable of the sower (“In This Place Your Word Is Planted,” 981), and there is also a throwback to the 1960s: Suzanne Toolan’s “I Am the Bread of Life” (544); neither of these had been in *CW93*.

The number of contributions from Anglicans and Episcopalians has increased by half to thirty-one. Evangelical bishop Timothy Dudley-Smith, whose well-crafted texts are strongly rooted in Bible passages, wrote fifteen of them, ten of which had not previously appeared in either *CW93* or the 2008 *Christian Worship: Supplement* (*CWS*). One of the new texts is a fine hymn on homelessness, “Lord, Who Left the Highest Heaven” (771); another is “Lord, as the Day Begins” (781), a morning hymn set to Martin Shaw’s stirring tune *LITTLE CORNARD*; yet another is “Christ the Eternal Lord” (521), a substantive hymn on the person and work of Christ set to George Elvey’s

Praise and worship music has changed in the past two decades, with at least some writers producing more deeply theological texts.

DIADEMATA. Parish priest Christopher Idle’s five contributions include “Since Our Great High Priest, Christ Jesus” (546), a superb text on the priesthood of Christ; and American priest and scholar Carl Daw supplied three texts. George Boorne Timms’s hymn “The Boyhood of Christ” (979) is a fine text on, of all things, the boyhood of Christ (especially Jesus in the temple); it is set to ST. CHAD, a sturdy tune by Christopher Dearnley. The editors have also discovered a 1968 hymn by Edward Burns popular in the Church of England, “We Have a Gospel to Proclaim” (741).

Nonevangelical Protestants are represented with more than twice the number of hymns as in *CW93*. English Methodist Fred Pratt Green has seven texts, two of which are not found in *CW93*. Another Englishman, the Baptist Martin Leckebusch, has three texts, two of them psalms; and two Americans affiliated with the United Church of Christ, Marty Haugen and Ruth Duck, have three and two texts, respectively.

Worship Songs

By far the greatest expansion is in hymns by free-church evangelicals, with zero in *CW93* and forty-five in *CW21*. Leading the pack is Northern Irish *wunderkind* Keith Getty with twenty hymns, all of which were produced in collaboration with at least one other individual; a twenty-first hymn lists Getty as a collaborator with three other writers named ahead of him. Fourteen of Getty’s hymns were written in partnership with English hymnist Stuart Townend; ten have Getty’s wife Kristyn Getty as coauthor (five of these also list Townend). Other evangelicals with more than one hymn include the Matt duo: Matt Boswell and Matt Papa, with Papa having one additional hymn cowritten with others. There is also the American Baptist duo Chris Anderson (text) and Greg Habegger (tune), whose two contributions

	CW93	LSB	ELW¹	CW21
Biblical/Liturgical	5	15	0	12
Pre-Reformation	43	66	43	52
Reformation to 1960				
Catholic	18	24	23	18
Lutheran				
German	186	149	64	152
Nordic	34	11	27	16
American	11	10	3	8
Other	1	5	3	1
Other non-English-language hymns	9	13	17	10
Other hymns in English	228	170	195	183
Since 1960				
Catholic	5	10	40	16
Lutheran: ELCA or pre-ELCA	6	24	52	20
Lutheran: LCMS	23	47	6	47
Lutheran: WELS	11	3	0	31
Lutheran: Other	1	6	11	5
Anglican/Episcopalian	20	29	33	31
Protestant (non-evangelical)	14	19	82	33
Evangelical	0	8	11	45
Taizé	0	3	9	0
Other or unknown	1	2	18	1
Total texts²	616	614	637	681

If the theology of worship songs has improved over the past twenty years, their poetry still lags behind that of more traditional hymns. Particularly noticeable are the imperfect end rhymes.

are among the few in this genre that are not marketed through one of the praise and worship media conglomerates.

Praise and worship music has changed in the past two decades, with at least some writers producing more deeply theological texts. These are the songs that the editors of *CW21* have largely succeeded in finding, with nearly all the recent hymns in *CW21* by evangelicals having at least halfway decent texts, at least from a theological standpoint. Some are exceptional, including “In Christ Alone” (510), “The Power of the Cross” (423), and “O Church, Arise” (870), all by Getty and Townend. “The Power of the Cross” also has a nice organ setting by hymnody committee member Jeremy Bakken. Getty’s collaboration with Graham Kendrick (of “Shine, Jesus, Shine” fame) produced “My Worth Is Not in What I Own” (753), which has an excellent text but only a so-so tune; and its tessitura is, unusually for a hymn, too low for comfort. Keith and Kristyn Getty’s “There Is a Higher Throne” (885) has both a fine text and a strong tune. Townend’s solo effort “How Deep the Father’s Love for Us” (523) has strong theology, combining ideas from Johann Heermann’s “O Dearest Jesus” (432) and Isaac Watts’s “When I Survey the Wondrous Cross” (407). Townend’s text is almost entirely without end rhyme, but it is so solid otherwise that it works.

Another good text by an evangelical is Chris Anderson’s “His Robes for Mine” (568), highlighting the joyous exchange (Luther’s *fröhlicher Wechsel*) between Christ and the fallen sinner. It is set to a nice tune by Greg Habegger. The “Reformation Song” (877) of Tim Chester and Bob Kauflin is an interesting take on the Reformation *solas* (“*sola*” is Latin for “alone”): *sola gratia, sola fide, sola scriptura, solus Christus* (“by grace alone, by faith alone, by Scripture alone, through Christ alone”). Its text is simple and direct, and its tune is

memorable and easy to navigate. It is a good counterpart to Steven Mueller’s solid hymn on the same subject, “Christ Alone the World’s Redeemer” (878).

If the theology of worship songs has improved over the past twenty years, their poetry still lags behind that of more traditional hymns. Particularly noticeable are the imperfect end rhymes: “escape/grace” and “defense/friend” in Chris Anderson’s “I Run to Christ” (833); “breathe/me/opportunities” and “stream/greed/me” in “Before You I Kneel” (735) by Getty et al.; and “angels/stable” and “with us/win us” in Getty and Townend’s “Joy Has Dawned” (352). “Lord, Have Mercy” (652) by Matt Papa et al. has plenty of partial rhymes, but they are so inexact that the rhyme scheme is unclear. Sometimes the texts work better without rhyme, as with “The Power of the Cross” (whose refrain does, however, have the imperfect rhyme “cross/us”). Another unrhymed text is the anonymous Magnificat “Holy Is Your Name” (956); the lovely Scottish folk tune *WILD MOUNTAIN THYME* makes it work.

Progressive rhyme—where little or no rhyme gradually develops into full rhyme over the course of several stanzas—can also work, as in “Come, Behold the Wondrous Mystery” (535) by Matt Boswell, Matt Papa, and Michael Bleeker: “King/humanity” and “come/us” in stanza 1; “Man/sin” and “man/stand” in stanza 2; “tree/victory” and “unfold/untold” in stanza 3. But this may be accidental; it certainly does not compare to the ABABCD CD rhyme of Timothy Dudley-Smith’s “Christ the Eternal Lord” (521) or Christopher Idle’s “When the King Shall Come Again” (307). Such a tight rhyme scheme is difficult to write, but it pays off in reader satisfaction and in the ease with which the text can be committed to memory.

The tunes of many of the worship songs are pleasant and not too hard to learn. Some, though, have a difficulty-to-satisfaction ratio that is too high, including “Still, My Soul, Be Still” (834) by Getty, Getty, and Townend; “All I Have Is Christ” (580) by Jordan Kauflin; and “Jesus,



Thank You” (615) by Pat Sczebel. Unfortunately, many worship song harmonizations have abysmal part writing. Granted, there are times when parallel fifths and octaves, doubled leading tones, and the like are acceptable, even desirable; but too many of the settings in *CW21* could easily be improved. Whether the copyright holder would allow this is another matter, but a second setting could be provided in the accompaniment edition. This has been done on occasion: Ruth Coleman’s organ setting of “In Christ Alone” keeps most of the original harmonies but gets rid of the errors, and her arrangement of “By Faith” (868) eliminates most of the errors in the piano setting, which contains not only objectionable parallels but also open fifths. Conversely, Kermit Moldenhauer’s organ setting of “O Church, Arise” (870) not only retains the errors in the original but also adds a couple more. Perhaps Moldenhauer was legally constrained in what he could do, though, as he is certainly able to write with craft: his setting of the Irish tune *FLIGHT OF THE EARLS* for “The King Shall Come When Morning Dawns” (495) is excellent.

Even though there are several fine hymns from the worship-song genre, many are lackluster, hobbled by uninspired text or tunes or both; and nearly all have problems with the poetry or the harmonization. It is as though the hymnal committee had one standard for traditional hymns and another, lower, standard for contemporary worship songs. Perhaps two-thirds of the forty-four recent

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evangelical hymns could be omitted without significant loss to the book.

New Lutheran Hymns

In *CW93*, 37.7 percent of the hymns consisted of Lutheran hymns appearing before 1960; in *CW21*, that percentage has decreased to 25.9 percent. But the percentage of post-1960 Lutheran hymns increased sharply: from 6.7 percent to 15.1 percent. Hymns by authors from the ELCA or its predecessor churches increased from six to twenty, due almost entirely to additional hymns by Herman Stuempfle, who now has twelve in the book. One of the new ones, “As the Deer Runs to the River” (532), is artfully matched to David Hurd’s lovely tune *JULION*. The LCMS is well represented by Stephen Starke, with eleven hymns, and Jaroslav Vajda, with nine. Vajda’s “A Life Begins, a Child Is Born” (755) is set to a gentle, attractive tune by Jeremy Bakken; and Starke’s “Cling Tightly to the Word of God” (707), a good hymn for confirmation, is matched with *O COME* by the late Amanda Husberg. Two other hymns by Starke that are new to the WELS, appearing in neither *CW93* nor *CWS*, are “Exult Today, Jerusalem” (415) and “All You Works of God, Bless the Lord” (958). The former, for Palm Sunday, uses a sturdy tune by Scott Hyslop that is not at all difficult; the latter, the last hymn in the printed edition of the hymnal, is a versification of the canticle “*Benedicite, omnia opera*” (traditionally sung in the Easter Vigil) that Starke wrote to fit Doreen Potter’s adaptation of the rollicking Jamaican folk song “Linstead Market.”

Devotional author Chad Bird has contributed two fine texts, and Concordia Publishing House editor Lisa Clark has supplied “What Threat of Harm Can Hinder Me” (875), a present-day version of “From God Can Nothing Move Me” (826). It is well constructed, with a solid tune by Kenneth Kosche, professor emeritus at Concordia University

The Wisconsin Synod has finally come into its own. ... The current hymnal has thirty-one texts from the Wisconsin Synod, most of which are quite good.

Wisconsin. Of particular interest is a versification of Luther's Morning and Evening Prayer by Katherine Dubke of Concordia University Irvine (782), set to a pleasant tune by Hal Hopson. Another worthy LCMS contribution to the book is "Now Praise the Lord" (618), a paraphrase of Psalm 150 by Michael J. Meyer, who taught at Concordia University Wisconsin; it has a rousing tune by his Concordia colleague John Behnke. It is also nice to see Richard Resch's excellent hymn on the means of grace, "The Gifts Christ Freely Gives" (688).

The Wisconsin Synod has finally come into its own. In *CW93*, eleven hymns were by WELS members, which is not bad for a small church body. But the current hymnal has thirty-one texts from the Wisconsin Synod, most of which are quite good. Leading the way is hymnal project director Michael Schultz, who has twelve texts, one partial text, nine translations, seven partial translations, four tunes, and one setting. Especially noteworthy is "From High Atop the Mount" (635), a new Ten Commandments hymn that paraphrases Luther's explanation from the Small Catechism. Here is the stanza on the Eighth Commandment:

I know precisely what your words intend,
for truth and lie can both alike defame.
Speak well of all and readily defend
your neighbor's reputation and good name.

Direct and to the point, just the way Luther would have it. Two texts by Schultz rich in sacramental theology are set to the Welsh lullaby "Huna blentyn ar fy mynwes": the baptism hymn "Word and Water, Filled with Promise" (647) and "In This Holy, Blest Communion" (669); the tune has a nice harmonization by Alfred Fedak. An Irish folk tune, "Down by the Salley Gardens," is matched with Schultz's text "Christ the Vine" (709); it has a pleasant setting by Ruth Coleman. "When Training Up a Child" (759) is a fine text about Timothy;

and "The Seven Words" (436) puts the last words of Jesus into seven stanzas.

The best of Schultz's tunes is the robust TALENTS (492), used for Horatius Bonar's "A Few More Years Shall Roll" (but is this text really good enough to be in the book?). The two hymns for which Schultz wrote both text and tune fare less well. "The Garden of Gethsemane" (424) is an excellent text, but the tune is rather ordinary; and "When Will I Walk" (837) could easily have been omitted.

Schultz's translations are a mixed bag. "From Depths of Woe, Lord God, I Cry" (650) is excellent, as is "I Stand beside Your Manger Here" (334). I cannot understand, though, why this much-needed new rendering of Paul Gerhardt's Christmas hymn "*Ich steh an deiner Krippen hier*" was matched with *ES IST GEWISSLICH* rather than with the deeply moving tune by J. S. Bach to which it is universally sung. "Open, Lovely Doors" (912) does not improve upon Catherine Winkworth's "Open Now Thy Gates of Beauty." "Order My Life, Lord, as You Will" (701), a translation of Caspar Bienemann's "*Herr, wie du willst, so schick's mit mir*," is good except for an awkward stress on the word "faithfulness" in stanza 2.

Another prominent home-grown author is Laurie Gauger, a staff member at Martin Luther College (MLC; New Ulm, WI). Her six texts (and one translation) are matched with tunes by various individuals, including, from the Wisconsin Synod, Jeremy Bakken, editor at WELS' Northwestern Publishing House; Grace A. Hennig, music professor at MLC; MLC music professor emerita Joyce Schubkegel; and composer Sarah Lambrecht. Three of Gauger's texts here did not appear in *CW93* or *CWS*, and all are well written. "We Praise the Christ for Martyred Saints" (894) evokes the martyrdom of Stephen for present-day martyrs who are "cut down by bullet, bomb, or blade, by Satan's burning anger." "See, He Comes, the King of Glory" (494) carries the social message of Eliza Alderson's "Lord of Glory, You Have Bought Us" (767) but with alliteration and a refreshing

directness befitting the current age. Stanza 3 has a pithy ending: “We serve not so God will save us; we serve God because we’re saved.”

Another nice addition to the book is a new translation of “*Aus meines Herzens Grunde*” by Mark Schroeder, president of the WELS, beginning “As morning dawns, dear Savior” (777). One hopes to see more from this capable poet. Peter Prange’s translation of “*Salvete, flores martyrum,*” beginning “All hail! You infant martyr flowers” (978), captures Prudentius’ graphic descriptions of Herod’s death squads much more faithfully than does Henry Baker’s “Sweet Flowerets of the Martyr Band,” the heretofore standard translation. Dale Witte, a high school teacher in Fond du Lac, WI, has a fine tune to Psalm 34, “Through All the Changing Scenes of Life.” And Ian Welch has a new tune to Luther’s *Nunc dimittis*, “In Peace and Joy I Now Depart” (949). The melody is pleasant enough, but it cannot substitute for the haunting Dorian-mode tune in use since Luther’s day (MIT FRIED UND FREUD). It is a pity to lose that one.

Hymns in Context

CW21 contains only five recent hymns from countries where English is not the predominant language. (By contrast, *LSB* has thirteen and *ELW* forty-four.) Two of the five are by Lutherans: Bernard Kyamanywa’s exuberant “Christ Has Arisen, Alleluia” (466) is excellent, but Per Harling’s

“Holy, Holy, Holy” (945), a setting of the Sanctus, is lackluster and is beset with some of the same part-writing problems as many of the evangelical hymns (this also happens with some other recent nonevangelical tunes; one wishes that the editors had exercised more vigilance in this matter). A real winner among the international hymns is the 1983 song “To My Precious Lord” (542) by Chung Kwan Park. It puts the singer in the place of the woman anointing Jesus’ feet, making the singer’s actions a response to Jesus’ sacrificial death on the cross. The tune is easy to learn and memorable.

It is disappointing that the book contains no hymns by Jochen Klepper (1903–1942), arguably the most important German Lutheran hymn writer since Paul Gerhardt in the seventeenth century. Only a few of his hymns have been translated into English, but Herman Stuempfle has produced solid versions of four of them. And given that *CW93* contained thirty-four Nordic hymns and the current edition has sixteen, it is surprising that none by Svein Ellingsen (1929–2020) made the cut; after all, the current Norwegian hymnal has forty-three of his original texts.

The foregoing comments focus on hymns that are new to *CW21*—that is, the texts were in neither *CW93* nor *CWS*. Such hymns comprise about thirty-two percent of *CW21*’s contents (215 of 681 hymns). Congregations should be able to handle this without a problem. A further fifty-eight hymns were in *CWS* but not in *CW93*, but the supplement had wide exposure in the synod, so many of these hymns would have been familiar before *CW21* was published.

About sixteen percent of the hymns in *CW21* do not have the full accompaniment but only the melody. This compares favorably with the twenty-two percent of melody-only hymns in *LSB* and the forty percent in *ELW*. In addition, forty of the melody-only hymns in *CW21* have the full harmonization elsewhere in the book with a different hymn. For the remaining hymns, one must use the

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Singing an updated text to a familiar tune can be annoying, but the new text of the Te Deum is lovely; it is much better than LSB's awkward updating of pronouns while retaining other antiquated vocabulary and turns of speech.

unwieldy accompaniment edition. (See comments on accompaniment volumes below.)

The Services

There are three settings of The Service. Setting One is from *The Lutheran Hymnal* (TLH; 1941), with updated language and lightly revised harmonies. Setting Two is Marty Haugen's popular *Mass of Creation* (1984). Setting Three is the *Mass of Renewal* by David Kauffman and William Gokelman, which won a 2010 search by the National Association of Pastoral Musicians for a new setting of the Mass; the Gloria has been substantially revised to fit the CW text. This setting is undoubtedly enjoyable to sing, but it is stylistically close to Setting Two with the Gloria and Sanctus being in a driving triple meter (okay, compound duple in Setting Three, but it amounts to the same thing). It remains to be seen how well it will wear over time, but my inclination would have been to have a musical setting in a different style, perhaps Regina Fryxell's lovely Gregorian chant setting from *Service Book and Hymnal* (1958), as adapted in *LBW*, Setting Three. In all the settings of The Service, the rubric connected with the gospel acclamation reads, "If the appointed verse is not sung, the congregation sings a seasonal verse." It is nice to see the Proper verse as the default choice.

Morning Prayer, also called Matins, is from *TLH* but with modernized language. Singing an updated text to a familiar tune can be annoying, but the new text of the Te Deum is lovely; it is much better than *LSB*'s awkward updating of pronouns while retaining other antiquated vocabulary and turns of speech. Evening Prayer (Vespers) is a mongrel: the opening versicles, Psalm 141, and the Litany are from *LBW* (1978); the Phos hilaron is a new hymn setting by Michael Schultz; and the Magnificat and Kyrie are from *LSB*, with a second



Magnificat setting from *CW93*. The closing versicle and benediction are ostensibly from *TLH*, but they are so heavily altered that they are essentially new. Once one becomes accustomed to it, the hodgepodge of styles does not sound strange, but the meditative nature of the original office in *LBW* has been diminished over the years through the substitution of musical settings in other styles. It would be nice if this office had retained *LBW*'s optional unison response to the Litany's petitions in addition to the standard four-part response, because that would allow the Litany to be sung with just two or three people, as in family prayer.

The setting of Prayer at the Close of Day (Compline) by Dale Witte appeared in *Christian Worship: New Service Settings* (2002) and *Christian Worship: Occasional Services* (2004), so it has already been in use and is evidently popular

Following the corporate offices is a set of daily devotions for the use of individuals and families: Matins, Lauds, Prime, Terce, Vespers, and Compline. Each is short, occupying only two pages, and said rather than sung. This is a great feature of the book, and one hopes that it will be used extensively.

enough to include in *CW21* (with some slight revisions). But it is a shame not to use the medieval chant setting restored in *LBW* (which has admittedly never been part of the *CW* tradition), and the last office of the day seems to demand the quiet that is a natural feature of unaccompanied chant. In *CW21* Compline, even the leader's versicles and chanted collect are accompanied by keyboard, and that seems excessive.

Following the corporate offices is a set of daily devotions for the use of individuals and families: Matins, Lauds, Prime, Terce, Vespers, and Compline. Each is short, occupying only two pages, and said rather than sung. This is a great feature of the book, and one hopes that it will be used extensively. In any case, it is worth the price of the book just to have these at hand. A daily lectionary follows, then a catalogue of personal prayers for various occasions. After this come orders for baptism (which uses Luther's flood prayer), word and prayer, weddings, funerals, corporate confession and absolution, individual confession and absolution, the Athanasian Creed, Luther's Small Catechism, and Luther's questions for those intending to receive the Sacrament of the Altar. A significant part of the hymnal is the psalter, which was reviewed in the last issue of *CrossAccent* (31, no. 1 [Spring 2023]: 60–73).

Accompaniment Volumes

The three hymn accompaniment volumes together weigh over 9 pounds (and the accompaniment for services weighs another 3.5 pounds); this is most unfortunate, as they are not something an organist will want to carry home for practicing or haul to Sunday school to play an opening hymn. They are large volumes, so even switching them out on the music rack of the organ takes some juggling. It would be nice if the publisher could produce an inexpensive volume of only those accompaniments missing from the pew edition.

In the hymn accompaniment volumes, some hymns contain only one standard setting; but others have one, two, or even three alternate settings.



[The accompaniment volumes] are large volumes, so even switching them out on the music rack of the organ takes some juggling.

Some of these make sense, such as settings in a different key, or an organ setting when the main setting is for piano. But others are the kind one normally finds published separately, particularly alternate harmonizations, sometimes without the tune in the top voice. Some alternate settings are just the standard organ versions but with the melody in the right hand, the alto and tenor in the left hand, and the bass in the pedal. This is perhaps useful as a crutch until organists learn to do it from the standard two-staff keyboard score, but it adds to the bulk of the books.

Volume 3, page 560, of the hymn accompaniments and page 577 of the service accompaniment volume have lists of those involved in the development of the hymnal. This is useful historical information, but it is easily overlooked in these volumes. Of the accompaniment volumes, only volume 3 of the hymn accompaniments has

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indexes of first lines and tune names. It would be better for the benefit of those hauling around just one volume for all the volumes to contain these indexes. And because all the volumes have the same blue cover, it is easy to grab the wrong volume by accident. A colored stripe or other marking across the front and back could make this less likely. One final gripe with the accompaniment volumes is with the cardboard covers: it is unclear whether they will hold up over time, and in any case they are a dust magnet.

Conclusion

The pew edition of *CW21* has an attractive typeface that is easy to read. Red pages separate major sections of the book; the red is just barely visible when the book is closed, so with practice users can quickly turn to a particular section. All the authors, translators, composers, and arrangers are listed in a single index at the back. This is a good idea, but the hymn numbers are undifferentiated, giving no information about a person's function. This could be done by placing the word "text," "translation," "tune," or "setting" before the numbers, or different fonts or type styles could be used. As an aside, there does not seem to be an index of names anywhere that includes hymns in the digital appendix, so one cannot obtain a complete picture of a person's contributions except by paging through the appendix.

After working with the new hymnal for some time, I am still unsure about its title. The title page has *Christian Worship*, but the verso of the

page has *Christian Worship: Hymnal*, and so does the publisher's information page at online.nph.net/christian-worship-hymnal-suite.html. This is a surefire way to annoy bibliographers.

It is also a bit difficult to count the number of hymns in the book. This is because of the need to deal with the beastly number 666 (see Revelation 13:18). *ELW* ignored the issue and used the number for an ordinary hymn. *LSB* editorialized: hymn 666 in *LSB* is "O Little Flock, Fear Not the Foe." The good folks in the Wisconsin Synod are evidently the most superstitious of the lot, because *CW21* skips the number altogether, with hymn 665 followed directly by hymn 667.

These are minor complaints. In general, the book is well edited. The major weaknesses are in the poetry of evangelical worship songs and the part writing of some recent hymn settings, but even there, the hymns are mostly well chosen, with decent texts and tunes. In *CW21*, the Wisconsin Synod has a book of which it can be proud. It should serve the church well for many years to come.

Joseph Herl
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Notes

1. *ELW* hymns 151 to 238, comprising the service music section, are excluded.
2. Each text is counted only once even if it is set to more than one tune. Because of this, the total number of texts will be fewer than the total number of hymns in a book (in this latter case, a text set to two tunes is counted twice). For *LSB* and *CW21*, the counts include hymns in the digital appendix; the total for *CW21* also includes thirteen metrical psalms not numbered with the hymns.
3. In *CW93*, 81 hymns were published since 1960 and 9 between 1932 and 1960. By contrast, in *CW21*, 230 hymns were first published since 1960.