

# The Hymn

Volume 65 No. 1  
Winter 2014

A Journal of  
Congregational Song



## BEYOND THE PAGE

THE POWER  
OF TEACHING  
TO STRENGTHEN THE  
CONGREGATION'S SONG



Hymn Society Annual Conference July 13-17 2014 Columbus, Ohio

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### 7 An On-Line Conversation about Pedagogy as a Theme for The Hymn Society Annual Conference in 2014

BY JOHN THORNBURG, WITH IRMA FAST DUECK, MARILYN HOUSER HAMM, PAUL WESTERMAYER, JORGE LOCKWARD, MICHAEL HAWN, DEB LOFTIS, JOHN AMBROSE, AND ALICE PARKER

### 13 Congregational Song as Theological Debate in Late Antiquity: A Case Study of Arius's Thalia and the Development of Trinitarian Orthodoxy

BY JONATHAN HEHN

### 21 VENI EMMANUEL and Its Manuscript Sources

BY CHRIS FENNER



### 2 Editor's Notes

### 3 From the Executive Director

### 5 News & Letters

### 6 Research Director's Report

**Insert:** 2014 Conference Brochure

### 27 Hymns in Periodical Literature – BY STEPHANIE A. BUDWEY

### 29 Hymn Interpretation: "Peace Before Us" –

BY ADAM M. L. TICE

### 31 Hymn Performance: Nuts and Bolts, Part I –

BY JONATHAN HEHN

### 35 Book and Media Reviews

*Legacy of the Sacred Harp* by Chloe Webb

*Traveler Unknown: A Live Concert of Carols, Hymns, and Spirituals* by The Dan Damon Quintet

### 37 2013 Index

BY JASON RUNNELS

Cover photo credits: Raymond Wise by Ondrej Stanek; John Bell by A. Spurr; Hillary Donaldson, Ken Nafziger, Tony Alonso, Martin Tel, and Adam M. L. Tice by Glen Richardson; Suzi Byrd and Chi Yi Chen



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# FROM THE EXECUTIVE DIRECTOR

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## BEYOND THE PAGE

THE POWER  
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TO STRENGTHEN THE  
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**Hymn Society Annual Conference July 13-17 2014 Columbus, Ohio**

I hope you're planning to come to Columbus, Ohio this summer for our annual conference! The program planning committee has worked to respond to the requests we gathered through our visioning sessions. We heard your requests that you'd like to have greater skill in songleading, whether you stand in front of the congregation or lead from an instrument. You'll find in this issue a conversation growing out of those requests and leading to the planning for this year's conference. Our theme focuses on the importance of teaching—both in practical skills and in theological perspective—in encouraging the vitality of congregational singing.

We have some very interesting new features to offer this summer. Let me share two important new aspects of our conference.

### Master Classes

We had a very positive response last summer to our master class “pilot” so this summer we will offer six different master classes running concurrently with our traditional sectional offerings. Each master class will provide seven hours of instruction with an outstanding teacher in a small group environment which allows participants to explore new skills in an atmosphere of trust. Enrollment will be on a first-come, first-served basis and is limited to ten participants in each class, so early registration will be important!

I'm delighted that we have enlisted these talented teachers for the master classes. Some names may be well-known to you and others may be new, but all are deeply committed to the church's song and have much wisdom and skill to impart to their students. Here is just a brief note about each teacher to whet your appetite!

#### [Beginning Songleading](#) – Andrew Donaldson and Suzi Byrd

Andrew is well-known to many Hymn Society members. He is a past-president and has often assisted in festival and worship leadership. A Canadian, he is currently living in Geneva and is a consultant in worship and spirituality for the World Council of Churches.

Suzi, a 2011 Lovelace Scholar, is an MTS graduate of the Perkins School of Theology at Southern Methodist University. She is also classically trained in Germany as a vocalist and brings her two areas of study together in her passion for song enlivening.

#### [Advanced Songleading](#) – John Bell, FHS

John's skills as a worship leader and song enlivener are known around the world. A member of the Iona Community, he worked for many years with the Wild Goose Music group and is at the forefront of introducing global song through publications and workshops.

Because this class is for advanced students who are already experienced in congregational songleading, observers will be permitted in these sessions.

[Leading from the Organ](#) – Jan Kraybill

Jan is the principal organist for The Community of Christ (showcasing their new hymnal this summer) and the Conservator of the Julia Irene Kauffman Casavant Organ at the Kauffman Center for the Performing Arts in Kansas City, Missouri. Many conference attendees will remember her artful playing in a variety of styles at our closing festival in Winnipeg in 2012.

[Leading from the Keyboard](#) – Jorge Lockward

Jorge is Director of the Global Praise Program of the General Board of Global Ministries of the United Methodist Church and Minister of Worship for a new United Methodist church in the Northwest Bronx. He is a former Executive Committee member and this summer will also co-lead one of our hymn festivals.

[Leading with an Ensemble](#) – Ben Brody

Ben Brody, associate professor in church music at Whitworth University in Spokane, coordinates music for campus worship services. He serves also as director of music at Colbert Presbyterian Church in Colbert, Washington.

[Leading in the African American Tradition](#) – Raymond Wise

The Rev. Raymond Wise, widely educated here and in Europe in music, dance, and theater, holds the PhD. in Music Education from The Ohio State University. His dissertation on African American Gospel music is but one aspect of his deep immersion in African American musical traditions. He has organized multiple choirs as founder of the Raise Productions and The Center for Gospel Arts program in Columbus and has composed over 600 musical works. He has taught courses on gospel music at Ohio State and at Trinity Lutheran Seminary, our host school for the conference.

### [An Expanded Lovelace Scholarship program](#)

One of the focal points of our endowment fund campaign, “Lifting Hearts, Joining Hands, Raising Voices” is an expanded Lovelace Scholarship program. Thanks to several very generous gifts, we are able to begin offering new parts of this important program right away. This summer we will provide five *second-year* Lovelace Scholarships, allowing students to return to the conference with a portion of their expenses covered. In addition, these “returning scholars” will have the opportunity to contribute something of their own expertise and passion to the Society’s work. This second conference experience gives added opportunities to build skills and professional relationships that will help as these students begin their careers.

Also for the first time, we are able to include for the first-year Lovelace Scholarships applicants who have graduated and are within their first three years of teaching or ministry. We understand that the experiences gathered at the annual conference can be a tremendous help to those who didn’t have opportunity to apply as students but who are still new to their careers related to congregational song.

Applications will be available in mid-February online. Spread the word and make sure students and recent graduates know about the new Lovelace Scholarships.

Of course, you’ll find your favorite aspects of the conference still present: engaging plenary addresses, a wide variety of sectional workshops, and inspiring daily worship. As always, the hymn festivals will be “songfeasts” of delight, energy, and wonder!

See you in Columbus –



DEBORAH CARLTON LOFTIS

# An Online Conversation about Pedagogy as a Theme for The Hymn Society Annual Conference in 2014

PREPARED BY JOHN THORNBURG AND EDITED FOR THE HYMN

*Editor's Note: The Annual Conference this year in Columbus, Ohio, has a different focus than usual, that of how we teach new songs and old songs in a new way. In order to facilitate that broadly across the attendance, the structure of the conference will be different in a number of ways, as may be seen in the brochure in the middle of this issue of THE HYMN. The following discussion by persons known for their animation of congregation song helps to set the context for this year's conference.*

Immediately after the July 2012 Hymn Society Conference in Winnipeg, **John Thornburg**, then the President of The Hymn Society, sent an e-mail to a group of persons known for their teaching of congregational song: Irma Dueck, Marilyn Houser Hamm, Alice Parker, Paul Westermeyer, Jorge Lockward, Michael Hawn, John Ambrose, and Deb Loftis:

I'm turning attention to the conference two years hence in Columbus, Ohio, and I need your help.

The great bulk of feedback we've gotten from the regional conversations about the future of The Hymn Society, and the feedback we received from attendees in Winnipeg, points us toward a real hunger to work on matters of pedagogy. It appears that with the growing availability of song in all genres and from all over the world, people are asking, "How do we teach it?" "What are the competencies needed?" I didn't hear it simply as asking how to teach global song, but rather how to teach anything well.

- Do you think this would be a worthy emphasis for our Annual Conference in Columbus in 2014?
- If pedagogy is the theme, what would that mean for the festivals? What do you see as opportunities and red flags?
- What are the skills you think cry out to be taught?

The first response came from **Irma Fast Dueck**, who, along with Marilyn Houser Hamm, led the opening fes-

tival in Winnipeg. Irma is a Mennonite who teaches at Canadian Mennonite University in Winnipeg:

Indeed, I think this is an excellent emphasis. This was the first Hymn Society conference I have attended and this is exactly what I felt I was looking for. First, how do we enable the congregation's song? Second, how do those of us who teach the liturgy or church music, help form the types of pastoral musicians who can enable the church's song? Both are questions of pedagogy and definitely worthy to pursue.

Having said that, a word of caution. The risk is to see congregational singing as a problem that somehow needs to be solved. I know how easy it is to focus on techniques, skills, and evaluation tools (typical in all pedagogical enterprises) but then forget about the more subjective, non-curricular, and pastoral/spiritual elements which are perhaps the key to being a good pastoral musician. When I see musicians and liturgical folks caught up in the sophisticated technical equations that equal good worship/good congregational song I can't help but hear Jesus's words "But, do you love me?" and imagine him sitting in the pews in among the rest of his Body. As I reflected further on your query I couldn't help but think of the pastoral musicians who have most shaped me—in addition to having the techniques needed to be good leaders of song, they were able to "love" me into song (of course in the most Christian sense of "love") even if the song spoke a prophetic word that was unsettling. I actually chatted with Alice [Parker] about this over a meal last week and she quickly made the comparison to good teachers—good curricula, evaluation rubrics, and teaching techniques are all only part of the equation (though an important part). The key to good teaching is a relationship between teacher and student that enables good learning to take place. The same holds true, Alice argued, for church musicians. And while this is much more subjective and difficult

I would argue strongly against pedagogy at hymn festivals. I don't think worship or hymn festivals are essentially didactic except in the sense that everything we do is in some way didactic and that skillful leading teaches in the process of the musical doing. I think pedagogy should be reserved for the classroom, workshops, lectures, and related activities.

(Here is a comment that may seem out of left field, but I think it is related. It is not a criticism of individual leaders so much as of an atomized society that highlights individuals and trumps the communal instincts of the church. It is this: One of our greatest disasters in worship is pastors who think they have to tell us everything ["Please stand" when we're already on our way up or up already or know perfectly well what to do because the bulletin says so—or worse, "I invite . . . "] as if the whole enterprise is their show and the community is at best a group of spectators or pawns before whom they exhibit their insecurities. They steal the people's responses [like amens], insult the folks by what they actually may think is helpful, and make worship a didactic exercise on the premise that they are teaching when in fact they are turning all the attention on themselves.

I think we ought to avoid anything that resembles that as well as anything that sees worship as pedagogy. Musicians don't usually have this problem because they have to do things with music. When they open their mouths and try to "teach" something at worship, however, it usually turns into a comparable disaster.)

**Jorge Lockward**, head of the Global Praise section of the United Methodist General Board of Global Ministries, shared his thoughts:

I join with previous voices affirming the need, relevance, and desirability of a focus on the art of song-leading. I would offer a couple of comments:

1. I have found that a master class model works well to start folks on the way of developing the necessary competencies in this field. Other models, including lectures and workshops are useful, but, because they do not afford at least some of the participants with the opportunity to develop their skills "on the spot," they fail to provide the essential push and crucial feedback that may lead to confidence and repeat engagement. We (at Global Praise) have had good success with this model at our "Enliven" events. The downside of this model is that it requires smaller groups. I have found 10 to 15 to be ideal. One particularly memorable master class was that offered by Michael Hawn where, after explaining the principles behind calling and chanting over the congregation in some African styles, he had everyone take turns trying it.
2. The role of instrumentalists (particularly, but not exclusively, keyboardists) as song leaders should

not be shortchanged. I have found that teaching (and practicing on the spot) a few principles like the primacy of breath, the role of dominant turn-arounds, and finding and engaging patterns while deleting-non-essentials in the accompaniment, have made for small miracles in brief sessions.

3. Although I concur with Paul [Westermeyer] in his caution around hymn festivals as overt pedagogical vehicles, it must be said that by virtue of simple ontology, hymn festivals (and any engagement of congregational song) reflect a pedagogy (successful or unsuccessful) that greatly impacts the future songleading possibilities of potential leaders in the congregation, for blessing or for trouble, facilitation or stumbling block. Most of the songleading abilities I have been able to integrate in my ministry have come from seeing (and imitating) folk like Pablo [Sosa], Michael, Alice and the like in worship settings. So, even if festivals are not to be overtly didactic in their pedagogy, careful attention must be paid that they provide helpful examples, worthy of imitation. I have found that this crucial aspect often suffers due to an emphasis on contents that (foolishly, I think) ignores that the true content is to be found beyond the text in the engaged activity of the assembly.

P.S. Lest my first comment on the need for practical hands-on opportunities be extended too far, I think that the topic of songleading as an essential component of meaning-making is worthy of at least one plenary. Paul's comment regarding "criticism is really about bad musical leading and not about the hymns at all" is exhibit 1. The *how* is certainly integral to the *it*—the true meaning and value of a song is to be found in the way it is prayed by the assembly. Not doing the necessary work to facilitate the people's prayer is a form of liturgical violence (or pastoral misconduct).

**Michael Hawn**, Fellow of the Hymn Society and head of the Sacred Music program at Southern Methodist University, commented:

A couple of points of emphasis:

- 1) Paul is correct about the problem of turning hymn festivals into pedagogical events. However, I would affirm a sectional that might follow a hymn festival ASAP where the pedagogical aspects could be unpacked for those who are interested. This kind of inductive approach can be very effective when all have a common experience and want to go deeper.
- 2) I want to affirm Jorge's master class idea where people are assigned songs ahead of time and present them to a group. This might need to be two-three sessions where ideas could be explored with a teacher and then assignments made for the next day. There

is nothing like hands-on experience and critique in a nurturing environment.

Finally, can I make a plea for sensitivity in teaching songs in the context of liturgy and not just as set pieces in isolation?

**Paul Westermeyer** responded to Jorge's point # 1 (above)

Agreed, especially if the intent is to develop competencies. I suppose, Jorge, that you would not oppose a plenary, lecture, or workshop that seeks to give some overall understanding of this topic. That might be useful just because there are many people who have never thought about it at all (to my continuing surprise). But I agree that a master class model such as you suggest works well for actually doing this.

**Deb Loftis**, Executive Director of the Hymn Society, responded:

I love the responses from all the folks you queried. Sounds like we might be on our way. I'd add just one other layer of consideration. I have heard comments about the value of teaching hymns to children and also the value of being attentive to the needs of older generations in their congregational singing. What if we included a cross-generational aspect to our pedagogy?

**John Ambrose**, the current president of The Hymn Society, commented:

The responses from Paul, Jorge, Marilyn, and Michael really cover the breadth of the subject matter. I find their responses very encouraging and practical.

Developing the art of songleading among those who have the passion, but not the training and skills, for it should be a priority. This can happen at a Hymn Society Conference in several ways, as already noted: informatively in plenary sessions, practically in sectionals, and modelled in festivals. The master class approach has much to commend it, as does the method of 'let me show you, and now why don't you try it out' mentioned by Michael. It might be that the Columbus Conference takes a somewhat different approach to programming in order to allow the matters raised to be imparted.

I have seen too many competent music directors perform very badly when asked to give leadership to congregations to help strengthen their singing. A combination of bad attitude (arrogance or insecurity), impatience, lack of winsomeness in nurturing the congregation to sing more confidently, can turn an opportunity into a disaster—'please don't take time to teach us any more songs; we don't enjoy it.'

I would urge consideration be given to songleading practicums at the Columbus Conference, possibly with the intentional plan to, in some way, take this teaching 'on the road' under the sponsorship of The Hymn Society.

I want to pick up the concern about accompaniment for congregational singing. This is a critical matter, and often at the root of poor congregational singing. If an instrumentalist only plays the notes but has no feel for empowering the singing through strong, sensitive and supportive accompaniment, then the end result will be disappointing. Choosing the appropriate instrument(s), gauging a tempo that will empower singing and be faithful to text/tune, curtailing volume so that the singing—not the accompaniment—is primary, are some of the practical items that come to mind for a sectional.

**Alice Parker**, Fellow of the Hymn Society, and one of the plenary speakers at Winnipeg, shared her thoughts:

I'm all for providing real hands-on time in songleading for participants at the next Conference. There's nothing like one successful attempt to get someone off to a good start—and we could provide that. I agree that small groups (perhaps 10) are best; each person there could lead one song under the guidance of one of our knowledgeable presenters. Certainly a basic outline of the skills needed could be provided in advance. (I'd be happy to share mine for your perusal: just ask.)

I'm just back from songleading at a UCC Musicians Conference—I presented an hour-and-a-half hymn sing, talking about melody and style; and then a half-hour SING before their final service. The head of the conference caught me afterwards with a worried expression on his face, saying "I tried to sing the songs at the service in the way you'd just taught us, but I couldn't." The reason why (which I'm fairly sure he couldn't have enunciated) is because the hymns at the service were overloaded with loud organ, bells, and African drumming—which effectively killed the singing (and dancing—the 4/4 beat was so strong that it obliterated the 3+3+2 of "Let us talents and tongues employ").

We certainly need to expose organists to the lively singing (and dancing!) that is possible in the unaccompanied congregation—and then suggest how to support this without killing it. As far as I know, this is not considered one of the essential skills—but it should be!

Do let me know how I can support your discussions. And Marilyn, you are just right in saying that I tell people to forget their conducting lessons when leading congregational song. They are almost categorical opposites: one aiming at control, the other at releasing possibilities. Can the leader 'become the song' as he/she invites everyone into it?

**Paul Westermeyer** responded to Alice:

Thank you, Alice, for isolating the problem very nicely for us. It's one which I keep trying to articulate, something like this: The culture in which we live subsumes singing under an instrumental construct

in which sounds from instruments at high decibels that blot out singing are mistaken for it. The church has been tempted by this mindset because in the culture music is a manipulative tool to sell things, and the church has been addicted to the culture on the premise that manipulating people by sales pitches that employ music is evangelism when of course it is in fact the very opposite. The church always takes time to figure out heresies like this, but it will eventually come to its senses and realize that its song is fundamentally vocal, communal, and unaccompanied, with instruments welcomed as ancillary and even wonderful aids, but not primary. This is a counter-cultural reality as is folk song and perhaps all singing which always points to our humanity (and to God!) in relation to the whole creation rather than to our creations as central.

For me the practical result of this is that we have to lead singing as the communal and vocal phenomenon it is and, as you say, release possibilities rather than aim at control—that is, get out of the way. The marvelous paradox of this is that the finest hymn singing happens in two seemingly opposite communities: those that appear to have no musician at all to lead them, and those that have the finest virtuosos who gear their virtuosity to the song of the folk when they lead it.

**Michael Hawn** then responded to several of the previous posts:

I have just returned from China where people sang many indigenous tunes quite well and vibrantly, especially in the rural areas. The only problem was the addition of out-of-tune pianos trying to harmonize these lovely tunes with strange proto-common-practice period harmonies. Even there the West has left its imprint.

Thanks for the focus, Alice. When I suggest that unaccompanied congregational singing is one of the soundscape options at an event, I usually receive blank stares or condescending smiles indicating I am not in the real world. The focus on pedagogy is therefore essential.

As usual, Paul, you placed the discussion in a broader context well. Your hope that the church will eventually adopt corrective behaviors to stem the current heresies is hopeful, but assumes that we will not all be deaf by then.

**Marilyn Houser Hamm** re-joined the conversation:

What a delight to receive your insights and to sense the breadth of the expertise in this conversation! I wish to offer two thoughts today which have been in my mind as I ruminate over the wisdom in the body of these messages:

One, I have noted lately, more than usual, that there is a haste with which worship is addressed in the circles of my involvement. Perhaps on the positive

side of this, the corollary is efficiency—doing what we need to do, asking pastoral reflections to be complete, thorough, and no longer than 6-10 minutes, singing our songs, and being done so that we can all go out to dinner and carry on with our lives. What is actually happening in worship, then, especially in a non-liturgical context, is lost to a listing of items through which a service moves from start to completion. Just like the new “non-fast [slow] food movement,” I think that those who care for the people’s song in context must also become part of a non-fast food, non-disposable movement which carefully and lovingly guides its people to remember its actions in the worship of God. Please note that I am deliberately avoiding language which moves toward an emphasis in experiential worship. What I mean to say is, The Hymn Society has a role to play in the wider movement of “over time, regularly, the words we need, the music which carries us through life.” (I am very influenced by the writing of Gabe Huck of Liturgy Training Publications.)

Two, the task to which we have been addressing ourselves must also not be in a vacuum. We would be in error to address the aspects of inviting the congregation to sing, acquiring skills unique to congregational leadership in song, and all that we know of skill and expertise without the component of spirituality, which is central to leading the people’s song in worship. Present models within the Praise and Worship movement, and in other places, create an ‘interiorizing’ by worship leaders, which I experience as dislodging from the very worshippers who are to be engaged with leadership and with one another.

What I am talking about is the very spirituality of being wise as serpents, discerning truth, knowing the Biblical call and being centered in Christ’s life and teaching. And with all of those things discerning what it is that is the task and voice of the people on any given Sunday or at any given gathering that is required. Those things come alongside all of the skill and knowledge that we bring and must work together to lead a group of people. Of course we sing for the joy of singing, and of course our primary task in worship is the praise of God. But living the praise of God is quite another thing, and requires knowledge, discernment, and imagination on the part of the leader of the people’s song. These are the things that move mountains, and it is high time that we believe that mountains can be moved through worship. It is another way—deep, and not spiritualized; inviting, and not simplistic; participatory, yet fully aware and engaged; centered, yet communal. It is part of our task, and central to any calling to the people’s song in worship. Perhaps it answers the question most fully as to the inadequacy of acquired skills in conducting, there is simply more that is required.



**Jorge Lockward** then responded to Marilyn:

*Has puesto el dedo en la llaga* (finger on the wound, hammer on the nail). Songleading (and any other worship art) requires the integrity of both leading and being a part of the worship experience, with all the risks and blessing this entails. My own rule of thumb is that if I am not moved, affirmed, transformed, deeply engaged (even in the holy imagination that is part of planning), I should not expect any of these things to happen in others.

This is not to take on the Holy Spirit's role who ultimately affects these things, but to understand that incarnation is an essential (and non-negotiable) core of the gospel. If it is not "in the body," including the body of the leader, then, I would argue, it's not gospel. And then there's the other essential of gospel, the kin-dom of God. If an action does not lead to the kin-dom, if it does not eventually create and nurture community and God's shalom then it is highly suspect.

And **Alice Parker** responded to Jorge:

Right on! Gracias! I think our schools teach the art and craft of leading as two separate entities: body gestures for 'craft' and philosophical/theological ramblings as the 'art'. I'd rather think of them both together (as you so vividly suggest). Unless one has a love for the congregation and the song, and the urgent desire to bring them together, nothing will take fire. And there is no substitute for the craft of music-making: having a mental image of the kind of sound needed for a particular melody and the ability to lead a congregation to that sound. The conductor becomes the song, thus opening the door for every-


one else to join in. We're making sound, and unless we're working toward a common goal, it just won't happen.

So the song leader needs an understanding of vocal sound and musical style as well as a love for poetry-as-sound (apart from its 'meaning'). The gestures are the bodily response to those understandings, and are different for each individual.

**Marilyn** added further thoughts:

I almost sent a "p.s." the following morning saying that love for the congregation is essential thinking that this would be the next thing that Alice would say! My second thought was "and this is why we love it when you chide us, Alice," because all is given in love.

Another word which comes to me at this point is the word *trust*. When the integration of which we are speaking becomes clear, trust forms, which creates release, release to enter the song. I love the concept of becoming the song, which creates the invitation to enter. It is a total mind/body/spirit integration.

Jorge, your words were so eloquent: to be "in the body" speaks clearly to the inadequacy of teaching approaches which separate art and craft. It is part of the separation of the secular and the sacred in our time. Your pastoral words also lead me to think that we are clearly moving to "a third way" or "another way" which I believe can be carefully honed with the time frame which we have before Columbus 2014. It could also be that the ramifications of what we are addressing could go much beyond the 2014 convention. 

# Congregational Song as Theological Debate in Late Antiquity: A Case Study of Arius's *Thalia* and the Development of Trinitarian Orthodoxy

JONATHAN HEHN

Hymns have always been critical to the dissemination of theological ideas.<sup>1</sup> In Christianity, this is particularly true of the period known as late antiquity, in which hymnody was used as a battle ground for theologians competing for the coveted designation of “orthodox.”<sup>2</sup> The purpose of this study is twofold. First, it seeks to trace the reception of Arian hymnody in the decades surrounding the First Council of Nicaea. Second, it seeks to show the influence that one important hymn written by Arius himself—the *Thalia*—had on debates over Trinitarian orthodoxy in the late-third and early-fourth centuries. The main body of this article is therefore divided into two sections. The first traces the reception of Arian hymnody in several important bishoprics of the fourth and early-fifth centuries: Edessa, Antioch, Milan, and Constantinople. Leaders in these cities used and/or wrote hymns to respond to the perceived threat of Arianism within their respective bishoprics.<sup>3</sup> Some documents even attest to the fact that anti-Arian hymns were sung in direct response to the singing practices of the Arians themselves. The second section of the article presents an analysis of the *Thalia* as one particular Arian hymn, illuminating those points which are especially illustrative of the conflict between Arian and Nicene Trinitarian theology. In other words, one section shows how the *Thalia* informed the thoughts and writings of the Nicene Fathers in particular, while the other shows how Arian hymnody informed the life of churches more broadly, beyond the council. It is hoped that teachers of hymnology might find this article useful for illus-

trating the importance of hymns to theological debate in late antiquity. Additionally, it is hoped that all readers might come to a new appreciation for the *Thalia*, a work long ago deemed “heretical,” but one which was nonetheless an important influence on the development of Nicene Trinitarian orthodoxy.

## *The Arian Controversy*

The Arian theological controversy centered on the nature of Christ and the Trinity, specifically the relationship of the Son to the Father and Spirit. It was named for the Alexandrian presbyter Arius. Arius was born in the mid- to late-third century and ordained sometime around 311.<sup>4</sup> He was popular as a preacher and as a theologian. History records that he was presbyter at an important church in Alexandria<sup>5</sup> and that he was active in the local theological (catechetical) school in the city, a school whose personages and ideas were sometimes at odds with the local bishop.<sup>6</sup> Arius himself was individually condemned by a regional synod of Egyptian bishops called by Alexander of Alexandria in 318, and in 325 his theological views generally were condemned by the First Council of Nicaea.<sup>7</sup> Though Arius was later judged orthodox by a local synod in Palestine, he remained excommunicated at the sees of Alexandria and Constantinople until his death.

Arius's extant writings consist of just a few letters along with the *Thalia*.<sup>8</sup> It is safe to assume, however, as the namesake of the most important theological controversy of his time, he wrote more extensively both in prose

# VENI EMMANUEL and its Manuscript Sources

BY CHRIS FENNER

“Draw nigh, draw nigh, Emmanuel” was first published by John Mason Neale in his *Mediaeval Hymns and Sequences* (1851) without music. He revised the text for the second part of *The Hymnal Noted* (1856),<sup>1</sup> where it was set to a previously unknown tune (now called VENI EMMANUEL), presumably provided by Neale’s music editor, Thomas Helmore (1811-1890; see figure 1). This would become one of the most ubiquitous text-tune pairings in modern hymnody, especially after it was revised as “O come, O come, Emmanuel” for *Hymns Ancient & Modern* (A&M). The text, based on a set of antiphons, has been traced to the eighth century<sup>2</sup> and is a regular part of the Roman Tridentine liturgy.<sup>3</sup> The provenance of the tune, on the other hand, remains enigmatic for the researcher.

## The Lisbon Mystery

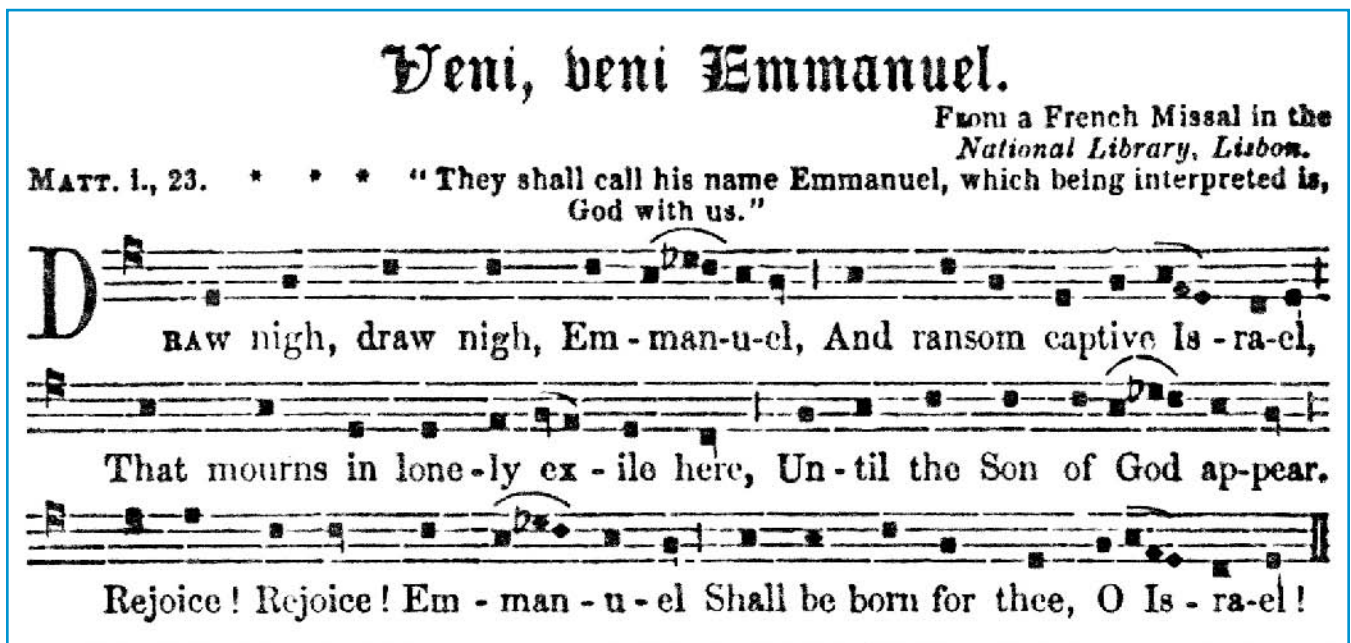
The original attribution given in *The Hymnal Noted* reads, “From a French missal in the National Library, Lisbon,” and this attribution was repeated in the earliest editions of A&M.<sup>4</sup> By 1901, researchers had begun to raise questions about the authenticity of the Lisbon source. The

editors of *The Music of the Church Hymnary* wrote,

These Missals have all been examined by the Rev. W. Hilton of the English College, Lisbon, but this melody is not to be found in them. In all probability, it is not a genuine mediaeval melody, but has been made up of a number of plain-song phrases, most of these being found in settings of the Kyrie.<sup>5</sup>

The monumental *Hymns Ancient & Modern Historical Edition* (1909) expressed these sentiments in condensed form.<sup>6</sup> Other hymnal companions and hymnological studies followed suit, and began to name Helmore specifically as the composer or adaptor, since he was “one of the pioneers in the revival of the use of Gregorian Tones in the Anglican service.”<sup>7</sup> *The Historical Companion to Hymns Ancient & Modern* (1962) refrained from charging it to Helmore but reaffirmed that the Lisbon source had not been located.<sup>8</sup> In 1965, a young Nicholas Temperley declared, “It is now established beyond reasonable doubt that he [Helmore] wrote it himself, using fragments of plainsong. Its elemental strength, and its capacity to inspire the most sluggish of congregations or carol singing groups, are apparently entirely due to the egregious Helmore.”<sup>9</sup>

Figure 1. *The Hymnal Noted, Part II* (1856), no. 65 (excerpt)



Veni, veni Emmanuel.

From a French Missal in the National Library, Lisbon.

MATT. I., 23. \* \* \* "They shall call his name Emmanuel, which being interpreted is, God with us."

DRAW nigh, draw nigh, Em-man-u-el, And ransom captive Is-ra-el,  
That mourns in lone-ly ex-ile here, Un-til the Son of God ap-pear.  
Rejoice! Rejoice! Em-man-u-el Shall be born for thee, O Is-ra-el!