

knowledge of our tradition.” However, my concern is what that means in a practical sense. Past experience has shown me that many of those steeped in Moravian music approach educating the congregation in much the same way my parents approached educating me about eating cooked spinach. I call this the “here it is, it’s good for you, eat it and be quiet” approach.

Simply put, no amount of historical background on the author of a hymn or tune; no exposition concerning a hymn’s theological depth; and no amount of repetitive singing can make up for the fact that some hymn tunes sound bad and are terribly difficult to sing. If my mom and dad would have served me cooked spinach every day and brought in nutritionists to extol its many virtues, I still would not have liked it. There are other ways to get vitamins, minerals and vegetable fiber inside little boys and there are other ways to get our members to know and appreciate Moravian music.

Having heard Dr. Knouse speak, play music and teach I have every confidence that she knows what needs to be done and is very capable of leading the way. If she and others like her are willing to teach and lead, then I and many others like me, are willing to learn and follow.

The Rev. James Newsom is pastor of Rural Hall Moravian Church in North Carolina.

Brian Henkelmann

My initial response to Sr. Knouse’s article was a fervent “Amen!” The accounts of earlier “music in worship” controversies illustrated that we are part of a continuing process and not experiencing a unique phenomenon as we try to discover the most appropriate worship music. Br. Dreydoppel’s “six principles for Moravian worship” provide a wonderful context for discussion of music in worship. The section “Music as Craft and Calling” provided a reminder of who I am as a church musician and my responsibility as a music educator.

In the discussion of “Music, Culture, Worship, Evangelism, Entertainment”, I relived yet again the “balancing act” which is part of being a worship leader

in charge of choosing, teaching and bringing to life the music of the worship service. I was reminded of the statement of the Bishops’ Committee on the Liturgy, “Music in Catholic Worship,” in which articles 26-41 state, in part, that any musical component of liturgy must be judged by the following criteria:

a) Musical – Is there an aesthetic and technical quality in its rhythm, harmony, and melody? Besides the quality of the rhythmic, harmonic, and melodic elements, is there a concern with the wedding of text to music? b) Liturgical – is the music appropriate to the nature and importance of the liturgy? Is the theological content sound? ... c) Pastoral – Is the music appropriate to the ability of the assembly? Does the music in the celebration enable the assembly to express the faith of the Church, in this place, in this age, in our culture? (Adapted from “The Liturgy of the Roman Rite and African American Worship” by Rev. J-Glenn Murray, S. J. in the hymnal *Lead Me, Guide Me* (GIA, Chicago, 1987).

It is the final section “Intentional identity with integrity;” however, that prompts me to raise some questions to the church at large and offer some my hopes and dreams about ensuring that in the future we will have Moravian musicians who are trained well enough to deal with the criteria mentioned in the article and familiar enough with their Moravian musical heritage to offer its many riches to the Moravian church and the church at large.

I am always intrigued (and slightly disheartened) when I enter a Moravian church that has no Moravian hymnals. Seeing only the 1969 (red) book also leaves me saddened that so many quality worship resources are unavailable to the congregation. But the lack of any Moravian hymnal makes me wonder what part of the worship life at that church is “Moravian”. I realize that with overhead projectors and in-house “songbooks” (PLEASE GET COPYRIGHT PERMISSIONS AS NEEDED), some congregations feel no need to have hymnbooks, but I know of nowhere else that the Moravian hymn tradition and the theological teaching it incorporates is available in one book.

What loss is it to get rid of those “stuffy” German chorales? (Francis Florentine Hagen’s comment rang such an amazingly familiar bell). Besides the obvious musical loss, the greatest void is the loss of connection with our musical/theological heritage and the unity that a shared body of hymnody provides. I believe that one solution is to supplement those traditional hymns with quality music of various worship styles.

As many churches begin to have separate “contemporary” services, a definite danger exists. The debate over which (if any) style is “better” misses the point. The problem, as I’ve experienced it, arises from the fact that two separate congregations begin to develop, each with their own body of shared worship experiences and songs of the heart and mind. In some congregations these differences are woven together to make a stronger community. In most I fear, the two groups either go their separate ways or openly do battle for talent and financial resources.

From a musical standpoint, I know how a sense of harmony and voice leading developed almost unnoticed through the years as I sang, heard and played chorales at church, Sunday School and during singstunden. I worry that as the music styles get more and more basic, this subconscious training will come to an end. I agree with Sr. Knouse that many of the great Moravian anthems are beyond the musical resources and, if you take into account the use of musical instruments, the financial resources of our congregations. The average church choir seems to be leveling off at 8 to 12 members, many without musical training. How then do we perpetuate our Moravian non-hymn musical heritage? Perhaps it is with more groups such as the Moramus Chorale and the Unitas Chorale.

The Moravian Music Foundation continues to provide the chance to hear and participate in quality musical events whether they are Moravian Music Festivals, regional conferences, accessible editions of past anthems, or recordings of the treasures of Moravian music. The staff has catalogued, preserved and is making available the manuscripts passed down through the years. Equally promising, the Foundation is reaching out to contemporary composers and exploring not only how the Moravian musical heritage can be maintained but

also expanded. This hopefully includes new resources based on the Moravian Book of Worship as well as choral settings for small choirs using the tunes and texts of our heritage as a basis.

I challenge the Moravian-related schools at all levels to offer occasional courses on Moravian music and to promote performance of it whether through forming actual performing ensembles or supporting local ones already in existence. I challenge the local congregations, or possibly groups of local congregations, to meet and explore possible ways they can promote Moravian music in their own field of influence.

Perhaps it is by offering scholarships for music study to promising students. Perhaps it is by bringing in a teacher to teach some master classes to that beginning trombone choir. Perhaps it is by commissioning an anthem or an organ piece for a special service or event that can then become part of the general worship resources. Perhaps it is by sending youth as well as adults, clergy as well as lay people to the next Moravian Music Festival. Perhaps it is by sponsoring a regional conference on Moravian music as well as supporting the Moravian Music Foundation in its work. Perhaps it is just by letting the group of committed musicians you already have know that they are valuable and appreciated and that their interest in the Moravian musical heritage is important. Perhaps it is just by giving your music leadership enough of a budget to do their jobs at the highest level they can.

In whatever way you can, help the Moravian church build on the rich blessing of poetry and music it has received. Join in the new songs as well as the songs we can sing unto the Lord.

Brian Henkelmann is an artist/lecturer in the music department at Moravian College and church musician at Rosemont Lutheran Church in Bethlehem, Pa.