

By Flowing Waters: Chant for the Liturgy

by Paul F. Ford. Collegeville, Minnesota:
The Liturgical Press, 1999. 505 pages. \$19.95 US.
ISBN #0-8146-2595-9

Immersed in the lived experience of leading congregational song among his schoolmates, farming communities, seminarians, desert monastics, co-worshippers at an Evangelical graduate school, and finally in a Roman Catholic parish, Paul Ford now provides the English-speaking world with a new collection of chant. It is "designed to tutor assemblies and their ministers in the homely ways of singing the Mass, not just singing at Mass (p. xix)." *By Flowing Waters* contains nearly 700 authentic chants adapted to the natural flow of the English texts. Ford employs the *New Revised Standard Version* scripture translation thus opening another door for ecumenical convergence. The "Musical Foreword" by Alice Parker, and the "Liturgical Foreword" by Frederick R. McManus acknowledge Ford's scholarship and intense commitment to enlivening the song of the people.

In the extensive introductory notes, Ford reviews the Second Vatican Council's mandate for congregational participation in the sung liturgy. He explains how the Gradual [sic] Simplex, although intended as a liturgical book for the schola, cantors, and professional liturgical singers, can become the basis for the whole assembly to sing the liturgy. Since the interpretation of chant style and form is no longer commonplace, Ford makes the collection user-friendly by providing 15 pages of background information and 11 pages of performance notes. To heighten the dream of chant becoming the people's vehicle for song, Ford indicates on page 429 a facile copyright procedure.

Chants are provided for all the seasons of the liturgical year, as well as for specific ritual and sacramental celebrations. He has also included the entire collection of *Jubilate Deo* in its first edition of 1974, with fresh English translations.

The success of this collection will depend on the creative musical leadership in the community: a leadership that knows when and how to introduce the assembly to antiphons of the liturgical year that sing from the same chant melody. No doubt the author works with communities that cherish this common voice. It would be of great interest to readers to

know more of Ford's long journey of implementation and the techniques employed to assist the singing community to use this voice.

This collection is indeed an admirable work and certainly will find a home in our more acoustically alive churches. In particular, Roman Catholic liturgical music directors may welcome the opportunity to look carefully at the settings of the Ordinary, particularly as they develop the song of the assembly when instrumental accompaniment is not available or unaccompanied song fits the tone of the liturgy. *By Flowing Waters* is a valuable resource for persons desiring to gift the community with the sound chant.

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Worship Music: A Concise Dictionary

ed. by Edward Foley, Capuchin. Collegeville, MN: The Liturgical Press, 2000. 332 pp., \$45.00 US. ISBN: 0-8146-5889-X.

Conciseness is difficult, particularly in a reference work intended to address an area as broad and diverse as "the worship music of English-speaking North America . . ." (p. ix). Yet this book succeeds admirably, at least for the most part, in that aim. This may well be due to the impressive list of contributors, seventy-one in all. These include Batastini, Costen, Doran, Lovelace, Music, Schalk, Westermeyer, Young, and others whose work will be familiar to readers of THE HYMN. That so many hands were involved, yet the work remains concise, says much for editor Foley.

The articles are clear, and yes, concise. The rare entry that runs more than a half-column is usually devoted to a broad topic, e.g. the music of a particular denomination or a specific period of history. Major composers are treated almost solely on their production of sacred music, rather than taking up space with biographical detail readily available in other print

and electronic resources. And many minor figures receive treatment here that they would not in more general reference works: one suspects it is difficult to find biographical information quickly on Michael Joncas or Richard Dirksen in other ready references. The coverage of Jewish music is extensive; one suspects this will be a Godsend to those from Christian traditions pressed into service at the local synagogue. Pronunciation of the Hebrew terms might have been helpful, but then, there is no such help given for anything else either. One of the concessions to conciseness, undoubtedly.

When conciseness sins, they are largely sins of omission. One can certainly argue the absence of some entries here. For example, why is Amy Grant given an entry, while the Gaithers are missing? George Beverly Shea rates an entry; Tennessee Ernie Ford does not. GIA and Batastini receive treatment; Hope Publishing and Shorney do not. Once searches in vain for Donald Hustad. Aaron Copland appears only as the resuscitator of "Simple Gifts," with no mention of his great choral work "In the Beginning." (With so many omissions, one might wonder why Duparc makes it in solely because of a single, rarely performed motet.) There is no entry under "Praise music," so one is left without a definition of a major contemporary thread in the work's nominal area of coverage. If it is treated elsewhere, fine, but it surely deserves a cross-reference here, for the term is in everyday use in English-speaking North America. (No, it isn't under "Chorus" either.)

Cross-references do abound, perhaps slightly to the detriment of the work. For example, virtually every instance of the word "organ" is asterisked, even when the term only appears in the instrumentation for concertante choral works, e.g. Janacek's *Glagolitic Mass*. One learns to read over the asterisks after a while, but it seems overly fussy to include them everywhere. Whether this practice represents human judgment or merely an overzealous computer, it might well be revisited for future editions.

In other cases additional cross-references might have been helpful. Musically ignorant users looking for a quick definition of common meter must have the presence of mind to check under "Meter," for there is no cross-reference at "Common." Even under "Meter" they will look in vain for Short or Long. Similarly, entries on organ builders abound, but our hapless clergyperson will search this volume futilely to understand what the

organist means by "tracker action."

Bibliographies, where they appear at all, are brief. One longs for them in places, just as one longs for selective works lists for composers. And there are no musical examples at all. One illustration may often show something that takes a paragraph of expository prose to explain. The "Meter" entry mentioned above would be enhanced by the presence of DUNDEE or ST. ANNE. Both omissions are undoubtedly concessions to conciseness. But the value of future editions might be significantly enhanced by expanding them a few pages to accommodate at least a few musical examples, and references to where complete works lists and bibliographies might be found. Even a parenthetical siglum like NG2 at the end of an entry, referring the reader to the latest incarnation of *The New Grove* for a relevant bibliography and/or works list, would be of help.

This reviewer caught one small error in passing. The American hymnwriter and pedagogue on p. 132 should be Gracia Grindal, not Grindal.

But let none of these quibbles deter you. This is a very good ready-reference work, succinctly covering areas and persons too often omitted in other dictionaries. It would make a fine and useful present for the church musician or pastor, or a most welcome graduation or ordination gift. Could it have been better? Yes. But as it stands, it is a very valuable resource for all those involved in the musical and liturgical life of the church.

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