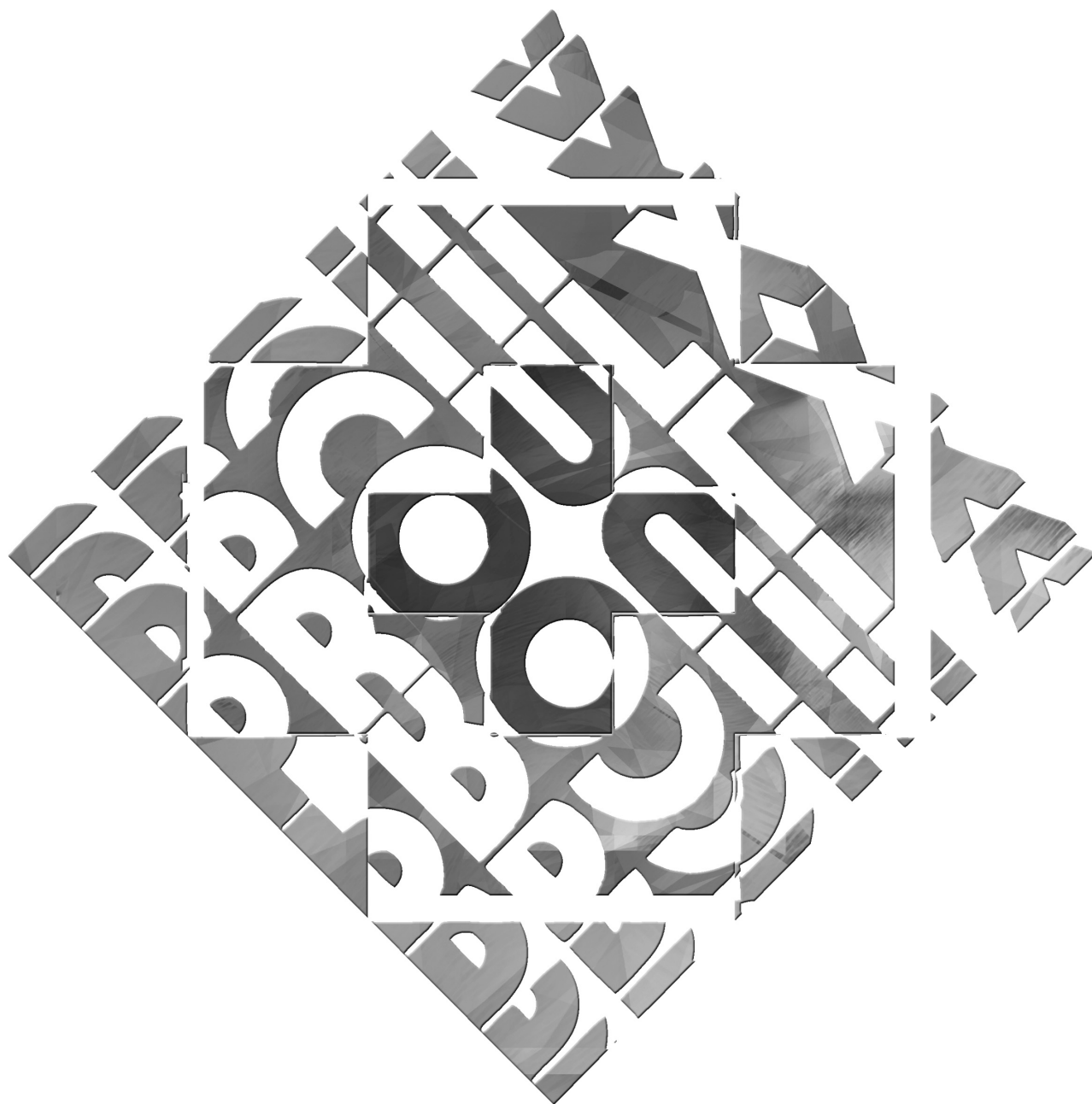


THE RICHARD PROULX HYMNARY



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Publisher's Note

The publication of this edition is intended to make available the collected hymn tunes of Richard Proulx. It is our hope that this volume will be useful to worship leaders and church musicians, and of special interest to hymnal editors and text writers.

The hymns are presented with commentary and, in many cases, ancillary materials such as alternate harmonizations and descants. Such additions make this collection practical for inclusion in your choral library and not just another academic resource.

GIA is dedicated to the work of this composer, and this publication represents a desire to re-introduce his hymnic work to the larger community by making it available in this one volume. We are committed to simplifying the process by which individuals and congregations are able to use these hymns in their own work and worship. For non-commercial permission to reproduce the texts or tunes of these hymns, contact OneLicense.net or the individual copyright holders. GIA will make the hymns in this collection available through HymnPrint.net, an online service providing downloadable files for worship bulletins.

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Foreword

In hymn singing, quality works and inspiration counts. Quality and inspiration—not immediacy—are the congregation’s dearest and most faithful friends. Clearly Richard Proulx believes this and he proves it true. Extraordinarily gifted, he uses his gifts carefully and respectfully. He is considerate of congregations and understands them. He doesn’t underestimate them or the power of well-crafted and beautiful music.

The hymns in this collection show remarkable variety. Some of them dance. Some are pure song. There are some of the “English big tune” variety. Some are as lean and athletic as the music of Distler. And some are of the “New York smoothie” school—the kind of congregational song that Calvin Hampton and friends developed mostly in the 1970s and 1980s. Some of this music might remind us of Copland, and it’s clear that Proulx likes the music of Britten. He loves chant and is grounded in it. And, yes, there’s some Gershwin and Bernstein. All of them he soaks up and then he gives us something new.

His melodies are economical and natural—almost as if time-worn. Some are modal. Some are steely with conviction. (Does anyone do this better than Richard Proulx?) Even the tunes that are gentle have plenty of backbone to them. Sometimes meters are flexible—he’ll drop a beat if it feels right and he’ll add a flourish if intuition calls for it. His harmonizations and accompaniments keep things sure-footed. They grow out of the melodies and not only support the singers, but also lead them.

Proulx doesn’t write “down.” Let someone else write the lightweight, transitory, comfy, easily-attained-easily-lost congregational songs. I doubt he could do it. With him every note has a job and every hymn is a significant piece of music. They are written to contribute—they shed fresh light; they create another viewpoint. They’re not another version of the same thing.

His hymns are worth the investment. They are worthy of a place in the repertory.

This collection’s design is flexible for use with congregations and choirs: unison, SATB, descants, alternative harmonizations. Choir directors could easily use this book as a resource for easy anthems.

A final note: get to know these pieces well. Play them through. Enjoy them at home and at church. Share them with choirs and congregations. Receive and share the gifts of musical quality and inspiration. Sit down and read, first to last, the profiles of the hymns—who did what, and how these pieces came into being. Then be grateful, yet again, for the impact that Richard Proulx has had on twentieth- and twenty-first-century church music. Enjoy the esteem and affection in which he is held. He’s right up there at the top. He’s right up there with the best we have.

—Russell Schulz-Widmar
on sabbatical in Berlin
October 10, 2008

Introduction

This collection of original hymn tunes and tune adaptations represents my work in this genre during the past twenty-five years. These tunes were written for the needs of particular communities and many later found their way into a variety of denominational hymnals and collections.

Unlike the large number of choral and instrumental works I have produced, the goal of these congregational songs has been to create singable, simple but strong melodies for use by largely untrained congregational singers.

Hymnody in the last fifty years or more has brought us back to simple unison song forms and away from the four-square Victorian hymn. In my work, there has been a strong influence of Vaughan Williams and also the “New York School” of hymnody: Calvin Hampton, David Hurd, and Larry King. The shape of such tunes is always governed by the strength of the texts. When designed with integrity and character, these “simple” horizontal melodies are capable of later enrichment with the addition of descants, faburdens, alternative harmonizations, and instrumental parts.*

I am particularly grateful to Michael Silhavy for assembling, editing (and in many cases re-discovering!) tunes and texts which I had composed or adapted. Thanks as well to Michael Boschert and Brian Streem of GIA Publications for additional editorial work.

It is hoped that people of various denominations will find many of these hymns useful in their liturgical practice.

—Richard Proulx
May 15, 2009

**Many of the additional elements, if not printed in this volume, are available in the supplement to The Richard Proulx Hymnary, G-7070INST.*

Biography

Richard Proulx was born in Saint Paul, Minnesota in 1937; he began piano studies at age six. He attended MacPhail College and the University of Minnesota with further studies undertaken at the Columbus (American) Boychoir School, Saint John's Abbey (Collegeville, Minnesota), and the Royal School of Church Music in England. Organ studies were with Ruth Dindorf, Arthur Jennings, Rupert Sircom, Gerald Bales and Peter Hallock. He studied choral conducting with Bruce Larsen, Donald Brost and Peter Hallock and in seminars with Robert Shaw, Roger Wagner and Donald Bryant. Among his instructors for composition were Leopold Bruenner, Theodore Ganshaw, Bruce Larsen, and Gerald Bales.

From 1980 to 1994 Proulx was Organist/Music Director at the Cathedral of the Holy Name in Chicago where he established an extensive and innovative music program, including a concert series, Music for a Great Space, which involved the cathedral choirs and many of the finest instrumentalists in the Chicago area. The choirs toured the Midwest in 1982 and 1991 and Europe in 1988. Proulx was also responsible for the planning and installation of two new mechanical-action organs for the cathedral: Casavant II/19 (Quebec, 1981) and Flentrop IV/71 (Holland, 1989).

In 1991 Proulx founded The Cathedral Singers as an independent recording ensemble. The group has sung live concerts and, on the GIA label, has produced over twenty recordings that represent a wide variety of choral music.

Prior to living in Chicago, Proulx served for ten years (1970–1980) at Saint Thomas Church in Seattle/Medina, where he directed three choirs and a chamber orchestra, and established a tradition of liturgical handbell ringing. He was also organist at Temple de Hirsch Sinai. From 1953 until 1968, Proulx was parish musician at Church of the Holy Childhood in Saint Paul. He was appointed composer-in-residence (1994–1996) at the Cathedral of the Madeleine in Salt Lake City, and was named Visiting Fellow at the Seminary of the Southwest in Austin, Texas. He has served on summer faculties of the Montreat Conference, the Evergreen Conference, the Mississippi Conference, and St. John's University School of Theology. Proulx currently works as a free-lance composer and conductor.

Richard Proulx is a widely published composer of more than 400 works, including congregational music in every form, sacred and secular choral works, song cycles, two operas, and instrumental and organ music. He was a member of the Standing Commission on Church Music of the Episcopal Church and was a founding member of the Conference of Roman Catholic Cathedral Musicians. He has conducted choral festivals and workshops throughout the United States, as well as in Canada, The Netherlands, Switzerland, Scotland, Australia and New Zealand.

Proulx's contributions to hymnody, hymnals and hymn singing are a significant aspect of his work. He has been a major force in establishing hymn singing in Roman Catholic congregations, with an output of hymn intonations, alternate harmonizations, descants, and hymn-tune-based organ preludes that is prolific. More than thirty of his hymn concertatos are available from numerous publishers.

His work on hymnal editorial teams represents some of his most anonymous work. He has served as a hymnal consultant for *The Hymnal* 1982, *The New Yale Hymnal*, *The United Methodist Hymnal*, and *Worship* (2nd and 3rd editions), and has contributed to *The Mennonite Hymnal* and *The Presbyterian Hymnal*. As a member of some editorial teams he has helped shape the repertoire of entire denominations. Proulx has been involved with soliciting and reviewing new tunes and texts from composers and authors. Furthermore, he is responsible for arranging many of the marriages of texts and tunes that are now commonplace. (It was Proulx who first yoked KINGSFOLD with "I Heard the Voice of Jesus Say.")

A rare blend of talents as composer, conductor, music editor and organist, combined with wide-ranging experience across denominational lines, has given Richard Proulx a unique perspective of the opportunities and the challenges found in liturgical music-making in our time. He remains committed to the enriching and balancing role of the arts in people of all ages.

Other accolades for Richard Proulx include:

Honorary Doctorate, General Theological Seminary, New York City, 1994
Honorary Doctorate, University of Saint Thomas, Saint Paul, 2009
Bernardin Gold Medal, Chicago, 1989
Bene Award, *Modern Liturgy Magazine*, 1994
National Association of Pastoral Musicians (NPM) Musician of the Year, 1995
Pax Christi Award, Saint John's University, Collegeville, 1998
American Guild of Organists (AGO) Composer of the Year, 2006
Federation of Diocesan Liturgical Commissions (FDLC) McManus Award, 2006