

The Standing Commission on Church Music

Membership and Organization

The Presiding Bishop, in respect of Bishops, and the President of the House of Deputies, in respect of Presbyters and Lay Persons, pursuant to Title II, Canon 6, Section 2 (b) and (c) as passed at the General Convention in 1973, appointed the following persons to the Standing Commission on Church Music:

The Ven. Frederic P. Williams, *Chairman*

Jack Noble White, *Recording Secretary*

The Rev. Sherodd A. Albritton

Mr. Franklin Coleman

The Rt. Rev. Donald Davis

Dr. Robert Finster

Mother Mary Grace, *Executive Council*

The Very Rev. William M. Hale

Miss Marilyn Keiser

Mr. James H. Litton

The Rev. Norman C. Mealy

The Rt. Rev. Harold L. Wright

Consultants:

Dr. Ronald Arnatt

Mr. Raymond F. Glover *Treasurer*

The Rev. Marion J. Hatchett

Coordinator for Commission:

Dr. Alec Whyton

Responsibilities of Commission

The 1973 General Convention in Louisville greatly amplified the Church's Canon on Church Music by the addition of a second section to Canon 6. By making the Music Commission a Standing Commission, the Church is assured that music will be a continuing concern. In addition the Music Commission is mandated to carry out specific as well as general responsibilities as specified in Section 2 (a):

"There shall be a Standing Commission on Church Music. It shall be the duty of this Commission to collaborate with the Standing Liturgical Commission as regards the musical setting of liturgical texts and rubrics; encourage the writing of new music for liturgical use, and at times to produce such compositions in its own name; recommend norms both as to liturgical music and as to the manner of its rendition; serve as a link between associations of professional Church musicians and diocesan music commissions; assist in the setting up of diocesan and regional courses and conferences on Church music; collect and collate material bearing upon future revisions of the Church Hymnal; and, in general serve the Church in matters pertaining to music."

This past Triennium the work of the appointed members of the Commission was made more effective with the appointment of Dr. Alec Wyton, as part-time paid Coordinator of the Commission. Dr. Wyton with his broad background carried to fulfillment many of the projects and publications planned by the Commission for the Church as a whole. It is most urgent that the role and funding of the Coordinator be continued in the next Triennium, especially if General Convention considers seriously the possible need for Hymnal revision.

Liaison with the Standing Liturgical Commission

The music of the Church finds its best expression within the framework of liturgy. The process of liturgical renewal, which has involved many textual changes

and revised forms of services, has placed a burden of responsibility on musicians and composers. The Music Commission has worked closely with the Standing Liturgical Commission during this past Triennium as the Draft Proposed Prayer Book has been completed. Members of the Music Commission have served on various Drafting Committees of the Standing Liturgical Commission, and have been able to make many helpful suggestions, especially regarding the singability of texts and the placing of rubrics as they relate to music.

Dr. Hatchett has represented the Music Commission on three drafting committees: Rubrics, Eucharist, and Use of Scriptures. Dr. Finster has served on the Rubrics Committee, Dean Hale on the Ordinal Committee, Mr. White on Christian Initiation, and Mr. Coleman on Pastoral Offices.

Two members of the Music Commission, Mr. Litton and Mr. White, plus Dr. Wyton have worked closely with the Committee on Psalter revision. Archdeacon Williams and Dr. Mealy represented the Music Commission at all plenary sessions of the Standing Liturgical Commission. Dr. Wyton was also present at several meetings.

A most significant area of involvement for the Music Commission was with the Singability Committee of the Liturgical Commission. This committee was formed as a separately functioning part of the Style Committee, and was convened and chaired by the Rt. Rev. Morgan Porteus of Connecticut. Those serving on the committee were Capt. Howard Galley, the Rev. J. Robert Zimmerman, and the Rev. Canon Jeffrey Cave; and from the Music Commission Mr. Litton, Mr. White, Dr. Mealy, and the secretary for the Committee, the Rev. Mr. Albritton. The Committee began meetings in March of 1974 and continued its work through April of 1975. It began by outlining the scope of the task and inviting some fifty persons from around the country to be corresponding consultants in specific areas of concern. The purpose, as given to the committee, was to review all the texts of the Draft Proposed Prayer Book from the point of view of musicality, singability, and aptness of musical settings.

The Committee worked intensively during the period stated, meeting a total of seven times. It worked through all the responses and suggestions sent to it by the Corresponding Consultants. All the services of the Draft Proposed Prayer Book came under review in terms of the musical aptness of their texts. Particular and detailed work was done with the Proper Prefaces and Collects, the Canticles for the Daily Offices, and the Psalter. In the final stages of the work there developed a close collaboration with the Rev. Canon Charles M. Guilbert of the Psalter Drafting Committee as the many details of the Psalter and Canticles were considered.

It can be said that the Committee felt it had accomplished an important and most worthwhile task. To a substantial degree, it was felt, the texts of our Draft Proposed Prayer Book have been enhanced for musical purposes by the committee's efforts.

The Service Music Committee

In its several meetings, the Service Music Committee has carefully studied music sent to the Commission from all parts of the country. In the process of singing through several hundred ICET settings of the Kyrie, Gloria, Sanctus, et al, some music has been set aside for possible future publication and some for sharing through summer workshops and diocesan commissions. All were received with great thanksgiving for this outpouring of music from churches throughout the land: small and large, urban and rural. It represented a great burst of musical creativity.

The Committee gave considerable thought to the many fresh ways in which music can support and enrich the services of the Draft Proposed Prayer Book. Texts and translations in "Authorized Services" have been reviewed from the sonic perspective by our commission, with suggested changes being sent to the Standing

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Liturgical Commission for its further consideration.

Basic principles of chanting have been agreed upon which will underlie the pointing of psalms and canticles in their revised textual form, and that work is going forward. Music for leaders of the liturgy—bishops, priests, deacons, laypersons—is under way, side by side with a fundamental review of worthy music for congregations and choirs.

Much of this Committee's work is finding its way into parishes and missions of the Church through the "Church Hymnal Series" now being published by the Church Hymnal Corporation. It is planned that this Series will follow somewhat the same pattern as "Prayer Book Studies."

Responding to requests for unison congregational settings of the ICET texts for the Holy Eucharist, Second Service, the Music Commission continued to examine settings which have been submitted by composers from all parts of the nation. In addition, several composers were commissioned to write congregational settings of the Common Texts of the Holy Eucharist for publication by the Church Hymnal Corporation. As a result of these submissions and commissions five unison settings by Robert Powell, Malcolm Williamson, Alastair Cassels-Brown, Richard Felciano, and Calvin Hampton have been published as "Church Hymnal Series I." After careful study of the many hundreds of works submitted, additional music for the Holy Eucharist, First and Second Services and the Daily Offices, as well as additional liturgical responses, has been chosen by the commission for publication by the Seabury Press as a continuation of music found in SONGS FOR LITURGY. It is hoped that the considerable variety of liturgical music for the 1928 Book of Common Prayer and Trial Services, which has been made available by the Standing Commission on Church Music, will find widespread use by congregations throughout the Church.

The Service Music Committee was chaired by Dr. Mealy and included Professor Albritton, Dr. Arnatt, Dr. Finster, Dean Hale, Miss Keiser, Mr. Litton, and Mr. White.

The Red Book

During the years of rapid revision and constant change the commission undertook a project that was designed to accomplish several purposes:

- to provide music for the trial services as they became available
- to provide new music and help fill the gaps existing in material available for use with prayerbook services
- to provide new hymns for the Church
- to provide all of the above in a format that would recognize the special characteristics of the times:
 - temporary (disposable music and canticles)
 - dynamic (this is needed yesterday; that tomorrow)
 - experimental (who knows what the end result will be)
 - broad (some need plainsong, others folksong)
 - bulky (Please! not another book-of-the-month!)

The commission worked closely with various drafting committees to insure the fastest possible production of music. Still the process took time, as the music had to follow the words and the production machinery for music manuscripts is tedious and involved.

So the commission set about to provide a temporary book with permanent value. The format of "Songs for Liturgy" and "More Hymns and Spiritual Songs" accomplished just that: a loose-leaf cover with an initial packet of music to which new items could be added and from which obsolete or unneeded items could be subtracted. The book received praise from critics both at home and abroad.

Though the integrity of the book was carefully and effectively preserved,

distribution and promotion became a problem. More harmfully, unexpected increases in production costs, especially for the type of format chosen, began to place the book out of reach of the average congregation since there was no subsidy for the publication. At the same time, as the needs of the church seemed to become clearer and more stable, certain experimentation helped better to evaluate the types of music that would have lasting value. Also within our own church's family, we began to find some breathing room that offered promise of hope and help. The contents of the book have been evaluated and the useful and effective music will be made available to the church in another format described elsewhere in this report.

A selection of new materials in the original loose-leaf format will continue to be made available to those who own the Red Book. These people were fortunate to get them before the costs became prohibitive.

Much has been learned from the production of these materials. The musical needs of the church are highly diverse. It is evident that if music is to be produced and made available to our people, especially a major undertaking such as an updated hymnal, it will need to have some cost underwriting in order for most congregations to avail themselves of it.

The Hymn Committee

In response to the resolution passed by the 1973 General Convention concerning the state of music in the Church, the Music Commission empowered the Hymn Committee to undertake several projects during the past three years.

In early 1974, an appeal was sent throughout the Church for materials to aid us in updating the Hymnal through the addition of alternate tunes for existing texts, for new settings of anglican chant and for settings of the "Benedictus qui venit" to complete communion services in the Hymnal and its 1961 supplement. This initial appeal elicited a large response from the Church, not only of new tunes and texts, but also expressions of opinion concerning Hymnal revision. Aided by these materials and by specific commissions to outstanding composers, the commission produced the 1976 "Hymnal Supplement II" to be added to the 1940 Hymnal.

Plans for future publications of new hymns are underway to satisfy some of the needs created by additional biblical themes found in the new three-year lectionary and by the new liturgical emphasis of the Draft Proposed Prayer Book. We view these publications as the actual beginning of Hymnal revision.

We wish to make special mention of the cooperation, encouragement, and material support that this committee has received from the Church Hymnal Corporation. This aid has been invaluable. It has enabled us to publish our materials at reasonable cost and to have a plan of action for the future.

Most major branches of the Christian Church have recently produced new hymnals and service books. The commission has been in contact with the hymnal committees of these various denominations through our membership in the Consultation on Ecumenical Hymnody and attendance at its meetings. We have gained advice and encouragement from our continued relationship with them.

The experience gained from our work and study has led us to recognize the deep need of the Church for a hymnal reflective and responsive to the needs of the Church in this latter quarter of the 20th century. The Hymn Committee advised the Standing Commission on Church Music to recommend to the General Convention meeting in Minneapolis that the Church take the necessary steps to begin work on the publication of an updated hymnal.

The Committee on Hymns was chaired by Mr. Glover and members included Dr. Hatchett, Mr. Coleman, Dr. Wyton, and Archdeacon Williams.

The Chilton Powell Institutes

In June and July, 1975, there were held six Institutes on Music and Liturgy at

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Episcopal Divinity School, Church Divinity School of the Pacific, St. Paul's Episcopal Church in Mobile, Alabama, Virginia Theological Seminary, Seabury-Western Seminary and the Evergreen Conference Center in Colorado. Each faculty consisted of a liturgiologist, a composer, an organist-choirmaster and a voice teacher. With but few exceptions, the liturgiologists and organist-choirmasters were members of the Standing Liturgical Commission and the Standing Commission on Church Music. The Institutes were named in gratitude for the support of the work of the music and musicians by the Chairman of the Standing Liturgical Commission, the Rt. Rev. Chilton Powell, Bishop of Oklahoma.

The intent of the sessions was to study the revised texts in Authorized Services 1973 and the composition of music to fit these texts. The core of the institutes was the preparation, carrying out, and reaction to five services—Eucharist I and Eucharist II, Morning or Evening Prayer, Litany in Procession, and a Processional Service of Lessons and Carols for the season of Advent. In addition, there were voice classes, classes in organ accompaniment and repertoire, aimed at musicians and clergy who work in small parishes and missions. The intent was not only immediately to help these people but to help musicians and clergy in larger parishes and cathedrals to be of value and help to the small congregations in their dioceses. Each institute began with a keynote address by the liturgiologist and included an extensive display of music for liturgical use. Thirty-four clergy and one hundred and seventy-seven musicians attended the Institutes.

Resolutions of gratitude were sent from the Institutes at CDSP and at VTS. Excerpts follow:

“Whereas the General Convention of the Episcopal Church meeting in Louisville, Kentucky in 1973 did establish the Standing Commission on Church Music . . . and whereas the six Chilton Powell Institutes designed to explore the role of music and liturgy in the church, being very effective vehicles to that end, therefore be it resolved that we who are attending the Institute in Berkeley, California do express our appreciation for the excellent staff facilities and program . . . be it further resolved that we call upon the General Convention to endorse and continue the work of the Standing Commission on Church Music.” from Virginia Theological Seminary:

“Whereas there is a great need that those responsible for selecting and performing music in our churches have an educated and sensitive awareness of the dynamics of liturgy and of the special place of music in our common worship . . . and whereas the Church Music Commission has performed a notable service for the whole Church in establishing in 1975 the Chilton Powell Institutes for the purpose of enabling church musicians and clergy to become acquainted with new music for the liturgy, to develop understanding and skill in the use of musical resources both ancient and modern in our common worship, therefore be it resolved that this Convention express its profound appreciation to the Church Music Commission for the leadership shown in the establishment of the Chilton Powell Institutes and the help it has given to the whole Church, and be it further resolved that this Convention encourages the continuance of these Institutes and similar programs of education. . . .”

The Audio Committee

During the 1975 Chilton Powell Institute at Virginia Theological Seminary, students and faculty at the Institute recorded several hymns found in “Hymnal Supplement II” and examples of liturgical music from “Church Hymnal Series I.” As a result of these recordings a teaching cassette, “How to Sing the Liturgy,” has been produced by the Episcopal Radio-TV Foundation. A committee formed of members of the Music Commission and chaired by Mr. Litton is cooperating with the Episcopal Radio-TV Foundation in producing additional cassettes and

recordings of liturgical music as teaching aids.

The Coordinator's Report

The principal work of the Coordinator has been to implement actions taken by the Music Commission in cooperation with the Church Hymnal Corporation, which has produced a supplement to the Hymnal 1940 and five settings of the ICET texts in Eucharist Rite II in varying styles aimed at congregational singing.

The Coordinator attended every meeting of the Standing Liturgical Commission following his appointment in June 1974 to report to that body on progress in producing music for the texts in the Draft Proposed Book of Common Prayer.

The six Chilton Powell Institutes of 1975 were organized through the Coordinator's Office and he participated directly in three of them.

Three such Institutes have been planned for 1976: at Seabury-Western Seminary, June 27-July 1; Kanuga, North Carolina, July 2-9 and at the Diocesan Conference Center, Amarillo, Texas, August 16-21. Again these Institutes have been planned for participation by clergy and musicians with special concern for the musical opportunities of the Draft Proposed Prayer Book.

Visits to nearly all our Seminaries have been planned for the Spring of 1976 to introduce the Church Hymnal Supplements to faculty and students. The Coordinator and members of the Music Commission will be making these visits.

Liaison with the Episcopal Radio-TV-Foundation produced a teaching cassette which has been described in the report of the Audio Committee.

All Diocesan Liturgical and Music Commissions have been kept informed of the work of the commission through newsletters sent from the office of the Coordinator. He has also made a number of personal visits to diocesan music commissions.

The Coordinator worked in cooperation with the Bicentennial Committee of the Church in setting up a competition for a Bicentennial Hymn and producing texts which composers might use in composing anthems for the Bicentennial.

Negotiations with Walton Music Corporation and Seabury Press are in process which, it is hoped, will lead to the publication of "More Hymns and Spiritual Songs" in a paperback edition and an increment to "Songs for Liturgy" and "More Hymns and Spiritual Songs" which those who own the Red Book may incorporate into their existing books.

The Coordinator has attended meetings of the Consultation on Ecumenical Hymnody, continuing the dialogue with other denominational leaders in the field of hymnody.

Extensive reports of the work of the commission were made by the Coordinator at the annual meetings of Chairmen of Diocesan Liturgical Commissions in Amarillo, Texas in 1974, and at Ocean City, New Jersey in 1975. The following resolutions were adopted at those meetings:

From the Amarillo Meeting

"We recommend that seminaries institute musical curriculums commensurate with the more extensive needs of the contemporary church and prepare seminarians to cope with the demands of music in the parish churches."

In January 1975, the Standing Commission on Church Music strongly endorsed this resolution and asks for its consideration at General Convention in 1976.

From the Ocean City Meeting

"Whereas the Annual Conference of Diocesan Liturgical Chairmen and Diocesan Music Commission Chairmen meeting in Ocean City, New Jersey, 29 September through 2 October 1975 has become aware of the publication of a new supplement to the Hymnal 1940 and of the Church Hymnal Series, therefore,

Be it resolved that the Conference wishes to communicate its gratitude to the

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Standing Music Commission of the Episcopal Church for its work in creating these publications and urges the continuation of this work, and

Be it further resolved that the Conference commends these publications to the several dioceses of the Church and urges their use at the diocesan and congregational level.”

The Association of Anglican Musicians

This growing group of professional musicians in the Episcopal Church in the United States and the Anglican Church in Canada has met annually since the mid-1960's.

The Standing Commission on Church Music has maintained a close liaison over the years with the Association of Anglican Musicians. Two major concerns of this body are the contractual protection of professional musicians who work for the church and the provision of such fringe benefits as major-medical coverage and pension plans. The Music Commission is strongly supportive of these concerns as expressed by the Association of Anglican Musicians.

Some Concluding Thoughts on Church Music

Some years ago, Dr. Leo Sowerby, a distinguished church musician and for many years a member of the Music Commission, concluded an official pamphlet with these words:

“All concerned, clergy, musicians, and people, should do what they can best do in ordering the service of worship for the greater glory of God. Can He be pleased, can He be cheated, with trivial, trite, or sensuous bits of music? To put it another way, can the best instincts of man, can his conscience, be satisfied with anything less than that he knows to be the highest form of artistic expression, even though he may not fully comprehend it? The true Churchman will have faith even in that which he cannot completely understand, if he but dimly sense it to be the thing which he should endeavor to know. God will be pleased with the best we can offer (witness the Parable of the Widow's Mite!), but with nothing less than the best. He must surely expect us to give to the limit of our capacity in all things. So, in the field of church music, we must ever strive to offer to Him the best we have and know. By the best, I do not mean the music of one certain period, ancient or modern, or of one certain style, but the great music of all periods, that which has most fully described the longings and aspirations of all those great composers who knew that their genius and abilities were vouchsafed to them as a sacred trust by their Divine Creator and who so nobly have striven to return to Him, in praise and thanksgiving, the best that lay in them to create.”

Resolutions

Resolution A-87

Resolved, the House of _____ concurring, That Title II, Canon 6, “Of the Music of the Church,” be amended to read, as follows:

It shall be the duty of every Minister to see that music is used as an offering for the glory of God and as a help to the people in their worship in accordance with the Book of Common Prayer and as authorized by the Rubric or by the General Convention of this Church. To this end the Minister shall have final authority in the administration of matters pertaining to music. In fulfilling this responsibility the Minister shall seek assistance from persons skilled in music. It shall be their duty to see that music is appropriate to the context in which it is used.

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Resolution A-88

Whereas, The Standing Commission on Church Music recognizes the continuing need for a part-time coordinator to carry out the work of the Commission as authorized by Title II, Canon 6 of the General Convention; be it

Resolved, the House of _____ concurring, that the Joint Commission on Program and Budget be asked to provide funds for this part-time coordinator, including staff and office expenses, and that the sum of \$69,000 (\$23,000 annually) be allocated for the triennium 1977-1979.

Resolution A-89

Resolved, the House of _____ concurring, that there be appropriated from the budget of General Convention for the expenses of the Standing Commission on Church Music, the sum of \$62,000 for the triennium 1977-1979.

Resolution A-90

Whereas, The Hymnal of the Episcopal Church has existed concurrently with the Book of Common Prayer since 1789 and has been revised at regular intervals to meet changing needs, and

Whereas, The Standing Liturgical Commission of the Episcopal Church is presenting to the 1976 General Convention a Draft Proposed Prayer Book for its consideration which renders the arrangement of The 1940 Hymnal increasingly difficult to relate to the Church's worship; and

Whereas, the process of revising or updating the Hymnal and publishing a new edition may reasonably be expected to take from four to six years, and

Whereas, The Standing Commission on Church Music is empowered by Title II, Canon 6, (2a) to collect and collate material bearing upon future revisions of the Hymnal; therefore be it

Resolved, the House of _____ concurring, that the 1976 General Convention direct the Standing Commission on Church Music to continue the work already begun as reported to this Convention and to develop materials and plans for the updating of the Hymnal for review by the General Convention in 1979.

FINANCIAL STATEMENT OF THE STANDING COMMISSION ON CHURCH MUSIC 1974-1976

Income	
Appropriation from the General Convention	\$35,000.00
Expenditures	
Meeting of the Full Commission – Travel, Housing, Meals	11,308.83
Committee on Hymns	3,175.70
Committee on Service Music	5,489.67
Liaisons with the Standing Liturgical Commission	8,038.50
Secretarial Expenses	2,562.96
Consultation on Ecumenical Hymnody	385.24
Introduction of Publications and Chilton Powell Institutes	3,220.21
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	\$34,181.11
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Unexpended Balance 4/1/76	\$ 818.89
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Cash on Hand – Petty Cash Account	\$ 174.23
Savings Account – Profit from Commission Publications Belwin Mills Publishing Co. and Walton Music Corp.	1,246.43
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	\$ 1,420.66
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COORDINATOR'S BUDGET REPORT

	'74	'75	as of 3/31/76 '76
Salaries -- Coordinator & Assistant	\$ 5,960	\$ 8,730	\$2,750
Office Expenditures including equipment, stationery, mailings	3,180	2,280	510
Extra Secretarial	25	300	--
Chilton Powell Institutes	--	4,150	--
Travel & Business for Coordinator	<u>1,140</u>	<u>3,450</u>	<u>170</u>
TOTALS	\$10,305	\$18,910	\$3,430

Credit received 1/1/76
Balance 3/31/76

\$13,927.00
\$10,576.84