
The Standing Committee on Church Music

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The Commission has continued its work of preparing a proposed Hymnal, as directed by the General Convention of 1979.

HYMNAL REVISION

The preface to the *Hymnal 1940* states that the average lifetime of a hymnal is twenty-five years. It is now forty-two years since the General Convention of 1940 directed "that the *Hymnal*, as reported by the Joint Commission on the Revision of the Hymnal, be authorized and approved for use in this Church." The Rev. Canon Charles Guilbert in "Perspectives on the New Edition," (*Hymnal Studies One*), points to the "vast explosion of biblical scholarship, the steady growth of the ecumenical movement, and the far-reaching liturgical changes unparalleled since the Reformation" as some of the major differences that separate us from the world of the forties.

As Episcopalians we have been deeply affected by the "far reaching liturgical changes" manifested in the *Book of Common Prayer* (1979.) It is therefore crucial that a new edition of the hymnal be authorized to provide this *Prayer Book* with complementary music and to satisfy the pressing need for new and revised hymn texts that reflect our time. In response, the General Convention of 1979 adopted the resolution directing "the Standing Commission on Church Music to present to the 1982 General Convention a collection of hymn texts for an enriched and updated *Hymnal*."

Early in 1981 the Standing Commission adopted a philosophy for hymnal revision, establishing ten precepts for its work.

The first principle states:

1. The *Hymnal* should be a companion for use with the *Book of Common Prayer*. A new edition of the *Hymnal* should support the *Book of Common Prayer* (1979), with

its expanded lectionary, its revised calendar (which includes additional feasts and new emphases), its renewed emphasis upon Holy Baptism as a public rite, its enrichment of the Daily Office, the proper liturgies for Special Days, the rites for Holy Eucharist, the Pastoral Offices, and the Episcopal Services.

To create a hymnal that is truly a companion to the *Book of Common Prayer* (1979) the Commission has pursued many courses of action. For example, the section, Hymns for the Church Year, has been enriched through the addition of nine new texts for the Sundays of Advent, reflecting their particular emphases; four texts for the Baptism of Christ; and a significantly expanded selection of texts for the fifty days of Easter and for Holy Days. There are many more texts for Eucharist and a wide choice of texts covering the biblical themes of the three-year lectionary. The report of the SCCM also contains six texts for Holy Baptism and lists twelve others that are also appropriate. They will replace numbers 185 and 186, the only hymns for Holy Baptism found in the *Hymnal 1940*. These texts imply that the person or persons to be baptized are infants and lack the vivid imagery characteristic of the baptismal rite.

2. As the Church itself is constantly being made new, so the music of the Church has reflected the life of its many generations. The *Hymnal* has been and will be an essential part of the record of this life and growth. It should retain classic texts and music which have been honored by history and are staples for singing congregations. At the same time it should present a prophetic vision that will speak to the Church of the future as well as to the Church of today.

The Commission recommends retention of approximately 60% of the texts in the *Hymnal 1940*—those most widely used as revealed by a recent survey of clergy and musicians. The Commission also recommends that the following be considered: 1. classic texts not in the *Hymnal 1940*; 2. more recent texts initially written for a particular parish use, but of a quality deserving wider accuracy; 3. texts commissioned for this book; and 4. many texts representing the finest contemporary hymn writers and poets in North America and England.

3. Hymn texts serve as a practical book of theology for the people of God and should present the Church's teaching authentically and fully.

For the sake of theological integrity, all the texts in the *Hymnal 1940*, its supplements, and new texts under consideration have been subjected to a line-by-line review by the Theological Committee, chaired by the Rev. Dr. Charles Price, or by the Text Committee, chaired by the Rev. Dr. Marion Hatchett. Only texts which have been judged theologically sound are being recommended for inclusion. In an overall evaluation of any hymnal, one occasionally finds hymns in which certain texts have gained popular currency because of their association with excellent tunes. Familiar and much loved tunes, such as "Ebenezer" or "Old Hundred Twenty-fourth," are currently sung to texts found to be theologically unsound. These splendid tunes will be retained for use with other texts, thereby maintaining our singing tradition.

4. In both words and music, the *Hymnal* should be comprehensive in its coverage of all the major historic periods, without stressing any particular period. The *Hymnal* must reflect and speak to people of many races and cultures.

Although the nineteenth century represents a great flowering of creativity by poets and composers, the contents of the *Hymnal 1940* show a disproportionately large number of texts from this period. The Commission in its report has endeavored to achieve a balance that represents the full panorama of hymnody through all the ages. Therefore it contains texts inspired or written by such early Christian writers as Ephrem of Edessa and the Venerable Bede; the writings of many great poets of the German Reformation; classic

English writers such as Miles Coverdale, John Donne, George Herbert, Christopher Smart, Isaac Watts and Charles Wesley, as well as poets and translators from the more recent past up through the late twentieth century. The recent "explosion" of hymn writing that has occurred in England in the last ten years has given us texts by Fred Pratt Green, and Brian Wren, and works by the contemporary American poets, John Bennett, Gracia Grindal, Martin Franzmen and Richard Wilbur are also included.

The Commission's search for materials that reflect the nature of our Church in this age has led to inclusion of materials from Afro-America, native American, and Hispanic traditions. These additions will enrich the singing of all our congregations. The music edition will further reflect the cultural diversity of the Church.

5. The texts of the *Hymnal* should wherever possible use inclusive language which affirms the participation of all in the Body of Christ, the Church, while recognizing our diverse natures as children of God.

In these closing decades of the twentieth century, the Church, and indeed all our society, is becoming more and more sensitive to language that could be interpreted as either pejorative or discriminatory. In a medium as intense and intimate as congregational song—a medium which by its nature suggests as much as it says directly, and communicates deep and abiding truths at many levels—the Church must make every effort to insure that the language used includes all its members and cultivates the spirit of acceptance and oneness exemplified by the life and teaching of our Lord.

For example, changes in our language have caused some of our hymns to seem to condone a subtle contempt or discrimination against the sick and handicapped. Thus, for example, in Edward Hayes Plumtree's text on healing, "Thine arm, O Lord, in days of old," we recommend altering "the leper with his tainted life" to "lepers set apart and shunned"; we also recommend the removal of the word "dumb" (meaning mute) in "O for a thousand tongues" as follows:

*Hear him, ye deaf; ye voiceless ones
your loosened tongues employ;
ye blind, behold, your Savior comes;
and leap, ye lame, for joy!*

There are also a number of hymns couched in language that sounds so exclusively masculine that many of our parishioners are deeply troubled. The Commission believes that both the Church and the original authors will best be served by judicious modification of these texts to more inclusive language. For example, John Oxenham's great hymn on Christian unity "In Christ there is no East or West" describes the Church as comprised of brothers and sons.

*Join hands, then, brothers of the faith,
whate'er your race may be!
Who serves my Father as a son
is surely kin to me.*

To preserve the integrity of the author's intentions, the Commission recommends replacing the words "then, brothers" (line 1) with "disciples", and "a son" (line 3) with "His child."

A number of hymns dealing with missions were found wanting in contemporary themes. Some hymns that have begun to sound uncomfortably imperialistic have been modified or in some places supplanted by hymns containing newer mission themes. See, for example, "Jesus, Jesus, Fill us with your love," "For the fruit of all creation," and "Christ is alive!"

Out of consideration for black Christians, we have minimized the image that equates purity with whiteness.

Finally, we regret that we must record in this report a worldwide rise of anti-Semitism. Because of this, we propose the omission of stanza 2 of "Lord Christ, when first Thou cam'st," which in many quarters has been judged an unfortunate exegesis that could be interpreted as anti-Semitic.

The Commission not only acknowledges, but emphasizes, that the problems perceived in hymns such as these are totally outside the intent of the original authors. However, changes such as those we have proposed bear witness not only to the fact that language changes, but that we change; and that in change we strive always to proclaim gladly God's love for all of creation.

6. Language that is obscure or so changed in contemporary usage as to have a different meaning should be clarified. Exceptions to this will be those classic texts which are firmly established in the worship of the Church and are deeply rooted in the spiritual life of its people.

For example, the word "descry" which appears in stanza 4 of Hymn 204, a translation of a well-known eucharistic hymn by St. Thomas Aquinas, is seldom found in the vocabularies of most Americans. We are recommending a change from "I by faith descry" to "I by faith behold," thereby removing doubt as to the meaning of the text.

Further archaic words and their contemporary forms are: "without" meaning "outside;" "mean" meaning "scorned;" and "fain" meaning "desirous" or "inclined."

Therefore, in the following hymns we propose these changes:

- At no. 65 in the *Hymnal 1940*, it reads:
without a city wall,
The proposed form is:
There is a green hill far away/outside a city wall,
- At no. 236 in the *Hymnal 1940*, it reads:
With the poor, and mean, and lowly,
The proposed form is:
*With the poor, and scorned, and lowly,
lived on earth our Savior holy,*
- At H-210 in *Hymns III*, it reads:
*Fain would we see the blessed
Three in the almighty One,*
The proposed form is:
*and long to see the blessed
Three in the almighty One.*

7. Although prepared specifically for use in the Episcopal Church, the *Hymnal* by its nature should be ecumenical, drawing upon the entire Christian heritage. It is hoped that it will be valuable to other Churches and congregations, including those with whom the Episcopal Church shares a common lectionary.

The texts proposed for the new hymnal include 182 currently listed in the "Ecumenical Hymn List," a list of 227 hymn texts developed by the Consultation on Ecumenical Hymnody. The 227 texts are those which were determined, after a study of all the hymnals in current use by major Christian denominations in North America, to be common to our heritage. The music edition of the *Hymnal 1982* will also contain a comparably large number of tunes from the list, thereby bringing us closer to other Christian churches.

8. The *Hymnal* is not primarily a choir book, although it is usable by a choir for anthem materials. The collection should be practical. Keyboard settings should be playable by the performer with average skills and, where appropriate, guitar chords may be included. Metrical forms of many canticles and often-used Psalms should be included.

Several metrical settings of canticles were included in the 1979 hymnal supplement, *Hymnal III*. These texts have received wide acceptance among our people. Accordingly the commission is presenting 19 metrical settings of the Invitatory Psalms, Anthems, and Canticles for inclusion in the *Hymnal 1982*. There are also 36 metrical psalms and hymns based on Psalms, including several historically important and deeply loved texts.

9. The *Hymnal* should present various musical possibilities when tunes are used more than once. The repeated versions could be presented in different arrangements, or transposed.

10. Although the *Hymnal* should be musically accessible, there should be settings in a variety of styles which represent the best expressive artistic creativity of musicians.

Above all, the Commission seeks to produce a hymnal with words and music that are singable, and in arrangements that are within the technical grasp of keyboard players of average skills. We also seek to produce a hymnal that has musical integrity, one that will represent the finest efforts of composers and arrangers and allow for a variety of performance styles. For example, alternate harmonizations or arrangements in other keys will be provided when a tune is used more than once. Guitar chords will be provided where suitable, and the use of a variety of other instruments will be encouraged. As a musical enrichment, several canons or rounds for congregational singing have been included.

Other important principles guiding the Commission in the preparation of the music edition are:

1. Hymns shall be harmonized in an appropriate historic style and/or in a style which is sensitive to the character of the melody.
2. Standard harmonizations must bear repetition.
3. Hymn music which can be regarded as "classic" should not be altered.
4. Many composers and arrangers will be involved.

The Commission has also adopted the principle, that where possible well-known tunes will be used for texts provided for the Celebration and Blessing of a Marriage and at the Burial of the Dead. These are occasions in liturgy when congregations may be of an ecumenical nature, and the hymn tunes should be accessible to all present.

The Commission in its desire to encourage rich and creative use of the *Hymnal* will include an index of materials suitable for use with children. This replaces the section in the *Hymnal 1940* headed, "Hymns for Children." Some texts from that section will be found among the general and Christmas hymns and may facilitate their wider use.

To assure the Church of an extensive involvement by clergy and laity in the choice and form of the proposed texts every diocesan bishop was asked to appoint two reader consultants. Two hundred and six reader consultants were appointed; their comments had a strong impact on the final content and form of the texts presented in this report to the Convention. Some texts being considered for deletion were restored, and certain textual alterations suggested by consultants proved to be more felicitous than those originally proposed.

To facilitate the use of the new *Hymnal*, a Table of Contents such as that introduced in *Hymns III* will be included in the *Hymnal 1982*, as well as the usual Metrical Index, the Index of Tunes, the Index of First Lines, an Index of the Metrical Psalms and Hymns

based on Psalms, and an index of Metrical Settings of the Invitatory Psalms, Anthems and Canticles.

Musical settings of liturgical texts for both rites of the Daily Office and the Eucharist, and for other services of the *Book of Common Prayer*, will be included in the new edition of the *Hymnal*.

The Commission wishes to acknowledge its gratitude to The Church Pension Fund for the financial support given to its work. The Pension Fund, through the medium of The Church Hymnal Corporation, has provided for the employment of a general editor, copy editor, and secretarial staff, without which the Commission could not have completed the work since the General Convention of 1979. Copies of the report have been sent to each bishop of the Church, to each clerical and lay deputy elected to the Convention of 1982, and to each diocesan reader consultant. The members of General Convention, with the aid of their reader consultants, are asked to make a careful study of the collection of texts in preparation for their vote.

Resolution #A—93.

The Hymnal.

Resolved, the House of _____ concurring, That the Hymnal, as reported by the Standing Commission on Church Music, be authorized and approved for use in this Church; and be it further

Resolved, That the work of the Commission be continued, with authority to perfect the details of its work and complete, for the benefit of The Church Pension Fund, pew and accompaniment editions of the revised Hymnal; and be it further

Resolved, That the publication of the Hymnal be committed to the Trustees of The Church Pension Fund for the benefit of that Fund.

COMMITTEE REPORTS

The Hymn Text Committee

The Standing Commission on Church Music reported to the General Convention of 1979 on the work of the Hymn Committee and the Theological Committee during the triennium. In response to the need that had been expressed throughout the Church for an enriched hymnody, and as a step toward compiling a new edition of the *Hymnal*, they had produced two supplementary volumes, *Hymns III* and *Songs for Celebration*; begun the evaluation of hymns for inclusion in the new edition; and studied the *Prayer Book* lectionary to determine where additional hymns might be added to suit occasions and observances not now provided for in the current *Hymnal*.

In addition, two surveys had been conducted to help the Commission sense the Church's opinion. First, a questionnaire had gone out to all Church members, inviting them to express their individual preferences in hymnody and to recommend hymns for the new edition from sources other than the 1940 collection. A second questionnaire was then sent to clergy and church musicians to seek the opinions of those who actually select the hymns congregations sing week after week. Respondents were asked to specify those hymns they wished to see retained, those they wished dropped, and those about which they were undecided.

The Hymn Text Committee has continued this process of evaluation with serious consideration of the responses the surveys called forth. In examining texts, either previously authorized or new, they have held to the concern that the next edition meet the highest standard of sound theology and literary quality and that its language be accessible

and inclusive. Every effort has been made to gather a collection that will support the *Book of Common Prayer* and serve as a worthy companion to it.

In addition to combining the broad reaches of published hymnody, the Committee has examined several thousand unpublished works submitted by members of this Church, and others, in an effort to find texts suitable for the new edition. It has sought new texts from authors generally considered to be among the greatest of the twentieth-century hymn writers. In consequence of the lectionary study's disclosure of the need for many new texts for special days and themes not provided for in the *Hymnal 1940*, it has searched through several dozen English language hymnals for suitable additions.

Always concomitant with the task of evaluation has been the delicate matter of making changes in the hymn texts recommended for retention. As a result of its own close scrutiny, together with the opinions of clergy, church musicians, and others, the Committee has proposed some changes in the texts of some hymns. To ensure the fullest understanding of the Church's views on the subject, the Committee established two study programs. For the first the Committee enlisted the services of the Rev. Dr. Erik Routley, noted hymnologist; the Rev. Dr. Clement Welsh, Warden of the College of Preachers; and the Rev. Dr. Hays Rockwell, Rector of St. James' Church, New York City. For the second the Committee extended one more survey. Two or more Church members in each diocese were appointed by the bishop to act as reader consultants. The proposed revisions in texts in the *Hymnal 1940*, *Hymns III*, and *Songs for Celebration*—and most of the new texts under consideration—were sent to them for appraisal. After careful attention to their responses, the Committee restored some of the texts they had previously proposed be deleted, returned to earlier versions in certain others, made further changes in still under cases, and deleted several texts they had proposed be retained or included.

The members of the Hymn Text Committee were:

The Rev. Dr. Marion J. Hatchett, <i>chairman</i>	The Rev. Dr. Charles P. Price, <i>co-chairman</i>
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The list of diocesan Reader Consultants below is submitted in recognition of the invaluable contributions made to the Commission's work in their preparation of the report for General Convention.

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Rev. Robert Walters
Levittown, NY.
Mrs. William Wantland
Eau Claire, WI.
Rev. Donald N. Warner
Durango, CO.
Mrs. Henry B. Watkins
Naples, FL.
Rev. Richard C. L. Webb
Palistow, NH.

Mr. Jocelyn White
Limon, Costa Rica.
Mr. Donald G. Wilkins
Pittsburgh, PA.
Rev. Daren K. Williams
Battle Creek, MI.
Rev. Douglas Williams
Milpitas, CA.
Mrs. James R. Williams
Portage, MI.
Very Rev. Perry Williams
Cleveland, OH.
Rev. Paul D. Wolfe, Chairman
Ft. Pierce, FL.
Dr. Richard Forrest Woods
Houston, TX.

Y

Rev. George D. Young, Jr.
Jacksonville, FL.

Z

Dr. Ray Zeigler
Salisbury, MD.
Rev. Curtis Zimmerman
Puyallup, WA.

The Service Music Committee

During this triennium the Service Music Committee has studied and evaluated recently composed musical settings of liturgical texts in the 1979 *Book of Common Prayer*. At the same time service music materials were collected and studied for possible inclusion in the new edition of the *Hymnal*.

The Committee continues to receive hundreds of musical settings of Rite Two Eucharist texts, several dozen settings of Rite One Eucharist texts, as well as many Cantic and Psalm settings. All compositions which had been submitted before late spring of 1982 will be studied, sung through, and evaluated by members of the Committee. Settings in a variety of styles which seem most singable by most congregations will be chosen for possible inclusion in the new edition of the *Hymnal* or in another collection of liturgical music to be published under the supervision of the Standing Commission on Church Music. The Committee has received, with deepest appreciation, these settings from composers, both professional and amateur; from churches, small and large, in various areas of the nation; and from other parts of the world. These liturgical compositions represent a surge of creativity brought about by liturgical renewal.

The Committee has continued to work with the Church Hymnal Corporation in the publication of additional collections in the Church Hymnal Series. *Church Hymnal Series V: Congregational Music for Eucharist*, published during the triennium, is a collection of easily sung Rite Two Eucharist musical settings in various styles, chosen from more than 1,400 compositions submitted to and evaluated by 26 composers from all parts of the world. This collection has been published in two versions: a pew edition, and an organist's edition with complete accompaniments.

Final editions of gradual Psalms, alleluia verses and tracts for the three-year *Prayer Book* lectionary and for Holy Days and Various Occasions have been published by the Church Hymnal Corporation. Gradual Psalms for *Lesser Feasts and Fasts* and for *The Book of Occasional Services* are now being edited for publication; this collection will

constitute the final volume of Gradual Psalms to be published as *Church Hymnal Series VI*. The responsorial settings of ancient and traditional antiphon melodies for these eucharistic Psalms were prepared by Dr. Richard Crocker of the University of California at Berkeley. Mr. Ronald Haizlip prepared and edited the manuscript for *Church Hymnal Series VI*, under the guidance of the Committee.

In addition to its work on gradual psalmody, the Committee has asked consultants to assist in the recommendation of music for a complete Anglican chant psalter which will be published as *Church Hymnal Series VII*. Work on a complete plainsong psalter is also in progress.

The Committee continues to update and distribute a list of published Rite Two Eucharist settings.

The chairman of the Service Music Committee is also a member of the Standing Liturgical Commission's Committee on Liturgical Tones. Extensive research, study, and editorial work by this Committee will lead to the publication of a collection of music for the Noonday office and for Compline. Future work of this Committee will include the publication of music for litanies, An Order of Worship for the Evening, and other liturgical texts in the *Book of Common Prayer*.

Members of the committee worked closely with the Rev. Dr. Marion Hatchett in the preparation of *A Manual for Clergy and Church Musicians*. This invaluable guide for the use of music with the 1979 *Book of Common Prayer* was published in 1980.

Responding to requests from dioceses, parishes, and missions throughout the Church, members of the Committee have made every effort to present the various liturgical music publications to weekend and summer workshops, seminars, and conferences. The Committee feels that an educational thrust, including demonstration of how this music can best be used in smaller churches, is a major aspect of its work.

The Service Music Committee consisted of the following:

Mr. James Litton, *Chair*
The Rt. Rev. C. Judson Child
Ms. Carol Foster
The Rev. Dr. Eric Greenwood
The Very Rev. William Hale
Mr. Roy Kehl
The Rt. Rev. Walter Righter
The Rev. Dr. Marion Hatchett
The Ven. Frederic Williams

The Rev. Canon Geoffrey Butcher
Ms. Elizabeth Downie
The Rev. Jerry Godwin
Mr. Raymond Glover
Mr. David Hurd
Mr. Arthur Rhea
Dr. Russel Schulz-Widmar
Mr. Richard Proulx
Dr. Alec Wyton

The Audio Committee

The Audio Committee, in conjunction with the Episcopal Radio-TV Foundation, produces quality teaching cassettes of the hymns and liturgical music in the Church Hymnal Series. This useful collection of cassettes now includes music in *Hymnal Supplement II; The Holy Eucharist: Rite II*, with all the music in *Church Hymnal Series I* and a choral Eucharist celebrated by the Rt. Rev. Chilton Powell; *Music for Ministers and Congregations* and all the celebrant's music included in *The Holy Eucharist: Altar Edition* and its supplement, with Mr. Howard Galley as cantor.

In this triennium the Committee has seen the completion of the recording of selections from *Songs for Celebration (Church Hymnal Series IV)* by the choirs of Church of the Redeemer, Houston, under the direction of Mr. George Mims. In addition it has supervised the recording of representative selections from the *Book of Canticles (Church Hymnal Series II)* by the choir of St. Paul's Church, Indianapolis, under the direction of Dr. Fred Burgomaster, and a recording of hymns from *Hymns III* performed in festival settings under the leadership of Dr. Alec Wyton.

Future recordings will include representative works from *Church Hymnal Series V* performed by the choirs of St. Luke's Church in Evanston, Illinois, under the direction of Mr. Richard Webster. A recording of hymns and service music performed by the congregation of St. Martin's Church in Perry, Iowa, will demonstrate how a small church without a choir has been able to make full and happy use of much of the music compiled by the Commission in the Church Hymnal Series.

It is expected that this series of cassettes will have continued use as a teaching aid for all collections of hymns and service music for introducing the new edition of the *Hymnal*.

The Audio Committee includes the Rev. Jerry Godwin, Mr. James Litton, Mr. Richard Proux, and has benefited greatly from the able assistance of Dr. Alec Wyton.

The Hymn Music Committee

The task of the Hymn Music Committee is to recommend to the Standing Commission on Church Music the selection and form of the music that will carry the hymn texts in the revised *Hymnal*. To achieve this goal, the Committee is working with consultants, musical advisors, and composers drawn from throughout the Church. The Committee is well aware of the richness and diversity of talent available in this Church, and is committed to using this resource for the benefit of the entire Church. The Committee operates under the SCCM's general philosophy for hymnal revision. Initially the Hymn Music Committee was chaired by David Hurd; upon his resignation he was succeeded by Russell Schulz-Widmar.

The Committee has established a procedure for reviewing all submitted manuscripts on an anonymous basis. Initial receipt of every manuscript is acknowledged by the general editor. Thousands of such manuscripts, as well as the contents of dozens of hymnals, have been reviewed. Many more manuscripts are anticipated if General Convention accepts the *Hymnal 1982*. Lists of potential composers and arrangers are also being assembled for future use.

In addition to various personnel listed above, the Hymn Music Committee is being advised by several diverse opinion centers: by the Church in general, by seminary music instructors, by members of the Association of Anglican Musicians, and by the Standing Commission on the Church in Small Communities.

The membership of this Committee includes the following:

The Rev. Canon Geoffrey Butcher	The Rev. Dr. Eric Greenwood
Ms. Carol Foster	Mr. David Hurd
Mr. Roy Kehl	Mr. Richard Proux

Dr. Russell Schulz-Widmar

The Conference of Seminary Musicians

The Conference of Seminary Musicians met at Bexley Hall, Rochester, New York in March 1981. The meeting was made possible by a grant from the Lilly Foundation. Eight of the ten accredited seminaries were represented. One Canadian school of theology also sent a representative. The SCCM was represented by its coordinator and the general editor for hymnal revision.

The Conference devoted itself almost entirely to discussion of music curricula at Episcopal seminaries. As a result of the conversations, a recommendation was framed for submission to the Board for Theological Education, as well as to all seminary deans and curriculum committees. The recommendation was endorsed by the SCCM and follows this report as Attachment A.

A second recommendation subsequently was endorsed by the SCCM and the

Association of Anglican Musicians, and this recommendation appears as Attachment B.

The Conference gave a great deal of advice and support to the SCCM in its work on hymnal revision. At the request of the SCCM, many seminary musicians filed written reports with SCCM committees based on their use of Church Hymnal publications.

ATTACHMENT A

In recognition of Title II, Canon 6, Section 1 "Of the Music of the Church," and Title III, Canon 5, Section 6 "Of the Normal Standard of Learning and Examination of Candidates for Holy Orders; in recognition of the renewed emphasis in the Church on music and worship, encouraged by the *Book of Common Prayer* (1979) and the recent publications of the Church Hymnal Corporation; and in the conviction that music in the Church is a channel of spiritual grace, and its practice and administration a ministry of the highest importance, the Conference of Seminary Musicians, meeting at Bexley Hall, strongly recommends the following as necessary components in the instruction of Episcopal seminarians in the music of the Church:

Theology. To provide the seminarian with a theological, philosophical, and historical basis for the use and appreciation of music and the other arts in the worship of the Church; for example, art as expression and communication, history of church music, influence of the *Book of Common Prayer* and ecclesiastical architecture on musical style, and paraliturgical music.

Liturgical Music. To provide the seminarian with the historical and technical understanding of the musical resources available for effective planning and implementation of worship; for example, hymnody/psalms, congregational repertoire, choral literature, and use of instrumental music.

Skills. To teach the seminarian the basic skills necessary for singing and reading the liturgy; for example, use of the voice, music reading, and choir participation.

Administration. To equip the seminarian with the necessary skills to deal with musical opportunities and problems which are inherent in the life of the parish; for example, relations between clergy and musicians, pastoral elements in making decisions concerning music, identification and utilization of resources, cost of music program, personnel, and purchase and maintenance of musical equipment and instruments.

Continuing Education. To provide opportunities for clergy and musicians to deepen and broaden their musical understanding and skills.

ATTACHMENT B

The Conference of Seminary Musicians of the Episcopal Church, the Standing Commission on Church Music of the Episcopal Church, and the Association of Anglican Musicians strongly recommend that any university or college offering a program in church music include in its curriculum courses in theology and liturgy, taught by persons trained at the graduate level in these particular disciplines.

REPORT OF THE CO-ORDINATOR

As co-ordinator, Dr. Alec Wyton has attended all meetings of the Standing Commission on Church Music and all meetings of its committees during the triennium. He has also:

- Produced an annual newsletter sent to all bishops, chairmen of diocesan music and liturgical commissions, and members of the Association of Anglican Musicians, listing new publications, workshops, and various activities of the SCCM;
- Maintained considerable correspondence in relation to the Commission's work;
- Maintained liaison with the Church Hymnal Corporation and the Episcopal Radio-TV Foundation with regard to publications, recording, and attendant publicity;
- Maintained liaison with other denominational musicians;
- Attended the annual meetings of diocesan music and liturgical commission chairmen in New Mexico and Michigan;
- Maintained a file for every diocese in connection with the activities of their music and liturgical commissions;
- Made fifty-three presentations in twenty-six states concerning the work of the SCCM and the use of music with the *Book of Common Prayer*.

In 1981 he coordinated the program for the annual meeting of cathedral deans in Charleston, South Carolina; attended the meeting of the House of Bishops in San Diego and provided music for their services; presented a paper on hymnal revision to the annual meeting of the Guild of Scholars of the Episcopal Church.

FINANCE

**CO-ORDINATOR'S BUDGET REPORT
1980-1982**

Expenditures	1980	1981	1982
Salary	\$ —	\$ 9,975	\$1,908
Social Security	—	1,427	163
Part-time secretary	—	7,547	816
Office expenses	—	3,754	89
Travel	—	5,183	135
Total expenditures	<u>22,446</u>	<u>27,886</u>	<u>3,111</u>
Total	\$22,446	\$27,886	\$3,111
Amount allotted, 1980-1982		\$78,296	
Amount spent, 1980-1982 (to 2/28)		<u>53,443</u>	
		\$24,853	

**STATEMENT, STANDING COMMISSION ON CHURCH MUSIC
1981-1982**

Expenditures	1980	1981	1982	Total
Music Commission	\$	\$14,888	\$7,241	\$22,129
Executive Committee		2,452	677	3,129
Service Music Committee		660	27	687
Audio Committee		900		900
Liaison with dioceses		3,024		3,024
Music administration		1,592		1,592
Total expenditures	11,482			11,482
Miscellaneous		488		488
Total	\$11,482	\$24,004	\$7,945	\$43,431
Amount allotted, 1980-1982		\$61,382		
Amount spent, 1980-1982 (to 2/28)		43,431		
		<u>\$17,951</u>		

**FINANCIAL STATEMENT OF HYMNAL REVISION
1980-1982**

Expenditures	1980	1981	1982	Total
Text Committee	\$ 9,919	\$ 7,198	\$ 175	\$17,292
Text Consultants		3,707		3,707
Music Committee	2,119	6,398	304	8,821
Music Consultants		2,390	349	2,739
Service Music Committee	2,920	3,459	423	6,802
Service music consultants		1,970		1,970
Executive/Editorial Committee	2,634	7,329	3,684	13,647
General Editor's mailings	74	6,031	3,497	9,602
General Editor's travel	839	4,713	1,433	6,985
Miscellaneous		472		472
Total	\$18,505	\$43,667	\$9,865	\$72,037
Amount allotted, 1980-1982		\$73,682		
Amount spent, 1980-1982 (to 2/28)		72,037		
		<u>\$ 1,645</u>		

**PROPOSED SCCM BUDGET
1983-1985**

	1983	1984	1985	Total
Full Commission meetings (12 members, 4 consultants, coordinator, hymnal editor, copy editor.)	\$31,350	\$34,200	\$22,800	\$88,350
Executive Committee (4 members)	1,000	1,000	2,400	4,400
Service music	3,000	3,500	3,500	10,000
Administration	1,500	1,500	1,500	4,500
Audio	3,000	3,000	3,000	9,000
Liaison with diocese	3,000	3,000	3,000	9,000
Printing and mailing of Report to General Convention	15,000			15,000
Total, 1983-1985				<u>\$140,250</u>

**PROPOSED HYMNAL REVISION BUDGET
1983-1985**

	1983	1984	1985	Total
Hymn Music Committee (7 members, 2 consultants) (6 special consultants— fees; transport)	<i>(5 meetings)</i> \$24,750 1,200 3,000	<i>(3 meetings)</i> \$16,200	—	\$ 40,950 4,200
Service Music Committee (6 members, 2 consultants)	<i>(3 meetings)</i> 13,200	<i>(2 meetings)</i> 9,600	—	— 22,800
Executive editorial (11 members)	<i>(3 meetings)</i> 12,000	<i>(2 meetings)</i> 8,000	—	— 20,000
Companion committee	<i>(2 meetings)</i> 4,000	—	—	— 4,000
Consultant program	10,000	5,000	\$5,000	20,000
Travel—General Editor 13 Committee meetings	—	—	—	9,600
Other: A.A.M., Diocesan Liturgical and Music Committee Chairmen, Hymn Society.	—	—	—	— 5,400
				<u>\$127,350</u>

PROPOSED MUSIC COORDINATOR'S BUDGET
1983-1985

	1983	1984	1985	Total
Salary	\$11,207	\$11,991	\$12,830	\$36,028
Social Security	1,044	1,117	1,195	3,356
Part-time secy.	7,525	8,051	8,614	24,190
Office expense	5,000	5,000	5,000	15,000
Travel	6,000	6,000	4,000	16,000
Total				<u>\$94,574</u>

RESOLUTIONS

Resolution #A-94.

Resolved, the House of _____ concurring, That the 1982 General Convention direct the Standing Commission on Church Music to complete a collection of hymn tunes and service music for the new Hymnal.

Resolution #A-95.

Resolved, the House of _____ concurring, That there shall be appropriated from the Expense Budget of the General Convention the sum of \$127,350 for the completion of the revision of the Hymnal.

Resolution #A-96.

Resolved, the House of _____ concurring, That there shall be appropriated from the Expense Budget of the General Convention the sum of \$140,250 for the expenses of the Standing Commission on Church Music.

Resolution #A-97.

Resolved, the House of _____ concurring, That there shall be appropriated from the Expense Budget of the General Convention the sum of \$94,574 for the expenses of a part-time coordinator, including staff, travel, and office expenses.