

The Standing Commission on Church Music

MEMBERSHIP

The Rt. Rev. C. Judson Child
The Rt. Rev. Robert Cochrane
The Rev. Canon Geoffrey Butcher
The Rev. Jerry D. Godwin
The Rev. Dr. Eric S. Greenwood
The Very Rev. William Hale, *Chair*
Ms. Elizabeth Downie
Ms. Carol Foster
Mr. David J. Hurd
Mr. Roy Kehl
Mr. Arthur Rhea
Dr. Russell Schulz-Widmar

Consultants

The Rev. Canon Frederic P. Williams
The Rev. Dr. Marion Hatchett
Mr. Raymond Glover, General editor of the *Hymnal 1982*
Mr. James Litton
Mr. Richard Proulx
Mr. John Williams, Copy editor of the *Hymnal 1982*
Dr. Alec Wyton, *Coordinator*

The Commission has completed the work of preparing the *Hymnal* as directed by the General Convention of 1982.

REPORT FROM THE EDITOR OF THE *HYMNAL 1982*

The publication of the *Hymnal 1982* is the result of a process that began more than a decade ago. The 1982 General Convention approved the texts of the *Hymnal* and authorized the completion of pew and accompaniment editions. The Standing Commission on Church Music, in order to accomplish this task, relied on preparatory work of commissions appointed by authority of prior General Conventions.

In 1970, the Commission was authorized to "collect and publish materials for use by the church." This action led directly to the publication of the looseleaf collection, *Songs for Liturgy and More Hymns and Spiritual Songs*, produced under the editorship of the Rev. Dr. Norman Mealy and of the late Dr. Lee Hastings Bristol. Subsequent commissions were responsible for a second supplement to the *Hymnal 1940* and the six volumes in the *Church Hymnal Series*. These publications responded to immediate needs for new hymnody and service music arising from the intense period of liturgical renewal throughout the Church. Preparation of these works provided valuable experience which better enabled the Commission to undertake the process of producing the *Hymnal 1982*.

During the 1980-82 triennium, the primary task of the Commission was the preparation of a "collection of hymn texts for an enriched and updated Hymnal." This was successfully accomplished. However, because hymns are texts to be sung, the Commission also had to consider music. During that triennium, therefore, the Commission evaluated

the music of the *Hymnal 1940* and its supplements and continued to collect hymn tunes for possible use in the revised *Hymnal*.

Because of this extended and invaluable preparatory work, the Commission was able to begin the task of perfecting and completing the revised *Hymnal* as mandated by General Convention 1982. This multi-dimensional process reached its highest point of intensity in January and February, 1984, with bi-monthly, week-long meetings. However, its complexities were such that final decisions on music for a few items were not made until March 1985, although the engraving process was begun in August of the preceding year.

As a means of accomplishing this monumental undertaking, the SCCM established three committees: Hymn Music, Service Music, and Executive Editorial. The first two groups divided into subcommittees to focus on particular aspects of their assignments, appointed consultants to their committees, and established research programs in plain-song, chorales, psalter tunes and American folk hymnody. Papers and special presentations were delivered by:

Mr. John Blackley and the Rev. Gerard Farrell, OSB—Plainsong.
 The Rev. Dr. Carl Schalk—Chorales.
 The Rev. Dr. Norman Mealy—Psalter tunes.
 Dr. Daniel Patterson—American folk hymnody.
 Mr. Mason Martens—Additional research on plainsong.

Consultants appointed to committees were:

Dr. Marilyn Keiser and Mr. Bruce Neswick—Hymn music.
 Mr. James McGregor and Mr. McNeil Robinson—Service music.
 Mr. Benjamin Hutto and Mr. Robert Simpson—Anglican chant.

By November of 1982, basic decisions on tunes for all but 88 texts had been made. To find music for these remaining texts, the Commission launched a nationwide appeal for new tunes, commissioned composers to write tunes for specific texts, and searched through already published hymnals. The response to the nationwide appeal for tunes was gratifying. More than 3,000 tunes were received; and a number were accepted.

Recognizing the important contribution made by diocesan reader consultants on hymn texts during the 1980-82 triennium, the Commission established a similar program for testing hymn tunes and service music. Five hundred and ninety seven congregations participated, with almost every diocese represented. Both the choices and the forms of hymn tunes and service music reflect the advice of hundreds of participants.

A final review of tunes for the *Hymnal* was provided by six consultants, including authorities on hymnology, composers, hymnal editors, clergy, and church musicians:

Dr. Vernon de Tar, faculty member, Juilliard School of Music, New York, NY; and retired Organist and Choirmaster, Church of the Ascension, New York, NY.
 Dr. Carol Doran, Associate Professor of Church Music and Director of Community Worship, Colgate Rochester Divinity School/Bexley Hall/Crozer Theological Seminary and St. Bernard's Institute, Rochester, NY.
 The Rev. H. Clifford Gain II, Rector, Holy Nativity Church, Los Angeles, CA.
 The Rev. Dr. Carl Schalk, Professor of Music, Concordia College, River Forest, IL.
 Dr. Morgan Simmons, Organist and Choirmaster, Fourth Presbyterian Church, Chicago, IL.
 The Rev. Dr. John Wilson, Hymnal Editor and Composer, Guildford, England.

Each of these persons reviewed the music of the collection with respect to:

- Stylistic variety;
- Balance of historical periods;

- Authenticity and integrity;
- Sensitive relationship of tunes to texts;
- Practicality;
- Singability;
- Durability;
- Artistic quality.

On the one hand, the critical responses of the consultants supported many of the decisions made by the Commission, while, on the other, they led to the alteration or replacement of certain tunes or harmonizations with settings that better satisfied our goals. The final result is a music edition of the *Hymnal* that is practical and has artistic integrity and variety.

Throughout the years spent in hymnal revision, the SCCM endeavored to communicate to the Church both the rationale for revision and the progress of its work. To achieve this the Commission employed several methods:

1. Regular news releases through the Communication Office of the Episcopal Church Center and the offices of the Coordinator and the General Editor.
2. Involvement of members in diocesan and parochial workshops and national conferences.
3. The "New Hymn of the Month" program, a new hymn text with its proper tune or suggested tunes currently available in the *Hymnal 1940* or one of its supplements, published each month in *The Episcopalian* and *The Living Church*, begun in January 1983 and continuing until the publication of the *Hymnal* in late 1985. Through special arrangements with copyright holders reprint permissions were granted to congregations.
4. A national program of education, with Dr. Carol Doran as coordinator, sponsored jointly by the SCCM, the Communication Office at the Episcopal Church Center and the Church Hymnal Corporation. This project included the publication of *Preview*, a booklet of representative hymns and service music, a study guide, and video cassettes.

With the completion of the *Hymnal 1982*, it would seem that the hymnal-related work of the SCCM was at an end. This is not the case. The recent process of hymnal revision revealed to us many untapped resources of hymnody. Future lectionary revision will expand the themes of our biblical readings. Work on the *Hymnal 1982* revealed limited sources of texts for the marriage rite, and there is a continued need for hymns which respond to the cry for peace, for ecological sensitivity, and for the healing of a world suffering serious social and economic ills. Hymnody that responds to these needs must be sought. Rich sources of new hymnody and service music do exist, and gifted poets and composers should be encouraged to write works for consideration and use.

Ongoing research and study are also essential to the process of hymnal revision. This is especially true in the area of chant hymnody, where scholars are developing new perspectives on this historic form of the Church's song. Vast resources of American folk hymnody are available and deserve further study and implementation. Although the contents of the *Hymnal 1982* reflect extensive study of chorale and Psalter tunes, rich sources of hymnody from these musical sources remain untapped. A program of study in the field of Latin Office hymns has yielded many fine texts, but continued study and translation are needed here.

The rewards of the discovery or rediscovery of texts and music for the Church are great. Periodic publications of the results of commissioned work and research would lead to the immediate enrichment of our worship. These future publications could also provide material for inclusion in the book that will one day replace the *Hymnal 1982*.

If our liturgy and music are to function as a dynamic force in the life of the Church, both our liturgy and music must be open to change. We must look ahead to the continuing evolution of our worship, and the SCCM must support and sustain this process. Under the present system, however, the time allotted for hymnal revision by the Convention places revisers under unreasonable time pressures. Therefore, it is critical that sufficient time be built into the process for this, as well as for the creative involvement of artists producing new texts and music.

In summary, it is my hope that the SCCM be empowered by the General Convention to:

1. Continue to collect and publish materials for use by the Church.
2. Continue research programs in historic forms of hymnody.
3. Encourage and support gifted composers and poets in their work.
4. Develop programs of education that will generate creative and comprehensive use of the *Hymnal 1982*.
5. Prepare a program for the restructuring of the hymnal revision process.

REPORT OF THE HYMN MUSIC COMMITTEE

When *Proposed Texts for the Hymnal 1982* was accepted by the 67th General Convention, the Hymn Music Committee had already been meeting for more than two years, gathering and preparing materials specifically for use in the *Hymnal 1982*. The membership of the Committee had been stabilized and a projected *modus operandi* established. Dozens of recent and historic hymnals and songbooks had been surveyed, and previous music publications of the Standing Commission had been evaluated carefully. Finally, a working philosophy for hymn music selection had been formulated.

The General Convention, in accepting *Proposed Texts* (with slight modifications), established exactly the hymn texts that would constitute the corpus of the Committee's work. The Committee thus was able to begin the process of "marrying" specific texts to specific tunes. Though many of these marriages were foregone conclusions, a great many were not. The Hymn Music Committee critiqued the exact musical form of every hymn in the new book: form of melody, rhythm, and harmonization. Scholarship and experience since the publication of the *Hymnal 1940* revealed that some changes in existing material would be advisable. In addition, another major task lay ahead: the searching out or creation of new music for texts that had no musical associations or that would benefit for some reason from new music.

To inform themselves more fully and in order to be able to respond to the will of the Church, the Committee implemented several surveys and invited consultants to advise them in their work and/or review it. Both the program of surveys and the participation of the consultants were major components of the *Hymnal* revision process, and the musical shape of the new *Hymnal* reflects remarkably what they revealed.

Then the Committee put into place an extensive program, eliciting new musical materials from throughout the Episcopal Church and the ecumenical church. The results of this appeal were gratifying, and a generous number of new musical selections will appear among hymns already known because of this program.

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The above paragraphs describe in broadest terms what was accomplished in 22 week-long meetings and hundreds of subcommittee meetings. The process was reasonable and well thought-out and the work was executed effectively and with dedication, enthusiasm, and great creativity. The General Editor's report gives more details and specific names related to the work in various ways, and these need not be repeated here. The membership of the Hymn Music Committee was as follows:

Continuing Consultants

Marilyn Keiser
Bruce Neswick

Members

Carol Foster
Eric Greenwood
David Hurd
Roy Kehl
Richard Proulx
Frederic P. Williams

Ex officio

Ray Glover, *General Editor*
John Williams, *Assistant to the
General Editor*
Alec Wyton, *SCCM Coordinator*
William Hale, *SCCM Chairman*

Chairman

Russell Schulz-Widmar

REPORT OF THE SERVICE MUSIC COMMITTEE

During this triennium, the Service Music Committee continued to collect and evaluate musical settings of texts from the 1979 *Book of Common Prayer* and to commission new editions of historic liturgical music as well as new settings of liturgical texts from the Prayer Book.

The Committee's principal task was to complete the selection of musical settings to be included in the *Hymnal 1982*; and this complete collection of service music has been approved by the Standing Commission on Church Music for publication in the *Hymnal*. The Committee has studied and reviewed several thousand historic and modern settings of liturgical texts, and the approved selection includes a comprehensive collection of liturgical song for the Eucharist, Baptism, the Offices, Proper Liturgies for Special Days, and the Pastoral Offices. The singers' edition of the *Hymnal* includes a wide variety of liturgical settings for Rite One and Rite Two, which should meet the needs of parishes of all sizes and with diverse musical and liturgical traditions. The service music section of the accompaniment edition of the *Hymnal* will include an appendix of additional liturgical settings, providing an enriched selection of music for all services. The Committee expresses deepest appreciation to the hundreds of composers, scholars, and editors who have submitted musical settings for consideration, and for the many consultants and test parishes that have been of the greatest help in making decisions for the final preparations of the service music section. The Committee feels that the *Hymnal's* service music section represents a comprehensive selection of liturgical song through the ages, along with recent compositions which represent the surge of creativity brought about by liturgical renewal.

The Committee has continued to work with the Church Hymnal Corporation in the publication of final volumes of Gradual Psalms, Alleluia Verses and Tracts (Church Hymnal Series VII). Study continues toward the future publication of a plainsong psalter.

Members of the Committee have continued to respond to requests from dioceses, parishes, national conferences of various liturgical and musical organizations, universities and colleges to present workshops and seminars based on music in the various books of the Church Hymnal Series and on music to be included in the new *Hymnal*. This educational aspect of the Committee's work takes place during weekends throughout the year and, at various summer conferences such as the conferences of the Association of Anglican Musicians, the Association of Diocesan Liturgical and Music Commissions, the Sewanee and Evergreen Conferences, and the Training Courses presented by the Royal School of Church Music in America. The Committee continues to demonstrate how service music can best be used in smaller churches. Close communication with professors of music and students in seminaries is also a crucial part of the Committee's ongoing work.

The publication of the *Hymnal 1982* represents many years of dedicated study, evaluation, arranging, and editing of liturgical music by many members and consultants of the Service Music Committee. The Committee believes that the settings of liturgical music in the various volumes of the Church Hymnal Series, the Altar Book with its supplements, and in the *Hymnal 1982* will strengthen and enrich worship throughout the Church for many years to come. At the same time, we hope that the *Book of Common Prayer* will continue to inspire composers to provide new liturgical music, which will allow congregations to sing a new song and, at the same time, will provide materials for future collections of the Church's song.

Membership in this Committee is as follows:

Consultants

James McGregor
McNeil Robinson

Members

The Rev. Jerry Godwin
The Rev. Dr. Marion Hatchett
Ms. Elizabeth Downie
Mr. Raymond Glover
Mr. David Hurd
Mr. James Litton, *Chair*
Mr. Arthur Rhea
Dr. Alec Wyton

REPORT OF THE AUDIO COMMITTEE

The Audio Committee is charged with the production of teaching cassettes which provide musical examples and performance suggestions for the hymns and service music published in the various collections compiled by the Commission and published by the Church Hymnal Corporation. The cassette tape, "A Joyful Noise: Teaching Music in Small Churches," made available in this triennium through the cooperation of the Episcopal Radio-TV Foundation in Atlanta, Georgia, brought to fulfillment the vision of the members of the Commission and this Committee to present representative music in audio cassette format for the education of the people of the Church.

In response to many requests for an example of a woman celebrating the Eucharist and for a nonprofessional group of singers, the recording was made by the mission congregation of St. Martin in Perry, Iowa, and the Rev. Willa S. Mikowski. The music recorded, and the accompanying commentary, is designed to be a guide for those charged with making music in small churches.

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As we approach the publication of the *Hymnal 1982*, it is important for this Committee to begin work with other appropriate resources in the preparation of teaching materials and other recordings of the music of the enriched *Hymnal*, so that the Church will have examples of how the music of the *Hymnal 1982* might be performed.

The Audio Committee was chaired by the Rev. Jerry D. Godwin and included the able assistance of Dr. Alec Wyton and Mr. James Litton.

THE CONFERENCE OF SEMINARY MUSICIANS

The Conference of Seminary Musicians met March 16-19, 1983 at Nashotah House, Nashotah, Wisconsin. Seminary musician, Charles Thompson, was host. Most of the expense of the meeting was borne by St. Paul's Lilly Memorial Fund, Indianapolis. All ten accredited seminaries were represented, and one Canadian school sent its musician. In addition, the Standing Commission on Church Music was represented by its Coordinator.

Most of the meeting was related directly to the teaching of music in the classrooms of our seminaries and the making of music in seminary chapels. Participants described their positions within their respective institutions, their joys, their problems, and their plans. Participants shared many ideas on teaching techniques and spoke of music curriculae and how these related to work in liturgics, homiletics, and the seminary community life. Bibliographies were shared.

The Conference met again at the Church Divinity School of the Pacific, Berkeley, California, March 13-15, 1985. The subject of the conference was the education of musicians in theological seminaries and the possibility of accreditation of church musicians. Four musicians who are studying at C.D.S.P. and several of the faculty members shared in the discussions. The expenses of this Conference were underwritten by the seminaries.

FUTURE PROJECTIONS

The SCCM must continue to study musical and liturgical matters and trends, sponsor research, publish findings, promote educational projects and maintain liaisons with other related groups throughout the Church. The Commission is dedicated to the continuing development within the field of church music, in light of changing times and new learnings, yet in continuity with traditional understandings of the Church.

Goals

1. To complete and publish the Companion to the *Hymnal 1982* and the lectionary guide for use with the *Hymnal 1982* as essential complements to the thorough and proper use of the *Hymnal 1982*.
2. To continue to publish the Hymnal Studies Series, a most important element to the entire realm of church music in the Episcopal Church.
3. To prepare and publish a plainsong psalter.
4. To develop hymnal-related materials such as descants, varied accompaniments, instrumental composition based on music in the *Hymnal*.
5. To promote a churchwide program of music education in liturgy. The need for training programs and workshops, etc., will not cease at the publication of the *Hymnal 1982*. A program of continuing education will be necessary. The dissemi-

nation of teaching materials such as film strips, cassettes, recordings, and video tapes will be viable means of education for the *Hymnal 1982* and subsequent publications. The SCCM members should continue to serve as resource persons in these educational endeavors.

COORDINATOR'S REPORT TO GENERAL CONVENTION

As Coordinator, 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:

- Sent an annual newsletter to all bishops, chairmen of diocesan music and liturgical commissions, and members of the Association of Anglican Musicians listing the activities of the SCCM and publications and workshops having to do with the *Hymnal 1982*.
- Engaged in 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 and recordings.
- Attended the annual meeting of diocesan music and liturgical commission chairmen in Hartford, Connecticut.
- Maintained contact whenever possible with diocesan music commissions in connection with their activities.
- Made over thirty presentations to provincial synods, diocesan and parish workshops, and liturgical and musical conferences concerning the work of the SCCM and the progress of the revision of the *Hymnal*.
- Completed the Anglican Chant Psalter for publication by the Church Hymnal Corporation.

At the conclusion of this triennium, I conclude my work as Coordinator for the Standing Commission on Church Music and begin new work as Chairman of the newly formed Department of Church Music at the Manhattan School of Music. It has been an exciting and rewarding challenge to serve the national Church in this capacity since 1974, and I wish my successor and the SCCM all joy in their future work.

COORDINATOR'S BUDGET REPORT, 1983-1985

	1983	1984	1985	Total
Expenditures				
Salary	\$10,474	\$12,724	\$3,156	\$26,354
Social Security	1,037	1,470	350	2,857
Part-time secretary	5,605	8,429	743	14,777
Office expenses	4,036	5,380	654	10,070
Travel	3,916	4,717	1,018	9,651
Total	<u>\$25,068</u>	<u>\$32,720</u>	<u>\$5,921</u>	<u>\$63,709</u>
Amount allotted, 1983-1985				\$92,574
Amount spent, 1983-1985 (to 4/1)				<u>63,709</u>
Total				<u><u>\$28,865</u></u>

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STATEMENT, STANDING COMMISSION ON CHURCH MUSIC, 1983-1985

	1983	1984	1985	Total
Expenditures				
Music Commission	\$23,805	\$42,747	\$7,327	\$ 73,879
Executive Committee	-0-	-0-	-0-	-0-
Service Music Committee	488	46	-0-	534
Administration	1,141	401	-0-	1,542
Audio Committee	661	-0-	-0-	661
Liaison with dioceses	-0-	-0-	-0-	-0-
Total	<u>\$26,095</u>	<u>\$43,194</u>	<u>\$7,327</u>	<u>\$ 76,616</u>
Amount allotted, 1983-1985				\$119,000
Amount spent, 1983-1985 (to 4/1)				<u>76,616</u>
Total				<u><u>\$ 42,384</u></u>

FINANCIAL STATEMENT OF HYMNAL REVISION, 1983-1985

	1983	1984	1985	Total
Expenditures				
Hymn Music Committee				
Special consultants	\$ 2,173.17	\$	\$	\$ 2,173.17
Hymn Music Committee	34,596.56	24,866.35	600.00	60,062.52
Committee consultants	3,218.02	1,078.21		4,296.23
Service Music Committee				
Service Music Committee	10,295.00	6,186.39		16,481.39
Committee consultants	2,151.27	563.30		2,714.57
Executive editorial	1,792.25			1,792.25
Consultant program	17,389.73	1,760.64	339.50	19,489.87
General Editor travel	1,489.25	2,713.33		4,202.58
Companion Committee	1,429.00			1,429.00
Total	<u>\$74,534.25</u>	<u>\$37,168.22</u>	<u>\$939.50</u>	<u>\$112,641.97</u>
Amount allotted, 1983-1985				\$126,950.00
Amount spent, 1983-1985 (to 3/29)				<u>112,641.97</u>
Total				<u><u>\$ 14,308.03</u></u>

BUDGET REQUEST FOR THE NEXT TRIENNIUM

	1986	1987	1988
SCCM (12 Members)			
2-3 day meetings per year, 9 members attending	\$15,480	\$16,254	\$17,066
Subcommittees (two committees)			
One 3-day meeting each (per year), 6 members attending	10,320	10,835	11,377
Total	<u>\$25,800</u>	<u>\$27,089</u>	<u>\$28,443</u>
Triennium			<u><u>81,332</u></u>
SCCM (12 members)			
1 meeting, 3 days, 9 members attending			
Travel @ 575	\$5,175		
Meals @ 35/day	945		
Lodging @ 60/day	<u>1,620</u>		
Total	<u>\$7,740</u>		
2 meetings per year	\$15,480		
Two subcommittees (6 members)			
One 3-day meeting each/per year			
Travel @ 575	\$3,450		
Meals @ 35	630		
Lodging @ 60	<u>1,080</u>		
Total	<u>\$10,320</u>		

JOB DESCRIPTION FOR MUSIC COMMISSION COORDINATOR

1. The Coordinator will be nominated by the commission and be responsible to the chairperson thereof.
2. Facilitate work of Commission
 - a. Collect and collate material pertaining to a future revision of the *Hymnal*.
 - b. Work with chairperson in planning meetings, i.e., agenda, meeting site, accommodations.
 - c. Prepare materials necessary for Commission meetings.
 - d. Maintain files for Commission.
3. Maintain a resource center for the Church
 - a. With Commission's advice and consent, be responsible for the creation and administration of educational projects, i.e., Commission-sponsored conferences and publications.
 - b. Acquisition and cataloging of Commission, diocesan and parochial publications and events.
4. Act as liaison with bishops and diocesan worship commissions
 - a. Publish periodic newsletters.
 - b. Upon request, act as a resource person for diocesan conferences and workshops on music.
 - c. Be responsible for P.R. with the national Church on Commission work.
5. Upon request, be a spokesperson for the Commission at provincial, diocesan and parochial events, i.e., workshops, conferences, conventions.

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6. Act as liaison with the National Conference on Liturgy and Music, A.A.M., Conference of Seminary Musicians, Associated Parishes, AGO, Hymn Society, the Academy of North American Liturgists, and other inter-Anglican or ecumenical organizations with liturgical and musical interests.

PROPOSED COORDINATOR'S BUDGET, 1986-1988

	1986	1987	1988
Coordinator			
Salary	\$25,000	\$27,000	\$ 29,160
Pension (6%)	1,500	1,620	1,750
Social Security at 7.05%	1,763	2,160	2,479
Travel	4,000	4,600	5,290
Total	<u>\$32,263</u>	<u>\$35,380</u>	<u>\$38,679</u>
Secretary	\$ 9,303	\$10,047	\$10,850
Office	5,000	5,000	5,000
Total	<u>\$14,303</u>	<u>\$15,057</u>	<u>\$15,850</u>
Total	\$46,566	\$50,427	\$54,529
Total for triennium			<u><u>\$151,522</u></u>

RESOLUTIONS

Resolution #A—118

Resolved, the House of _____ concurring, That there shall be appropriated from the Assessment Budget of the General Convention the sum of \$81,332 for the expenses of the Standing Commission on Church Music.

Resolution #A—119

Resolved, the House of _____ concurring, That there shall be appropriated from the Assessment Budget of the General Convention the sum of \$151,522 for the expenses of a full-time coordinator, including staff, travel, and office expenses.