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# The Standing Commission on Church Music

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## A. MEMBERSHIP

- The Rt. Rev. Bernardo Merino-Botero, Bogotá, Colombia (1991)
- The Rt. Rev. Jeffery W. Rowthorn, Portland, Connecticut (1994)
- The Rev. Carl P. Daw, Jr., *Chair*, Storrs, Connecticut (1991)
- The Rev. Herbert G. Draesel, Jr., New York, New York (1994)
- The Rev. Daphne W. P. Hawkes, Princeton, New Jersey (1991), resigned
- The Rev. Henry I. Louttit, Jr., Valdosta, Georgia (1994)
- Dr. Horace Clarence Boyer, Amherst, Massachusetts (1991)
- Dr. Frederick Burgomaster, Indianapolis, Indiana (1991)
- Dr. Marilyn Keiser, Bloomington, Indiana (1994)
- Ms. Betty Carr Pulkingham, Aliquippa, Pennsylvania (1994)
- Dr. William B. Roberts, *Secretary*, Newport Beach, California (1994)
- Mr. Robert L. Simpson, *Vice-Chair*, Atlanta, Georgia (1991)

### Representatives of the Commission at General Convention:

The Rt. Rev. Jeffery W. Rowthorn, House of Bishops, is authorized by the commission to receive non-substantive amendments to the report. The Rev. Henry I. Louttit, Jr., House of Deputies, is authorized by the commission to receive non-substantive amendments to the report.

## B. SUMMARY OF THE COMMISSION'S WORK

During this triennium the SCCM has carried out its canonically required work of "assisting the Church in matters pertaining to music" in a variety of ways and has devoted special attention to the implementation of one resolution from the 68th General Convention and three resolutions from the 69th General Convention. As directed by Resolution A104 of the latter Convention it has remained a separate Commission from the Standing Liturgical Commission, although the SCCM and the SLC have cooperated on several matters, have sent representatives to each other's meetings, and have held a joint meeting during this triennium.

### *Spanish Hymnal*

Resolution D111 of the 68th General Convention requested the SCCM, in cooperation with the Hispanic Desk at the Church Center, the Synod of the Ninth Province,

and other appropriate bodies, to prepare and produce at an affordable cost a comprehensive Spanish language hymnal suitable for use in all Spanish-speaking dioceses and congregations, reflecting both Hispanic and Anglican traditions. During the triennium following that Convention, this project was the major concern of the commission, and the considerable time, energy, and money directed towards this effort are detailed in the SCCM's report to the 69th General Convention.

The first half of this triennium was similarly centered on this project. In particular, the new chair of the subcommittee overseeing this work, Mr. Robert L. Simpson, made special efforts to reestablish lines of communication with the Hispanic Ministries Office at the Church Center and with the Ninth Province, with whom there had been somewhat strained relations at the end of the previous triennium. The participation of representatives of these constituencies offered hope that this hymnal project might become a means of reconciliation, even at the price of a considerable reworking of the materials nearing completion by the editorial team headed by the Rev. Roberto Milano in Puerto Rico.

Following the mandate of the 69th General Convention, Fr. Milano and his assistants (especially Luis Oliveri and Pedro Escabi) compiled materials for a *Hymnario para las Americas*, a broad and comprehensive selection of service music and hymnody drawn from a wide range of sources, ancient and modern, folkloric and formal, Anglo and Hispanic. This collection included music for all Prayer Book services, many of the settings being prepared specifically for this book by Fr. Milano and others by adapting folkloric materials from Hispanic cultures. Particularly haunting and effective were some of the Andalusian chant formulas derived from ancient pre-Columbian melodies. In order to reflect the great breadth of Hispanic cultures throughout the hemisphere, the hymnody was drawn from many countries and included a wide range of singing styles and rhythmic patterns, many of which were identified with specific Hispanic cultures.

Unfortunately, this effort to follow the mandate of General Convention to produce a broad, comprehensive volume proved incompatible with the real needs of both Spanish-speaking congregations in this country and the indigenous Episcopal Churches in Central and South America. Preliminary examinations of the collected materials by representatives of the various constituencies mentioned in the General Convention resolution indicated that there was a significant gap between their needs and these materials. It also became increasingly obvious to the SCCM that there was a widespread perception among U.S. Hispanic congregations that this collection was more theoretical than practical. There was also a general feeling that, despite the efforts of the SCCM detailed in the 1988 Report to General Convention, there had not been enough communication about this project between the SCCM and Spanish-speaking people in this country.

In recognition of these factors the SCCM determined to reorganize the Spanish Hymnal project and broaden the editorial process to include persons representative of the various constituencies identified in the General Convention resolution. Even though the original project was nearly completed, the prospect of increased acceptance and use of the resulting hymnal seemed to warrant this reorganization. This decision was reached reluctantly and painfully and was an occasion of great hurt and disappointment to Fr. Milano and his staff, who had devoted themselves to this task.

At about the same time significant developments were taking place with regard to the extraterritorial dioceses which this hymnal was also supposed to serve. The emergence of a new Province of the Anglican Communion, composed of dioceses in Mexico and Central America, removed from the jurisdiction of the Episcopal Church a significant

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portion of the proposed constituency for this hymnal. The SCCM also learned that hymnals were being prepared independently in Mexico and in several South American dioceses.

This information was also available to the Presiding Bishop and his staff. At their direction the SCCM was advised to abandon the production of a single, comprehensive hymnal in favor of the production of supplemental materials targeted to specific needs. It was their further determination that the most effective agency for providing these materials would be the Hispanic Ministries Office at the Church Center.

In light of these decisions, the SCCM relinquished further efforts to produce a comprehensive Spanish hymnal for the Episcopal Church and entrusted future endeavors in this matter to the Hispanic Desk of the Church Center.

Our experience with this project leads us to two observations which we commend to the General Convention and its interim bodies:

(1). There is a great need for better communication between the Presiding Bishop's staff and the interim bodies that do not have allied staff positions at the Church Center. Much time, energy, and money could have been saved if the commission had been apprised earlier that its work was subject to review by the Church Center staff and that the project might be curtailed without producing a tangible product. This outcome was a very disappointing and disillusioning experience for the commission.

(2). Commissions need to keep in mind that it may occasionally be appropriate for them to decline tasks delegated to them by General Convention. When this project was first assigned to the SCCM in 1985, the initial reaction on the part of the commission was that we were not equipped to handle it. Furthermore, no funds were provided to support the project. Even though we had strong reservations about the feasibility of such a hymnal, we made a good faith effort to produce one and even found independent funding through our own inquiries. Along the way, we made a number of mistakes owing to our lack of understanding of Hispanic cultures; but, although we grew to appreciate the complex matrix of Spanish-speaking peoples both inside the Church and around it, we believe that this project consumed a disproportionate share of the commission's resources for five years. We find it especially ironic that our initial sense that this was an impossible project should eventually prove correct.

### *Black Hymnal*

Resolution A139a of the 69th General Convention directed the Standing Commission on Church Music, in conjunction with the Office for Black Ministries, to prepare and produce, at a reasonable cost, a revision of the 1981 collection of African-American songs and hymns, *Lift Every Voice and Sing*, which had gone out of print. It was hoped that this revision, while providing a body of music designed to enhance the worship services of African-Americans by giving some attention to the sacred musical legacy of African and Caribbean cultures in the United States, would also contribute substantially in the musical and multicultural diversity of the Episcopal Church.

In accordance with this resolution, the Rev. Canon Harold T. Lewis, Staff Officer for Black Ministries, and the Rev. Carl P. Daw, Jr., Chair of the SCCM, organized an editorial committee consisting of nine members. Among these were the Rt. Rev. Arthur B. Williams, Jr., Suffragan Bishop of Ohio, Chair; two presbyters: the Rev. Dr. Richard C. Martin, Washington, D.C., and the Rev. Curtis W. Sisco, New Orleans; three lay persons: Dr. Deborah Harmon Hines, Worcester, Mass., Mrs. Irman Tillery, Cincinnati, and Mrs. Doris Summey, Fort Washington, Maryland; and three professional musicians: Mr. Robert Simpson, Atlanta, Dr. Carl Haywood, Portsmouth, Virginia, and Dr. David Hurd, New York. (Because of other pressing constraints, Dr. Hurd later had to resign

from the committee.) Dr. Horace Clarence Boyer of Massachusetts was appointed General Editor, while staff personnel assigned to the committee were Canon Lewis; Dr. Irene Jackson-Brown, Coordinator of Program Resources and the editor of the original *Lift Every Voice and Sing*; and Mr. Frank Hemlin, Publisher, Church Hymnal Corporation.

The committee had its first meeting in December 1988 and agreed upon publication guidelines. It was decided that music to be included would be:

(1) Standard Protestant hymns that have been absorbed into the African-American musical culture, such as "Break Thou the Bread of Life" and "Come, Thou Fount of Every Blessing."

(2) Nineteenth-century Gospel songs, Africanized, such as "Sweet Hour of Prayer" and "What a Friend We Have in Jesus."

(3) "Missionary" hymns and songs, such as "This Little Light of Mine" and "Glory, Glory, Hallelujah."

(4) Negro Spirituals.

(5) Gospel music, both traditional (composed between 1920 and 1970 and performed with piano and organ) and contemporary (music composed after 1970 and performed with synthesizer and drum machines).

(6) New hymns related to the African-American experience.

(7) Children's hymns.

(8) African and Caribbean songs.

(9) Other songs with special significance for African-Americans, such as "Lift Every Voice and Sing" and "Prayer for Africa."

The present collection contains 300 hymn and song entries and 50 selections of service music, including a Mass setting derived from African folk songs, gospel service music, and call/response chants.

Both musical and theological consultants were retained to insure consistency with the practice established in *The Hymnal 1982*. Serious attention was given, where warranted, to inclusive language, and duplications of materials in *The Hymnal 1982* were kept to the absolute minimum necessary to produce a balanced collection (e.g., "Amazing Grace," "Lift Every Voice and Sing" and Negro Spirituals).

While it will not be possible to have a completed and published hymnal by the 1991 General Convention, eighteen hymns and songs representing the several types of music contained in the hymnal and seven selections of service music have been selected and forwarded to Frank Hemlin of the Church Hymnal Corporation, who has promised to have a sampler of the hymnal ready by the time the Convention meets in Arizona. (A list of the items selected for this sampler is given in Section H of this report.) It is hoped that a number of these hymns might be used as the basis of an African-American service sometime during the Convention.

Post-production activities related to *Lift Every Voice and Sing II* will include the preparation of audio tapes of various accompanying instruments (organ, piano, instrumental ensemble) and a video tape of singers performing a number of songs from the hymnal, as well as the presentation of workshops and seminars.

Horace Clarence Boyer  
General Editor, LEVAS II

### *Music in Small Parishes*

The SCCM subcommittee dealing with Music in Small Parishes was formed as an offshoot of a previous subcommittee on Professional Concerns, which dealt with a man-

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date from the 68th General Convention for the SCCM to study and report on the circumstances of church musicians throughout the Episcopal Church. This was accomplished through a questionnaire sent to all musicians and clergy. The results indicated that there was a need for the SCCM to concentrate on providing advice and assistance for church musicians in small parishes, especially those with fewer than 100 communicants. It should be added that there were a number of other areas of concern also identified by the questionnaire, but the commission felt that we should channel our efforts toward the small parish church, especially in its relationship to this decade of emphasis on evangelism.

The following committee was therefore appointed: Dr. Frederick Burgomaster, Chair; Dr. Marilyn Keiser; the Rev. Herbert G. Draesel, Jr.; and the Rt. Rev. Jeffery W. Rowthorn. Our first meeting was held September 14-15, 1990, at Christ Church Cathedral, Indianapolis. Also in attendance at this "brain-storming" session was Dr. Carol Doran of Bexley Hall/Colgate Rochester Divinity School/Crozer Theological Seminary, who is serving as an ex officio member of the committee. Guests included the Rev. Canon Thomas K. McCart, priest/musician at Christ Church Cathedral; the Rev. Canon Sue Reid, Canon to the Ordinary, Diocese of Indianapolis; and the Rev. Susan Mills, rector of a small parish in the diocese.

We began the meeting with a discussion of the overall problem, especially as it related to our own particular area of experience and expertise. After much debate, it was decided that we should concentrate on three areas: (1) The implementation of a Music Consultant program for each diocese, in which the individual church would receive practical advice and assistance from a person going *out* to them, rather than expecting the small church to come *in* to the large church or cathedral. (2) Sponsoring workshops geared toward church musicians of small and medium-size parishes, which might begin with diocese-led events on communication. (3) Initiating a certification program through Episcopal seminaries and other colleges and universities, which might be accomplished through two-week summer sessions emphasizing basic organ-playing and choral-conducting skills, theology, Bible, hymnology, liturgy, service playing, pastoral skills, and teaching new music to congregations. Each session would focus on no more than two or three of these courses. These three areas of concentration are all subservient to a general goal: *to discover and implement ways to help small parishes in church music endeavors which might lead toward more effective, inclusive, and inspirational worship.*

As a starting point, we have sent a letter to all diocesan bishops, suggesting that there might be someone in each diocese who would act as a "contact" or resource person; that is, someone with some knowledge of the Hymnal and other resources who would simply be available by telephone to answer questions from clergy and musicians in small parishes. This would, at the very least, provide a contact for those in need of assistance. Our hope is that this might develop into a Music Consultant program (the first area of concentration outlined above), so that churches are helped in their own environment, where the consultant can deal with the reality of the problem rather than with a second-hand description. With regard to funding, some consultant programs have begun with a budget allocation for the consultant's salary, while others utilize a part-time pastoral musician, paid on a part-time basis, with expenses shared by the diocese and the individual parish.

Another area that we are concerning ourselves with at present is the possibility of providing churches with simplified accompaniments to hymns and service music. Often-times the melody of a hymn or canticle setting is easy enough for the congregation to

learn, but the accompaniment is too difficult for the parish musician to play. As stated above, our principal concern is a grassroots one: how can we be truly effective in helping our brothers and sisters in small parishes.

Frederick Burgomaster  
*Chair, Subcommittee on Music in Small Parishes*

### *Liturgical Worship as Evangelism*

Evangelism that has happened to date in the Episcopal Church is due in large part to our liturgical worship. Given that premise, we would do well to look at the state of worship in the Episcopal Church today.

We suggest that the following questions are appropriate in determining the health of worship in the local parish:

- (1). Is music in your congregation good news, leading people to a greater sense of the presence of God?
- (2). Is it inclusive from the standpoints of ethnicity, age, sex?
- (3). Is it suited to the capabilities of the community?
- (4). Is your music inviting to strangers?
- (5). Does music further the sense of community and hospitality?

We suspect that many places are struggling to reproduce a model which is not appropriate for their environment. We would like to see a greater variety of musical resources made available to congregations.

We believe that it is important for the Church to publish periodic supplementary musical materials to enable the ministry of evangelism, to address the needs of a pluralistic constituency, to provide musical resources for liturgy where existing materials are sparse, and to benefit from the enormous body of new church music being written today. Our recommendation for how to implement such a program appears below in the Special Resolutions section of the commission's report.

As part of our effort to explore various channels for bringing these matters to the attention of people throughout the Church, we are currently investigating the possibility of writing a series of articles for *Episcopal Life*, articles which would aid communication with local parishes and suggest available resources.

We have also enlisted the support of the Standing Commission on Evangelism in sponsoring a joint resolution concerning the need to explore diverse musical styles as a means of sharing the Good News. This resolution also appears below under the Special Resolutions section of this report.

Betty Carr Pulkingham  
*Chair, Subcommittee on Liturgical Worship as Evangelism*

### *Program Coordinator for Liturgy and Music*

Resolution DI29a of the 69th General Convention established a position in the EFMM unit of the Episcopal Church Center for a Program Coordinator for Liturgy and Music and directed the Presiding Bishop and staff to find a means of funding this position. No funding has yet been identified through these channels.

The independent efforts of the SCCM, however, did elicit the generous offer of \$50,000 per year for five years from a private donor. In consultation with the Standing Liturgical Commission and the Executive for Mission Operations, it has been determined that this amount will be sufficient to support a part-time position until additional funding can be secured.

This position was advertised in the December 1990 issues of the newsletters of both the Association of Anglican Musicians and the Association of Diocesan Liturgy and Music Commissions. Seventeen people applied for the part-time position. As this report goes to press at the end of January, plans are underway for interviewing the most promising applicants, and it is hoped that the position will be filled several months before General Convention meets.

Because this independent funding does not fulfill the stated intention of the 69th General Convention to provide for a full-time staff person, the SCCM and the SLC have agreed to include in their respective budgets the additional sum of \$15,000 per annum to augment the donated money. This is also being done in recognition of the fact that the independent funds will be available for only five years and that, unless the Church Center staff is able to identify another method of funding, the two commissions will eventually need to ask General Convention directly for the full support necessary for this position.

### C. FINANCIAL REPORT

<b>Income</b>	<i>1989</i>	<i>1990</i>	<i>1991</i>
Appropriated by General Convention			
For the SCCM (includes \$10,600/year for Black Hymnal)	\$39,100	\$41,610	\$31,535
<b>Expenses</b>			
Meeting expenses	\$29,464	\$15,119	\$20,935*
Black Hymnal project	<u>10,600</u>	<u>10,600</u>	<u>10,600</u>
Total	\$40,064	\$25,719	\$31,535*

\*budgeted

### D. SPECIAL RESOLUTIONS PROPOSED TO GENERAL CONVENTION

#### Resolution #A139

#### Hymnal Supplements

- 1 *Resolved*, the House of \_\_\_\_\_ concurring, **That the Standing Commission on**
- 2 **Church Music be directed to prepare a series of supplements to *The Hymnal 1982*,**
- 3 **with special attention to the need to provide this Church with additional service music,**
- 4 **inclusive language hymnody, additional texts in languages other than English, addi-**
- 5 **tional hymnody related to the lectionary and rites of the Book of Common Prayer,**
- 6 **and texts and tunes written since the compiling of the present Hymnal; and be it further**
- 7 *Resolved*, **That the sum of \$45,000 be appropriated for this triennium towards the ex-**
- 8 **penses of the editor and committee preparing these supplements.**

#### EXPLANATION

Many factors make it both desirable and necessary to augment the resources of our present Hymnal. The nine years since its compilation not only have produced an unprecedented abundance of new hymnody but also have witnessed a growing awareness of the need to provide hymns to complement our efforts to conduct worship in a more inclusive manner than was our custom. New service music is needed to fill perceived gaps in the present Hymnal and to provide settings of several texts in the *Supplemental Liturgical Materials* which the Standing Liturgical Commission is asking this Convention to authorize.

The funding request is based on the experience of the Standing Liturgical Commission in preparing supplemental liturgical materials. The provision of a paid part-time coordinator for that project was a significant factor in the timely accomplishment of that task. It is simply not feasible to expect a commission of volunteers to be able to produce materials for publication without such assistance.

**Resolution #A140**

Musical Diversity

- 1 *Resolved*, the House of \_\_\_\_\_ concurring, **That we go on record as recognizing that the needs of the contemporary Church to share the Good News require a great**
- 2 **diversity of musical styles;** and be further
- 3
- 4 *Resolved*, **That we encourage congregations to explore all musical resources appropriate**
- 5 **to their situation and congruent with the Scriptures and the Book of Common Prayer.**

EXPLANATION

This resolution is jointly sponsored by the Standing Commission on Evangelism.

The mistaken assumption that any one style of music is the only correct style hampers our efforts to lead people to a greater sense of the presence of God. We suspect that many places, especially those with limited resources, are struggling to reproduce a model that is not appropriate for their environment. We would like to see our congregations explore a greater variety of musical resources in order to identify those best suited to their situation.

**E. GOALS AND OBJECTIVES FOR THE COMING TRIENNium**

As one expression of its canonical charge to “serve the Church in matters pertaining to music,” the SCCM is committed to the development and publication of additional resources to enhance the role of music in the life of the Church. The resolutions in Section D of this report sketch some of the ways we plan to go about this effort, but these are by no means the only examples. In line with our concern for music in small parishes, where skilled musicians are often scarce, we hope to produce a book of simplified accompaniments for a comprehensive selection of hymns and service music. Also, for congregations with small choirs we are exploring the possibility of compiling a collection of simple anthems.

One specific resource that we hope will be explored by all sorts of congregations is the forthcoming *Lift Every Voice and Sing II*. Because we believe it is important to recognize that this is music not simply for black congregations but for the whole Church, we plan to produce a series of audio and video tapes to illustrate the range and diversity of materials in this collection and to help people become familiar with additional styles of singing and playing this music.

The Canon (II.6.2) providing for the establishment of the SCCM also directs the commission to “assist in the setting up of diocesan and regional courses and conferences on Church music.” We see this charge as being integral to our desire to provide educational opportunities (especially for musicians from small parishes), both in conjunction with a possible program of certification for church musicians and in addition to such a program.

For the development of an effective network for education and information, the diocesan Music Consultants and the Program Coordinator for Liturgy and Music discussed in Section B will be essential. Although the SCCM has enjoyed good communication for a number of years with the Association of Diocesan Liturgy and Music Com-

missions and the Association of Anglican Musicians, there has not been an ongoing means of communicating with small parishes in particular as directly as would be desirable.

In addition to communicating better with those who are responsible for music in small parishes, we hope to reach more individual Episcopalians directly through the pages of our national Church newspaper. We have already begun to explore with the editor of *Episcopal Life* how we might be able to identify newsworthy and thought-provoking examples of the role of music in all sorts and conditions of situations throughout the Church.

Because the clergy of this Church have such a pivotal role in determining what, when, and how music will be incorporated into the life of a congregation, we will continue to work at developing a good relationship with and visible presence at our seminaries. During the 1988-1991 triennium the commission has intentionally held three of its meetings at or adjacent to seminaries (Seminary of the Southwest; School of Theology, University of the South; Episcopal Divinity School). For the coming triennium we have specifically asked that a seminary musician be included as a member of the commission. We also see the seminaries of this Church as having a central part in the development of any possible program of certification for church musicians.

All of these efforts hinge in large part on the hope of having, for the first time, someone (even if part-time) at the Church Center who will be able to handle day-to-day matters related to this work of this commission. The former pattern of depending on volunteers to generate and implement an effective and comprehensive program of support for the musical life of this increasingly diverse Church has become untenable. People who come together for a few days twice a year cannot hope to oversee and stimulate such a broad scope of concerns or to be effective in "assisting the Church in matters pertaining to music."

**F. PROPOSED BUDGET FOR THE TRIENNIUM**

	1992	1993	1994
Meetings			
Full Commission (12 members) (Two 3-day meetings/year)	\$18,000	\$18,900	\$19,850
Subcommittees (3-4 members) (Three 3-day meetings/year)	9,750	10,250	10,750
Support of Program Coordinator for Liturgy and Music	15,000	15,000	15,000
Liaison with Standing Liturgical Commission, Association of Anglican Musicians, Association of Diocesan Liturgy and Music Commissions	1,500	1,500	1,500
Incidental administrative expenses	500	500	500
	<u>\$44,850</u>	<u>\$46,150</u>	<u>\$47,600</u>
Total for the triennium			\$138,600

**G. PROPOSED RESOLUTION FOR BUDGET APPROPRIATION**

**Resolution #A141**

*Resolved*, the House of \_\_\_\_\_ concurring, **That there be appropriated from the Assessment Budget of General Convention the sum of \$138,600 for the triennium for the expenses of the Standing Commission on Church Music.**

## THE BLUE BOOK

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### H. APPENDIX: CONTENTS OF *LIFT EVERY VOICE AND SING II* SAMPLER

#### *Hymns*

Lift Every Voice and Sing  
Prayer for Africa  
Blessed Martin  
Absalom Jones  
Precious Lord, Take My Hand  
Oh Freedom  
It Is Well with My Soul  
Amazing Grace  
Let Us Break Bread Together  
Down at the Cross  
Better Be Ready  
Oh What a Beautiful City  
Praise Him  
Sign Me Up  
Jesus Came to Earth  
O Sacred Head  
He Will Remember Me  
In My Lord, Lord, Be Glorified

#### *Service Music*

Lord's Prayer (Freedom Mass) - Pulkingham  
Kyrie - Gillespie  
Gloria - Haywood  
Sanctus (Cast Your Bread Upon the Water) - Brown  
Christ Has Died - Pulkingham  
Lamb of God - DeLewis  
Psalm 23 - Roberts