

A lush, mossy forest stream scene with a waterfall. The water flows over large, moss-covered rocks, creating a small waterfall. The surrounding forest is dense with green trees and foliage, and the overall atmosphere is serene and natural.

*When in Our Music
God Is Glorified*

Classic Contemporary Protestant Hymnody

Emily R. Brink

The background of the page is a painting of a forest. In the foreground, a stream flows from the left towards the center, with white water rapids. The stream is surrounded by lush green foliage and trees. The background shows a dense forest of tall, thin trees with green leaves, creating a sense of depth and a peaceful atmosphere.

Editor's Note: Emily Brink's article is adapted from a chapter of a forthcoming book titled *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* edited by Michael Hawn and published by GIA Publications.

Many living rooms in North American homes a couple of generations ago displayed a painting of a pastoral scene with a stream coursing through the middle of wooded landscape. Imagine for a moment that the stream represented congregational song in North American Protestant worship about fifty years ago. That stream would represent the long history of hymns that nourished the faith and worship of Protestant Christians since the days of the sixteenth-century Reformation. About the middle of the twentieth century, hymns represented the main stream of congregational song in Protestant churches. That stream was nourished not only in Sunday morning worship, but also many Protestant churches held Sunday evening and Wednesday night prayer services in which more hymns were sung than on Sunday mornings. In addition, many people sang hymns at home; living rooms often included a piano or small organ. The singing of hymns was an important part of the spiritual nurture of adults and children at home and in church.

When speaking of the congregational song of the church, many of these Protestants might have argued that the tradition of hymnody was more than a stream; it was more like a river, and the only river on the map. That river still runs deep, but now with many other streams joining it. The intention of this article is to trace the movements in classic, contemporary Protestant hymnody composed by Anglo writers since the middle of the twentieth century. The article is in three parts: a brief description of classic Protestant hymnody, followed by a broad overview of changes in recent hymns and hymnals, and then a more specific view by region and country.

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Classic Protestant Hymnody

Classic Protestant hymnody covers a very wide range. The words “classic” and “hymnody” in this article refer primarily to recent English texts in metrical and strophic structures intended for congregational singing, rooted in the English hymn tradition that began in the eighteenth century. That tradition was rooted in an even older one—metrical psalmody that dates back to the earliest days of Protestantism in the sixteenth century. Many tunes have been composed for singing to these recent texts, though many newer texts have been set to older composed and folk tunes. So, it will be necessary to treat texts and tunes somewhat separately. In fact, the tradition of treating texts and tunes

as separable components of congregational song is one that is deeply rooted in the classic English hymn tradition, more so than in the continental European tradition or in much contemporary worship song, where texts and tunes are more likely to be considered as integral and inseparable phenomena.

The word “Protestant” covers a lot of territory, both geographically and ecclesiastically. To narrow the focus somewhat, this article will focus especially on hymn texts that come from the pens of Anglo Protestant writers from the English-speaking world, including England, Scotland, Australia and New Zealand, the United States and Canada. Ecclesiastically, the territory is very broad. Speaking only of North American Protestantism, James F. White delineates nine traditions: Lutheran,

Reformed, Anabaptist, Anglican (Episcopalian), Separatist, Quaker, Methodist, Frontier, and Pentecostal.¹ Those traditions have been losing some of their distinctive edges in the last half century. More recently, John D. Witvliet listed “five very distinct movements—the Charismatic Movement, the Liturgical Movement, the Ecumenical Movement, the Church Growth Movement, and a neo-Confessional movement—each with its own magnetic pull.”² Changes in classic Protestant hymnody come especially from the Liturgical and Ecumenical Movements.

An Overview of Changes

During the 1950s, denominational hymnals were filled especially with eighteenth- and nineteenth-century hymns that did not address the kinds of political, social, and economic conditions affected by two world wars and a great depression. A whole new youth culture began, and the United States was in its “second childhood, with nostalgic theme parks (Disneyland) and ... Barbie [Doll], ... a “Hollywood sexpot in plastic.”³

Beginning in the 1950s, four levels of change in Protestant hymnody began somewhat simultaneously around the English-speaking world, indicating a widespread and ecumenical readiness for new beginnings for the song of the church. Continuing the earlier imagery of the river of hymnody, recent changes can be described in terms of becoming deeper, broader, more active, and more diverse.

Deeper

First, the river became deeper. In the second half of the twentieth century, most Protestant traditions reached back to their roots to regain a sense of identity after denominational mergers

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and realignments in the preceding half-century.⁴ Many new denominational hymnals worked at recovering older texts and tunes that reflected their particular tradition. *The Lutheran Book of Worship* (LBW, 1978) is generally considered the first of a new generation of North American hymnals, so much so that the *Dictionary of American Hymnology* chose 1978 as the cutoff date for a comprehensive listing of all hymns and hymnals produced in North America since 1640.⁵ The LBW became the hymnal of the Evangelical Lutheran Church in America (ELCA), but it was actually released ten years before the formal beginning of the ELCA. That hymnal was crucial in bringing together three different Lutheran denominations into institutional unity. One critical strategy in that union was to reach back to common, early Christian and historic Lutheran roots of liturgy, psalmody, and hymnody.⁶

At the same time, other Protestant denominations were reshaping their worship books, liturgical forms, and approach to preaching, stimulated both by the ecumenical movement and the reforms of Vatican II. Those changes, in turn, stimulated many hymn writers also to reach back deeply, especially to the Scriptures themselves as a primary source for hymnody.

Much Protestant worship had included only three or four congregational hymns on a Sunday morning: an opening hymn of praise, perhaps a sung prayer of confession, a sermon hymn of dedication, and a parting hymn of praise or commitment. Each was usually formed as a prayer, addressed to God. But, hymns can also be formed as proclamation, addressed to others. With a new emphasis on scripture as a source for hymnody, especially the psalms, and with increased interest in exegetical preaching, more congregational song restored the tradition of hymns as proclamation,

either in metrical settings of scripture or in hymnody. The Lutheran tradition, in particular, is filled with hymns that proclaim in song the scripture preached in sermon. A renewed interest among Protestants in singing the psalms—filled with both proclamation and prayer—resulted in many new settings of psalms and canticles. Since metrical psalmody matches the form and structure of classic hymnody, they can also be included as part of this stream of hymnody, though other forms of psalmody—especially the remarkable introduction of responsorial psalmody in Protestant worship—are beyond the scope of this article.⁸

The very title of this book reflects the bond between old and new, between the ancient texts and newer forms for contemporary singing. “New Songs of Celebration Render” [*Panorama*: 628] is a metrical psalm setting of Psalm 98 by Erik Routley (1917–1982), one of the most significant leaders of a new generation of hymn writers. This text, from 1972 and first published in 1974, is set to the tune assigned to that same psalm in the Genevan Psalter of 1562. The text, one of proclamation, calls on all creation to praise the God who has “made known his great salvation,” and will one day return with justice and truth victorious to establish the world in peace.

Example 1

“New Songs of Celebration Render”
by Erik Routley, stanza 1,
compared with Psalm 98:1–2 (NRSV)

New songs of celebration render
to him who has great wonders done;
awed by his power his foes surrender
and fall before the mighty One.

He has made known
his great salvation,
which all his friends with joy confess;

he has revealed to every nation
his everlasting righteousness.

O sing to the LORD a new song,
for he has done marvelous things!
His right hand and his holy arm
have gotten him the victory.
The LORD has made known
his victory,
He has revealed his vindication
in the sight of the nations.

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Another facet of reaching back deeply into the history and practice of the Christian church was the rediscovery of the Christian year. Most Protestant churches have joined the more liturgical traditions of Episcopalians and Lutherans in welcoming visual arts and symbols along with expanded sections in hymnals for the liturgical year. Now almost every Protestant church celebrates Advent, Epiphany, Lent, and Holy Week. Hymn writers have responded with many more hymns for those seasons and for hymns celebrating the arts in worship.

Yet, another recovery has been the growing recognition, though not widespread recovery, of the ancient pattern of Word and Table as normative for Sunday worship—a pattern disrupted during the sixteenth-century Reformation. A century ago, many Protestant churches celebrated the sacrament of Holy Communion infrequently, often four or five times a year. The predominant practice was somber, even funereal. But, when Protestant churches started recovering the idea of Eucharist (meaning Thanksgiving) and celebrating the sacrament of Holy Communion on Christmas, Easter, and more often throughout the year, more hymns were

When in Our Music God Is Glorified

needed. The Lord's Supper section became one of the most expanded sections of hymnals in the second half of the twentieth century. The greatest number is found in the Chalice Hymnal of the Christian Church (Disciples of Christ), with its heritage of weekly communion; one fourth of the hymns are related to the Lord's Supper.⁹ "All Who Hunger; Gather Gladly" [Panorama 872] by Canadian hymn writer Sylvia Dunstan (1955–1992) is a good example of a communion text that is both joyful and deeply biblical; already in the first stanza there are references to Isaiah 55:1, Exodus 16, and Psalm 34:8.

Broader

On a second level of change, the river of classic Protestant hymnody also became broader, more ecumenical. Many beloved hymns in Protestant hymnals already reached back beyond the English hymn tradition. The nineteenth century witnessed important translations of early Greek and Latin hymns and of Lutheran chorales. But, a whole new level of ecumenicity started during the twentieth century. Many new denominational hymnals, especially in North America, Australia, and New Zealand,

reached beyond their immigrant roots.

In the middle of the twentieth century, with denominational mergers and realignments, ecumenical efforts moved first within denominations with a similar confessional heritage, and then expanded. In North America, the Inter-Lutheran Commission on Worship that prepared the *Lutheran Book of Worship* (LBW) first formed a list of 227 such hymns, and LBW included 175 of them. That ecumenical list of 227 hymns proved to be an influence on subsequent hymnal committees as well. Another more ecumenical consultation became "the primary force in the formation of a core of ecumenical congregational song in the United States during the last half of [the twentieth] century."¹⁰ There is now a large body of shared hymns in mainstream Protestant hymnody, as shown not only in denominational hymnals but also in several non-denominational hymnals.

The development of a common lectionary was another ecumenical effort affecting hymnody that was directly influenced by the reforms of Vatican II. *The Revised Common Lectionary* (1992) was prepared by the Consultation on Common Texts (CCT: <www.common-texts.org>), an ecumenical consultation of liturgical scholars and denominational representatives, both Catholic and Protestant, from the United States and Canada. The remarkable spread of *The Revised Common Lectionary* (RCL), even among communions that had not ever followed a lectionary, is a direct consequence of the ecumenical movement. The twentieth anniversary annotated edition of the RCL (Minneapolis: Fortress Press, 2012) provides helpful ancillary materials after twenty years of use. The use of a lectionary—a schedule of assigned scripture readings from both Old and New Testaments, including a psalm for each week, repeated in two or three year cycles—has resulted in an

increase in the amount of scripture read in worship, more exegetical preaching, and a great number of new hymns based upon or responding to those passages.

The swift spread of the RCL across the entire English-speaking world was unexpected: "After all the centuries since the sixteenth-century reformation, many of the churches that divided at that time are now committed to reading the scriptures together Sunday by Sunday. This is a kind of ecumenism nobody anticipated, least of all the Roman See. And, it makes possible wonderful weekly clergy gatherings all over the world for the purpose of mutual work on sermons and homilies."¹¹ It also makes possible ways for hymn writers to work ecumenically, offering new psalm settings and hymns on those scripture texts. The result has been a change from the predominantly experiential hymns of late nineteenth-century Protestant hymnody to more objective exposition of the truths of scripture. One happy result of this closer tie of new hymns to scripture has been to include scripture indexes in most hymnal collections—a wonderful tool for worship planning. Two early examples of separately published collections of new lectionary-based hymns are *New Hymns for the Lectionary* (1986) with fifty-two texts by Tom Troeger (b. 1945) [See *Panorama*: 751–759 for representative hymns] and tunes by Carol Doran (b. 1936), and two collections by Carl Daw, Jr. (b. 1944), one of hymns, *A Year of Grace* (1990), and one of metrical psalms, *To Sing God's Praise* (1992). Another collection of texts by multiple hymn writers on passages from the New Testament was *Hymns for the Gospels* (2001).¹²

Example 2

"These Things Did Thomas Count as Real" by Thomas Troeger, stanza 1, based upon John 20:19-31, a reading



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for the Second Sunday of Easter [See Panorama: 751 for complete text]

These things did Thomas count as real: the warmth of blood, the chill of steel, the grain of wood, the heft of stone, the last full twitch of flesh and bone.

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More Active

A third level of change in recent hymnody came from the many new

springs that started bubbling up in response to changes in the culture. In the second half of the twentieth century, the river of hymnody began rushing with a tremendous increase in the number of hymns written, resulting in the often-used phrase “hymn explosion,” soon to be followed by a hymnal explosion. New hymnals and, increasingly, separate supplements were published, including many collections of texts and tunes by individual authors and composers.

Many new hymns included issues and topics never before addressed in hymnody, reflecting profound changes

in the world and in society. In the 1950s, the Hymn Society in the United States and Canada started publishing little collections of hymns to fill gaps such as “Five New Hymns on the City” (1954), “Fourteen New Rural Hymns” (1955), and “Seven New Social Welfare Hymns” (1961).¹³ Fred Kaan (1929–2009) [See *Panorama*: 603–610 for representative hymn texts], beginning as pastor of the Pilgrim Church in Plymouth, England, in 1963, started writing hymns regularly then; he said “becoming a hymn writer had its origins in the frustration created by what I could not find in the hard-

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cover hymnbook.”¹⁴

One of the most challenging issues has been the matter of language change. On one level, language changes were simple. Following new translations of the Bible, many hymn writers also began using pronouns and verb forms that reflected contemporary English usage, and writers of new hymn texts increasingly followed contemporary usage. Hymnals are always collections of old and new, but the contrast had never been greater between the older language and contemporary usage, so hymnal committees struggled with whether to update older

texts. Again, *LBW* broke new ground, reviewing and changing many older, classical texts, so much so that the index includes indented entries of changed first lines. For example, “Break Thou the Bread of Life” became “Break Now the Bread of Life.” *Hymns for Today’s Church*¹⁵ in England also opened controversial doors of language change, discussed later in this chapter. However, more recently, many hymnals have returned to original language, and many are not bothered by “thee” and “thou” language.

On a deeper level, language changes opened up both issues of theology and

justice that challenged new hymn writers as they struggled with language for God and issues of gender, class, origin, and all those who are least among us. The most radical and controversial approach to inclusive language was taken by the *New Century Hymnal*,¹⁶ which, like *LBW*, included an index with old and adapted titles. Anyone interested can read several lively responses to their approach.¹⁷ Inclusive language with respect to human beings is the pattern for new hymns in North America, but is still not considered an issue among many British hymn writers, for whom the term “man”

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is often still used generically.

The inclusive language issue is related to broader concerns for justice that have always characterized the church, from the Psalms to our own day, but these concerns have become more urgent after two world wars and increasing global conflicts and terrorism that cause great suffering. Through the efforts of some individual congregations, and especially the hymn searches of the Hymn Society in the United States and Canada, many new hymns have been written that include concern for children, the elderly, urban poverty, and environmental issues. Paul Westermeyer addresses themes of justice in *Let Justice Sing: Hymnody and Justice*, providing many examples.¹⁸ Some of those hymns include praise (the posture of most hymns), while others offer repentance, lament, and intercession. The balance of lament and praise is better in the current generation of hymnals than in previous ones, and some churches are once more finding a place for singing laments in worship. See, for examples, "Our Cities Cry to You, O Lord" [*Panorama*: 849] by Canadian hymn writer Margaret Clarkson (1915–2008), and the following text by English writer Martin Leckebusch (b.1962).

Example 3

"In an Age of Twisted Values," stanza 1, by Martin E. Leckebusch.¹⁹

In an age of twisted values we have
lost the truth we need.
In sophisticated language we have
justified our greed.
By our struggle for possessions we
have robbed the poor and weak.
Hear our cry and heal our nation;
your forgiveness, Lord, we seek.

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Diverse

Finally, a fourth level of change in the river of congregational song in Protestant worship is the sheer diversity of sources, both in style and origin. Hymnody is now clearly one stream among many others. Different streams now sometimes converge in cross-over ways that make definitions and distinctions difficult. The word "hymn" used to stand for most of congregational song, and most denominational song collections were called hymnals. No more; increasingly, new publications look for other titles, because the contents are so much more stylistically inclusive than previous collections. Another reason for the name change stems from the greater attention paid to the liturgical context of hymnody, for example, the *Lutheran Book of Worship*, *The Worshiping Church*, and two hymnals scheduled for publication in 2013: *Lift Up Your Hearts* (Faith Alive) and *Glory to God* (Presbyterian Publishing Corporation).

Traditional classic hymnody may still be the dominant stream in most mainline Protestant congregations, but more often, especially in congregations influenced by the charismatic movement, other streams of congregational song are represented as well. The power in some of those more recent streams has resulted in the virtual disappearance of traditional classic hymnody in many Protestant congregations that two generations ago sang only hymns. At the same time, some contemporary musical groups rooted in rock and jazz traditions are rediscovering hymns. To further reveal this story—of the deeper, wider, and more rushing river of Protestant hymnody in North America in the last fifty years, now clearly one stream of congregational song among others—we now turn to an overview of hymn writers and movements in different English-speaking countries.

England and Scotland

The classic tradition of English hymnody began in England and Scotland, which also provides a good place to begin tracing recent movements. During the 1960s, two groups of people in the United Kingdom started work simultaneously and separately on creating new hymns for worship. At first, neither group knew about the other. One ecumenical group began rather quietly in the small village of Dunblane, Scotland, and another group of Anglican clergy and musicians began much more publicly in London.²⁰

The Dunblane Gatherings

In 1962, a new ecumenical center in the small village of Dunblane, Scotland, hosted a meeting with representatives of several denominations to discuss the role of the music in the church. Ian Fraser, the leader of the center and minister in the Church of Scotland, chose the topic and invited some twenty-four clergy and musicians from the seven major denominations in Scotland. Fraser hoped to contribute some fresh ideas to hymnody since the Church of Scotland was currently at work on a revision of their hymnal, *The Church Hymnary*. The group met with anticipation, since there was a need to address the relationship of classic hymnody to contemporary society and to the growing popularity of folk music in the church, especially after the publication of Geoffrey Beaumont's *Folk Mass* in 1957.

That meeting, and a few subsequent ones, marked a significant new beginning. The remarkable thing in retrospect is how influential that group of writers was, not only for British hymnody, but also for the entire English-speaking world. The first little collection of sixteen new hymns was informally published in

When in Our Music God Is Glorified

1964, called *Dunblane Praises*; a second collection, *Dunblane Praises 2* came out two years later. The meetings at Dunblane, Scotland, proved to be a catalyst for a number of new writers who stood clearly in the tradition of classical Protestant hymnody.

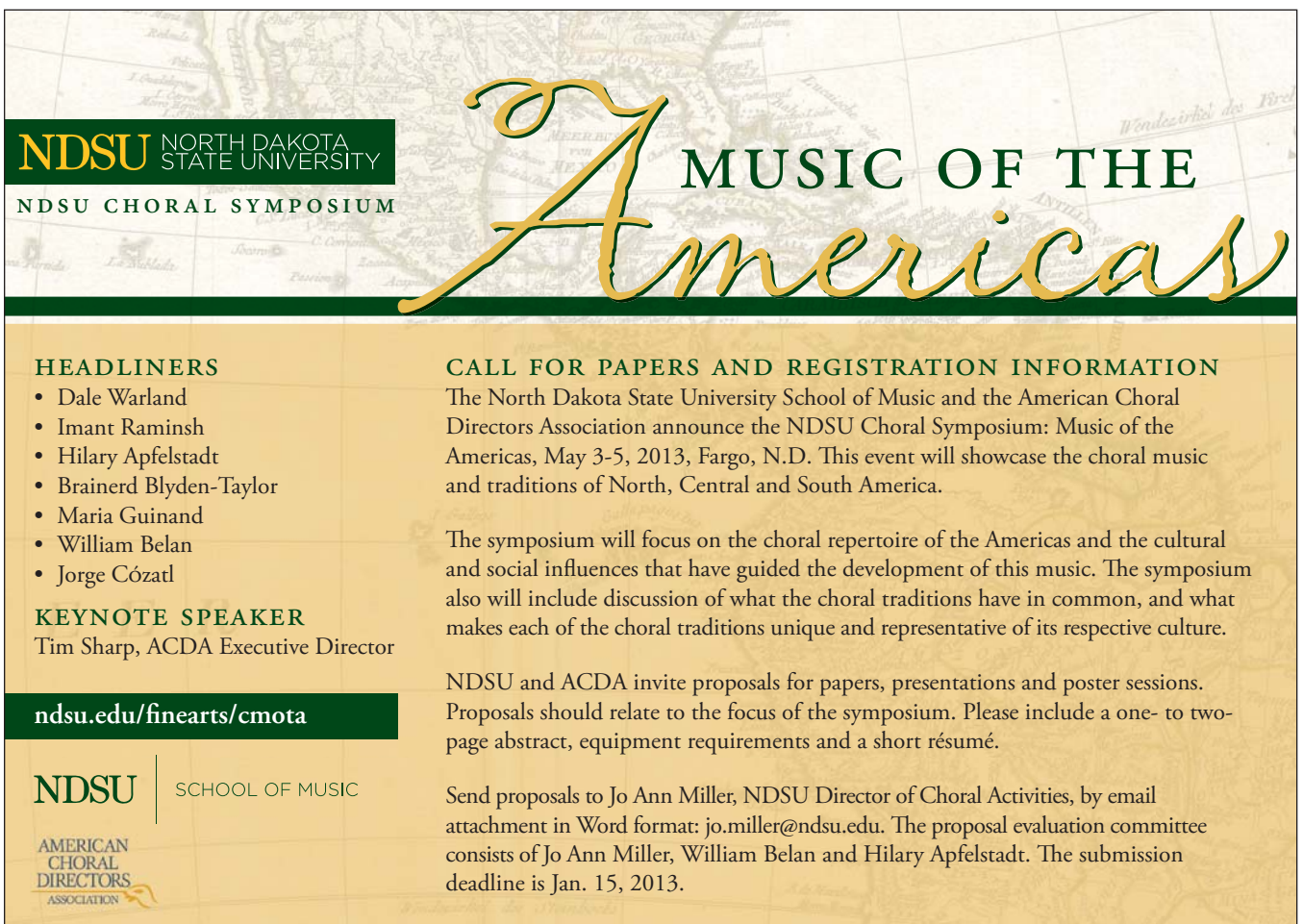
Erik Routley (1917–1982), pastor in the United Reformed Church, contributed both texts and tunes at these meetings, and with his outstanding knowledge of hymnody, became an important mentor to the other members. His very first hymn dealt with urban

issues; “All Who Love and Serve Your City” (1966, *Dunblane Praises 2*) [*Panorama*: 504] soon found its way into many hymnals.²¹ Other members of the group, some joining later, are now represented in most English language hymnals, including especially Brian Wren (b. 1936). Like Routley, Wren was a pastor in the United Reformed Church; his first hymns include “I Come with Joy to Meet My Lord” (1966) [Now revised as “I Come with Joy, a Child of God”; see *Panorama*: 498 A. and B.] and “Thank You, Lord, for Water, Soil, and Air” (1973)

[*Panorama*: 500], introducing ecological issues into hymnody.

There were other writers at work as well in different hymnal projects, sometimes without awareness of each other, as they prepared other hymnals or supplements. Already in the 1970s, Routley started to speak of an “English hymn renaissance” with respect to especially three writers, Brian Wren, Fred Pratt Green (1903–2000), and Fred H. Kaan (1929–2009).²²

Methodist pastor Fred Pratt Green started serious work as a hymn writer



The poster features a background map of the Americas. At the top left, a green box contains the text "NDSU NORTH DAKOTA STATE UNIVERSITY" and "NDSU CHORAL SYMPOSIUM". The title "MUSIC OF THE Americas" is written in large, stylized letters, with "MUSIC OF THE" in green and "Americas" in gold script. Below the title, the poster is divided into two columns. The left column lists "HEADLINERS" and a "KEYNOTE SPEAKER". The right column contains "CALL FOR PAPERS AND REGISTRATION INFORMATION". At the bottom left, there is a green box with the website "ndsu.edu/finearts/cmota" and logos for "NDSU SCHOOL OF MUSIC" and "AMERICAN CHORAL DIRECTORS ASSOCIATION".

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only after retirement, when he joined a hymnal committee in 1966 to prepare the Methodist supplement *Hymns and Songs* (1969). Erik Routley came to consider him the finest writer since Charles Wesley.²³ The Dutch ecumenist Fred Kaan, another pastor in the United Reformed Church, spent several years as executive secretary of the World Alliance of Reformed Churches, and with his extensive international experience became interested in filling gaps not covered in older hymnals, particularly in the area of social responsibility. His text "Father, Help Your People" (1966) is a prayer that worship on Sunday be connected with all of life, at home or in the marketplace, "that in work and worship love may set the tone."²⁴

One pivotal figure is Timothy Dudley-Smith (b. 1926), ordained in the Church of England in 1950. His early role as a hymn writer began with another group, this time of Anglicans—the Jubilate Group.

The Jubilate Group

Also in the 1960s, a group of Anglican clergy and musicians involved in youth work began to address the increasing dissonance between the older song tradition of the church and the newer songs of popular culture that appealed to teenagers. Not much had changed in the song of the church between the two great world wars, but after World War II, popular culture changed greatly, and many church youth groups started exploring folk music and guitar accompaniments. Michael Baughen (b. 1930), an ordained Anglican priest, was among others who worked with youth, also seeking to provide new songs for them. Several Anglican clergy began working together, eventually forming Jubilate Group Limited, a team that worked on increasingly ambitious projects to help

reform the song of the church.²⁵

When joining the staff of the Church Pastoral Aid Society (CPAS), Baughen approached Timothy Dudley-Smith, then general secretary of CPAS, who agreed to publish a collection of new songs. Dudley-Smith also contributed texts, though he was not involved in the editing of the collection. *Youth Praise I* was released in 1966 in the heart of London at an event that drew more than two thousand youth. Three years later, *Youth Praise II* was introduced at Royal Albert Hall; this time more than 10,000 people attended two events the same day, with choirs, more than a hundred guitarists, and a wide range of new songs. Those two collections, totaling 299 hymns and songs, sold over a million copies. Of the songs in classic hymn style, the song most often found in hymnals today is Timothy Dudley-Smith's setting of the Song of Mary; "Tell Out My Soul" (1961) [*Panorama*: 501], eventually paired with the tune *Woodlands*. Few today would guess that this text was prepared for youth.

The same group of Anglican clergy focused next on psalms and canticles, which were increasingly neglected in Anglican parishes. *Psalm Praise* (1973) was the first collection of psalm settings that revealed the diversity that has marked congregational song ever since: contemporary texts, revisions of older texts, and many different styles, from chant to folk to metrical. GIA Publications made *Psalm Praise* immediately available in North America.

In 1980, the *Psalm Praise* team members incorporated as Jubilate Group Limited and moved forward to a larger hymnal project, releasing *Hymns for Today's Church* (HTC) in 1982 with John W. Wilson (1905–1992) as music editor and Michael Saward (b. 1932) as text editor, a collection of more than 500 hymns and songs both old and new.

Their approach in revising classical texts proved to be polarizing both on account of texts and tunes. Many writers standing in the classical tradition were indignant regarding changes to beautiful, older poetry, others were delighted that some previously awkward texts were rescued and now intelligible to contemporary worshipers. At the same time, those who honored the classical hymn-tune tradition associated with the organ did not appreciate the move to a much more popular style of tune, often led by guitars and keyboard. HTC included 277 texts and tunes by the now eight members of the group, plus forty-six texts by Dudley-Smith. One of the best known hymns from HTC is "Baptized in Water" [*Panorama*: 671] by Michael Saward. In 1999 the Jubilate Group released their next major hymnal, *Sing Glory: Hymns, Psalms, and Songs for a New Century*. This collection of 698 songs has not created the stir that HTC did, partly because it represents a maturing of their approach, now including a much wider range of authors and composers, and partly because stylistic diversity has become so widespread.

The Iona Community

The ecumenical and international Iona Community (www.iona.org.uk), based upon the island of Iona in Scotland, has made many liturgical and musical contributions to worship around the world. Ian Fraser, who convened the first 1962 meetings in Dunblane, Scotland, was also a friend of the Iona Community that began in 1938 during the Depression. The rebuilding of an ancient abbey on the island of Iona became a symbol of the need to rebuild a community based upon a belief that work and worship were one. The themes of a common life rooted in justice pervade the many hymn texts that have come

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from that community, especially under the musical leadership of John Bell (b. 1949) [*Panorama*: 702–716]. Their music ranges from collections of global songs, to hymns, to metrical psalm settings—some lively and joyful psalms of praise, others haunting psalms of lament, to choruses (“wee” songs) and choral anthems. They have also published collections of prayers and liturgies that integrate song into a larger liturgical context. *Common Ground* (1998) is the largest collection of their congregational song. One small but telling example of how concerns for justice are imbedded in their work is found in the word “protest” in Bell’s hymn “For All the Saints Who’ve Shown Your Love” (GIA-4540). He includes thanks for those who saw God’s kingdom come “through selfless protest, prayer, and praise.”

Example 4

“Sing to God with Joy and Gladness”;
refrain and stanzas 1 and 2 (Psalm
147:1 – 6)

Refrain:

Sing to God, with joy and gladness,
hymns and psalms of gratitude;
with the voice of praise discover that
to worship God is good.

1. God unites his scattered people,
gathers those who wandered far;
heals the hurt and broken spirits,
tending every wound and scar.
2. Such is God’s great power and wis-
dom none can calculate or tell;
keen is God to ground the wicked and
with humble folk to dwell.

For the full text and tune GLENDON,
also by John Bell, see *Psalms of Patience,
Protest, and Praise*, by John L. Bell (The
Iona Community, © 1993, available
through GIA Publications).

In addition to those directly involved with the Dunblane meetings, Jubilate Group, and the Iona Community, many other writers have been active in England in the last part of the twentieth century.²⁶ Earlier the mention of “cross-over” songs indicated that some songs were hard to categorize, since they are influenced both by folk music and the charismatic movement. One such song from 1987 that became immediately popular is *Shine, Jesus, Shine*, by Graham Kendrick; it is unrhymed, yet metrical and strophic in structure. A more recent example, even more clearly stands in the classic metrical tradition: “In Christ Alone” (2002) by Stuart Townend (b. 1963) and Keith Getty (b. 1974) is in a very familiar meter (88 88 D), rhymed, and in every way matches the definition of classical Protestant hymnody, though many of those who sing it would be surprised by that analysis, since it became popular first among youth. Both of these songs exemplify the increasing trend in contemporary popular worship music to treat text and tune as integral.

Example 5

“In Christ Alone,” stanza 1 (Google this
title for many varied performances)

In Christ alone my hope is found;
He is my light, my strength, my song.
This cornerstone, this solid ground;
Firm through the fiercest drought
and storm.
What heights of love! what depths
of peace,
When fears are stilled, when
strivings cease.
My comforter, my all in all;
Here in the love of Christ I stand!

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Australia and New Zealand

Australia was settled mostly by British Protestant and Irish Catholic immigrants—in the early days, many were convicts expelled from Great Britain. As in North America, Australian Protestants sang from hymnals they had taken with them. Immigration from several other countries, both from Europe and especially Asia and the South Pacific, grew rapidly after the two world wars, bringing much more diversity. The church has always been small in Australia; and several different denominations began working on a joint hymnal; the participants were Anglicans, Methodists, Congregationalists, and Presbyterians. The publication of *The Australian Hymn Book* in 1977 marks the first ecumenical and distinctly Australian hymnal, even though the contents came mainly from beyond Australia. That same year, Methodists, Congregationalists, and some Presbyterians merged to form the Uniting Church in Australia. *The Australian Hymn Book* was published under the title *With One Voice* in both England (1979) and New Zealand (1982), which included a *New Zealand Supplement*. Some Presbyterians continued to publish their own separate hymnal.²⁷

Whereas the 1977 hymnal included primarily hymns in the classical Protestant tradition, a variety of supplements introduced more stylistic diversity and more recent hymns from across the English-speaking world.²⁸ In 1999, a major revision of the 1977 hymnal was published: *Together in Song: The Australian Hymn Book II*. This collection was even more ecumenical, involving Roman Catholics and Lutherans on the editorial committee; the bodies represent fully eighty percent of the Christians in Australia.²⁹ *Together in Song* includes still more stylistic diversity and more

Classic Contemporary Protestant Hymnody

distinctly Australian voices, including songs from the Pentecostal tradition and a small sampling of songs from indigenous aboriginal groups. Reasons for the revision centered on the desire for broader content and on language issues, both with respect to contemporary usage and to gender inclusive language. Certainly, another reason for the revision: by then, many Australians were writing hymns; Erik Routley said once that Australia "has been rather slower in getting off the ground"³⁰ but in *Together in Song*, seventy-six different Australians are represented and fully half the book consists of material written since 1950; yet the songs come from forty-eight countries. Two significant Australian text writers are Elizabeth Smith (b.1956) [See *Panorama*: 877–882 for representative hymns] and Robin Mann (b. 1949), who also composes music.³¹ In New Zealand, Shirley Erena Murray (b. 1931) [*Panorama*: 883–890] is the outstanding hymn text writer; with three collections of her hymns published in North America; her work is the most widely known.³² Murray's hymns reflect a wide variety of theological themes including prophetic issues on topics of justice and ecology.³³

Example 6

"God Weeps" by Shirley Erena Murray, stanza 1 (1994) [See *Panorama*: 886 for full text]

God weeps
at love withheld,
at strength misused,
at children's innocence abused,
and till we change the way we love,

God weeps.

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The United States and Canada

Similar to Australia and New Zealand, the United States and Canada were formed as nations by different groups of immigrants in addition to the slaves who came to the United States from Africa. Classic Protestant hymnody was the mainstay of the older North American churches rooted in England and Scotland, and hymnals such as the *Episcopal Hymnal 1940* reflected strong continuity with hymnody in Great Britain. Though Canada is more closely related to the British tradition and has often been treated together with Great Britain in hymn studies originating in Great Britain, it makes sense to consider Canada

together with the United States.

It should come as no surprise that recent hymns from Great Britain have found their way into North American hymnals. After all, the language is the same, and the classical Protestant hymn tradition was well represented in the older Anglican, Episcopal, Baptist, Methodist, and Reformed and Presbyterian immigrants that came from Great Britain to North America. The traffic across the ocean increased when in the 1970s, George Shorney (1931–2012), then president of Hope Publishing Company, began a publishing relationship with many significant British hymn writers. He met them in England, procured the publishing rights to their hymns for North American audiences, and

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introduced them to North Americans at several conferences of the Hymn Society in the United States and Canada. His work of "publisher as patron" mutually introduced North Americans and several British hymn writers mentioned earlier such as Timothy Dudley-Smith, Erik Routley, Brian Wren, and Fred Kaan.³⁴ Both Routley and Wren eventually moved to North America, each becoming devoted completely to hymnody, Wren as hymn writer, lecturer, and professor; and Routley as teacher of hymnology, hymn writer, and editor of *Rejoice in the Lord* (1985), the hymnal of the Reformed Church in America.

GIA Publications also contributed to the traffic from Great Britain; they hold North American rights to all music from the Iona Community and have helped sponsor travel by John Bell. The fact that GIA began as a Roman Catholic

publisher, yet is the North American publisher of two ecumenical communities—the Iona Community as well as the Community of Taizé—is a clear indication of the ecumenical spirit at the end of the twentieth century.

With fresh examples of creative hymn writing from Great Britain and Scotland, the creative spark spread to North America. Pastor and hymn writer Richard Leach (b. 1953) recounts his introduction to some of the new hymn writers when taking a worship course at Yale Divinity School taught by theologian and hymn writer Jeffrey Rowthorn: "The words of Thomas Troeger and Brian Wren were so vivid and so energized, compared to what I was leading the congregation in every Sunday morning, that my first reaction was 'Wow!' And then I thought, 'I wonder if I could do that?' And then, 'I want to do that.' So I

began to try." [see *Panorama*: 779–783 for representative hymns]³⁵

The Hymn Society in the United States and Canada (www.thehymnsociety.org) serves as an important catalyst in North America and beyond for the writing of new hymns in the classical Protestant tradition. Their annual conferences bring together writers, composers, editors, and publishers, and their quarterly publication *The Hymn* not only includes articles about hymnody old and new, but also provides a book service offering a wide range of hymnals, supplements, and single author and composer collections published in North America. Carl P. Daw, Jr. (b. 1944), retired, former executive director of the Hymn Society, is one of the most significant hymn writers in North America, with several published collections; his texts are found not only in North American hymnals, but also across the world, many translated into other languages. [See *Panorama*: 760–768 for representative hymns.]

But, not all recent North American hymn writers stand in the tradition of English hymnody. Immigration patterns to North America, especially after World War II, continued from Western Europe, and many cities consisted largely of ethnic neighborhoods with different denominational traditions, each with their own hymn traditions as well. In the last quarter of the twentieth century, immigration has become much more global and diverse, with many refugees coming from around the world.

The strong heritage of Lutheran hymnody from Germany, Scandinavia, and more recently, from Eastern Europe, found new expressions in North America. When several Lutherans bodies from different European roots combined forces in hopes of preparing a new Lutheran hymnal that would serve most of them, they reached back to their roots, moving beyond the Ger-

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Classic Contemporary Protestant Hymnody

man pietism that still characterized so much of immigrant Lutheran culture to deeper Lutheran roots. Significant Lutheran hymn text writers include Jaroslav Vajda (1914–2008) [See *Panorama*: 724–729 for representative hymns], who not only contributed original hymn texts, but translated many from Slovak, and especially the pastor theologian Herman Stuempfle (1923–2007) [See *Panorama*: 769–778 for representative hymns], whose hymns are found in many hymnals.

Other significant hymn text and tune writers stand in a variety of traditions, but their ecclesiastical roots are not always clear. Many hymn writers today have moved from the tradition in which they were reared, so it is less helpful than before to identify hymn writers in terms of their theological traditions. Rae Whitney (b. 1927), for example, moved from England to the United States, and has been affiliated with Baptist, Methodist, and Congregational churches before becoming an Anglican [see *Panorama* 742–747. Marty Haugen (b. 1958) grew up Lutheran, has been composer-in-residence in the United Church of Christ, and has worked most of his career as a pastoral musician in Roman Catholic parishes.

Yet, denominational roots still offer a starting point for a theological and liturgical orientation to hymn writers, including the following names listed with examples found in *Panorama*: Bryan Jeffrey Leech (b. 1931, Evangelical Covenant) [*Panorama* 740–741], Jeffrey Rowthorn (b. 1934, Episcopal) [*Panorama* 748–750], John Thornburg (b. 1954, United Methodist) [*Panorama* 784–785], Ruth Duck (b. 1947, United Church of Christ) [*Panorama* 788–793], Joy Patterson (b. 1931, Presbyterian) [*Panorama* 823–824], John Core (b. 1951, Disciples of Christ) [*Panorama* 838], and Mary Louise Bringle (b. 1953,

Presbyterian) [*Panorama* 846].

In Canada, the three most significant hymn writers in the last half of the twentieth century are Margaret Clarkson (1915–2008) [*Panorama*: 848–849], whose texts are collected in *A Singing Heart*; Sylvia Dunstan (1955–1993) [*Panorama*: 869–874], whose work as a prison chaplain strongly affected her writing; (some of her texts are collected in *In Search of Hope and Grace*, and in *Where the Promise Shines*); and Walter H. Farquharson (b. 1936) [*Panorama*: 850], a minister in the United Church of Canada with thirteen hymns in the United Church hymnal, *Voices United* (1996) and two additional hymns in the supplement *More Voices* (2007).

Hymn Tune Composers

So far the narrative of this chapter has concentrated on hymn texts with very little mention of tunes, which of course, can more easily cross language barriers. But, since this article is focused on recent English texts in the classical hymn tradition, a few words would be appropriate about some tunes also in the classical tradition by English-speaking composers.

The challenge of composing tunes that are fresh and yet accessible for congregational singing is considerable, so there is no hymn tune “explosion” during the last half of the twentieth century. Often, new texts are sung to familiar older classical hymn tunes or to folk tunes from a variety of cultures. In discussing hymn tunes in the first half of the twentieth century in *Let the People Sing: Hymn Tunes in Perspective* (LTPS), Paul Westermeyer includes examples of tunes by only eight composers, all from England. For the second half of the twentieth century, he includes tunes from eighteen representative composers; of those, fifteen are North American

by birth or by immigration. Four tunes included there that have had wide acceptance and rather consistent pairing with particular texts are listed below.

- KINGDOM, by V. Earle Copes (b. 1921), set to “For the Bread Which You Have Broken” by Louis F. Benson (LTPS 369)
- BRIDEGROOM, by Peter Cutts (b. 1927) set to “Like the Murmur of the Dove’s Song” [*Panorama*: 763] by Carl Daw (LTPS 370)
- MERLE’S TUNE, by Hal Hopson (b. 1933), set both to the Benedictus (“Blest Be the God of Israel”) by Michael Perry (1942–1996) (LTPS 376), and to Arlo Duba’s (b. 1929) setting of Psalm 84, “How Lovely, Lord, How Lovely.”
- ANNIVERSARY SONG, by Jane Marshall (b. 1924) (LTPS 377), set to her own text “What Gift Shall We Bring” [*Panorama*: 928]

Other representative tunes are a bit more musically challenging, for example:

- VINEYARD HAVEN, by Richard Dirksen (1921–2003) (LTPS 372)
- EARTH AND ALL STARS, by David N. Johnson (1922–1987) (LTPS 376)
- AUGUSTINE, by Erik Routley (LTPS 38)
- NOW, by Carl Schalk (b. 1929) (LTPS 381), one of the foremost composers of hymn tunes and other music for the church

Twentieth-century hymn tunes paired with recent Protestant contemporary classical hymnody reflect at least

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three approaches. (1) Melody-dominant settings are a continuation of the unison, melody-dominant tune tradition with independent organ accompaniment found in the early twentieth century by Ralph Vaughan Williams (1872–1958), composer of *King's Weston*, *Salve Feste Dies*, and *Sine Nomine*, and Charles Villiers Stanford (1852–1924), composer of *Engleberg*. Carl Schalk and Carol Doran (b. 1936) often compose hymn tunes in this manner. *Anniversary Song* by Jane Marshall (b. 1924) is an example of this style:

Example 7
(Figure 1)

(2) Harmonic settings are a continuation of four-part settings as found in the nineteenth-century Victorian period; some congregations still sing well in harmony. Whereas tunes set in four-part harmony was once the dominant style, contemporary composers choose it much less frequently. (3) Anthem style settings, also for singing in harmony,

but with more anthem-like harmonic writing and increased contrapuntal movement. Erik Routley's *Augustine*, set to George Herbert's "Let All the World in Every Corner Sing," mixes melody-dominant and anthem-style approaches. *Union Seminary* by Harold Friedell (1905–1958) began as an anthem setting of Percy Dearmer's (1867–1926) text, "Draw Us in the Spirit's Tether." In several recent hymnals, Friedell's anthem setting has been adapted for a four-part hymn. *East Aclam* by Francis Jackson (b. 1917), written for Fred Pratt Green's "For the Fruits of this Creation" [*Panorama*: 593] is an example of an anthem-style setting:

Example 8
(Figure 2)

Although these categories do not account for all of the tunes paired with hymn texts in this chapter, they represent the vast majority.³⁶

Conclusion

This article began with a living room scene, with a pastoral painting and church-going families who often gathered around the piano to sing the old hymns they also sang in church. That scene was perhaps idyllic, but certainly not uncommon for many Protestants. However, that scene would certainly not be representative of home life at the beginning of the twenty-first century in which pianos in homes are rare, iPods make it possible for individuals to carry their own musical library with them, and a wide range of popular music has often replaced classical hymnody, indeed, classical music. The river of hymnody has been replaced by multiple streams. In a 2000 survey, college students at a Christian college were asked what worship songs they knew. Hymns did not fare that well. For example, only nineteen percent of the students recognized the classic Wesley hymn "Love Divine, All Loves Excelling."

Older Protestant hymnody excelled

Figure 1. Jane Marshall, *Anniversary Song*. Melody-dominant setting

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Classic Contemporary Protestant Hymnody

Figure 2. Francis Jackson, *East Aklam*, Anthem style setting

© Copyright 1960 by Francis Jackson

in praise of God and thanksgiving for salvation in Christ. It also often emphasized the pilgrim nature of the Christian's life and the hope of eternal life, whether in the stately phrases of Wesley's hymn "Love Divine" or in the more humble and escapist "This world is not my home, I'm just a passin' through." But, there is not as much "other worldly" emphasis in Protestant hymnody as in the first half of the twentieth century. There is much more cultural engagement.

Ironically, during the hymn explosion in the last part of the twentieth century, with excellent new denominationally-produced hymnals that introduced many new hymns and metrical psalms for congregational singing, church attendance plummeted in main line churches that had best upheld the tradition of classical Protestant hymnody. Meanwhile, many new churches have emerged, often independent and not tied to a denominational heritage of hymnody. The cultural emphasis has shifted away from longer texts found in classical hymnody toward

much shorter texts and choruses. Many Protestant churches no longer have hymnals in the pews and sing few hymns from the classical tradition—often a few older hymns often led by bands rather than by the organ. Instead, many churches have turned to more popular worship songs from CDs and the Internet that have found their way from Western culture to the entire world. It is the sound, the music, which has captured the interest of many worshipers, more than the texts. In many shorter texts, praise of God is not directly connected to the work of God in the world and the need for cultural engagement.

Yet, there is an interesting return to substantive older hymn texts in popular culture. In Great Britain, Kingsway has released three recordings of live festival and events featuring classic hymns (and a few modern ones), describing these collections as "Traditional church choirs this ain't!" Tracks feature worship bands from these events interpreting traditional hymns for today's generation, seeking

to preserve the dignity and power of such classics as "Be Thou My Vision," "Guide Me, O Thou Great Jehovah," "Crown Him With Many Crowns," and "When I Survey The Wondrous Cross." The Christian band "Jars of Clay" from the United States released *Redemption Songs* (2005) that includes new musical settings of several hymns, including "God Be Merciful to Me," and "I Need Thee Every Hour." None of these musical treatments fits into the classic Protestant hymn tradition of congregational song, because these recordings are sung by members of the bands, not by congregations, but they *are* singing hymns. An article by Kevin Twit summarized a new interest in the substantive texts of older hymn texts in the article "My Grandmother Saved It, My Mother Threw It Away; and Now I'm Buying It Back: Why Young People Are Returning to Old Hymn Texts."³⁷ And, so the stream of classic Protestant hymnody continues to flow in new directions and more diverse ways than ever before.

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Summary

In the second half of the twentieth century, Protestant churches reached deeply back to scripture and their own histories to regain a new sense of identity after two world wars and a great depression. The churches also reached out broadly and ecumenically, in response to many immigrant experiences and the migration of millions away from their ancestral homes. Hymn writers responded to changes in church life that

placed renewed emphasis on Scripture, especially the psalms, as a primary source for hymnody; on congregational song as proclamation as well as prayer; on a recovery of the Christian year; and on more frequent celebrations of Holy Communion. With the widespread adoption of the *Revised Common Lectionary* among main-line Protestant churches, hymn writers found inspiration again in the Psalms, many Old Testament prophets, and the teaching and ministry of Christ, with new psalm settings, hymns

and Scripture paraphrases on lectionary texts. The use of the lectionary also stimulated the arts in visually honoring the Christian year, and new hymns have also celebrated the use of the arts in worship.

With many changes in the English language during this period, reflected in many new Bible translations, hymn writers also began using fresh language and took on topics seldom addressed in traditional hymnody. They turned once again to lament, confession, prophetic



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proclamation, and intercession—needed counterparts to the predominant themes of praise and thanksgiving in classic Protestant hymnody and worship.

Perhaps two words best exemplify the approach of hymn writers in the last half of the twentieth century: inclusivity and justice. The word “inclusive,” as a basic issue of justice, came to expression in the use of language with respect to gender, disabilities, and race, and extends to many translated hymns into English from around the world. Hymn writers also encouraged cultural engagement by dealing with major issues facing people everywhere: the need for justice with respect to creation and the environment, children, the elderly, the urban and rural poor, those affected by war and terror—not only locally, but globally. The hymns of classic English Protestant hymnody from the last half of the twentieth century and into the twenty-first century provide a rich repertoire for worship among Christians who pray in song for shalom.³⁸

NOTES

¹ James F. White, *Protestant Worship: Traditions in Transition* (Louisville: Westminster/John Knox, 1989).

² John D. Witvliet, “Expanding the Conversation: Knitting Together Worship and Congregational Life,” in *Reformed Worship* 79 (March, 2006), 2.

³ “The Boomer Files,” by Jerry Adler, *Newsweek*, November 14, 2005, 52.

⁴ Denominational mergers included, for example, in Great Britain, the United Reformed Church (1972); in Australia, the Uniting Church (1977); in Canada, the United Church of Canada (1925); and in the United States, the United Church of Christ (1957), the United Methodist Church (1969), the Presbyterian Church USA (1983), and the Evangelical Lutheran Church in

America (1988).

⁵ *Dictionary of North American Hymnology: A Comprehensive Bibliography & Master Index of Hymns and Hymnals Published in the United States and Canada 1640–1978*. CD-ROM published by the Hymn Society in the United States and Canada, 2003.

⁶ *The Lutheran Book of Worship* (1978) was replaced by *Evangelical Lutheran Worship* in 2006. Similarly, the Lutheran Church-Missouri Synod replaced *Lutheran Worship* (1982) in 2006 with the *Lutheran Service Book*; these two collections represent the beginning of the next generation of denominational hymnals and worship books in North America.

⁷ For an excellent overview, see *The Biblical Psalms in Christian Worship: A Brief Ecumenical Introduction and Guide to Resources*, by John D. Witvliet (Grand Rapids: Wm. B. Eerdmans, 2007).

⁸ Examples of recent complete metrical Psalters include the *Psalter Hymnal* (Grand Rapids: CRC Publications, 1987) and *The Psalms: 150 Metrical Psalms for Singing to Well-Known Hymn Tunes*, by Martin E. Leckebusch (Kevin Mayhew, 2006.). See also the large collection *Psalms for All Seasons* (Grand Rapids: Faith Alive Publications, 2012) for multiple settings of all the psalms in multiple styles. Many other hymnals and separate collections include metrical settings of especially those psalms found in the *Revised Common Lectionary*; examples include *The Presbyterian Hymnal* (Louisville: Westminster/John Knox Press, 1990) and *A New Metrical Psalter* by Christopher L. Webber (New York: The Church Hymnal Corporation, 1986).

⁹ For a review of this 1995 hymnal see Nancy M. Turner, “The *Chalice Hymnal*: Broken Bread—One Body,” *The Hymn*, 48.1 (January, 1997), 33–38.

¹⁰ C. Michael Hawn, “The Consultation on Ecumenical Hymnody: An Evaluation of its influence in Selected English

Language Hymnals Published in the United States and Canada since 1976,” *The Hymn* (April, 1996), 26. A broader list of common hymns followed in C. Michael Hawn, “‘The Tie That Binds’: A List of Ecumenical Hymns in English Language Hymnals Published in Canada and the United States Since 1976,” *The Hymn* 48:3 (July 1997), 25–37.

¹¹ Horace B. Allen, from an interview prepared for the August 1997 meeting of *Societas Liturgica* held in Turku, Finland; see <www.commontexts.org/rcl/faq.html>.

¹² Thomas Troeger and Carol Doran, *New Hymns for the Lectionary* (New York: Oxford University Press, 1990); Carl P. Daw, Jr., *A Year of Grace: 66 Hymns for the Church Year* (Carol Stream, IL: Hope Publishing Co., 1990) and *To Sing God’s Praise: 18 Metrical Canticles Set to Both Traditional and Contemporary Tunes* (Carol Stream, IL: Hope Publishing Co., 1992); W. Thomas Smith and Robert Batastini, comps., *Hymns for the Gospels* (Chicago: GIA Publishing Co., 2001).

¹³ A list of all thirty-three collections (1952–1982) published by the Hymn Society is included in *Holding in Trust: Hymns of the Hymn Society in the United States and Canada*, ed. George Black, Emily Brink, and Nancy Faus (Carol Stream: Hope Publishing Co., 1992), 176.

¹⁴ Quoted in *Duty and Delight: Erik Routley Remembered* (Carol Stream, IL: Hope Publishing Company, 1985), 218.

¹⁵ *Hymns for Today’s Church*, eds. Michael Saward and John F. Wilson (London: Jubilate Group, 1982).

¹⁶ *The New Century Hymnal*, ed. Arthur G. Clyde (Cleveland: Pilgrim Press, 1995).

¹⁷ Arthur G. Clyde, *The Language of the New Century Hymnal* (Cleveland: The Pilgrim Press, 1996), 56 pages, provides a defense of the committee’s approach written by the hymnal editor. Richard L. Christensen edited a counterpoint critique in *How Shall We Sing the Lord’s Song: An Assessment of The New Century Hymnal*, 160 pages, published in 1997

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- by Confessing Christ, a movement of laity and clergy in the United Church of Christ.
- ¹⁸ Paul Westermeyer, *Let Justice Sing: Hymnody and Justice* (Collegeville: The Order of St. Benedict, Inc., 1998), 118 pages.
- ¹⁹ The full text, set to Church United by American composer Alfred V. Fedak (b. 1953), is found in *Sing! A New Creation* (Grand Rapids: CRC Publications, 2001), 61.
- ²⁰ For an insider's account of these developments, see the article by the Welsh hymn scholar Alan Luff, "The Twentieth-Century Hymn Explosion: Where the Fuse Was Lit," *The Hymn* 58:4 (Autumn 2007), 11–21.
- ²¹ For an overview of Routley's texts and tunes found in North American hymnals, see "Erik Routley as Hymn Writer and Composer," by Emily R. Brink, part of a larger tribute to his work in *The Hymn*, Vol. 53 (October 2002), 4–7.
- ²² Chapter 23 of *Panorama*, "British Hymnody, 1952–1975," includes thirty-four texts from these and other writers of that period (*Panorama*: 487–520).
- ²³ "It is fair to say that [Fred Pratt Green] has become the finest hymn writer in Methodism since Charles Wesley (if it be not an anachronism to call either of the Wesleys a Methodist). For a long time, the magnificence and sheer volume of Charles Wesley's output stifled the hymn-writing genius in English Methodism, but in Pratt Green the lost time is amply made up." Erik Routley's commentary on Pratt Green's "Christ is the world's light," #7 in *Companion to Westminster Praise* (Chapel Hill, NC: Hinshaw Music, 1977).
- ²⁴ Three published collections of Kaan's hymn texts are available from the Hymn Society Book Service (1-800-THE HYMN).
- ²⁵ Much of the material that follows was gathered from *Jubilate Everybody: The Story of Jubilate Hymns*, by Michael Saward, published in Great Britain by Jubilate Hymns in 2003. Their Web site, <www.jubilate.co.uk> includes more than 1500 texts and 526 tunes by members of the group. For more information, contact <info@jubilate.co.uk>.
- ²⁶ For a more extensive overview of hymns in Great Britain from 1976–2000, see Chapter 29 in *Panorama*, in which 123 texts from this period are included by writers from the Dunblane gatherings, the Jubilate Group, the Iona Community, and many others.
- ²⁷ For more extensive coverage of hymns from Australia and New Zealand, see twenty-nine representative hymn texts in *Panorama*, entries 875–904.
- ²⁸ *Sing Alleluia: A Supplement to the Australian Hymn Book* (1987), and the *All Together* series, beginning in 1980. In New Zealand came *Alleluia Aotearoa* (1991), *Carol Our Christmas* (1996), and *Faith Forever Singing* (2000).
- ²⁹ C. Michael Hawn, "Congregational Singing Down Under: An Introduction to Current Australian Hymnals." *The Hymn*, Vol. 56.2 (Summer, 2005), 18.
- ³⁰ *Panorama*, 447.
- ³¹ For more information about these two Australian writers see "Congregational Singing from Down Under: An Interview with Australian Robin Mann," and "Congregational Singing Down Under: The Hymns of Elizabeth Joyce Smith, Melbourne, Australia," by C. Michael Hawn, *The Hymn*, Vol. 56.4 (Fall, 2005), 8–18.
- ³² Her published collections are *Every Day in your Spirit* (1996) *Faith Makes the Song* (2003), and *In Every Corner Sing* (1992) (Carol Stream: Hope Publishing Co.). *Sing for Peace* (2004) (Nashville: Abingdon Press), and *Touch the Earth Lightly* (2008).
- ³³ For a recent discussion of Murray's hymns, see Deborah Carlton Loftis, "'For Everyone Born, A Place at the Table': Hospitality and Justice in the Hymns of Shirley Erena Murray," *Hearts and Minds in Praise of God: Hymns and Essays in Church Music in Honor of Hugh T. McElrath*, eds. J. Michael Raley and Deborah Carlton Loftis (Franklin, TN: Providence House Publications, 2006), 237–250.
- ³⁴ That story is told by George Shorney in "The Hymnal Explosion in North America" (Carol Stream: Hope Publishing Company), a publication of an address to the Hymn Society of Great Britain and Ireland on July 26, 1988.
- ³⁵ Quoted in "Acts and Letters: Song Search Results," by Emily R. Brink, in *Reformed Worship* 79 (March, 2006), p. 28. Available online at <www.reformedworship.org>.
- ³⁶ Some texts may be set to gospel-style music as is the case with "God, the Sculptor of the Mountains" by John Thornburg (b. 1954) paired with Jennings-Houston, a black gospel style setting by Amanda Husberg (b. 1940). Carlton Young (b. 1926) wrote *New Beginnings* for Brian Wren's "This is the Day of New Beginnings" in what he calls a "Broadway" style. Hal H. Hopson (b. 1933) adapted an English folk song, "O Waly Waly," for Gift Of Love, a tune set to his own text.
- ³⁷ *Reformed Worship* 70 (December, 2003), pp. 30–31. Available online at www.reformedworship.org.
- ³⁸ Single-author and composer collections of the texts of hymn writers and hymn tunes of composers mentioned in this chapter, as well as more recent ones, are available from the Hymn Society Book Service. See "Author and Composer Collections" at www.thehymnsociety.org.

