

News of Liturgy

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Editorial

1980 is the year (to Anglicans in England) of the Alternative Service Book. It is due for publication on 1 November 1980, and all the hints and nudges we get from both the church and the publishers suggest that all is going according to timetable. We shall do our best to keep our readers informed.

Because there is little in the way of new liturgical texts likely to come into official use in the Church of England this year (apart from the eucharistic booklet and the ASB itself) it is probable that *NOL* should turn its attention more to other materials for worship, and to modes and styles of worship, to setting and presentation, and other more informal matters. It so happens that this month's booklet on worship (no. 71, *Hymn Book Survey 1962-1980*) has exactly that character. In the event the booklet wrote itself too long, so, with the author's consent, the forward-looking chapter has been removed from the booklet, and instead has become virtually the entire contents of this edition of *NOL*. Because the chapter was originally written to cross-refer to code reference numbers for actual hymn books in the booklet itself, it has been necessary to set out that list of hymn books, with code numbers, all over again here. We hope that readers will understand the disappearance (for this month only) of 'Pet Hates', abuse of *PN Review 13*, and our other instances of balanced journalism . . .

Colin Buchanan

Next month's booklet . . .

. . . is the first of the 'Grove Pastoral Series'—i.e. *The Biblical Basis of Counselling* by Richard Inwood. For details see the catalogue enclosed. All who receive booklets on worship on standing order will also receive the pastoral series unless they give specific instructions otherwise. *This does not involve receiving more booklets than before*—it simply means that there is a worship booklet in January, April and so on, and a pastoral one in February, May, and so on. All booklets cost 50p in 1980.

THE FEBRUARY SYNOD

General Synod meets from 11 to 15 February 1980. It has the following 'tidying up' jobs to do in liturgy:

- (i) The Revised Catechism: The Synod is asked to give final approval to an extension of its period of authorization for us in teaching until 31 December 1985. (Provisional approval was given in November).
- (ii) Existing Authorized Services: The Synod is asked to extend until 31 October 1985 the period of use of the following services: Series 1 Matrimony: Series 1 Burial: Series 2 Baptism and Confirmation: Series 2 Revised Morning and Evening Prayer: Series 3 Holy Communion
Provisional approval will be sought on Thursday 14 February, and final approval on Friday 15 February. The other existing services (listed in the December 1979 *NOL*) which are not going to be part of the ASB will cease from use on the date of the publication of the ASB.
- (iii) Table of Lessons: the table of lessons for Holy Days attached to Series 3 Morning and Evening Prayer will be revoked from the day of publication of the ASB.
- (iv) Some auxiliary motions re the ASB. Reports in February.

SUPPLEMENT to HYMN BOOK SURVEY 1962-1980 by Robin Leaver

List of titles discussed in Booklet 71 and cited in this *NOL* by code numbers.

- 1 *The Baptist Hymn Book* (Psalms & Hymns Trust, London, 1962)
- 2 *The English Hymnal Service Book* (OUP & Mowbray, London, 1962)
- 3 *Hymns for Church and School*. Fourth Edition of the *Public School Hymn Book* (Neville, London, 1964 [now published by Gresham Press, Woking]).
- 4 *Hymns of Faith* (Scripture Union, London, 1964)
- 5 *Anglican Hymn Book* (C.B.R.P., 1965—now Vine, distributors Kingsway)
- 6 *The Cambridge Hymnal* (CUP, Cambridge, 1967)
- 7 *The Church Hymnary: Third Edition* (OUP, London, 1973)
- 8 *The Moravian Hymn Book* (Moravian Book Room, London, 1975)
- 9 *Grace Hymns* (Grace Publications Trust, 1975/77)
- 10 *Christian Worship* (Paternoster, Exeter, 1976)
- 11 *Christian Hymns* (Evangelical Movement of Wales, Bryntirion, 1977)
- 12 *With One Voice* (Collins Liturgical Publications, London, 1979)
- 13 *Hymns & Songs. A Supplement to the Methodist Hymn Book* (Methodist, 1969)
- 14 *100 Hymns for Today. A Supplement to Hymns A & M.* (Clowes, 1969)
- 15 *Praise for Today* (Psalms and Hymns Trust, London, 1974)
- 16 *English Praise. A Supplement to the English Hymnal* (OUP, London, 1975)
- 17 *New Church Praise* (St. Andrew Press, Edinburgh, 1975)
- 18 *Youth Praise. A new collection of Christian hymns, songs, choruses and spirituals.* 2 vols. (Falcon, London, 1966 and 1969)
- 19 *New Life. Songs and Hymns for Assemblies, Clubs and Churches.* ed. J. Bailey (Galliard, London, 1971)
- 20 *Well-Spring of Joy. Songs of the Sisters of Mary for singing and praying* (Evangelical Sisterhood of Mary in England, Radlett, 1971)
- 21 *Family Worship* (CPAS, London, 1971, revised edition, 1975)
- 22 *New Orbit. Songs and Hymns.* ed. P. Smith and J. B. Boyce (Galliard, 1972)
- 23 *Psalms Praise* (Falcon, London, 1973)
- 24 *Sound of Living Waters and Fresh Sounds.* (Hodder 1974 and 1976)
- 25 *Cantate Domino. An ecumenical hymn book* (Barenreiter, for W.C.C., 1974)
- 26 *Hymns for Celebration. A Supplement for Use at Holy Communion Today.* ed. J. Wilson and E. Routley (RSCM, Croydon, 1974)
- 27 *New Horizons. Songs and hymns for younger children.* ed. J. B. Tillman and B. Braley (Galliard, London, 1974)
- 28 *Keswick Praise* (The Trustees of the Keswick Convention, 1975)
- 29 *Songs of Praise*, ed. D. and D. Garratt (Anchor Recordings, Ashford, 1966/78)
- 30 *High Praise. Songs from Scripture in 4 Part Harmony.* J. Lyle (Hodder, 1978)
- 31 *Partners in Praise* (Galliard and Methodist Education and Youth Division, 1979)
- 32 *Living Lord: 80 Hymns for the 80s.* ed. P. Appleford (Weinberger, 1979)
- 33 *Biblical Hymns and Psalms and More Biblical Hymns and Psalms* by Lucien Deiss (Chapman, London, 1965 and 1970)
- 34 *Praise the Lord. Hymns, psalms and canticles for community use* ed. W. Trotman (Chapman, London, 1966)
- 35 *The Parish Hymn Book* (L. J. Carey, London, 1968)
- 36 *New Hymns for All Seasons*, by James Quinn (Chapman, London, 1969)
- 37 *Sing a New Song to the Lord*, ed. K. Mayhew (Mayhew-McCrimmon, 1970)
- 38 *New Catholic Hymnal*, ed. A. Petti and G. Laycock (Faber, London, 1971)
- 39 *The Stanbrook Abbey Hymnal* (Stanbrook Abbey, Worcs., 1971, revised 1974)
- 40 *Praise the Lord. Revised and Enlarged*, ed. J. Ainslie, S. Dean, and P. Inwood (Chapman, 1972 [distributed by Fowler Wright, Tenbury Wells, Worcs.])
- 41 *The Divine Office* (Collins etc., London, 1974, 3 Vols.)
- 42 *Celebration Hymnal* (Mayhew-McCrimmon, 1976, with Supplement, 1978)
- 43 *A Song in Season. New Hymns for the Hours of the Day and for the Times of the Year*, ed. J. Walsh, C. Watson, L. Bevanot and C. Cavanaugh (Collins, 1976)
- 44 *Hymns Old and New*, ed. D. Lundy and K. Mayhew (Mayhew, 1977, rev. 1979)
- 45 *With One Voice with Catholic Supplement* (Collins Liturgical, London, 1979)

SUPPLEMENT: 1980 AND THE FUTURE

Booklet 71 confined its study to examples of hymn books which have already been published, but as there are a significant number of new collections in various stages of preparation, due for publication over the next few years, they ought to be noted here. I write from personal knowledge which may not be complete and there may well be other hymn book projects which are, as yet, closely guarded secrets.

Standard Hymn Books

Some years ago *The Gresham Hymnbook* was announced by Unwin Brothers of Woking, with commendations from the Archbishop of York and the Moderator of the General Assembly of the United Reformed Church. The book would have 'an exceptionally high proportion of 20th century tunes while retaining favourite hymns of all periods of history'. However, the project turned out to be something of a red herring. *The Gresham Hymnbook* was to have been an unaltered reissue of 3 under this new title and with a shorter preface. The advertisements were released somewhat prematurely and the publishers have since withdrawn the project because of the possible confusion that might arise from marketing the same book under different titles. Thus *The Gresham Hymnbook* will not now appear but its original form, 3, continues to be available.

The principal event which will no doubt have significant influence on hymn book production will be the appearance of the 1980 *Alternative Service Book*. Admittedly, not all its contents will be unknown and unused, but with this new book of worship in their hands many will want to have a new book of hymns to go with it. To my knowledge there are two full hymn books being prepared which are designed to complement the ASB.

The first is a book that will match the ASB in language. Older hymns are being revised into a 'you' form and archaisms are being eliminated wherever possible. The editors are aware of the initial resistance there might be to such far-reaching modification of familiar texts but feel that once actually sung, the effect of worshipping in a language more readily understood—as with canticles, prayers and readings—will be seen to be wholly beneficial.

One of the editors writes: 'This is not an attempt to reduce the language of worship to a "conversational" or "newspaper" level, as has sometimes been alleged; but neither does the editorial committee feel bound to the preservation of (for instance) the precise texts of Victorian hymnody for their own sake. Our committee is continuing the tradition of virtually all hymn book editors in adapting the texts to the needs of worshippers . . . but they are applying this principle more consistently than any others have attempted, for an age when the language of worship has changed faster than at any time since the Reformation'. It is hoped to publish the book in the early 1980s, perhaps under the title: *Hymns for Today's Church*. It will contain around 500 hymns, a good proportion of them being hymns of the current generation, some of them being published for the first time.

The second is a book that will match the ASB in content. Ever since the Series 3 Communion service was published in 1971, with its two-year cycle of lessons and psalms for the Sundays of the church year, our existing hymnody has been under some considerable strain: many of these Biblical

themes have no really suitable hymns for them in the existing standard hymn books. Some can be found in some of the supplementary books and in older sources, but to use them congregations have had to learn how to juggle two or more hymnbooks, or be supplied with locally-produced collections, or for the hymns to be duplicated on separate sheets for the occasion. But even then there are themes for which no adequate hymns can be found. The editors of this collection have set themselves the task of ensuring that all these Biblical themes have the necessary hymnody. To do this they are re-examining the hymns, for example, of Watts and Wesley, especially those which have been overlooked by previous hymn book editors; reviewing contemporary hymn books from all over the English-speaking world; and commissioning new writing. The work is nearing completion and the book will probably be published early 1982. It will contain about 450 hymns but as yet has no title.

The Methodist Church has embarked on a revision of *The Methodist Hymn Book*, which was issued as long ago as 1933. Norman Goldhawk has revealed the very interesting outline of contents, based on the structure of Scripture, which may well be used in the revised book.¹ Alarm signals have been sounded in the church press to the effect that the revision committee is daring to recommend that the number of hymns by Charles Wesley should be reduced for the new book. However, as there are more than 250 such hymns in the current edition perhaps Methodists could afford to do without a few of them. But one hopes that Methodists will not overreact and omit too many. Wesley's hymns were disliked by our sentimental Victorian ancestors and so they restricted themselves to a relative few. But now we are re-discovering the freshness and directness that much of his verse has for us moderns. For instance, there are 60 texts by Charles Wesley (and 35 by Watts, for that matter) in 12, and one church has produced its own hymn book which includes *only* the hymns of the Wesley brothers, 120 of them, all given in their original forms without a verse omitted: *Hymns of Eternal Truth* (Sherborne Road Church Trust, Bradford, 1972).

Supplements to Standard Hymn Books

The proprietors of *Hymns Ancient and Modern* have been working on a second supplement to extend its two major books and complement 14. It is due to be published in the spring of 1980 under the title *More Hymns for Today*. Like the earlier supplement, it will contain 100 hymns and will be numbered to follow on from 14, i.e., from 101 to 200. About two-thirds of the book is made up of material that has appeared before in such collections as 5, 7, 12, 15, 17, 23, 25, 31, 35, 40, 43. Some hymns will be familiar, such as *As Jacob with travel was weary one day*, and *Give me joy in my heart*, while others will be new to some, such as Martin Franzmann's splendid text *In Adam we have all been one*. Most of the familiar 'modern school' are represented, e.g. Bayly, Pratt Green, Kaan, Wren, Micklem, Quinn, etc., but neither Charles Wesley nor Isaac Watts are left out.

¹ Norman Goldhawk, *On Hymns and Hymn-books*, (Epworth, London, 1979) pp.80ff.

10p per copy (£2.25 for the year 1980)

GROVE BOOKS
BRAMCOTE NOTTS. (0602 251114)

Work has begun on a supplement to *The BBC Hymn Book*, but it is at an early stage and no publication details or date are yet available except the information that its title is to be *Broadcast Praise*.

Other Supplements

The Scripture Union has announced a book which in many ways could be regarded as a supplement to **4**. Its title is *Songs of Worship* and is due for publication early in 1980. According to the advance publicity, the words range from the more traditional style to the language of the 80s, and the music from traditional 4-part settings to light folk music. A good deal of the material has been taken from sources such as **14**, **18**, **23**, **24**. About a third or more is contributed by the authors and composers associated with **18** and **23**, but other contemporary writers, e.g., Bayly, Kaan, Carter, Pratt Green, etc., are also included. One feature of the book is the deliberate use of secular melodies which are normally associated with other words or with none at all: e.g., Barbara Allen, Clark's Trumpet Voluntary, Eric Coates' Dambusters March, John Brown's Body, and the theme from the last movement of Beethoven's Ninth Symphony. According to the pre-publication publicity the book has been planned to meet the needs of both formal and informal worship, but it looks as though the informal will predominate.

Hodder & Stoughton have released limited information regarding a successor to **24**: *Cry Hosanna*, edited by Betty Pulkingham and Mimi Farra, to be published in June 1980. It is described as 'a many-faceted and practical songbook for use in contemporary worship'. It will contain more than 160 hymns and songs, selected for their 'proven usefulness', most appearing together for the first time. But it will be more than a songbook: it will have gesture illustrations of hand and dance movements, presumably according to the practice of the Fisherfolk, which is due to be discussed in another Hodder book, *The Folk Arts in Renewal*, by Patricia Beall and Martha Barker, to be published in March 1980.

James Quinn has been continuing to write new material and a sequel to **36** is to appear in the autumn of 1980 under the title *New Hymns for All Seasons II*. It will consist of 72 hymns, of which the last 14 are plainsong melodies with English translations of the associated Latin originals but written in a way that exactly measures the rhythm and style of the plainsong melodies. Unlike other plainsong adaptations where the melody is adjusted to suit the English words, in these versions the words are fitted to the melody which stands unaltered.¹ The other 58 hymns are of a similar style and usage to those in **36** but with more use made of Gaelic melodies, both of Irish and Scottish origin.

TEAR [The Evangelical Alliance Relief] Fund have commissioned a *Tear Fund Songbook* which will contain songs of Christian responsibility and compassion. The project is at an early stage of development and no publication date has been set.

Looking Further Ahead

Looking further ahead it is rather difficult to speculate on what kind of hymn books will be appearing in the late 1980s and early 1990s. Nevertheless, it is possible to see certain trends and influences that are likely to make themselves felt over the next decade or so.

¹ See J. Quinn, 'Experiments in Song', *Music and Liturgy*, Vol. 5, No. 1 (Winter 1979), pp.8-11.

In the first place, we can say with certainty that we have not seen the end of the upsurge of hymnody in the Roman Catholic church. The initial encounter with traditional English hymnody is over and there is something of a desire to return to the older hymns of specifically Catholic devotion as well as the search for appropriate modern liturgical hymns. In an article Robert Freeman has stated that not one of the currently available hymn books is entirely satisfactory for Catholic congregations and the urgent need of the English Roman church is for a truly comprehensive hymn book which, to avoid copyright complications, might be published by a consortium of publishers.¹ Whether such a book will appear remains to be seen, but it will be interesting to observe the next developments in English Catholic hymnody.

Another development we can expect in the future is the growing influence of the hymnody of other countries on our own English hymnody. In Germany, where the most widely-used book is the *Evangelische Kirchengesangbuch* (1950), there have been recent developments regarding a new hymn book—not merely a revision of the 1950 book, but an entirely new collection suitable for German-speaking Christians of the late 20th century.² No doubt any trial books that may be issued, and the book itself when it is published, will in some measure influence English hymn book editors.

In Scandinavian countries, particularly in Sweden, there has been a significant growth in contemporary hymnody, which is akin to what we have been seeing in this country over the past fifteen years or so. Some of these hymns have already appeared in translation in English hymn books [e.g. **25** and **43**] and there has been one collection exclusively devoted to Swedish hymns.³ It is likely as time goes by more will be represented in other English collections in future. The same can be said for contemporary Dutch hymns which have begun to appear in English (e.g. in **25**, **43**, and Fred Kaan's *Pilgrim Praise*, Galliard, 1972).

Looking further afield we note the Australian influence in providing us with **12** and **45**, but it is surprising that hymns from Asia have not been taken up in any number by English hymn book editors, especially when there is an excellent source in the *East Asia Christian Conference Hymnal* (Kyoto, 1963). After all, on missionary Sundays, it is far better to sing a hymn (in translation, of course!) composed by Christians from the continent considered, rather than any of those 'missionary hymns' with jingoistic overtones that most current hymn books have. One hopes that future hymn book editors will take note of this need and look at such sources as the *E.A.C.C. Hymnal*, or the new All-Africa hymn book which is due for publication in 1981.

In America hymn book production moves fast and furiously and requires special and detailed consideration. However, there are three recent books which may provide pointers to the things we may see in English hymn books of the future. *Ecumenical Praise*, ed. C. R. Young (Agape, Carol

¹ Robert Freeman, 'Safe in the Surge of Undogmatic Hymns', *ibid.*, pp.14-17.

² See W. Blankenburg, 'Aufbruch zu einem Neuen Gesangbuch', *Musik und Kirche* Vol. 49 (1979), pp.213-21.

³ *Songs and Hymns from Sweden*, ed. Anders Frostenson and trans. Fred Kaan (Stainer & Bell, London, 1976).

Stream, 1977)¹ is a book whose contents will make the user re-think his whole approach to singing in worship—an unsettling experience. It has a very wide range of musical style with contributions from the Russian Orthodox Liturgy, Malcolm Williamson, Benjamin Britten, Shaker tunes, shape-note tunes, Duke Ellington, Leonard Bernstein, etc. There is a 'Cosmic Festival' for unison voices and electronic sounds, an 'Alleluiah Super Round' in 23 parts, and a marvellous tune for Cowper's *Sometimes a Light surprises*, which has 13 changes of time signature! It is a book which could only be used by congregations who have sufficient gifted musicians to guide them. Nevertheless, it has many thought-provoking features for would-be hymn book editors.

In contrast *Christian Hymns*, ed. Robert P. Wetzler (AMSI, Minneapolis, 1978) is very traditional, and self-consciously so. It is a development of the loose-leaf idea that Galliard tried some years ago. *Christian Hymns* is a basic hymn book of 100 traditional hymns—all the old favourites that everyone wants to keep on singing. It is supplied in either a spring-back or loose-leaf folder and the plan of the publisher is to issue inexpensive supplements, which churches are free to take or leave, containing hymns of a particular type. To date two such supplements have appeared: *Early American Hymns* [12] and *New Hymns I* [12].

The *Lutheran Book of Worship* (Augsburg, Minneapolis, 1978)² is notable for many reasons, not least for its textual modifications to avoid sexist language. As Bernard Massey observes, 'the editors stop short of "Our Parent in heaven", but if they can avoid implying that the Almighty has a sex they do'.³ I guess it will not be long before an English hymn book follows this example.

The growth of ecumenism has left its mark on the hymn books of the period we have been considering. In the past five years or so two important ecumenical hymn books have appeared.⁴ On the Continent the need for ecumenical hymnody has been met in three different ways. In Holland an ecumenical hymn book for all the major denominations has been produced⁵; for German-speaking Roman Catholics hymns suitable for singing with non-Catholics are expressly marked in their recent hymn book⁶; and one Lutheran hymn book in Germany includes a section of ecumenical hymns which are given in various European languages.⁷ It is probable that future English hymn books will continue such ecumenical trends.

One significant development of parish music in recent years has been the breaking of the monopoly of the organ and/or the guitar. We have been discovering that other instruments exist and that there are people in our congregations who can play them. Thus, small groups of strings, woodwind and brass have been brought together for accompanying hymn singing.

¹ Reviewed by David Goodall, HSB Vol. 8, No. 14 (October 1977), pp.249-52.

² Reviewed by Erik Routley, HSB Vol. 9, No. 5 (May 1979), pp.73-79.

³ *ibid.*, p.81.

⁴ **12** and **25**.

⁵ *Liedboek voor de Kerken* (The Hague, 1973). Over a hundred of the hymns from this Dutch book have been taken over in the Belgian Catholic collection: *Zingt Jubilate. Gezangen en Gebeden voor de Eredienst* (Brussels, 1977).

⁶ *Gotteslob. Katholisches Gebet—und Gesangbuch* (Stuttgart, 1975).

⁷ *Evangelisches Kirchengesangbuch. Ausgabe für Rheinland, Westfalen und Lippe* (Gütersloh, 1977).

This is splendid but unless there is someone gifted enough to arrange suitable parts for the instruments available, the whole enterprise can sound unbalanced and not very satisfying. There is a real need for an instrumental hymn book supplement with suitable arrangements (with suggestions for alternative instrumentation) of hymn tunes, together with specially written introductions, and, possibly, interludes to be played between selected verses of a hymn. Some such book would be a great help to those groups which already exist and would also encourage others to be formed.

A recurring feature of many hymn books in this survey, particularly Roman Catholic collections, is the inclusion of responsorial psalms. It seems likely that this trend will continue in future books. A collection of such psalms for the Roman Catholic three year lectionary is about to be published¹, which will probably become a valuable source for future hymn book editors.

Another recurring feature of hymn books published since 1962 is the growing tendency to modernize the texts of older hymns. Hymn book editors can never resist the temptation of tinkering with texts but in at least five recent books² the tinkering has given way to the substantial re-writing of some hymns. With the prospect of future hymn book editors following suit there is the real danger that the common heritage of English hymnody will be destroyed, with each hymn book having its own versions of the older hymns. As Bernard Massey has pointed out, 'in these circumstances hymnody could be something of a divisive rather than a unifying influence'.³ The International Consultation on English Texts has brought about some measure of uniformity of liturgical prose texts and something similar is desirable for hymn texts. In German-speaking countries there is such a body, the Arbeitsgemeinschaft für ökumenisches Liedgut, which has produced a collection of 102 widely sung hymns.⁴ The book itself forms an important ecumenical hymn book, but it is also a primary source for hymn book editors: there is general agreement among German-speaking churches that the forms of the texts and tunes of these basic hymns should be taken over without further alteration in future hymn books. The need for a similar book of basic English hymnody will become more pressing as the 1980s progress.

Interim conclusion

The perfect hymn book has not yet been published, and it never will be. The hymn books we have been reviewing in this study reflect the humanity that created them—fallen but redeemable. Therefore the quest for more appropriate collections of hymnody will continue until we join in the singing of the new songs that the book of Revelation speaks about.

¹ *A Responsorial Psalm Book. The Responsorial Psalms from the 3-year Lectionary Cycle for Sundays and Feastdays*, ed. G. B. Smith (Collins Liturgical Publications, London, 1980).

² **3**, **5**, **12**, **32**, **38**.

³ See note 3 on p.7 above.

⁴ *Gemeinsame Kirchenlieder. Gesänge der deutschsprachigen Christenheit*, Berlin, 1973. For the background and analysis of its contents, see C. Mahrenholz, 'Die Gemeinsamen Kirchenlieder als ökumenisches Gesangbuch', *Traditionen und Reformen in der Kirchenmusik* [Festschrift for Konrad Ameln on his 75th Birthday, 6 July 1974] ed. G. Schuhmacher (Barenreiter Kassel 1974) pp.167-79.