

From Historical Depth to Ecumenical Breadth

*A Perspective on Congregational Song
in Mainline Churches*

EMILY R. BRINK

Congregational singing is one of the most beautiful and unifying expressions of the body of Christ. Every time Christians gather in one time and place to sing songs from many different times and places, they give expression to “the holy catholic [or universal] church, the communion of the saints,” to use the words of the Apostles’ Creed. Now more than ever before, churches have easy access to thousands of songs for worship—from the past, from the explosion of new songs in the last fifty years, and from all around the world—songs that unite Christians in the communion of the saints as they worship God.

Every Christian tradition has contributed to the song of the church.

Therefore, any perspective on mainline churches must recognize the gifts they have received from other traditions, including evangelical and charismatic. From the evangelical tradition come songs that are richly rooted in Scripture and a personal experience of salvation. Charles Wesley is one of the great evangelical hymn writers who is also claimed by mainline Episcopalians and Methodists. And what charismatic Christian would not thrill to the text of Wesley’s great hymn, “Love Divine, All Loves Excelling,” especially the final lines: “till we cast our crowns before thee, lost in wonder, love, and praise”—a hymn with the wholehearted passion and exuberance that characterize much of charismatic worship.

The terms *evangelical*, *mainline*, and *charismatic* are not parallel categories. An Evangelical can describe an individual as well as a congregation. Some mainline denominations have “evangelical” in their names, as in the Evangelical Lutheran Church in America (ELCA). And “charismatic” can describe a personality type or a particular kind of worship in a congregation—perhaps a Roman Catholic congregation. A mainline perspective might be the first to ask, where does the Roman Catholic Church fit? It is currently the fastest-growing church in the United States and almost equals the number of Protestants. Liturgical reforms in the Roman Catholic Church since Vatican II have had a tremendous influence on congregational song, especially in mainline churches. These reforms have brought an evangelical zeal for singing the psalms and other Scripture-based songs.¹

The diverse religious landscape in the United States, even among churches that could be described as mainline, requires both a historical and an ecumenical perspective. So to begin, I look at congregational song in mainline churches first through a historical lens, then an ecumenical lens. Through those lenses I will then describe congregational song as found in collections produced by mainline churches in the last twenty-five years. In conclusion, I will comment on the more difficult task of assessing what is actually sung in mainline churches.

THE HISTORICAL LENS

So what are mainline churches? They are churches that stand in denominations with strong institutional structures that at one time were the dominant churches on the American landscape, some from the earliest days of this country. They have Protestant roots that reach back to the sixteenth-century Reformation in Europe. They are churches with long memories and respect for history and tradition. They include Episcopalians and Methodists from England, Presbyterians from Scotland, Reformed folk from Switzerland and the Netherlands, Lutherans from Germany and Scandinavia.

They are also very different from one another, historically, culturally, confessionally, and liturgically. Some branched out from others after coming to this country; some are more democratic than others. Some came to this country in different waves of immigration, with different languages and different song traditions. Eventually, during the twentieth century, all of them were worshiping in English.

But some denominations considered mainline are actually very young, made up of different branches with similar historic roots, including the United Church of Christ (1957), the United Methodist Church (1969), the Presbyterian Church (U.S.A.) (1983), and the Evangelical Lutheran Church in America (1988).

As denominations merged, the preparation of new hymnals became

an important means of reaching back to common roots to forge a new identity. The leaders of these hymnal projects sought their unity not in the recent nineteenth-century past of different communions, but in the deeper past of the eighteenth-century, the sixteenth-century, back even further to the days of the early church—where recent scholarship has much to teach us—and finally, back to Scripture itself.

The year 1978 serves well as a starting point for a perspective on the last twenty-five years. The 1978 *Lutheran Book of Worship* (LBW) is generally considered the first of a new generation of hymnals, so much so that the forthcoming *Dictionary of American Hymnology* chose 1978 as the cutoff date for a comprehensive listing of all hymns and hymnals produced in North America since 1640.² LBW actually appeared ten years *before* the ELCA formally began, and was crucial in bringing together three different denominations into institutional unity. One critical strategy was to reach back to the early Christian and historic Lutheran roots of both liturgy and music. Other denominational hymnals followed suit, grounding their song choices in a renewed and deepened study of their own historical and confessional roots.

The question of reaching back historically eventually begs the question: whose history? Immigration to North America didn't stop in the last twenty-five years; it diversified greatly, from Europe to Africa, Asia,

Central and South America. Evangelistic efforts reached people who did not share a European historical, geographical, cultural, or even racial heritage. Today most denominations worship in several languages, and so the institutional and historical connections with Europe are loosening.

This past generation of hymnals from mainline churches has largely stayed the course of history, tradition, and respect for a strong heritage still dominated by their European roots. An important challenge in preparing the next generation of hymnals will be to honor a confessional history while also embracing the greatly increasing diversity in the church.

ECUMENICAL BREADTH

The second lens with which to gain a perspective is an ecumenical one. Another reason to list the 1978 *Lutheran Book of Worship* as the first of a new generation of hymnals is its conscious attempt to sing what other major Christian denominations were singing. The Inter-Lutheran Commission on Worship that prepared LBW was heavily involved in an ecumenical consultation that studied six hymnals in major Christian denominations in North America to determine “which hymns are common to

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our heritage.” The pronoun “our” is significant. The emerging new Lutheran denomination was not only looking back to its historical and confessional roots, but also looking out to its brothers and sisters in other communions. Eventually, a list of 227 hymns and tunes were chosen, and *LBW* included 175 of them.³

So the first ecumenical efforts in this past generation of hymnals were bringing together denominations with a similar confessional heritage, and then embracing what Christians were already singing in common. These efforts were ecumenical with a small *e*.

That list of 227 hymns was very influential on subsequent hymnal committees. In 1996, C. Michael Hawn wrote two articles in *The Hymn*, first comparing how that original list fared with more recent hymnal collections, and then providing an extensive evaluation of the influence of that original list. “The Consultation on Ecumenical Hymnody was 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.”⁴ The Consultation was born in the days of ecumenical fervor that followed Vatican II. Mainline leaders on the Consultation dominated the discussions and slanted the list in favor of what was most exciting to them at the time: the recovery of common roots of Christian worship. So the emphasis was on historical hymns; there was “a conspicuous absence” of popular

nineteenth-century gospel songs, and only a very conservative list of twentieth-century hymns. Hawn’s careful analysis of subsequent hymnals revealed a different ecumenical picture. There were hopes that this consultation would continue and become a guiding influence for hymnal committees. But that didn’t happen.

The larger ecumenical picture for mainline hymnals in the last quarter of the twentieth-century was tied especially to the influence of Vatican II and the hymn explosion in England and North America. I say *hymn* explosion, and not *worship song* explosion, since mainline hymnals in the past generation include only a very small and very recent influence from North American songs influenced by the charismatic movement.

RECENT SONG COLLECTIONS PRODUCED BY SEVERAL MAINLINE CHURCHES

I turn next to a description of what is actually found in song collections produced by mainline churches. One of the great strengths of mainline denominations is their institutional commitment to publish materials in the area of worship and education. Their institutional strength has made possible a remarkable set of resources in the past twenty-five years, not only of hymnals, but psalters, supplements, and many hymnal handbooks and companions that trace the history and sources of

the songs. The list on page 14 includes song collections produced by several mainline denominations since *LBW* was released in 1978. For those hymnals published before 1991, C. Michael Hawn wrote “A Survey of Trends in Recent Protestant Hymnals,” published in *The Hymn* in 1991, in which he provides several tables and lists. There he speaks of “mainstream” rather than “mainline” hymnals, including those from commercially produced as well as denominational hymnals, a clear indication of the increasingly diverse hymnal landscape.⁵ Here, then, are a few characteristics of and contributions to the larger church from mainline denominational song collections in the past twenty-five years.

1. **A recovery of psalmody**, both metrical psalmody and responsorial. What Bible-believing Christian would not rejoice at this recovery! What could be more historical *and* ecumenical than singing the psalms! Mainline hymnals have greatly increased the number of songs based on the psalms, and several additional supplements have increased the opportunities for singing the psalms. Lutherans and Episcopalians have worked hard at restoring chanted psalmody. Methodists have access to all the lectionary psalms in numerical order in the back of their hymnal. Many of their congregations now chant the psalms each week. Reformed and Presbyterian tradi-

tions began with exclusive metrical psalmody that had largely disappeared, but *Rejoice in the Lord* and *The Presbyterian Hymnal* each includes most of the psalms in numerical order in distinct sections of their hymnals; the *Psalter Hymnal* includes all 150 psalms as the first 150 numbers in the hymnal.

2. **A recognition, if not recovery, of the ancient pattern of Word and Table** as the normative pattern for Sunday worship has resulted in a great increase in the number of hymns for the Lord’s Supper from previous editions of most mainline hymnals. 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.⁶
3. **The remarkable spread of *The Revised Common Lectionary***, even among communions that had not followed a lectionary, is a direct consequence of the ecumenical movement. The use of a lectionary—a schedule of assigned Scriptures repeated in two- or

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three-year cycles—has resulted in an increase in the amount of Scripture read in worship, more exegetical preaching, and a great number of excellent new hymns based on or responding to those passages. Two

examples of separately published collections are *New Hymns for the Lectionary* (Oxford, 1986) with fifty-two texts by Tom Troeger and tunes by Carol Doran, and two collections by Carl Daw: *A Year of Grace*, sixty-six hymns for the church year (Hope, 1990) and *To Sing God's Praise*, eighteen metrical canticles set to both traditional and contemporary tunes (Hope, 1992).⁷ One happy result of this closer tie to Scripture has been the

number of hymnals that have included scriptural indexes—a wonderful tool for worship planning.

4. **A tremendous number of new hymns by poets and composers** who continue to work in the tradition of metrical hymnody. The 2002 issues of *The Hymn* list no fewer than fifty-three published collections by single authors or composers of the last half of the twentieth century. There are a ready number of commercial publishers in the United States that have made these collections

available for use by churches and hymnal committees.

5. **Struggle with language issues** continues in all these hymnals. *LBW* was the first to boldly “update” older texts in the context of changes in the English language and new translations of Scripture. Every hymnal since has struggled with language for God and language issues of justice with respect to gender, class, origin, and all those who are least among us. The most radical and controversial approach to language was taken by the *New Century Hymnal*, and anyone interested can read several lively responses to its approach.⁸
6. The language issue is related to **broader issues of justice** and concern for social issues that characterized much of mainline church agendas in the early and mid-twentieth century. It took a while before those concerns found their way into hymnals. But through the efforts of the Hymn Society, new hymns were written that began to address traditional gaps in hymnody that included concern for children, for the elderly, for cities, for the environment. Some of those hymns included praise, the posture of most hymns, while others offered repentance and lament and intercession. Indeed, the balance of lament and praise is better in this generation of hymnals than in previous ones. The songs of John Bell and others from the Iona Community in Scotland have

been very effective in raising issues of social and global justice; one example is “The Summons,” a song by John Bell.

7. **A growing number of global songs.** The first denominational hymnal to include a significant, if still small, number of global songs was the 1987 *Psalter Hymnal*, which included nineteen African American songs, four African songs, four Asian songs, and nine Hispanic songs in both Spanish and English. Those songs quickly became some of the most loved of the entire collection. Since then most hymnals have increased their proportion of global songs. Several denominations have since published separate collections of global songs, including collections in different languages. These resources are wonderful gifts to the larger church. The Nairobi Statement published by the ELCA is a beacon, offering great wisdom and insight for a global perspective in worship.⁹

What is not included in this list is the small and very recent increase in the number of songs from the praise chorus repertoire. *The Hymnal 1982* included the song “Seek Ye First,” and the 1987 *Psalter Hymnal* included an entire section of “Bible Songs,” with several newer Scripture songs. But there is not much to point to in the hymnals. The supplements show a greater recognition of the growing diversity of the cultural landscape. These supplements include a much greater wealth, not only of

global song but of song that comes from out of the charismatic tradition. In fact, the openness to the repetitive and simple character of many global songs is helping to open the door for mainline hymnal committees to include more of what has been growing in their own country.

Producing supplements is, in fact, a dangerous act. GIA Publications, a traditionally Roman Catholic publisher, successfully marketed a *Hymnal Supplement* to Lutherans in 1991; that move prompted the ELCA to produce its excellent supplement *With One Voice*, which appeared four years later. Previous editions of hymnals more often prepared samplers than supplements. Supplements by their nature are more temporary, experimental, less bound by the weight of tradition. Almost every denomination has responded to the hymn explosion and the changing cultural landscape by preparing supplements that have taken the pressure off preparing the next edition.

Supplements have actually put more pressure on hymnal committees. The challenge for mainline denominations—and for evangelical ones as well—will be how and what to include from their supplements in the next edition of their hymnals. The approach of some supplements indicates a separatist approach. There is certainly reason to prepare separate hymnals in different languages. Even a separate African American hymnal is understandable, given the reality that so many African American and Anglo Christians

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worship separately. The boldest inclusive move was taken by the committee that produced *Sing! A New Creation*, the most recent of the supplements listed on page 14. Fully one third of the collection of 294 songs is based on traditional hymn forms, one third on global songs, and one third on what can best be described as the “shorter song forms”—including praise choruses, songs from the communities of Taizé and Iona, liturgical responses, and prayer refrains. Coupling a praise chorus with the responsive reading of a psalm, for example, can help to connect the best of the historical and contemporary richness of the current North American landscape.

The ELCA and the Lutheran Church—Missouri Synod, first to chart a new direction in the past generation of hymnals, are now hard at work on their next editions. The ELCA is currently engaged in a thorough study of what is to go into the next edition of *LBW* (see www.renewingworship.org). In a series titled *Renewing Worship*, the first volume, *Congregational Song: Proposals for Renewal*, includes approaches to renewing the “long heritage of congregational song.”¹⁰ Subsequent volumes will contain proposals for newer songs. So it is too

early to tell to what extent the next edition of *LBW* will include or expand beyond the repertoire included in *With One Voice*.

At the heart of the next editions of mainline or any other hymnals is the issue of hospitality—to our children, to young people, to neighbors. Mainline churches are painfully aware of the graying of their congregations, and will have to make some critical decisions in their next editions. The issue is whether decisions will be made in hopes of survival or out of genuine conviction. I was moved by a statement in the introduction to the Episcopal supplement *Wonder, Love, and Praise*. In a tradition that had prepared separate collections for separate people groups—African Americans in particular—while preserving a deeply rooted English heritage, comes this statement:

The church has entered a new frontier of inclusive hospitality, not only in welcoming all to the table, but also in providing rites, forms, and music which encourage the sharing of one’s cultural story to foster the unity proclaimed in the gospel. The supplement honors that pilgrimage.¹¹

And yet, the contents are so completely different from what would be included in a collection produced by Word, Maranatha!, Integrity, or Vineyard that there is almost a total gap between this supplement and worship songs produced by these other publishers.

WHAT MAINLINE CHURCHES ARE SINGING

Finally, a few comments on what churches are actually singing. Several denominations have been working on surveys, but different years and different questions prevented much parallel analysis. Surveys for the United Methodist Church and the Episcopal Church are in progress. Here are a few glimpses into the actual practice of congregational singing in mainline churches based on information received.

1. In the Lutheran Church–Missouri Synod, 58 percent use their 1982 *Lutheran Worship*, and 36 percent still use the previous 1941 edition of *The Lutheran Hymnal*; that total of 94 percent reveals a strong loyalty to the denomination. However, 51 percent subscribe to a copyright licensing organization.
2. In the Reformed Church in America, more than twenty hymnals were in use according to their last survey of 1994; only 30 percent were using a denominational hymnal, and 47 percent had copyright licenses.
3. In a 1999 survey in the Christian Reformed Church, 72 percent of the churches were using the 1987 *Psalter Hymnal*, 88 percent of the churches had copyright licenses, and 10 percent of the churches had no hymnal in their pews.
4. In 2000, five hundred new students at Calvin College took part in a survey during orientation.

They were asked to identify one hundred songs.

- a. The best known was, no surprise, “Amazing Grace,” recognized by 97 percent.
- b. “Love Divine, All Loves Excelling” mentioned earlier—only 19 percent.
- c. “Step by Step”—77 percent.
- d. “Purify My Heart”—65 percent.
- e. “There Is a Redeemer”—57 percent.
- f. “Oh, for a Thousand Tongues”—57 percent.
- g. Of the list of one hundred songs, only about a quarter would be found in mainline hymnals.

These students don’t represent the future of the church. They *are* the church. This is present reality. The tension between faithfulness to a heritage and living in contemporary culture is an age-old tension. The traditional solution to intolerable problems in denominations was to form new denominations. That solution “works” as long as people honor the church as claiming them in their baptism. They belong to the church. But the current landscape has flipped that pattern. Increasingly churches are voluntary organizations that belong to their members, if indeed they are even members. People take or leave a particular church, all too easily moving on in our market-driven culture to a place that feels more like home.

One attempt at keeping young people, also in mainline churches, has

been to create different services for different groups. Ultimately, that works against community. Too many young people have left mainline churches. Any hope for a church expressing the unity of all who profess one holy catholic church must be found in ways to welcome everyone in the name of Christ at the table. We need to welcome everyone home, in our hearts as well as in our song collections.

I began by quoting from the Apostles' Creed; I'll end by quoting from the Nicene Creed, which makes a similar statement of belief in "one holy catholic and apostolic church." Each tradition has held up a different part of that description of the church: the charismatic tradition lifts up the "holy" church; mainline traditions, the "catholic" church; the evangelical tradition the "apostolic" church. But that first adjective still eludes us. Who will lift up the unity of the church so that we can all learn from one another until we exhibit the kind of unity that Christ prayed for in John 17? I pray that God's Spirit will move evangelical, mainline, and charismatic churches toward deeper scriptural unity (Eph. 4:4–6) and broader cultural diversity (Psalm 87). The songs we sing can help us on that journey.

SEVERAL MAINLINE DENOMINATIONAL SONG COLLECTIONS, 1978–2001¹²

HYMNALS

Lutheran Book of Worship. Minneapolis: Augsburg Publishing House, 1978. (Evangelical Lutheran Church in America)

Lutheran Worship. St. Louis: Concordia Publishing House, 1982. (Lutheran Church–Missouri Synod)

The Hymnal 1982. New York: Church Hymnal Corporation, 1985. (Episcopal Church)

Rejoice in the Lord. Grand Rapids: Wm. B. Eerdmans Publishing Co., 1985. (Reformed Church in America)

Psalter Hymnal. Grand Rapids: CRC Publications, 1987. (Christian Reformed Church)

United Methodist Hymnal. Nashville: United Methodist Publishing House, 1989. (United Methodist Church)

Presbyterian Hymnal. Louisville, Ky.: Westminster/John Knox Press, 1990.¹³ (Presbyterian Church [U.S.A.])

Chalice Hymnal. St. Louis: Chalice Press, 1995. (Christian Church–Disciples of Christ)

New Century Hymnal. Cleveland, Ohio: The Pilgrim Press, 1995.¹⁴ (United Church of Christ)

PSALTERS

A New Metrical Psalter. New York: Church Hymnal Corporation, 1986.

Singing Psalms of Joy and Praise. Philadelphia: Westminster Press, 1986.

The Psalter: Psalms and Canticles for Singing. Louisville, Ky.: Westminster/John Knox, 1993.

Psalter for Worship. Minneapolis: Augsburg Fortress, 1996.

A Hymn Tune Psalter, Book One. New York: Church Publishing Inc., 1998.

A Hymn Tune Psalter, Book Two. New York: Church Publishing Inc., 1999.
New Century Psalter. Cleveland, Ohio: Pilgrim Press, 1999.
Psalter for Christian Worship. Louisville, Ky.: Witherspoon Press; Louisville, Ky.: Office of Theology and Worship; Decatur, Ga.: Columbia Theological Seminary, 1999.

HYMNAL SUPPLEMENTS

With One Voice. Minneapolis: Augsburg Fortress, 1995.
Come Celebrate! Nashville: Abingdon Press, 1995.
Wonder, Love, and Praise. New York: Church Publishing Inc., 1997.
Hymnal Supplement 98. St. Louis: Concordia Publishing House, 1998.
Lift Up Your Hearts. Louisville, Ky.: Geneva Press, 1999.
Worship and Praise. Minneapolis: Augsburg Fortress, 1999.
The Faith We Sing. Nashville: Abingdon Press, 2000.
Sing! A New Creation. Grand Rapids: Calvin Institute of Christian Worship; Grand Rapids: CRC Publications; New York: Reformed Church Press, 2001.

GLOBAL COLLECTIONS

Global Praise I. Nashville: United Methodist Board of Global Ministries, 1996.
Global Praise II. Nashville: United Methodist Board of Global Ministries, 2000.
African American
Songs of Zion. Nashville: Abingdon Press, 1981.

Lift Every Voice and Sing II. New York: Church Publishing Inc., 1993.
This Far by Faith. Minneapolis: Augsburg Fortress, 1999.

Asian

Hymns from the Four Winds. Nashville: Abingdon Press, 1983.
Come, Let Us Worship (찬송과 예배): The Korean-English Presbyterian Hymnal and Service Book (미국장로교 한영찬송가). Louisville, Ky.: Geneva Press, 2001.¹⁵
Come, Let Us Worship: The Korean-English United Methodist Hymnal and Service Book. Nashville: Abingdon Press, 2001.

Hispanic

Mil Voces Para Celebrar Himnario Metodista. Nashville: Abingdon Press, 1996.
Libro de Liturgia y Cantico. Minneapolis: Augsburg Fortress, 1998.
El Himnario Presbiteriano. Louisville, Ky.: Geneva Press, 1999.¹⁶

Native American

Voices: Native American Hymns and Worship Resources. Nashville: Abingdon Press/Discipleship Resources, 1992. ■

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NOTES

1. One example is *Hymns for the Gospels*, a hymnal supplement compiled by W. Thomas Smith and Robert J. Batastini, published in 2001 by GIA Publications Inc., one of the foremost publishers of music for the Roman Catholic Church.

2. The *Dictionary of American Hymnology* is being produced on CD-ROM by the Hymn Society in the United States and Canada. At this writing the *First Line Index* is almost complete, and the *Bibliography of American Hymnals* will follow. Paul Powell, who served as director of research for the Hymn Society for the past six years, gave an overview of this immense project in the January, April, and July 2002 issues of *The Hymn*. He wrote, "You will be able to locate virtually every hymn and hymnal published in the United States and Canada from 1640 to 1978, that is, approximately 1,039,000 occurrences of hymns in more than 5,000 hymnals." "Research Director's Report," *The Hymn* 53.1 (January 2002): 4.

3. The complete list of 227 texts and tunes was listed in the October 1977 issue of *The Hymn*.

4. "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* 47.2 (April 1996): 26. In a later issue, he wrote "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.

5. See "A Survey of Trends in Recent Protestant Hymnals: Mainstream American, British, and Canadian Hymnody Since 1960," by C. Michael Hawn, in *The Hymn* 42.3 (July 1991): 17–25. In the following issue, Hawn continued with a survey of international hymnody. *The Hymn* 42.4 (October 1991): 24–32.

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

7. These and many other one-author collections, as well as all current mainline hymnals and supplements, are available from the Book Service of the Hymn Society in the United States and Canada (1-800-THE HYMN); the catalog is included in every issue of *The Hymn*.

8. For an extensive review with bibliography, see "The *New Century Hymnal*, 1995," by Carlton R. Young, in *The Hymn* 48.2 (April 1997): 25–38. See also, "The *New Century Hymnal*," by Donald G. Bloesch, *Christianity Today* (July 15, 1996): 49–50.

9. "Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities," *Getting Ready for Worship in the Twenty-First Century* (Geneva, Switzerland: Lutheran World Federation, 1996), 5–9. Copies of the Nairobi Statement may be obtained by writing to: Lutheran World Federation, Attn: Mrs. Maya Mauge, P.O. Box 2100, CH-1211 Geneva 2, Switzerland.

10. *Renewing Worship*, vol. 1 (Minneapolis: Augsburg Fortress, 2001), v.

11. Quoted from the preface to *Wonder, Love, and Praise* (New York: Church Publishing Inc., 1997).

12. Please note that the hymnals are placed in chronological order by publication date with further denominationally produced song collections following. Also, while such denominations as the Lutheran Church—Missouri Synod and the Christian Reformed Church may not generally be thought of as mainline denominations, they arguably share more in common with the hymnody traditions of mainline churches than with denominations in more evangelical traditions. Similarly, Baptist hymnals were considered for the purpose of this list to share more in common with the hymnody of evangelical churches than with mainline churches.

13. This collection is also available in an ecumenical version, which does not contain the Presbyterian Church liturgical materials. The ecumenical version is published under the title *Hymns, Psalms, and Spiritual Songs* (Louisville, Ky.: Westminster/John Knox Press, 1990).

14. This collection is also available in an ecumenical version, under the same title, which does not contain the United Church of Christ liturgical materials.

15. This title is a joint project between the Presbyterian Church (U.S.A.)/Presbyterian Church (U.S.A.) Hymnal Committee and the United Methodist Church/Korean United Methodist Hymnal Committee. The two versions contain the same hymns with different liturgical resources.

16. Also available as *El Himmario* in Episcopal and United Church of Christ versions.