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THE HYMN BOOK OF THE KING'S SCHOOL, CANTERBURY :

Collected and Edited by the Rev. F. J. J. Shirley, D.D., F.S.A., and
Edred Wright ; 1960.

This latest School hymn book has recently come into our hands, and we feel that our readers will want to know about it. Only three issues ago Mr. John Wilson, Director of Music at Charterhouse, wrote some wise words about Public School hymnody, reviewing the latest edition of the *Public School Hymn Book*; and in 1950¹ we printed an article on the subject by Mr. L. J. Blake, Director of Music at Malvern.

It is probably some time since a private hymn book for a Public School was issued, and it must be many years since a Headmaster took a leading part in the editing of such a book. What we have here is the result of a very happy collaboration between a Headmaster and his music-director. King's, Canterbury, is well

¹ II. 12. pp. 180 ff.

known as a school with an exalted musical tradition, and on receiving this book any reader will eagerly and critically look through it to see what that tradition is made of.

In our view, which may as well be expressed at once, this is a singular combination of enterprise, piety and integrity. The book is quite strikingly different from the *Public School Hymn Book*; but we think most readers will judge that in the majority of specific cases the older book comes off second best where the two differ.

In this book there are 512 hymns, plus an Appendix of twelve tunes. The whole book runs to 566 pages, but it is only about an eighth of an inch thinner than the enlarged *SP* with its 914 pages; the paper is thick and durable, the binding good, and the print, devised by the Oxford Press and engraved in Holland, unexceptionable. The page-size is exactly the same as that of the *Clarendon Hymn Book*. Indexes are cut to a minimum — an alphabetical index of tunes, and a similar index of first lines alone are provided. No metrical index, no indexes of authors or composers. This has saved a few pages, but we suppose that only hymnologists will be sorry to be without them. As hymnologists, of course, we are.

The arrangement of hymns is simple, and more or less conventional. Morning and Evening come first (1-52: a very generous allowance); then the Church's Year, the Saints, Confirmation and Dedication, Holy Communion, Thanksgiving and Praise, and (lamentably) 'General'. Once again we recall Canon Briggs's wrath at this heading, 'General hymns'. It is quite indefensible and a dissuasive to intelligent choice.

But the Table of Contents has its moments. There are twenty-four morning hymns and twenty-eight evening ones; that, with a view to the needs of morning and evening daily chapel, is natural. There are no fewer than thirty-one in the Advent section, forty-two for Christmas and Epiphany, fifty-five for Lent, twenty-three for Easter, twenty-one for Ascension, twenty-four for Whitsun, and twenty-six for Trinity. The Church's Year thus gets the liberal allowance of 223 hymns, excluding Saints' Days. (*EH* has 165, *AMR* has 115). Since quite obviously the octave of Pentecost or that of Trinity cannot possibly need over twenty hymns each, even in a school chapel under daily discipline, we must suppose that the editors intended to subsume as many hymns as possible under the seasons of the Church Year; and this most laudable intention (if we interpret it rightly) has to some extent made up for the sorry concession of 127 hymns to the 'General' section.

It is, indeed, most interesting to see how this has worked out. In the morning and evening sections there is little that is surprising, but the editors can be congratulated on having avoided much that is trivial, and on not having allowed amplitude to breed inflation. Among the morning hymns we see 'A charge to keep I have' (2: last couplet altered as in *AM*); 'Light of the lonely

pilgrim's heart' (10: to ST. JAMES); 'Come, let us to the Lord our God' (8, to BISHOPTHORPE), 'O Jesus Christ, grow thou in me' (20, to CAITHNESS as *CP* 443); 'Jesu, thy mercies are untold' (23, as *AM* 201), and a short version of 'St. Patrick's Breastplate' (24). Joseph Beaumont's 'What's this morn's bright eye to me' (22) is a new discovery, set to Johann Schop's magnificent tune, SOLLT ICH MEINEM GOTT NICHT SINGEN? 'Just as I am, young, strong and free' (13) is the only one from which the eye is hastily averted. In the evening section, of familiar hymns which are not usually found in that place we note 'For ever with the Lord' (38, with the awful well-known tune), 'Lighten the darkness of our life's long night' (41, as *EH* 430), 'Hark, hark, my soul' (50: well, well!); and of 'new' discoveries, Bridges's 'Come, gentle peace' (35: *YH* 81; to VOM HIMMEL HOCH, but the words inevitably sing UFFINGHAM to us); Luise Henzel's 'Wearied now I seek repose' (39, *Songs of Syon* 195, but there reading 'Weary'), and Bridges's 'My heart is filled with longing' (49, to carry the original of INNSBRUCK). We observe 'Father in high heaven dwelling' set to AUCTOR OMNIUM BONORUM (37), and both the Winkworth and the Bridges version of the 'duteous day' hymn (42, 43) alongside the Bach version of INNSBRUCK.

But it is the Advent section that really produces the surprises. Advent is here interpreted strictly under the text Romans 13.11—eager hope and resolution goes along with penitence. The first hymn in the section is Blake's 'Jerusalem' (53); the second, 'O God of earth and altar' (54). Then 'Veni Immanuel' (55) followed by 'Brother who on thy heart dost bear' (56: see *CP* 566, but here sadly defaced by the tune ST. CRISPIN; the most suitable tune for these words — contemporary, and rhythmically appropriate — is GONFALON ROYAL). Further on we encounter 'Judge eternal' (58), 'Never weatherbeaten sail' (59), 'Turn back, O man' (68), 'When wilt thou save the people' (73: rightly, to Booth's original tune); Housman's 'Father eternal' (77: as *SP* 326); of the more conventional Advent hymns, all are present, and judgment has always been true—for example in the selection of Burkitt's translation (*EH* 12) of 'Wachet auf', and in not overlooking Anstice's beautiful 'When came in flesh' (83: *EH* 13). For some reason the alphabetical system which normally prevails is abandoned in this section. But the inclusion of so many hymns normally called 'General' in it is surely the right way to make a young generation of Christians vividly aware of the true meaning of the season. We wonder what a congregation of boys sounds like singing 'O Jesus Lord remember' (70) to a tawdry-looking tune called ST. ALBAN'S; and we ourselves might hesitate to trust a school with 'John Brown's Body' (65).

The section on the Incarnation is, of course, filled out with carols. Little here calls for comment except the last hymn (125), which is a poem by Laurence Housman beginning 'When from His

throne the Godhead bowed', set to Walford Davies's 'O Little town' tune.

Lent is treated very much as Advent was: its section runs from 126 to 180. The assumption is clearly that here is a chance for the boys to learn good and demanding poetry. So, on facing pages (133-4) we have Washbourne's 'Come, heavy souls', adapted to fit a tune called 'Old German', in a style to which the Music Director is obviously partial—lyrical rather than gaunt; and the exquisite 'Calvarie mount' (as *Clarendon* 80, but to OLD 22ND); Dolben's tiny poem, 'I asked for peace' (141) is set to an anonymous (? editorial) tune of spacious beauty called PETITION; Tallis's FIRST MODE, which we expected at 134, turns up at 160 with 'O mighty God, which for us men', a poem by Humfrey Gifford (whom one suspects of being a good example of the best of what C. S. Lewis calls 'the drab age'). Campian's 'Out of my soul's depth' (165) is one of the book's great moments, and the next hymn, 'O Prince of peace', from the *Oxford Hymnal*, we are especially glad to see since it is the only hymn in the language which sets the tune ANGELS' SONG in its true rhythm. (It would equally set Gibbons's SONG 5.) All this is so good that it is with a real shock of horror that we see 'When I survey' (179) in the version that appeared in the old AM—that unnecessary doxology, that unwanted 'offering' for 'present', and the Galatians vi. 14 verse omitted. Shame upon you, sirs!

The section also shows some brave adventures into evangelical hymnody. Charles Wesley's 'Behold the Lamb of God' (132), and 'Father, I dare believe' (136: wretched tune) were well chosen; Tallis's THIRD MODE is set to an unfamiliar John Newton, 'In evil long I took delight' (143); 'O come to the merciful Saviour' (159) is cunningly set to the first four lines of HIDING IN THEE, and thus gets Sankey's name into the book. Cowper's 'The Lord will happiness divine' (171) is an unusual and beautiful addition to the section; the tune is DUNFERMLINE with syncopation (as *BBC* 378). (We now wait only for the editor who will recognize the difference between the artificial and prudential long initials and the rhythmic double notes; this would go better if its first note were a minim; and the tune would still have its haunting character.) On the debit side we would question Stainer's XAVIER for 'My God, I love Thee' (153), and we suggest that the time has now come when we can discard the Mechlin corruptions of tunes like PANGE LINGUA (169).

Easter is a fine section—even though it opens with 'Christ is risen' to Sullivan's tune (181; cf. *AMS* 138). It is good to see Wesley's 'Christ the Lord is risen to-day' (187); the tune is ASCENSION. Next to it is 'Most glorious Lord of life' (*EH* 283). 'Come ye faithful' has the tune AVE VIRGO (189) without the syncopations—a pity, perhaps. 'Good Christian men' has the *CP* harmony for Vulpius's tune (190: *CP* 149). Crossman's 'My life's a

shade' (193) is set to Ireland's LOVE UNKNOWN. ('My song is love unknown' is at No. 454, also to this tune.) Whether that tune can possibly be bigamously wed is debatable; we ourselves are against it. 'Light's abode' is in this section (194). The inclusion of the Latin alongside the English of 'The strife is o'er' (198) is a just admission of the poverty of the English. 'The wintry winds' by Crabbe (200) is surprisingly set to CRIMOND, with the Scottish Psalter's harmonies, not (thank goodness!) Robertson's. 'This joyful Eastertide' (201) is there—all three verses, with the tune unpromisingly including a high G.

Ascensiontide is given a fine selection of hymns on the Exaltation of Christ. Beaumont's 'Lift up your heads, great gates' is set to the AGINCOURT SONG. 'Crown him with many crowns' (207) goes to ICH HALTE. 'God is gone up on high'—an evangelical guest in an anglican context—is set to a terrible looking tune by Rimbault, DUDLEY, which causes 'Join all on earth' in the refrain to be sung to four descending semibreves. This was a sorry lapse. If you can use LOVE UNKNOWN to two hymns, you can put DARWALL here, where it is very happily settled in other books. 'Hail the day' (209) goes to Nicholson's tune. Weissel's 'Lift up your heads', an Advent hymn in some books, is here set to EASTER SONG in the AM form. 'Lift up your hearts', by Henry Montague Butler, stands next to it in the Ascension section. Also in the section are 'The Lord is King' (220: IVYBRIDGE) and 'My soul, there is a country' (216: VULPIUS). 'The Lord ascendeth up on high' is set to John Wilson's BEN JONSON, from the *Clarendon Hymn Book*—very effectively. *Congregational Praise* provides the collocation of HOLY WELL and 'To God with heart and cheerful voice'—but the harmonization of the tune is misascribed. (The name that was omitted from 190 could have been included here.)

Whitsun—always a weak section in standard hymnals—has a generous selection here. Among hymns relevant but seldom recognized as such are 'Immortal love' (228), 'Come, my Way' (230: to a prosy reconstruction of Gibbons by Hopkins), 'Love divine' (236: Stainer's tune, and rightly); No. 231, 'Spirit of flame' (as *CP* 348) and 232, 'Come Holy Dove', by Richard Wilton, are exciting accessions. 'Our Lord, His Passion ended' with Darke's tune, and Bridges's 'Love of the Father' have, of course, not been overlooked (235, 237).

Under Trinity, we have 'Eternal Father, strong to save' (250), 'Come, O come in pious lays' (251: tune ST. EDMUND as *EH* 47); 'God moves in a mysterious way' (252), 'Eternal God, whose power upholds' (253: *BBC* 23; but here set to OLD 107TH); Wesley's 'Father, in whom we live' (255); 'Hark, my soul, how everything' (264, to NORTHAMPTON); 'King of glory' (265), 'Immortal, invisible' (267), 'My God, how wonderful' (as *EH* 441, but substituting a repeat of verse 1 for verse 7); and 'All creatures of our God and King' (273). The

section thus closely resembles the 'Praise' section of the Dissenting hymn books.

The section on 'The Saints' is a characteristic blend of conservative and radical. There you will find Lionel Johnson's 'Ah, see the fair chivalry' (277) with a capital tune by Malcolm Boyle, and 'Christ the fair glory' (281) with the great Rouen tune as at *EH* 242. (We pause here to note that it is a pity the editor has not consulted Mr. Pocknee's book for the origins of the many 'Church melodies' he has included.) The editor has spurned 'Let saints on earth' and favoured Wesley's original version, set to *ST. MATTHEW* (283). 'How beauteous' (287) is included in the rather odd revision by Bridges of Watts, which we cannot think stands comparison with the original—and it is set to that spineless little tune *ST. MICHAEL* (quite falsely ascribed to 1561). The Editor is not above *BEATITUDO* (289) or *SUPREME SACRIFICE* (297) or *ALFORD* (303); he is content with the four-time version of *ORIENTIS PARTIBUS* (302), and with Stainer's *REST* (304). It will be observed that he has no love for folk-song arrangements, and leans rather to the *A & M* school of tune-writing. But there are places, such as these we have just mentioned, where we wonder whether the best choice for the special constituency has been made. 'Ye watchers' is there (308), with *EASTER SONG* for the fourth time. (Four times is too much for so very repetitive a tune, except one occasion had been taken to restore its original version.)

This brings us to 'Confirmation and Dedication'. We rejoice here to see Henry Carter's 'Give me, O Christ' (314; as *CP* 532). 'Lead us, O Father' (327) is somewhat daringly set to *SONG 22*. 'Lord of the brave' (317) is taken over intact from *CP* 256.

The Communion section is the only section that seems to be strictly conventional: indeed, the omission of 'Deck thyself' and 'Let all mortal flesh keep silence' and also of anything by Isaac Watts moves us to describe this short section of fourteen hymns as, compared with the rest of the book, blameless but uninspired. 'O Food of men wayfaring' to another *ST. ALBAN* (*EH* 321, tune 216), is perhaps the only surprise (344).

'Thanksgiving and Praise' is the last section before 'General'. Here you can hardly go wrong, of course. Of special interest are 'From highest heaven' (355), revived from the Standard *A & M*, with *PSALM 68*, 'Let earth and heaven combine' (357), to *GWEDDORE* (a curious choice: is not this a harmonically awkward and unconvincing tune?) and Thomas Pestel's 'O sing the glories of our Lord' to *CREDITON*. 'O for a thousand tongues' (363) is set to *EVAN* (triple time version), and 'To the name of our salvation' to *EXETER*, a tune by James Tilleard. In both cases we would venture to dispute the editorial judgment. *EVAN*, especially, is surely a tune calculated to leave a lasting distaste for anything to which it is set in the singer's mind. Just why 'Forward be our watchword' and 'Onward

Christian soldiers' are included in this section is not easily to be seen.

Then at last, 'General'. A quick look through shows points both of enthusiastic praise and of doubt. We note that *AVE VIRGO* appears again at 391 to 'Brothers, joining hand to hand', but this time with its syncopations (*cf* 189). John Austin's 'Fain would my thoughts fly up to thee', set to *ST. FLAVIAN* at 399, is a nice piece of 17th-century writing. 'Glorious things' (404) goes to a tune adapted from Beethoven's *Fidelio*, and Wesley's 'Glory be to God on high' to the tune from the same composer's 9th Symphony (408); of this second we can at least say that the editor has preserved the abrupt change of stress at the fourth phrase: but at this time of day should Beethoven be made to sing hymns? 'God liveth still' (413) has its magnificent Bach tune; and with equal appropriateness, 'It passeth knowledge' has its Sankey tune (418). 'In heavenly love abiding' (422), on the other hand, goes to *ELLACOMBE*, and 'Lift up your heads, ye gates of brass' (439) to *JERUSALEM* (*EH App.* 69). The setting of Patrick Hadley's *PEMBROKE* (*SP* 311) to 'I look to thee in every need' at 436 will be regarded by some as controversial; our view is that this is a far finer tune than either the words in *SP* or these, but that if this be a mis-mating it is worth it for the sake of giving the tune fresh currency. Conversely, we are staggered by the idea of including in a book for *boys* Dykes's *ST. AGNES* (438).

Richard Southwell's 'Let folly praise', which might have gone into the Christmas section, is here set (445) to Ferguson's *LADYWELL*; but next door to it come the traditional beginning and end of term hymns with dear old Barnby's *ETON COLLEGE*—what a book of contrasts this is! Barnby is renounced (we should hope so, too) for 'Lord of our life' (450), which goes to the 'Church Melody' at *EH* 435. 'O beautiful our country' goes to *LLANGLOFFAN*. 'Love of love and light of light' (453) is beautifully set to *JESUS IST MEIN AUFENTHALT* (the tune in *CP* 419, but in Bach's version); 'Lord of the worlds above' (455) goes to Steggall's *CHRISTCHURCH*, which the editor has sensibly written out in longer bars than we find in the usual version. 'Son of God, eternal Saviour' (466) gives a chance for the Welsh enthusiasm of *BLAENWERN*. It is quite wonderful to find 'The sands of time are sinking', especially without the so common omission of the 'seven deaths' verse; but we think it a pity that the editor did not take a chance here with the music: the tune is an unhappy one, and a little rearrangement makes *LLANGLOFFAN* highly suitable (three notes on the first syllable of 'dwelleth' in line 7 of each verse). 'O Lord, how joyful' (474) is set to a four-square version of *BABYLON'S STREAMS*, which seems a very odd collocation (and anyhow the hymn is hardly necessary when 'Happy are they', Bridges's paraphrase of the same Latin, is included at 412). 'O Love that wilt not let me go' is at 475, with the inevitable *ST.*

MARGARET. 'One Holy church of God' (477) hitherto confined to Congregationalism, is a hymn (we would whisper to the editor) of which some of us are not very proud, good though its writing is. At 480 we applaud 'Our God, our help' in Watts's original version, and next to it, 'Prayer is the soul's sincere desire' with the incomparable WIGTOWN. 'Whoso rely on God most high' (486) is a fine importation from *Songs of Syon* with a first-rate tune by Crüger. 'O Son of Man' to the LONDONDERRY AIR is a doubtful asset, and we feel sure that George Herbert's 23rd Psalm (491) is about as disastrous a companion for CRIMOND as could be found; still, UNIVERSITY is on the next page (491) to Wesley's 'Thy ceaseless, unexhausted love'. A cheerful domestic combination is seen at 495 in Thomas Campion's 'Seek the Lord, and in His ways persevere', whose tune is by the editor and not only fits the words very felicitously, but strongly recalls the Campion idiom. Its name, with a suitable obeisance, is SHIRLEY. 'Soul of my Saviour', the old-favourite of Catholics, is there, with its tune, at 496.

A second chance for Tallis's FIRST MODE is given by Wesley's 'With glorious clouds encompassed round' (506) — Wesley at his noblest, most inspiringly interpreted by the tune. And Wesley has yet another innings before the end, with 'What shall I do my God to love?' at 510.

This somewhat hasty catalogue must read much less excitingly than the book itself reads. In general we may offer the following comments.

First: it is, as regards its words, a most judicious collection of hymns from all Christian traditions: East, West, Protestant, Catholic, literary and evangelical, Anglican and non-Anglican. It is an hospitable book whose editors have read widely and judged diligently.

Second: as regards its music it is almost, but we think not quite, equally catholic. Many styles are represented, and there is (as we have observed) no prejudice against the Victorians. Indeed, the reaction against the Dearmer-Shaw-Vaughan Williams tradition is so evident as to be almost defiant. It is here that we would offer a hesitant dissent on a matter of principle. Of tunes like CRIMOND, LONDONDERRY AIR, ST. AGNES, PROPRIOR DEO and AUTHOR OF LIFE, we can hear the editor saying, 'Well, what's *wrong* with them?' —as if there were no real answer.

But we should answer that what is wrong with them depends partly on their intrinsic quality and partly on their context. The idiom in which these tunes are written is an idiom which persuades towards the belief that the Christian discipline is warm, easy and comfortable, and that the Christian values are those of the nineteenth century prosperous church. You can take one of two lines about this. Either you can act on the plain principle that if this is so, such tunes must not be included in a book for boys; or you

can say 'These tunes are a part of our history, and can be admitted provided there are many others which express quite other values, and which therefore establish a wider context into which they can fit.' Our belief is that there is a place in every hymn book, but especially in a public school hymn book, for tunes that express the more rugged values, that immediately implant in the mind the idea that the Christian faith is not merely a matter of familiar images and successful living, but also a matter of mystery and humility: another way of putting it is to demand every so often a tune (and words—but these we have got) which directly assault the Christian's horrid tendency to claim the right to know everything. We resent new things, mysterious things, challenges to our platitudinous beliefs, affronts to our comfortable values. That resentment ought now and again to be shown to be sinful. The succulent Victorian success-tune is all right as a piece of history (the four-letter words in the Lady Chatterley trial are admissible as legal evidence); but how we wish that the editor had looked round for something in hymn-music that corresponded with the aesthetic outrages of Coventry Cathedral, Epstein, Graham Sutherland, or anybody else who is really cutting ice nowadays. What a chance there is for this in schools!

Returning for a moment to a hymn we have already noticed—if only there were a great deal more music like tune 436, Hadley's PEMBROKE! The ancient sources might have supplied some. The Appendix contains ten German tunes—but some of them are from the decadent period. There's some hard material in the earliest Lutheran sources. But there must be some also in the minds of contemporary musicians who would hate to write for a church but might have welcomed the chance to write for a school. There seems to be in contemporary hymn books something of a recession from the position taken up by *Songs of Praise* and extended in certain directions by the *BBC Hymn Book*. We do not feel (as we have before remarked) that those books are lightly to be set aside. Developments in theology have left the theological position of *SP* far behind; but this judgment should not be transferred to music as facily as it often seems to be.

Another tradition against which this book reacts is, of course, that of the *Public School Hymn Book*. On the whole these editors do not favour the big splashy richly harmonized tune of the Ferguson-Lang school. Perhaps in the end that school goes back to Parry. But all we suggest is that the school of Holst might have been given a better hearing.

But this is to take up large space for what is perhaps a small criticism. The general impression left by the book is wholly good and satisfying. What the man of taste and concern looks for is always there: The great main roads of English hymnody all carry traffic into the pages of this book, and there are no indications of

narrowness or philistinism in the editorial chairs. Were we in charge of a school's daily discipline of hymnody, we would rather be using this than any other school book we know. It preserves the great traditions, and at many points breaks new ground which is rightfully claimed. It is a matter for high congratulation to the school and to the editors of the book.

THE NEW IRISH HYMNAL

Church Hymnal, with accompanying Tunes, by permission of the General Synod of the Church of Ireland. A.P.C.K., 37 Dawson Street, Dublin. 25s.

The first 'general hymnal' for the use of the 'United Church of England and Ireland' (now called the Church of Ireland, being in communion with the Church of England) was *A Book of Hymns*, published in 1863, containing 414 hymns. But in the following year, 1864, the A.P.C.K. of Dublin published *The Church Hymnal*, containing 280 hymns, which Julian describes as a *quasi*-official hymn book. *Quasi* or no, it proved the progenitor of a distinguished line of authorized books, the first of which was the enlarged edition of *Church Hymns* published in 1873 and containing 492 hymns. In 1891 the Synod authorized a Supplement, which was published in a new edition of the hymn book, and brought the total to 642, bound in a handsome book of 1,039 pages. The music of this book (and of its Supplement) was in the hands of Sir R. Prescott Stewart.

Since then, two revisions have taken place, producing books of roughly the same size. The edition of 1919, musically edited by C. H. Kitson and C. G. Marchant, had 721 hymns and fifteen carols printed on 1,016 pages. The new book, dated 1960, has 686 hymns and thirty-one carols on 1,003 pages. Advantage has been taken in this new edition of printing substantially without change the contents of the Supplement of 1936, a slim separate volume which contained a good deal of useful new material. The music editor of the new book is Dr. G. H. P. Hewson.

The tradition of the 'Irish Use' in hymnody has always been somewhat more 'evangelical' than that of the standard Anglican books in England. There has always been a kinder attitude in Ireland towards Isaac Watts and Charles Wesley. If anything, the new book shows an even keener insight than its predecessors into the secrets of these two authors. Watts, with fifteen in 1919, scores twenty in 1960; Wesley, having twenty in 1919, has his total increased by one in 1960. Thomas Kelly, on the other hand — an author towards whom Ireland may be expected to show special respect — goes down from thirteen to eight; and the losses are not great, for he was an unequal, if occasionally inspired, author. (His total in 1873 was seventeen.)

The authors of the book tell us that 528 of the hymns in the 1919 book are retained—a reasonably conservative proportion. (It was almost exactly the same with *Congregational Praise*.) If we cannot point to much that is startling in the new edition, that is no reflection on the taste or enterprise of the present editors but rather a tribute to the judgment of their predecessors. The outstanding task of the new editors was to correct a very noticeable prejudice against the *English Hymnal* and its *ethos* which was to be seen in the 1919 book. In that book there was no sign of 'Come down, O love divine', nothing by Bridges, nothing by Vaughan Williams. In the new book Bridges has five hymns (we could have done with more) and Vaughan Williams is mentioned eighteen times (mostly, of course, as arranger). It is clear that the new editors do not propose to go on nursing irrelevant theological suspicions about *EH*.

But the impressive thing about this book, in music especially, is the way in which it provides an unique meeting-place of so many of the great 'teams' of present-day and immediately-past hymnology. What we can call the *A & M* team is represented by Nicholson (2) and Dykes-Bower (2: one of them is his tune to 'When morning gilds', 408, which was not in *AMR* but was printed in a RSCM Service Book). The *EH* team brings in Vaughan Williams (as above), Holst (3—the usual ones) and the two Shaws (19 between them, mostly arrangements). The 'BBC team' contribute five by Dr. Thalben-Ball¹, three by Dr. Stanton, and six by Cyril Taylor. The 'CP team' produce two by Dr. Thiman and three by another scribe (two arrangements). The *Church Hymnary* team is represented by David Evans (5) and T. C. L. Pritchard (1). One tune by C. S. Lang brings in the 'Public School' tradition.

Well, the editors have undoubtedly done their homework on contemporary hymn books. And their discreet improvements to a hymn book which obviously must be used in a constituency containing a very large conservative element have shown an admirable judgment. Here are some examples—in all cases quoting matter that is new to the book, or new collocations.

'This is the day' (39) is set to Eric Thiman's *CHEERFUL SONGS* (*CP* 157). 'The Advent of our King' (49) is set to *OPTATUS* (given currency originally by *Songs of Syon*). 'Angels from the realms of glory' (not a new hymn) is set to *WESTMINSTER ABBEY* (53). 'Father, let me dedicate' (74) has a good new tune, *EGERTON*, by Thalben-Ball. The Litany for Lent, from *AMR* 586, with its Parisian *quasi*-plaintong tune, has been taken over at 85. Wesley's 'O Love divine what hast thou done' is set to the six-line form of *JENA* (106). Watts's 'Nature with open volume' (105) is taken over from *CP* and set to *GALILEE* (a shade over-lyrical perhaps, for these words). Timothy

¹We wonder why Dykes-Bower is indexed as Bower, but Dr. Thalben-Ball as Thalben-Ball.

Rees's 'O Crucified Redeemer' (107) is taken over, with the tune LLANGLOFFAN, from BBC. 'We give immortal praise' (165) goes to CROFT'S 136TH—in a corrupt version, unhappily. Opportunity has been taken (6, 185) to print ANGELS' SONG in its correct form. A bad hymn by Mrs. Alexander on St. Columba beginning 'In the roll-call of God's sons' (202) is set to a very good new tune by Dr. Hewson. 'God of the living' (206, not new) has FARMBOROUGH as its second tune—we always feel warmly towards editors who see the virtues of this fine tune. The Communion section, a very good one, is strengthened by the accession of two hymns translating the famous passage at the end of the Didache, one by F. Bland Tucker taken over from BBC 201, and the other by George Seaver, set to Cyril Taylor's STONEGATE (BBC 437). We are surprised and disconcerted by the alteration of the opening words (and some others) of 'Deck thyself' at 244. Another very good new tune is to be found at 261, 'In our day of thanksgiving', composed by T. H. Weaving, and called (somewhat cacophonously) NONGENARY.

Canon Briggs is represented by nine hymns, of which an unfamiliar one is his hymn for travellers by air, 'Lord of the boundless skies' (295), here set to Vernon Lee's EASTWOOD (CP 176). The section of hymns from Irish sources which distinguished the 1919 book is taken over without much alteration. It happens to be a useful source for otherwise unknown tunes by Charles Wood. Here it is strengthened by a new tune, TEMPLEMORE, by Dr. Hewson, setting a hymn by the Irish poet Peter Joyce (325).

It is excellent to see that there is in this book no section of 'General Hymns'. The section 328-598 which might have been so named is sensibly divided into theological sub-sections. This is a marked improvement on the 1919 book. Indeed, it is not so much in the matter printed as in the detail of editorial work that this book makes its greatest advance on its predecessor. The great hymns are there, and the dead wood has been boldly cut away—but that is, as it were, only to be expected from any decent editor. What we do not always get is this precision and scholarship. It comes out in various ways. Consider, for example, the manner in which the old war-horse ST. GERTRUDE has been edited at 427—eight crotchets to a bar, not four minims, and in E major. It at once suggests the proper manner of singing. Every ascription is most scrupulously recorded. Take, for example, that very jolly 18th century tune OXFORD NEW. Who on earth was this 'Coombes' who is said to have written it? Even Dr. Frost can't be quite certain. These editors, instead of putting 'Coombes' and questionable dates, write "'Mr. Coombes", in *Twenty Psalm Tunes* . . . by the late Mr. Coombes and other eminent Masters, Bristol, c. 1725.' Where an arrangement can be certainly ascribed this is done. At only one point do we think the editors might have restrained their enthusiasm for explicitness. We don't think it is really necessary

to say that MARCHING is by Martin Edward Fallas Shaw, or that ABBOT'S LEIGH is by the Rev. Cyril Vincent Taylor; we can usually do without the dignities of irrelevant titles and the revelation of these cognominal secrets. It is easy enough to find out what people call themselves in public; Martin Shaw is Martin Shaw to all of us. (Blom's dictionary is the best guide.)

But this is only a minor excess of a zeal which in other respects is wholly commendable. This would be a fine book to live with in the context of the Irish-Anglican order. It is quite beside the point to complain of the absence of much in a forward-looking idiom, or by young composers and authors. This is a responsible piece of work in a good tradition, and, properly used, will do much to raise the standards of church music in Ireland.

GUESS THE AUTHOR

'This collection of Hymn Tunes has now, for the first time, been brought together. As many of them were written for special purposes and occasions, which sometimes necessitated a divergence of greater or less degree from the style which I felt should characterize a modern Hymn Tune, I think it only just to myself to say a few words on that, as well as one or two cognate subjects. Before entering upon these matters, however, I should wish it to be understood that the choice of Hymns has not, in the great majority of instances, been the result of my own individual taste: as a rule, they have been selected for me by various persons for various purposes. I accept the responsibility for the musical settings alone. And in regard to these it will be seen that I have adopted a somewhat unusual form: having, on the one hand, substituted the modern for the ancient style of notation, and, on the other, discarded the use of intermediate double-bars. Having for some years past freely expressed my opinions on these matters, both verbally and in print, it is only natural that I should give them a practical exposition as soon as opportunity offered. For the same reason, I shall not here enter into any defence of those opinions; it is sufficient for me to feel that common sense first suggested the reform, and experience has always tended to its justification.

'If the outward form into which these Tunes have been thrown be likely to be censured, much more so I fancy is the modern feeling in which they were conceived. The terms effeminate and maudlin, with others, are freely used now-a-days to stigmatize such new Tunes as are not direct imitations of old ones. And yet it has always appeared strange to me that musicians should be found who—whilst admitting that seventeenth-century Tunes were very properly written in what we may call the natural idiom of the period—will not allow nineteenth-century ones to be written in the idiom of the present day. You may imitate and plagiarize

the old Tunes to any extent, and in all probability you will be spoken of as one who is "thoroughly imbued with the truly devotional spirit of the old ecclesiastical writers", but you are not permitted upon any account to give your natural feelings free play; or, in short, to write spontaneously. The strangest part of the argument, however, is this, that whilst you are urged to imitate the old works, you are warned in the same breath that to succeed is altogether without the bounds of possibility. The question then naturally arises: would it not be better—though at the risk of doing feebler things—to follow your own natural style, which, at least, would possess the merit of truth, and to leave the task of endeavouring to achieve an impossibility to those who prefer it? For my part, I have elected to imitate the old writers in their independent method of working, rather than their works.'

The foregoing passage forms the greater part of Joseph Barnby's Preface to 'Original Tunes to Popular Hymns for use in Church and Home, Vol. I'. It is dated from The Cloisters, Westminster, June, 1869. In that year Barnby was 31 years old. The Preface to Vol. II is dated from Eton College in 1833, and contains the following passage:

'Happily no excuse is needed now for composing Hymn Tunes in the natural style and idiom, so to speak, of our own time. The Modern Hymn Tune has long ago been accepted by all shades of religious opinion as a valuable aid to devotion. Nor has it been found less useful as a means of driving out the arrangement[s] of secular airs which, from time to time, have threatened to make their way "within the borders of His sanctuary".

'A twelve years' retrospect of the progress of Church Music presents no little cause for thankfulness. The improvement may not have been sudden or startling, but it has certainly been solid and valuable, and it is much to be hoped it may prove lasting'.

History seems to indicate that the success of the 1868 and 1875 editions of Hymns A & M may have had much to do with this happy change from pessimism to optimism. Four of Barnby's tunes appeared in the edition of 1868, five in 1875, and he lived to see the 1889 edition with fourteen.

SHORT NOTICES

ENGLISH HYMNS, by Arthur Pollard (Longmans, 64 pp., 2/6).

Here the author traces the extent of English hymnody and considers poetic values in our best hymns. One hundred and thirty-seven are listed and fifty are analyzed. Upon the verse, 'Finish then Thy new creation' he writes, 'Each line advances a little upon the other . . . Charles Wesley knows just how quickly he may move'. The first two lines of 'Let all thy converse be sincere' illustrate 'freshness and innocence', while the last two express the 'authority and restraint' of the hymn. This is typical comment. The backgrounds are well portrayed and the inspirational values of hymns considered. A valuable contribution.

THE PSALMS AND HYMNS TRUST, by Ronald W. Thompson (32 pp., 3/-).

A brief history of Baptist hymnody and timely as preparation for THE BAPTIST HYMN BOOK promised for 1962. Rev. Benjamin Keach, Particular Baptist, first introduced English hymns as a regular feature into congregational worship. Twenty Baptist hymn books are mentioned in the pilgrimage to 'Psalms and Hymns', 1858. This continued to print until 1933. Profits from three million copies of this book alone were secured by the Trust for the help of Widows and Orphans of Baptist Ministers and Missionaries. It is a moving as well as a 'success' story. A preview is given of the book we now anticipate and of its Companion. A necessary little book.

W. LITTLE.

