

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN 117

VOLUME SEVEN

NUMBER THREE

AUTUMN, 1969

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FROM THE EDITOR

Somebody who has a keener eye than mine for anniversaries noticed that it is 21 years since I took over the editorship of this journal from Dr Millar Patrick. And with a capacity for dissimulation which I entirely envy, this good historian suggested to his colleagues that the Society should set up a milestone, or an Ebenezer; this milestone, which is actually twin milestones, stands now in my music-room in Newcastle in the shape of a pair of stereo speakers, which together complete a hi-fi outfit that I have been amateurishly building up for some years.

I cannot easily express my gratitude. It was a complete surprise to me when I was told of the Executive's intention and reminded of the occasion for it. It was uncommonly kind of all of you who

subscribed. I was in any case sorry to miss the Liverpool Conference, but even more so when I knew that you proposed to mention this on that occasion.

Well, then: let us admit that we are all 21 years older than we were in 1948. This is *Bulletin* 117, and the first which carried my name was No. 41, the first issue in our Volume Two. He who handed over this duty to me was our first editor, Dr Millar Patrick, who was born 101 years ago and who died in 1951. That reminds us of the Scottish enterprise which launched the Society in the first place, in 1936; several distinguished Scots were among our founder members, and how good it is to record that Kenneth Finlay is still happily and vigorously with us! Dr Patrick I never met, although I had many letters from him which I now wish I had kept, so graceful, learned and courteous were they, and full of that gentle rectitude which is so characteristic of the old-style Scottish manse. I had indeed been to Edinburgh only once in my life in 1948, and that as a mere tourist. Little did I think that I should one day be invited to live there—and indeed to live only a few hundred yards from one of the churches of which Dr Patrick was minister. I had to visit Edinburgh in the autumn of 1951, and had arranged beforehand to call on Dr Patrick; but he died before the date we had agreed on, so I never saw him.

The Hymn Society of Great Britain and Ireland is the one institution with which I have had active association which, during the time of my association with it, has not developed signs of serious decay. I do not intend here or anywhere to write my autobiography, but any student of curious historical matter—let us say, a well-disposed American seeking a Ph.D.—would undoubtedly find that certain institutions with which I have had to do found themselves in much better shape soon after I had left them. The Hymn Society, for some reason which that historian can be left to discern, is an exception. True, at one stage it did seem to me that the Society was a quite remarkably elderly body. But then I have been noticing for some time how young the policemen are looking. I am quite certain, in any case, that the Society is now a much livelier body than it was. There is one simple testimony to that: nowadays I have to write much less in the *Bulletin* than I used to—which is all very much to the good. But those who have attended our conferences, and especially the Acts of Praise which now always distinguish them (we couldn't have done *that* at Jordans!) have noticed how much more vital they are than they used to be, and how much better-attended are our meetings and Hymn Singing occasions.

In what I can for the moment call 'my time' we have had three secretaries—each of them faithful and hard-working—Merryweather, Holbrook, and now the quite brilliant Little. We have had rather more treasurers, but none who showed such an

extraordinary combination of administrative deftness and hymnological distinction as our present one, John Wilson, whose drafting into senior office must have been one of the best days' work the Society ever did for itself; for since the passing of Maurice Frost (and how we miss his magnificent old-world humour, hospitality and scholarship!) we are all bound to salute in John Wilson the leading scholar in hymn-music in the English-speaking world. (I confess that once or twice people have referred to me in those terms: I always correct the reference, for I am not by temperament or vocation a scholar, even if I have been able here and there to act in some sort as an interpreter.)

And these years have brought me many friends whose memory is precious: that extraordinary character C. S. Phillips, who flitted across our stage for a single conference, was appointed editor of the new *Julian*, and was then abruptly taken from us, bequeathing most kindly and undeservedly to me the task of writing *Hymns and Human Life*, which John Murray had originally commissioned from him. And there was the quite unforgettable G. W. Briggs, indefatigable editor and hymn-writer and most amiable of pundits. And our early treasurer, Leslie Christie, every inch a Writer to the Signet and Laird of Donottar. And the genial Gillman.

I would spend many affectionate pages offering character-sketches of those still with us in the church singing and militant: but there is one whose 21st anniversary must very soon follow mine, and that is Leslie Bunn. What John Wilson is to the music of hymns, Bunn is, as we all know, to their texts. It was in 1949 that we appointed him to take the place left by C. S. Phillips, and ever since then he has been heaving away at the immense burden of this task—whose real size only he knows, and we who blithely gave it to him certainly had no idea of. If ever a man could be sure of the reward for him 'that endureth to the end' it must be our indispensable friend Bunn. Even in ill-health he has not allowed himself to rest from this work, and even when it seemed most depressingly laborious and thankless he has soldiered on all these years. It is people like this who have given the Society its tenacity and renewed its youth.

And what shall I more say? Time fails to tell of all the saints and warriors of the Society. We've survived into the most exciting and creative period in church music since the Counter-Reformation, and you have all been incredibly patient with your editor. I wish to thank you all, and in default of a convivial occasion when I could invite you to raise a glass of good wine, I none the less wish abundant health to the Society during the next 21 years.

REVIEWS

HYMNS AND SONGS—A SUPPLEMENT TO THE METHODIST HYMN BOOK

Methodist Publishing House 1969: Full music 15s, words and melody 7s 6d.

Hymns and Songs contains 74 hymns, 25 songs, 26 supplementary tunes for words already in *MHB*, four psalms and canticles, and one poem for choral speaking.

By the luck of the alphabet, we begin with 'All for Jesus' to Stainer's tune: hardly a tip-toe curtain-raiser in 1969. Good though both hymn and tune may be, they do not merit being given fresh currency at this time.

Better is to come. No. 2, 'All praise to thee', has LALEHAM, one of five tunes composed by the editorial secretary of the book, John Wilson. Fine of its kind, it is in the 'school chapel' style—as, indeed, are almost too many of this book's tunes. Since Stanford's ENGELBERG is also in the book (72), I am surprised that it is not suggested as an alternative tune to these classic words of Bland Tucker. (The words Stanford has, 'We know that Christ is raised', by John Geyer, are quite rhymeless. This, with some odd metaphors to boot, produces a distinctly quirky effect.)

It is good to see the name of the editor of this *Bulletin* in the index of authors as well as that of composers. 'All who love and serve your city' is already establishing itself as one of the most useful numbers from *Dunblane Praises*. Here it has a new tune (CITIZENS) by William Llewellyn, as well as Peter Cutts's strong but curiously dispiriting BIRABUS.

No fewer than six 'new' hymns by Charles Wesley appear. It seems incredible that Methodists should have spent these nearly 40 years of the *MHB* not singing 'Jesus, Lord, we look to thee'. In the other five, the only couplet worthy of the master is 'Never without his people seen, / The Head of all believing men!' (from 'See where our great High Priest', 62). I will not blame Wesley for the theology of 'The Lord of life is risen indeed, / To death delivered in your stead' (4), but I do find it shocking that this should be considered fit to introduce to-day.

Not shocking exactly, but depressing, is the sight here of 'Behold the amazing gift of love'. Its sentiments are one thing in the context of John's letter, but another on the lips of the beneficiaries (cf. 'the fruitful ears' at harvest time). We ought not to preen ourselves, even in private, about honour and rank. The tune, another RUTH, by C. Hindmarsh, is remarkable chiefly for echoes of 'It came upon the midnight'.

Next, again with two tunes rather similar in type, some words by Donald Hughes which give promise of being more suited to the

1970s: 'Beyond the mist and doubt / Of this uncertain day'. But the gist of the hymn turns out to be the same as that of 'In heavenly love abiding'. It will probably become a favourite with congregations and help to insulate them from the world for another few years. Hughes's two others here are better, but still middling.

The author with most numbers to his name in the book is F. Pratt Green. His eight contributions are all worthwhile, and quite different from one another except in their telling economy of phrase. Perhaps the pick of a notable bunch is 'Glorious the day', a magnificent hymn on the work of Christ, set to an exultant triple-time sibling of EASTER HYMN by John Gardner (ILFRACOMBE, 20).

* * *

Just what is going on over Richard Baxter's 'Christ who knows all his sheep' (11)? Here is the recipe for confusion. Take a stanza, as follows:

Christ, who knows all his sheep,
Will all in safety keep;
He will not lose his blood
Nor intercession:
Nor us the purchased good
Of his dear passion.

Stage One. *Songs of Praise* alters four out of the six lines, presumably finding the New Testament metaphor of purchase too crude, and preferring the absurdity of a racing sheep:

He will not lose one soul,
Nor ever fail us;
Nor we the promised goal,
Though hell assail us.

Stage Two. *Congregational Praise* restores Baxter, but writing 'Nor we the purchased good' instead of 'nor us'. Did the *CP* editors think that Baxter had nodded over his grammar? Surely 'us' is the object of 'lose', and 'the purchased good, etc.', is in apposition to 'us'. We are the goods which Christ has purchased, and he is not going to let anyone take away from him a purchase bought at such cost ('dear passion' must mean this, and not 'his passion which I, the worshipper, count so precious'). So *CP*'s version, though more like Baxter than *SP*'s, is still a notable distortion.

Stage Three. Someone—apparently the Headmasters' Conference—comes along, looks at the *SP* version, dislikes 'though hell assail us' so substitutes 'whate'er assail us', and then has the nerve to copyright the result! Admittedly there are two verses not in *SP* or *CP*, which look as if they may be *echt* Baxter: but their mood is not really congruous with Charles Wood's marvellous setting. *CP* seems to me to steer the best course between *SP*'s specifi-

cally funereal adaption and this mish-mash of the Headmasters. But I should like that 'us' back.

* * *

Mention must be made of the versatile Ivor H. Jones, who has both tunes and words here. 'Christ, our King before creation' (10) is a winner on both counts, though the tune is another of the cathedral-sized rather than conventicle-sized pieces which this book favours. Jones is also responsible for the English translation of the 1967 Hanover Kirchentag hymn, 'Lord, we long to join our brethren / whom our rival laws restrain, / But who study just as we do / Christ's own standards to maintain'. This may have been all very well on the spur of the Hanover moment; but in a British context and a permanent form it looks too much like tendentious doggerel. 'Lord, we long to share their worship / who prefer another form, / But whose anthems, just as ours do, / take Christ's glory as their norm.' Whatever next!

Well, next, as a matter of consoling fact, is one of three by Albert Bayly which include 'O Lord of every shining constellation' (56). George Caird has 'Not far beyond the sea' (49). Fred Kaan, three again. Is it my Congregationalist bias that makes me notice these in particular, and notice also the absence of Brian Wren and John Gregory? (100 *Hymns for Today*, the C. of E. rival to this book, has all five.)

But one has little enough cause to carp, confronted by Briggs's wonderful hymn on science (25), or Howells's MICHAEL plus two others, or Sydney Carter's 'Every star' plus three. If I could well spare the Twentieth Century Light Music Group's tunes to 'In the name of Jesus', 'Lord, thy word abideth' and 'King of glory, King of peace', others may, I suppose I must believe, have as little use for Harris's ALBERTA, even in C major, Brent Smith's COME, MY WAY, or Armstrong Gibbs's CROSSINGS to 'Thee will I love'.

Young children are not well catered for. There is a very light-weight piece on Advent candles, and Eric Reid's entirely captivating 'Trotting' for Palm Sunday: but not much else. Yet their need, on current fare, is arguably greater than anyone's: and it would be a grave thing if, having already too long endured the eyes of Harold Copping's 'Christ looking upon Peter' from the Sunday School wall, they had now to subsist on a diet of 'Peter feared the cross, etc.' (90).

Gelineau's Psalms 23 and 24 are here—to whet appetites?—and the Luff/Routley *Te Deum*. And Methodists can now take over from any whose 'Dear Lord and Father' to REPTON is beginning to flag. Best of all, they have at last got 'O thou who camest from above' to HEREFORD. It is a fascinating and varied collection, and beautifully produced.

CARYL MICKLEM

100 HYMNS FOR TODAY—A SUPPLEMENT TO HYMNS ANCIENT AND MODERN

Clowes, 1969.

The new supplement to *Hymns Ancient and Modern* will receive a very wary reception. It will be seen by some as being in the tradition of the First and Second Supplements that make up the Standard Edition. Others will hope to find in it some reflection of present interests, rather than the bringing up to date of an existing book. Some will hope that it will be very modern. Many more will fear precisely that.

This is not a Supplement in the old sense. Modest though the experimentation may be, it is a kite-flyer for a possible new book, rather than a part to be added to either Standard or Revised *A & M*. This is a sound approach. With due respect to the work in progress on Revised Church Hymnary, this is a bad time for producing hymn books. We have just been through a very lean period as far as writing hymns for traditional usage goes, and we are still in the middle of a time of great activity in all manner of other kinds of church music—the ballad, psalmody, canticles.

What then can this supplement offer? It can fill bad gaps in the existing book; it can bring us up to date with new writing: it can give pointers to new work: it can scour the whole field of traditional hymnody and new writing for hymns that fulfil urgent contemporary needs. What, I think, is not called for is the inclusion of the hymns that the present compilers would have liked to see in the last Revision had they had the responsibility for it. Such re-assessment of the traditional material is the work of the compilers of a new book not of this sort of supplement at this particular moment.

Recent issues of the *Bulletin* have shown that, despite the general paucity of material, good hymns have been written since 1939, the effective date of Revised *A & M* despite the 1950 on the cover. Some of the names are predictable—A. F. Bayly, G. W. Briggs, Timothy Rees, Donald Hughes, Fred Kaan, Sydney Carter. Some of these hymns have been accessible in other books but not available for use by the *A & M* public. It is wholly right therefore that this supplement should have Rees's 'God of love and truth and beauty' to CAROLYN—surely one of the finest and most truly modern tunes, superbly matched to the words. I find it a little perverse, however, that Rees's 'God is Love, let heaven adore him' is set neither to ABBOT'S LEIGH (as in *BBC*) nor to TWIGWORTH (as in *Hymns for Church and School*): S. S. Wesley's ALLELUIA seems just too pedestrian. Two only of Donald Hughes' hymns appear, 'Creator of the earth and skies', and 'Lord God we see thy power displayed'. I wish there had been room for more. Five of G. W. Briggs's hymns are included, including possibly his last hymn, 'Jesus, whose

all redeeming love'. It is a hymn on Christ's ministry (a subject surprisingly well treated in this collection); this makes the leisurely and easy-flowing STRACATHRO, for me, a poor match. Fred Kaan's five hymns refresh by their refusal to make the traditional poetic gesture. This will make some question such a line as:

'called to the risk of unprotected living'

from 'Lord, as we rise to leave the shell of worship'. Opinion is as likely to be divided on this as on Wesley's 'inextinguishable'. This hymn of Kaan's is set to a great favourite of mine, CHRISTE SANCTORUM, but I would prefer a more supple tune. That is why SOLOTHURN is so successful for his fine 'Now let us from this table rise': it is a tune that can be moulded by the words. For the most part Albert Bayly's five hymns are well served by existing tunes, but I hope that users of the book will press on to try his very fine hymn based on Micah 6, 'What does the Lord require', to a new tune by Erik Routley.

Among other well-known names are those of G. K. A. Bell and Eric Milner-White, not thought of usually in this context. Less-known names are here too. I am glad that Stewart Cross's 'Father, Lord of all Creation' is getting wider circulation. I enjoy being able to sing in its second verse 'Jesus Christ, the Man for Others'. I am glad, too, that David Edge has solved the problem of the last verse of 'Lord, we are blind'. I hardly think, however, that the problem of the tune has been solved. Rejecting Peter Cutts's tune in *Dunblane Praises II*, two more are offered here. Cyril Taylor's GODMANSTONE will serve: it is to be hoped that the suggested alternative, ES IST KEIN TAG, will be firmly put aside as a sore temptation. This lovely tune is far too serene for the humility of this prayer.

Two of the less-predictable writers provide over one-tenth of the book—H. C. A. Gaunt (6) and J. R. Peacey (5). Four of Canon Gaunt's hymns are for the Communion—Gradual (2), Offertory and Dismissal. These are very useful pieces. In his hymn on 'The Healing God', however, he seems to be trying not to say too much. This may be the way he feels about the subject, but it makes a rather muted hymn. I am very fond of Canon Peacey's 'Filled with the Spirit's power', which speaks strongly of unity and race relations within the firm sweep of a hymn on the Holy Spirit. I like, too, his 'O Lord, we long to see your face': in it he speaks for the St Thomas in us all. But once again I question the tune. SURREY (which appears elsewhere in the book anyway) is hardly a tune of doubt, with its flowing sequences giving it a great feeling of self-confidence as though it has all the time in the world to spare.

I am delighted at most of the new hymns, then, that are in the new book. I am not so sure about all of the older hymns. Wesley's 'Help us to help each other, Lord' and 'Jesu, Lord, we look to thee',

together with Doddridge's 'Jesu, my Lord, how rich thy grace', are object lessons in hitting the contemporary nail right on the head by being supremely loyal to the New Testament. But I could have waited till we get a completely new *A & M* for 'All my hope on God is founded' and 'Eternal Ruler of the ceaseless round' and 'Christ for the world'. But this is a small complaint when one looks over one's shoulder at the Methodist Supplement, *Hymns and Songs*, and sees a third of the hymns there falling into this category of those that might have waited. With such a small number as here, one is willing to suspend judgment. For example, glancing through the index for hymns in this category one's heart sinks when one sees 'Ephraim the Syrian' as one of the authors, until one finds that he is now given as the source for 'Strengthen for service, Lord, the hands'—which I would not like to be without. I suppose that 'As the bridegroom to his chosen' counts as an old hymn, being a paraphrase from Tauler, but it is quite new to me, and to Peter Cutts's BRIDEGROOM it is superbly effective.

In writing on 100 *Hymns for Today* it is the words one concentrates on. They do provide for a wide range of subjects for which one has had to choose hymns either for their very general treatment of the subject or for a passing reference. In the Index of Subjects we have World Peace, Human Rights, Race Relations and so on. Despite the Preface's claim that the book does not assume 'a society more agricultural than industrial', The City receives little attention. W. Russell Bowie's 'O Holy City, seen of John' is very good, especially to Howell's SANCTA CIVITAS, but where are the others? Perhaps the Methodists got in their claim for these first, for one finds one or two more in *Hymns and Songs*.

Musically the book does not set out to be exciting. But there are good things. It is good to see Stanford's ENGELBERG in use, and to have other opportunities to try to get MAGDA and Lawes's PSALM 47 sung to words not already wedded to a popular tune.

Of course, one has questions and doubts. Where is the Rimaud/Langlais hymn 'Dieu, nous avons vu ta gloire', which has been well translated? Is this suffering from copyright problems? Could we not have seen John Hughes's DINAS BETHLEHEM tried for 'O sing a song of Bethlehem' instead of a repetition of KINGSFOLD?

But these are small complaints about a book that is intended for that deprived class in our churches—the regular Sunday Congregation. I hope that they have not been deprived for so long that they are unable to take the help now offered. The four Sydney Carter pieces point to a world of possibilities beyond which one devoutly prays they will not ignore. But for the moment there are a very large number of users of *A & M*, Standard and Revised, who should be delighted to use this sound little supplement.

ALAN LUFF

HENRY WALFORD DAVIES, 1869–1941

By ERIK ROUTLEY

I should like to preface these remarks by declaring that I was brought up in a musical tradition which owed everything to Walford Davies (or at any rate everything that it didn't owe to Martin Shaw); for the director of the first choir I sang in, at the age of eight, was a devotee of Walford, and so was her predecessor; I am therefore among those who felt, on the news of his death in 1941, that a personal friend had gone, although of course I never met him.

The subject here is naturally his contribution to hymnody: but one is bound to see that against the background of his quite remarkable and pervasive influence on the practice of choral and congregational singing. He was, to all intents and purposes, the first person to commend singing, both to professional choirs and to ordinary congregations, as something delightful and demanding. Whether it was speech-rhythm chanting or the interpretation of a hymn, I am sure that when Walford had done with it neither the music nor the singer would ever feel quite the same again: he simply made people *notice* things, so that instead of singing psalms and hymns in a routine and blinkered fashion, one was encouraged to treat each one, and every note of it, as something living and precious.

This is how he approached all music—and in his well-remembered broadcasts he did not confine himself to church music. The extreme preciousness and sanctity of every note was what he communicated not only in what he said but also in what he wrote: no composer was ever so captivated—his detractors would prefer to say obsessed—by beautiful sounds. Being of such a nature, he was perhaps an indifferent contrapuntist and even a questionable melodist: and being of such a texture his compositions were so idiosyncratic as to be dangerously easy to parody. There is certainly nobody in church music (Howells would be the chief competitor) of whom you can say with such certainty after a glance at the score that this must be his and nobody else's.

The history of his work on hymns is confined to the first quarter of this century. I have not found any hymn tune that can be certainly dated before 1903, or after 1923.

The first hymn book to include his compositions was Garret Horder's gallant adventure, *Worship Song* (1905). It had three: a setting [620] of an unusual translation of St Francis of Assisi's famous hymn, *CANTICO DELLA CREATURE*; a children's tune [672], *SPIRITUS CHRISTI*; and a version of the famous *CHRISTMAS CAROL* to 'O little town'. This tune, which alone of these three survived and became famous, was originally a solo song with *ad lib.* chorus for verse 3; Davies allowed Horder to print it with verses 1–3 set for

unison or solo voice and v. 4 with the four-part harmony now familiar in current books. King's College made the original version, with its recitatives, a regular feature of their carol service until 1958.

During the years up to 1914 Walford Davies regularly put together and occasionally contributed to the leaflets used at the London Church Choirs Festival. *FIRMAMENT* ('The spacious firmament') and *GOD BE IN MY HEAD* appeared in these leaflets in 1905 and 1912 respectively; and *OSWALD'S TREE*, which one remembers with surprise was intended for 'Our God, our help in ages past', appeared also on a leaflet in 1903: it went, with three other tunes of his, into the Second Supplement of *A & M* in 1916 [690].

This period also saw the first appearance of his one tune in *E.H., TEMPLE* [454]. And this handful of tunes already provides an epitome of his stylistic tricks. They are—the famous 'rising major sixth' (as in *GOD BE IN MY HEAD*), a great love of amusing tenor parts (*OSWALD'S TREE*, *CHRISTMAS CAROL*), irregular bars and flexible rhythms (*SPIRITUS CHRISTI*, *TEMPLE*), and already an addiction to doubled parts and very broad harmonic effects (*CANTICO DELLA CREATURE*, *FIRMAMENT*).

Certainly his most ambitious effort at influencing and serving English hymn-singing was in the booklet of 52 hymns which he produced as a wartime supplement to existing hymnals in 1915, through the S.P.C.K. This is a fascinating piece of history in more than one way. For one thing, it never appeared except in a music edition for another, all the tunes were printed with a separate melody line above the two staves from which the organist played—a practice which has been adopted for all the new tunes of any complexity in *Hymns and Songs* (1969): but Walford characteristically omitted all bar lines in the melody-stave in an effort to promote flexible and intelligent singing. Further, there is a great deal of new material in this book: and it turns out to be the source of several collocations of older hymns and tunes which have become standard practice now. It is very clear that that often wayward collection, the *Congregational Hymnary*, was edited by people who had *In Hoc Signo* on the editorial table; several of the best things in that book, like Masterman's very fine hymn for wartime, 'O Saviour Christ, our sins again have bound thee to thy cross of pain'* were first promoted in this little book.

In Hoc Signo, although primarily the work of Walford, was produced under the aegis of the Church Music Society. It was evidently agreed that all contributions from the Society's committee of advisers should be marked Anonymous. This gives opportunity for some diverting detective work. But in two cases Walford did sign tunes of his own—those to 'Once to every man and nation'

*Originally 'O Saviour, since our sins again'.

and 'O God of earth and altar'. Other composers are acknowledged in the usual way, including Martin Shaw whose tune to 'Holy Father in thy mercy', also given in *Additional Tunes and Settings* (1915), is included. One is bound to say that for Walford to try to disguise his authorship is rather like trying to disguise General de Gaulle or Mr Richard Wattis; and in any case in his sequel, *Laus Deo*, all is made known. Life is made a little more difficult by the fact that in *In Hoc Signo* the tunes themselves are not given names.

However, apart from those two which carry his name in the index, there are these which appear in a manuscript book in his hand dated also 1915: 'Hark the song of jubilee' and a very melodramatic setting of a poem beginning 'God of our fathers, be our guide'. Tunes which are given his name in later collections but appear here for the first time are HAMPSTEAD [*A & M* 699], STOKES ON TERN [*A & M* 735, called also by him, PURPOSE], VISION ['Mine eyes have seen'—given here only in the harmony version] and the extension of ST ISSEY ('Fierce was the wild billow') which appeared in the Appendix to the *Congregational Hymnary* and survived at CP 103. Two other anonymous tunes are of uncertain authorship, and one of these, to 'The King, O God, his heart to thee upraiseth', which appears nowhere else, looks as if it may well be his.

Collocations of words and tune which other editors took up include 'O God whose mighty works' to WINCHESTER NEW; 'The Lord will come' to OLD 107TH [*CH* 151], 'God of our fathers' (Kipling) to the six-line version of AGINCOURT SONG [*School Worship*], 'O brother man' to INTERCESSOR [most later books], 'O God of truth' to ST MARY [*A & M*], 'Judge eternal' to PICARDY [*CH*] and 'My soul, there is a country' to CHRISTUS DER IST MEIN LEBEN [*SP* and later books]. There is a certain amount of good literature in this collection, but most of the 'new' material is, of course, strictly angled to the unprecedented and now unrepeatable situation of the First World War; this explains the short life of most of the new texts here printed. Of the already-known material, 17 hymns are taken direct from *EH*, 10 of them with their tunes unaltered and one with its tune adapted: and a few others come in from *Worship Song* and the 1904 *A & M*; whether those tunes which overlap with the 1916 *Second Supplement* were in the hands of the editors before *In Hoc Signo* appeared cannot now be said for certain.

In Hoc Signo was followed in 1919 by a peace-time sequel—partly sequel, partly revision, called *Laus Deo*. This is shorter, containing 23 hymns (22 if one counts the two texts for the National Anthem as one). In this book Nos. 1 and 14–22 are reprinted from the earlier one; the rest is newly selected. It includes several pieces by Arkwright, the author of 'O valiant hearts', one of which, 'Land of our love' (later included in the *YMCA Hymn Book*) is particularly fine, and still well worth reviving. Of the new tunes, Walford

appears to have contributed four, but may possibly be responsible for six. These are: No. 2, HEDSOR, for 'O God of love, our hearts we raise' (Masterman)—probably not his but a first-class tune: perhaps, before ABBOTS LEIGH, the best English tune in 87.87D (Iambic); No. 4, ABBEVILLE, to 'Almighty, who dost reign above' (Arkwright)—certainly, from internal evidence, his own; No. 7, LABOUR AND SORROW, to 'O Lord our God, we are sojourners here' (Newbolt—one of the most beautiful sub-Christian hymns ever written)—again certainly Walford; No. 9, BEAUREVOIR, to 'Father of all, before thy footstool bending' (Lowry), which doesn't look at all like Walford but which at a long-range guess might well be by Sydney Nicholson; No. 10, ST ANDRE, for Watts's 'Hear what the voice from heaven proclaims', which is acknowledged as Walford in the *Christian Science Hymnal* (1932); the first tune of 12, SEDGEFORD, to 'Throughout the whole wide world' (Ainger), which is as likely to be H.W.D. as the second tune (also new) is likely to be by Percy Buck; and No. 23, 'Father, we bring our dead to thee', which again is authentic Walford.

One undoubted H.W.D. tune is taken over from *In Hoc Signo*, 'Hark the song of jubilee', which is now called MONS (he does not name his own tunes in the earlier book). Of other 'anon' tunes, we have the first appearance of LIMPSFIELD, by Andrew Freeman, and the second tune to 'Land of our love' is a mystery—but being called HENRIVILLE, and having one or two faint touches of the Walford hand, it may perhaps be ascribed to him. There is an (I think) otherwise unknown tune by Basil Harwood in 88.88.88, unnamed.

It is interesting to observe that both collections have on their title-page the sub-title, 'A Supplementary Tune-Book for use with existing collections'; this sub-title gives no hint of the lively selection of new words to be found in both books. The fact that *In Hoc Signo* has alternative numbers from 700 to 751, and *Laus Deo* similar numbers 801–823, suggests that it was primarily Anglican collections that they were meant to supplement: in those days Dissenters were more prodigal and usually put up a score of at least 800, the Methodists leading with 980 in 1904.

In 1918 Walford produced a collection called *Spiritual Songs*, which became very well known indeed. It is half-way between a hymn book and an anthem book; indeed, it perhaps foreshadows what some of us are now pressing for—a kind of antiphonal church music which is neither merely choral nor merely congregational but includes parts for both bodies of singers. No. 7 in *Laus Deo*, which is one of the most charming and unaffected pieces Walford ever wrote, is like this—it begins each verse with a line of solo: then there is a line for four voices: then a congregational response. In *Spiritual Songs* we encounter such famous things as 'King of glory', his arrangement of 'O sons and daughters', 'Lord it belongs

not to my care' to the tune that sounds so much like 'Solemn Melody', 'Hark the glad sound', and the very athletic and demonstrative tune RESURRECTION, to 'Jesus lives', which appears in the *Church Hymnary* [121]. In the famous 'Ernest Lough' era at the Temple Church, two of these, 'King of glory' and 'O filii' were recorded and were among the group of best-sellers that was headed by 'Hear my prayer'.

This brings us to the remarkable business of *A Students' Hymnal*, produced in 1923 by and primarily for the University of Wales, where by then Walford was Professor of Music. The story is well known now of how he said that many of the new tunes in that book were written co-operatively by his class of students, one tune having received positive contribution by as many as five hands (we don't know which one). In later years, however, this 'seminar' technique—yet another pioneer experiment in a technique now much more freely used in universities—led to editorial difficulties, for a few of the tunes at first attributed to 'University of Wales', which means, seminar-composed, were later ascribed simply to Walford Davies. Among these are WALLOG, to 'Brightest and best', which is now always so ascribed. Another is PENTATONE, so ascribed at CH 446. A third which if it wasn't written by Walford is as like him as *Ephesians* is like Paul, is QUINTA [CH 120]; and the best authority I could consult on these matters writes that really CHILDHOOD, the best known of all these 'U.W.' tunes [EH 227, CP 111] should also be credited to him. What we are to make of TREGYNON, No. 186 in *A Students' Hymnal*,* is anybody's guess: its first line appears as an example in Harvey Grace and Walford Davies, *Music in Worship* (1923), but the rest of the tune doesn't look very much like his work. This perhaps was a case where he produced a first line and invited the class to finish the job. In *A Students' Hymnal* you will also find SOLEMN INTROIT, from *Spiritual Songs*, and HILLS OF THE NORTH, a new tune credited directly to H.W.D. But there are 25 more tunes ascribed to 'U.W.', and they are most interesting in their evidences of Walford's influence; but nearly all of them have proved too idiosyncratic to appeal to later editors. The one called CHRISTMAS, to 'Father here we dedicate', which got into CH and CP, is quite a good one of an unpretentious sort—perhaps wholly written by the class!—but the arrangement of GOTT WILLS MACHEN for 'Angels holy', being pure Walford, calls for a shade more muscle than most congregations can rise to.†

That brings us to the far end of Walford's career as a hymn

*When published without its section of hymns in Welsh, this book was called *Hymns of the Kingdom*.

†Perhaps it isn't altogether out of place to say here that when we were preparing CP, which includes this tune, a version was submitted to the committee by its youngest member with the first 'Praise ye' sung to d' s., not

composer. There were two more hymn books with which he has some association. One was *Hymns of Western Europe*, a very opulent and aristocratic collection edited by three knights—Sir Walford Davies, Sir Richard Terry, and Sir Walter Hadow, with a preface by David Lloyd George. There was, naturally, a Welsh emphasis, and its 280 hymns and 20 anthems show that the lion's share of the work was certainly carried by Walford. Nothing new of his is included, and the selection of words has the degree of theological weight which might be expected in a book edited by three good musicians and blessed by Lloyd George. One quite heavenly Welsh tune, LLANGEITHO, was observed in this book by the late K. L. Parry and on his strong recommendation put into CP.

Finally, there is a collection of nine tunes or arrangements of H.W.D.'s in the *Christian Science Hymnal* (1932): nothing new, but one or two from *In Hoc Signo*, as we have seen, get named and identified as his. Their presence is about the only reason (apart from the first printing of LANSDOWNE, HCS 327) for possessing the book if you are not of that religious communion.

Walford's best-known hymn? It must be GOD BE IN MY HEAD. His best tune? To my own mind, without a doubt, VISION, which still gives such offence to every American who hears it; but none the less for that, it is a 'good runner', particularly well-loved by children. CHRISTMAS CAROL still gets a very good press among congregations despite its wide compass. TEMPLE is much loved by musicians, but congregations commonly miss its finer points (three semibreve beats on the last three syllables is the congregational habit). OSWALD'S TREE? A nice choral piece, but a shade over-expansive. Others may vote for others but VISION is my choice. Some might say that Walford's best tunes were written by Thalben-Ball, or Percy Buck, or David Evans, all of whom show clear points of influence by the Master, and two of whom were his younger contemporaries.

Uniquely attentive to the particular: less sure of touch on the general—that would perhaps be a tolerable judgment of Walford Davies as a composer. In the musical kingdom there is room for the planners, the cartographers, the geologists and the discoverers, not to say the mountaineers: but there is room also for those who by their own peculiar and captivating enthusiasm draw your attention to the sights and scents that you can only get from a gentle country walk that covers a distance hardly recordable on a quarter-inch map.

s.d.—rising by a sixth, not a ninth, to the top note. He who submitted it swore that this was how he had heard it years before in a broadcast for schools by Walford Davies. Almost certainly he was wrong. A stern and honourable literary executor forbade that version anyhow!

HYMN TUNES OF WALFORD DAVIES

NOTE: [1]—Anonymous in first source, later definitely ascribed to H.W.D.

[2]—Ascribed to H.W.D. on internal evidence only.

[3]—Much less certain ascription on internal evidence.

<i>Worship Song</i> (1905)	
CANTICO DELLA CREATURE [620]	E flat
CHRISTMAS CAROL [661] 'O little town' (CP 718)	G
(first published 1903 as a solo song: see text)	
SPIRITUS CHRISTI [672] 'Where is Jesus, little children'	D
<i>English Hymnal</i> , 1906	
TEMPLE [454] 'O King enthroned on high'	D
<i>London Church Choir Festival Leaflets</i> , 1903-14	
OSWALD'S TREE (1903) 'O God our help' (AMS 690)	D flat
FIRMAMENT (1905 or earlier) 'The spacious firmament'	A
GOD BE IN MY HEAD (1912: separately published 1910)	A
<i>In Hoc Signo</i> , 1915—tunes not named in this source	
[MONS, 16] 'Hark the song of jubilee' [2]	B flat
'The King, O Lord, his heart to thee' (17) [3]	D
[HAMPSTEAD, 31] 'O Love that wilt not let me go' [1]	G
(AMS 699)	
[PURPOSE OR STOKE-ON-TERN, 38] 'God is working his purpose out' [1] (AMS 735)	D
'God of our fathers', 42 [2]	D minor
'O God of earth and altar' (composer named)	E flat
[MACLURE, 49] 'Once to every man and nation' [1]	E
(AMS 689)	C
[VISION, 51] 'Mine eyes have seen' [1] (CH 155)	
<i>Hymns Ancient and Modern, Second Supplement</i> , 1916	
AUCTOR VITAE [319] 'Author of life'	D
WENGEN [642] 'O little town'	G
<i>Laus Deo</i> , 1919	
ABBEVILLE [4] 'Almighty, who dost reign' [2]	A flat
LABOUR AND SORROW [7] 'O Lord our God we are sojourners' [2]	G minor
ST ANDRE [10] 'Hark what the voice from heaven' [1]	G minor
(in <i>Christian Science Hymnal</i> , 1932)	
HENRIVILLE [13] 'Land of our birth' [3]	E flat
SEDFORD [12] 'Throughout the whole earth' [2]	C
HIGH WOOD [23] 'Father, we bring our dead' [2]	C minor
<i>A Students' Hymnal</i> , 1923 (or <i>Hymns of the Kingdom</i>)	
SOLEMN INTROIT [21]	
(from <i>Spiritual Songs</i> , 1918)	
PLENITUDE [40]	B flat
(in <i>Christian Science Hymnal</i>)	

HILLS OF THE NORTH [67]	G
RESURRECTION [78] 'Jesus lives'	C
SEEGENBALM [83] 'King of glory'	A
(from <i>Spiritual Songs</i>)	
<i>University of Wales</i>	
WALLOG [23] 'Brightest and best' [1]	F
PENTATONE [74] 'It came upon the midnight clear' [1]	E
QUINTA [124] 'The Lord is risen indeed' [2]	C
CHILDHOOD [73] 'They all were looking for a king' [3]	F
(and 25 other tunes in <i>A Students' Hymnal</i> marked 'University of Wales'.)	

REPORT OF THE CONFERENCE, JULY 21st to 23rd, 1969

By W. J. LITTLE

In going to Liverpool for the Conference we broke new ground. Liverpool was a right choice for interest and encouragement rewarded us in all we did.

Proceedings began with the Executive Committee held in the Catholic Chaplaincy to the University of Liverpool, Cathedral Precincts. Assembly Tea was taken in the Metropolitan Cathedral Tea Room at 3.30 p.m., and at 4.15 members moved into the Cathedral for the Service of Low Mass. For the special pleasure of the Hymn Society, two hymns were included in this service, the prayer from the liturgy of St James, 'Let all mortal flesh keep silence' and 'O, Praise ye the Lord', sung to the tune LAUDATE DOMINUM. What a fine organ they have!

Following this service a coach conveyed members to the Ancient Chapel of Toxteth, where the Revd Gordon Clarke is minister. Mr Clarke has the gifts of a 'guide' and helped us to understand what the unusual architecture was intended to express. We heard from him also the place of this historic church in the story of Liverpool Nonconformity.

A fleet of taxis took members on to the C. F. Mott College of Education, Prescott. It must be said at once that this College is to be recommended as a Conference Centre. Everything was done that could be done for our comfort and for the smooth running of our arrangements.

Two lectures were given at the College. On Monday evening, Father Wilfred Purney, Secretary of the National Commission for Roman Catholic Church Music, had for his title, 'Developments in Roman Catholic Worship'. In introducing him, Edward Jones spoke of recent co-operation between Roman Catholic and Methodist choirs in Kingsway Hall with Father Purney conducting. He spoke without notes but a script is being made of this authoritative survey

for the purposes of the *Bulletin*. The second lecture was given on the Tuesday morning by the Revd Alan Luff, formerly Precentor of Manchester Cathedral and now Vicar of Penmaenmawr. 'Welsh Hymn Melodies: their present and future use in English hymn books' was his subject and this was masterly, indeed. It will appear in the *Bulletin* very shortly.

Members gathered faithfully for the Annual General Meeting after lunch on Tuesday, when Dr C. E. Pocknee presided. Membership showed an increase of about 20, the financial report was regarded as generally satisfactory and the officers were re-elected.

The session at 4.15 was directed to the introduction of two new hymn books—*Hymns and Songs: a Supplement to the Methodist Hymn Book* and *100 Hymns for Today, a Supplement to Hymns Ancient and Modern*.

Introducing the former, the Revd Norman Goldhawk, Chairman of the Committee for the book, said an attempt had been made to reflect present trends of spirituality within a great tradition. It was not intended to supplant the *Methodist Hymn Book* and any contribution Methodism will make to the Church of the future must include the spirituality of the Wesley hymns. The book sought to interpret with new emphasis the mission of the Church to the world, the longing for social justice and the ecumenical movement. Eighteen hymns had been included for use at the Service of Holy Communion, reflecting a development in the life of the Church during the past 30 years and answered the requirements of the new Methodist Sunday Service, passed by a recent conference for experimental usage. Account had been taken also of the outburst of experimental lyrics and melodies. About 50 per cent of the contents had been written during the 1960s. His analysis of the book was a model of concise presentation. We sang about a dozen hymns, aided by John Wilson at the piano.

Canon Cyril Taylor, editor on behalf of the Proprietors of *Hymns Ancient and Modern*, said that *100 Hymns for Today* had its origin in the letter written by Dr John Robinson, Bishop of Woolwich, to Dr Lowther Clarke in 1963, in which he pointed out that hymn writing was falling far behind the requirement to express the theological revolutions and the new understandings of the Church marking the 20th century. *Ancient and Modern Revised*, although dated 1950 had been virtually completed by 1939, so there were enormous gaps for the Supplement to fill. The first consideration of the committee had been the words. They had felt that they should restrict selections to hymns and songs which would fit in to the usual kind of service. About eight of the hundred might be called 'songs'. We then sang through the hymn booklet printed for the introduction of the Supplement at Westminster Abbey, with Peter Cutts at the piano.

The Act of Praise was sung in Liverpool Anglican Cathedral. Ten hymns were sung. Eight were drawn from the two new Roman Catholic books—*The Parish Hymn Book* and *New Hymns for all Seasons*—and the Supplements mentioned above, and two others were included that we might observe the Walford Davies Centenary. These were, 'O blest Communion of the saints at rest', sung to his arrangement of BRAINT, and 'Mine eyes have seen', sung to VISION. The choir numbered 200 and there were 400 in the congregation. William Llewellyn conducted and Noel Rawsthorne, the Cathedral organist, played the organ. John Wilson introduced the hymns with comments that were erudite and well chosen. The Dean, the Very Revd Edward H. Patey, was present to welcome the Society and to lead the prayers. He had also initiated the organisation of the choir and directed the publicity of the service. For this he was warmly thanked.

So ended an excellent Conference. We missed Eric Sharpe and Albert Bayly, both through indisposition. At the time of going to press we learn that they are both well on the way to health again. The number of fresh faces almost equalled those which have become familiar and there is prospect of a Branch of the Society's being formed in Liverpool.

W.J.L.

OBITUARY AND PERSONALIA

A. H. DRIVER (1897–1968)

Arthur Herbert Driver, born in New Zealand in 1897, died in Shaftesbury, March 2nd, 1968. He served as a Medical Missionary in South India for the London Missionary Society 1923–34. Upon leaving India he went into general medical practice in this country.

His interest in hymnody was life-long and one of his hymns written at the time of the celebration of the L.M.S. Triple Jubilee, 'Spirit of flame, whose living glow', appears in *Congregational Praise*, No. 348.

W.J.L.

MR NORMAN BIDDLE

Mr. Biddle has retired from the City Press, Guildford, which for some years has printed our *Bulletin*. All members, but especially the Editor, will wish to thank him for the close personal interest which, as a member of our Society, he has taken in the production of our journal. No printer has served us better or borne more patiently with editorial shortcomings. We wish him many happy years in retirement.

E.R.

O.D.M. HYMN CONTEST, 1970

It is proposed that the O.D.M. should sponsor a hymn contest. This shall be open to all. There will be no prizes but those hymns adjudged the best will be sung by selected parish choirs at a Hymn Festival in June, 1970. The O.D.M. will pay a small fee for any hymns it may publish, but it will claim no copyright. Should any question of publishing arise, authors and composers will be able to negotiate financial arrangements. The entries will be judged by a competent panel, whose names will be announced in due course.

Words only may be submitted with an indication of which tune might be suitable, but words and original tunes will be more acceptable. Joint entries by author and composer may, of course, be made.

Categories:

General.

Festival. Saints' Days. Patronal and Dedication festivals as well as the major festivals of the church's year.

Gradual hymns. These should have some reference to the portions of scripture appointed as the Epistle or Gospel for particular Sundays.

Offertory hymns.

Communion hymns. We seem to be very short of good hymns which are not over 'individualised'.

Entry forms from: Miss M. G. Watkins, 5 South Avenue, Kidlington, Oxford

CONFERENCE 1970

At Charterhouse, Godalming, Monday, May 25th to Wednesday, May 27th.

CONFERENCE 1971

At Keswick Hall, Norwich, Monday, July 19th to Wednesday, July 21st.