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#### HYMNODY IN THE EASTERN CHURCHES

By C. E. POCKNEE

Hymnody as we know it in the West is mostly a post-Reformation development, first in the Lutheran chorales and the Genevan and Strassburg paraphrases and then later in England in the hymns of Wesley and Watts. In the post-Reformation Latin services in the West hymnody was severely restricted to the Office Hymn and the Sequence between the Epistle and Gospel on certain festivals. The late Dom Gregory Dix rightly pointed out that biblicism, the Bible and the Bible only, was in evidence in the West before the Reformation and it was not the invention of the reformers.



In Eastern Christendom hymnody has always had a wider application and a freedom from mere biblical paraphrase. So much so, that it is impossible to state with certainty who was the author of some of these hymns and when they were first used in public worship in the services of the Eastern Churches. The most obvious example of this is the *Phos Hilaron* (*EH* 269, *AMR* 18) which was considered ancient in the third century of our era, but which is still sung in the Eastern Orthodox service of Vespers.

English students and readers were first made aware of some of the treasures of piety and devotion contained in Eastern Christian hymnody by the publication in 1862 by that sadly-neglected genius John Mason Neale of his *Hymns of the Eastern Church*. In this work there is a valuable introduction to the study of Greek hymnody by Neale. But the chief interest of the work is Neale's rendering into English metres of some of the more famous hymns used in the Liturgy (Communion service) as well as the offices of Matins and Vespers of the Eastern Orthodox or Byzantine rite. Some of Neale's ascriptions have since been found to be incorrect and some of his verses which he ascribes as 'from the Greek' have not been found in the service books and rites of the Orthodox Church, e.g. 'Those eternal bowers' (*AMH* 622). This writer spent time with a prelate of the Eastern Orthodox rite recently trying to locate the alleged sources of some of Neale's 'Greek' hymns. The result was negative.

Nevertheless, there is much in Neale's metrical English versions that belongs to the authentic services of the Eastern Orthodox rite, and we may marvel at the rhymes and scansion in the English versions and their faithful reproduction of the meaning of the Greek text. Neale's translations may in this respect be likened to the remarkable achievement by Archbishop Cranmer of his English translations for the Book of Common Prayer of the Latin Collects from the Leonine, Gelasian and Gregorian Sacramentaries. It is from Neale's *Hymns of the Eastern Church* that the editors of *Hymns A & M* and the *English Hymnal* have made a number of centos that have gained widespread use, e.g. 'A great and mighty wonder' (*EH* 19, *AMR* 68) by St Germanus (d. 734), which forms one of the Stichera sung to the second tone in the vigil service on Christmas Eve. It should be noted that all hymns and anthems in the Eastern Orthodox rite have their proper melodies laid down in the service books and that the texts of the hymns form part of the liturgy and may not be varied either by the clergy or by their musical advisers. One of Neale's greatest versions is the Easter hymn, 'Come, ye faithful, raise the strain' (*EH* 131, *AMR* 133). This is the first ode in the Canon by St John of Damascus (d. 750) all of which is sung at Matins on the first Sunday after Easter, known as the Sunday of St Thomas in the Byzantine rite.

Neale's translations, splendid as they are, form but a mere fraction of the vast wealth of hymnody belonging to the Eastern

Churches. The lesser Eastern Churches such as the Armenian, Coptic and East Syrian have a vast repertoire of hymnody. St Ephraim the Syrian, living in the fourth century, composed in his native tongue a considerable repertoire of hymnody some of which has passed into the East Syrian or Chaldean Church liturgy. The writer of this article was able with the kind assistance of the Oriental department of the British Museum to trace the origins of one of the outstanding hymns for the Eucharist in *EH*, no. 329, 'Strengthen for service,' as the work of Ephraim. The editors of *EH* had ascribed it to a later source in the Liturgy of Malabar.

The history and development of hymnody in Eastern Christianity in spite of its early origins has still to be explored in greater detail as there are many gaps in our knowledge; and nothing corresponding to the researches of the late Dr F. J. E. Raby and others into the history of Latin hymnody has been done on the texts of the Eastern Orthodox hymns and those of the lesser Eastern Churches. A Professor of Greek at Oxford who is a member of the Eastern Orthodox Church is at present engaged in a monograph on one period of Eastern Orthodox hymnody. The work of Professor Egon Wellesz in his *A History of Byzantine Music and Hymnography* deals chiefly with the development of the chants and music and only incidentally with the texts of the words and their origins. But his other work, *Eastern Elements in Western Chant* is a fascinating study mostly of the hymns and anthems sung on Good Friday in the ancient Greek services at Jerusalem and their present-day use in the Roman rite in the West.

At the opening of the Liturgy of St John Chrysostom as well as in the services of Matins and Vespers there is a little hymn invoking the Holy Spirit *Basileu ouranie, Paraklite*, which has become known to English-speaking congregations under J. Brownlie's paraphrase, 'O King enthroned on high' (*EH* 454, *AMR* 237). Who wrote this delightful little hymn? The ascription, *Pentecostarion*, c. 8th cent., given by the editors of *EH* is obviously not the original source of this hymn. Again, who wrote the original of 'Let all mortal flesh keep silence' *EH* 318, *AMR* 390)? Its ascription to the Greek Liturgy of St James 'about the sixth century' shows the doubts about its origins. Incidentally, the success of the English version is due in no small measure to its setting by Vaughan Williams to the tune PICARDY; but the late Dr Maurice Frost and I were able to show that this tune is not a genuine French carol melody.

Once more, the editors of recent hymnals, following on the ascription given at *EH* 325 of *Ho monogenes Huios*, translated by Canon T. A. Lacey as 'O word immortal of eternal God,' to the emperor Justinian (d. 565) have failed to observe the first rule of scholarship—always verify your reference: this ascription to Justinian is by no means a certainty.



In these days of oecumenical dialogue there is a tendency to concentrate too closely on relations between Protestant and Reformed Churches, or else to consider the matter one of Protestant-Roman Catholic relations. A much wider survey and conspectus is desirable if *Oikoumene* is to be truly relevant since the Eastern Orthodox Church is the second largest Church in Christendom. The study and appreciation of Orthodox worship and hymnody is an important one since it serves to counterbalance the sometimes too rigid and rationalistic approach observable in Protestant and Roman Catholic teaching alike. Those who do not read Greek but are familiar with French may like to know of the three volumes, *La Prière des Eglises de Rite Byzantin*, edited by E. Mercenier and G. Bainbridge, and published by Editions de Chevetogne (obtainable through Blackwell's of Oxford). In this work there is not only a complete study of Eastern Orthodox worship, but also the complete translation into French of all the hymns and anthems in use throughout the Christian Year according to the Eastern Orthodox calendar. A selection of prose translations of the hymns of the Byzantine rite for the greater Festivals is also to be found in I. F. Hapgood's *Service Book of the Holy Eastern Orthodox Catholic Apostolic Church* (New York, 1922). But these translations, although literal renderings of the Greek, leave much to be desired in their infelicitous phrases.

## DIAMOND JUBILEE OF A LITTLE KNOWN HYMNAL

By CANON A. R. WINNETT, Ph.D.

The hymn books for local use which existed in the early 19th century disappeared before the larger denominational collections, or in the case of the Church of England *Hymns Ancient and Modern*. During the last hundred years few congregations have had a hymn book of their own, though a number have produced supplements for use with one of the established hymnals. In 1911, however, the Rector of Newick, near Lewes in Sussex, with a population then of less than a thousand, brought out a hymnal "solely for use in Newick Church." It appeared under the imprint of Messrs Weekes and Co., of Hanover Street, London, W., and consisted of 350 hymns plus (unnumbered) the National Anthem with the second verse omitted. Most of the hymns are stated in the preface to be taken from *Hymns A & M*, to whose Proprietors acknowledgement is made for the use of copyright hymns and tunes.

Theologically the *Newick Hymn Book* reflects the Tractarian or moderate High Church piety of *Hymns A & M*. The Communion hymns, which as in *AM* (1904) precede the General Hymns, are headed 'Holy Eucharist' and the controversial word "altar" appears in them. Newick at the time was a family living: it later passed into the hands of Evangelical trustees.

In spite of the dependence of the compiler (the word is in the singular) upon *Hymns A & M* the text of *AM* is by no means invariably followed. For example:

*Newick* 8 (The radiant morn hath passed away), v.2

'Our life is but an autumn sun . . .

Lead us, O Christ, when all is done . . .'

*AMS* ' . . . fading dawn . . . when all is gone . . .'

*AMH* ' . . . autumn day . . . Thou living way . . .'

*Newick* 50 (Earth has many a noble city), v.3.

'Eastern sages at His cradle

Guided by the star appear;

See them offer, lowly bending,

Gold and frankincense and myrrh.'

*AMS* and *AMH* ' . . . Make oblations rich and rare, See them give in deep devotion . . .'

*Newick* 97 (Christ the Lord is risen again), v.5.

'Now the Lord has given the word. . .'

*AMS* 'Now He bids us tell abroad . . .'

*AMH* 'Now He bids us speak the word . . .'

*Newick* 40 follows *AMH* with 'Hark! how all the welkin rings'; *Newick* 155 ('My God, and is Thy table spread') v.3 reads 'bounties'



for *AMS* and *AMH* 'dainties'; *Newick* 308 ('From Greenland's icy mountains') v.2 read 'Java's isle' for *AMS* and *AMH* 'Ceylon's isle'.\*

A certain number of hymns from sources other than *Hymns A & M* were included in *Newick*, among them three saint's day hymns which rise above the general level of such hymns. These are 115, 'O Thou who didst with love untold,' by Mrs Toke (St Thomas); 121, 'Come, let us raise our voices' by Bishop H. L. Jenner (St Philip and St James); and 122, 'O Fount of life and beauty,' by Esther Wigglesworth (St Barnabas). Bishop Jenner's hymn remarkably anticipates Dearmer and *EH* 221:

'Come, let us raise our voices  
This gladsome First of May,  
To Him who decks the meadows  
And makes the hedgerows gay;  
The bare brown earth has taken  
Her springtide robe of green,  
And, bright beneath the sunbeams,  
The springtide flowers are seen.

But 'midst our Spring rejoicing  
We'll not forget to-day  
What Holy Church remembers  
Upon the First of May:  
How Christ's two valiant soldiers,  
St Philip and St James,  
Met death for their dear Master  
And gained immortal names.'

On the musical side the preface calls attention to a distinctive feature of the book: 'The principle has been observed of setting a different tune to each hymn, so that every hymn has its own tune and no tune is repeated.' Of the 350 tunes in the book no fewer than 93 are by C.P., initials which stand for Clement Powell, Rector of *Newick* from 1885 to 1919, and the compiler of the collection. Powell, who belonged to the Powell family of the Whitefriars Glassworks and was related to the Baden Powells, was educated at Bradfield and Oriel College, Oxford. He was a prolific composer of tunes, and must have braved the wrath of his rural parishioners by compelling them to sing such favourites as 'New every morning,' 'The day Thou gavest,' 'The King of love my shepherd is' and 'We plough the fields and scatter' to tunes of his own devising.

Four of Powell's tunes appeared in *AMH*: DORKING, NEWICK, LIGHT'S ABODE and CLAPTON. DORKING also appeared in the Second Supplement of *AMS*. None appears in *AMR* nor, so far as I have been able to trace, in any other collection.

\*And *Newick* includes the original fourth verse in 'When I survey' and omits the *AM* doxology (Editor).

It would not be doing an injustice to Powell to say that most of his tunes are conventional and undistinguished, no better and no worse than the average of the period. A few are definitely feeble, but some are deserving of wider currency and the attention of future editors. My personal selection would be 85 TRAVAIL (8886), 155 BANQUET (L.M.), 192 PASTURES (8787), and 307 STEWARDSHIP (S.M.).

The *Newick Hymn Book* was a remarkable, if not wholly successful, example of private enterprise. Even sixty years ago, when the cost of book production was far less than it is now, a hymnal with so limited a circulation could only have been produced at considerable financial loss. But those were the days when most of the clergy had private means, and if the good Rector had to foot the bill he had the satisfaction of seeing his church provided with a hymn book of its own and one in his judgment superior to other collections. He would have been less than human if he had not also found pleasure in seeing his 93 hymn tunes in print.

## VARIOUS NOTES ON AUTHORS, COMPOSERS AND HYMNS

By ANDREW HAYDEN

### JAMES BRABHAM

Composer of CLIFTON (*MHB* 510). The tune is described as a 'prize tune' in the 1863 edition of the *Bristol Tune Book* and the composer as organist of St Thomas, Charterhouse. James Brabham later resided at 3 Harpenden Road, West Norwood, and died 7 February 1904 aged 69. His widow, Emily Rhoda Brabham, died 22 July 1912 at Herne Hill.

### JAMES COMLEY

The composer of MALMESBURY ABBEY (*AMS* 44) published a selection of tunes (99 in all) at Hereford on 22 February 1878. In the foreword he says, 'He is not a musician and has had only the assistance of his ear to guide him. The melodies and their harmonies had been stowed in the memory long before a note of them was placed upon paper.' A copy was presented by the composer to Charles H. Lloyd in September 1879.

In 1859 Comley published a 'Narrative of some of the Lord's Dealings with James Comley.' This told the story of his life from when he was born in a hovel in a lane leading from the village of Corston to Malmesbury Common, Wiltshire, until he was living with his wife and family at 17 Davey Place, Norwich, at the time of the book's publication. In 1892 he published a volume of poems. His son, Joseph James Comley, died in 1888 aged 44. Joseph Comley himself died at Cheltenham in 1901 aged 82.



VIOLET MARY CRAIGIE-HALKETT

This hymn writer was the daughter of Captain Charles Craigie-Halkett, Royal Engineers, and was born at the Royal Military College, Sandhurst on 8 December 1872. She married the Reverend John T. Nosworthy at Exeter in 1912 and died 15 December 1947 at 8 Wellswood Park, Torquay.

JOSEPH THORNE HARRIS

The composer of a chant in E flat (CP 813) and other music is said by the D.N.B. to have been born 1828 and died 1869. An obituary notice of his father, Joseph John Harris, states that his son had predeceased him. Further enquiries have established that Joseph Thorne Harris died in 1868 aged 41. His dates therefore should be amended to read 1827-68.

GEORGE LOMAS

It is generally stated that the composer of KIRK BRADDAN (CP 332) died at Sheffield. This is incorrect. The correct date and place of his death are 18 October 1884 and 49 Albert Drive, Didsbury. The confusion probably arose through another George Lomas who died at Sheffield earlier in 1884 aged 57. The composer's widow, Maria Frances Lomas, died at Broadstairs on 21 June 1926, aged 94.

JAMES PARKER

A short note on this hymn writer appears in *Julian* but what happened to him after 1905? His name disappears from the Congregational Year Book in 1917 and there is no obituary notice. Enquiries at Bristol public library reveal that he became an insurance agent and died 3 August 1937 at Lea Mount, Dark Lane, West Town, Somerset.

ASHBURTON (R. Jackson: *Congregational Hymnary* 688)

This tune first appeared in 88.88.88. set to William Whiting's hymn, 'Onward through life thy children tread,' and named GRASMERE in Jackson's *Kyries and Hymn Tunes* (1873). This collection consisted of six hymn tunes: WALTHAM ABBEY, VENTNOR, TRANGDALE, TENBY, GRASMERE and AMBLESIDE. The bulk of Jackson's tunes were published later in 1888 and 1894 as *Fifty Original Hymn Tunes* and *One Hundred Original Hymn Tunes* respectively. The 1894 collection consists of the fifty tunes from 1888 with a further fifty added.

BLAIRGOWRIE (J. B. Dykes)

This tune appears in the *Baptist Church Hymnal*, 1900 (748) and the *Congregational Hymnary*, 1916 (724). Both versions are the same except for the penultimate bar. The CoH version is identical

with the version given in the complete edition of Dykes's hymn tunes. That edition does not give the date of composition or the first appearance of the tune. Research at the British Museum reveals that the tune was composed in 1872 at the request of the Reverend F. W. Davis, incumbent of St Catherine's, Blairgowrie, Perthshire, for a tune to Keble's 'The voice that breathed o'er Eden' (it is so set in the complete collection, no. 199) and is included in a collection of Mr Davis's original tunes published in 1888. The version given there is almost the same as the *Baptist Hymnal* version except that it ends Bb-G-Eb (two crotchets and a minim) instead of Bb-Eb (two minims). It therefore looks as if Dykes had second thoughts about the final cadence. I am unaware of this tune appearing in any other hymnal, so am unable to make any further comparisons.

LINTON (H. J. E. Holmes)

This tune (*Baptist Church Hymnal* 1900, 185) appears in the composer's collection of original hymn tunes published in 1885. It is named after a village in Kent near Maidstone. Holmes was married in Kent in 1887 and the tune is possibly named after the village where his bride lived.

LYMINGTON (R. Jackson)

This tune (*Baptist Church Hymnal* 1900, 556: *Worship Song* (639) started life as a setting of a secular song, 'A song of our country' in December 1875 in triple time in Jackson's *Choral Songs*. LYMINGTON is a straightened version with the harmony slightly altered. A short metre tune called LYMINGTON appears in Jackson's *Hymns Suitable for School Festivals* (1876).

SAWLEY (J. Walch)

In the *Burnley Tune Book* (1875) this tune is called BELOVED. The harmony is much simpler than that given in the *Bristol Tune Book* and elsewhere (e.g. *Congregational Hymnary* 730: in BHB and CP the harmony is radically altered). Is the *Burnley* version Walch's original? Walch died on 30 August 1901 at Llandudno (not Barrow in Furness as is sometimes supposed). His widow, Margaret Walch, died there on 23 September 1932 aged 88.

'HILLS OF THE NORTH REJOICE'

Julian states in his *Dictionary of Hymnology* that Oakley's well-known hymn first appeared in Bishop T. V. French's *Hymns adapted to the Christian seasons* (no date of publication is given). I have been trying to trace this hymnal at the British Museum but no mention is made of it either under the list of Bishop French's publications or in the alphabetical list of hymnals. The publications of Bishop French were mainly sermons and the best I could find



in the alphabetical list of hymnals was *Hymns adapted to the Seasons of the Christian Year and other occasions* published in 1861. I have seen a copy of this hymnal but Oakley's hymn is not contained in it.

I shall be glad to know whether anyone has seen a copy of Bishop French's hymnal so that a date can be placed on this popular hymn. All other books on hymns that I have seen have accepted Julian's statement without question and I have no doubt that Julian made it in good faith. It will be interesting to be able to date this hymn.

#### WESTMINSTER ABBEY OCCASIONS

From JOHN WILSON

For three successive years the authorities of Westminster Abbey have provided a lunch-hour public with a series of short 'lectures' on hymnody under the inviting title of 'Come and Sing.'

They have been on the lines of a 'Sunday Half-Hour' programme, but with the congregation singing unrehearsed, and they have been devoted mostly to the trying-out of new or recent congregational music, introduced by a well-known speaker and led by a school or college choir.

This imaginative experiment in the Abbey has met with an astonishing response, the nave on most occasions being full or overflowing.

This year's series (1971) began on 5 May with a session in honour of the bicentenary of James Montgomery, introduced by Canon R. C. D. Jasper, who has been responsible for promoting the 'Come and Sing' series. Eight of Montgomery's hymns were sung, including his most popular favourites but offering some less usual marriages of words and tunes. Lampe's tune KENT (DEVONSHIRE, or INVITATION) proved to be just right for 'O Spirit of the living God' and Jeremiah Clarke's ST MAGNUS added strength and dignity to the missionary enthusiasm of 'Lift up your heads, ye gates of brass.' Canon Jasper, in his helpful commentary, set Montgomery's hymn-writing in the context of his life as a whole, and reminded us of his deep interest in the many activities of the church, especially its Sunday Schools and its missions.

From G. EDWARD JONES

This year no less than three of the occasions featured choirs trained by John Wilson, whose thorough and untiring work in the field of hymnody is so worthy of mention. It is with these last three occasions that this report deals.

The title of the lecture on 12 May was 'Hymns in new Shapes,' with a choir of young women from the Royal College of Music. Dr Erik Routley was the speaker and his comments were typically scholarly and incisive. His own tune AUGUSTINE (HCS 237) was used for the first hymn, 'Let all the world,' 'Creator of the earth' (HCS 287) by the late Donald Hughes carried the tune STARRY HEIGHT (UCB 12) by Margaret McWilliam, and the Offertory Cantic 'Blessed art thou' (*New Songs for the Church* 37) went to music by another recently deceased composer, Eric Reid. Dr Brian Wren's 'Praise God for the harvest' with Cyril Taylor's MINIVER (BBC 309) deserves to find a prominent place in Harvest Services. The Prayer Cantic (NSC 39) was taken by the choir and soloist to Erik Routley's music. Then came William Llewellyn's *Beatitudes*. Subtle tonal changes heighten the tension towards the end. 'As the Bridegroom to his chosen' (100 HT 7) is clearly indebted to Peter Cutts's tune BRIDEGROOM for its irresistible appeal. The occasion closed with Fred Pratt Green's 'Christ is the world's Light' (HS 8) sung to CHRISTE SANCTORUM, to which John Wilson had for this occasion provided a descant (for verse 4) incorporating a thrilling tuba-effect.

On 19 May the commentary was given by the Reverend Frederick Pratt Green, and all the items came from his pen. The choir of Farrington's School gave a very creditable performance reflecting some hard and effective work by their Music Mistress, Maureen Newing. John Wilson again directed. A start was made with 'Long ago prophets knew' to PERSONENT HODIE. This is a 'must' for your Christmas service! Ask Oxford University Press for permission to use the words. Then followed the delicate setting by Dr Francis Westbrook of the Christmas Lullaby, 'Sleep my little King of kings' (three verses, by the choir only) The Passiontide hymn, 'Jesus in the Olive Grove,' set to HEIL'GER GEIST received dramatic strength from having verses 3, 4 and 5 dropped in pitch by a fourth, verse 5 being taken as a solo.

Next was 'This joyful Eastertide' to VRUECHTEN. 'Let every Christian pray,' a hymn about the Holy Spirit, carried the tune LUDGATE, by Sir John Dykes Bower, who was present at the service. John Wilson's music to the 'Hymn in honour of the Holy and Undivided Trinity' was sung, as at Charterhouse 1970. Christian Marriage was delicately featured in the next hymn for which the Henry Lawes tune PSALM 47 was specified—four satisfying verses. The service ended with 'For the fruits of his creation' to Francis Jackson's EAST ACKLAM.

On 26 May the hymns were from the *New Catholic Hymnal*, then about to be released, and Faber Music Ltd. had thoughtfully provided a well printed extract setting out the numbers used. The commentary was by John Michael East, Director of the Church Music Association. The choir consisted of some of 85 young girls from the School of the Sacred Heart, Hammersmith. Their first item was 'Jacob's Ladder,' words adapted by Anthony Petti and



carol tune arranged by Geoffrey Laycock, the literary and musical editors of the book respectively, who were both present at the service. The ladder effect is well contrived in the accompaniment by scalic rising quavers in the third bar of the refrain. 'Come, soothing death,' set to the tune in Schemelli's GESANGBUCH of 1736 (mean parts by Benjamin Britten) is a charming translation of the German song by Peter Pears.

Peter Aston has written a straightforward melody with piquant harmonies to William Blake's 'To Mercy, Pity, Peace and Love.' Another joint effort by Messrs Petti and Laycock has produced a version of 'Tomorrow shall be my dancing day.' The singing of this was followed by the sharply contrasting LINDENS by Edmund Rubbra to words of J. Gwyneth, 'That virgin child.' How satisfying is the major cadence to this thoughtful F minor tune! The last item was Hamish Swanston's 'In Babylon town' to Ian Copley's 12/8 setting. The alternating minor/major effect is captivating, but needs constant alertness on the part of the singers. Cardinal Heenan was present at this service—appropriately as the author of the Foreword to this hymnal.

At all these lectures Mr David Bruce Payne was at the Organ, giving sensitive and inspiring support.

## TWO NEW COLLECTIONS

26 Hymns. By F. PRATT GREEN, Epworth, 64 pp. 40p.

This is not so much a review as a celebration. The age of 'one-author' hymn collections seems to have come round again, and we have not heard the last of it with this one. But there must be some proprietary pride in the Hymn Society on the appearance of Fred Pratt Green's first collection of hymns.

As a hymnographer FPG has waited a long time for recognition, but he has always been an industrious writer. In the *Companion to the Methodist School Hymn Book*, published as long ago as 1950, W. S. Kelynack wrote of him as a playwright and author, and that was because in that hymn book there were two of his own hymns. Both one suspects of being written at the instigation of Dr Westbrook—one goes to Handel's FITZWILLIAM, and the other to a very cheerful tune of Westbrook's own. Both, naturally, are hymns aimed at youngsters, and both, as we should expect, are real literature. I find in the FITZWILLIAM hymn (33) a clarity and directness, an 'art that conceals art,' which are more amply celebrated in the book I have now before me. Its opening is very good:

How wonderful this world of thine,  
a fragment of a fiery sun,  
How lovely and how small!

and its ending is excellent:

O Thou, whose greater gifts are ours,  
a conscious will, a thinking mind,  
a heart to worship thee—  
O take these strange unfolding powers  
and teach us through thy Son to find  
the life more full and free.

You observe in that, I think, both an unaffected style and also an ingenuity in metre and rhyme which gave, almost a generation ago, rich promise of what might come. You also noticed, surely, a blend of courtesy and candour: it wasn't in those days thought absurd to address God as 'thee,' but FPG was already showing that there was no need for this ceremonious form to be associated with pompousness or platitude.

One of the graceful things in this new book is the way in which its author acknowledges that he has written his new hymns under the stimulus of others who have encouraged him and asked for them, the chief of whom is John Wilson. FPG is not ashamed to write 'to order,' or, to put it less crudely, to write what people have asked for. The material of these hymns indicates how many gaps there were in our normal repertory of hymns which needed to be filled; sometimes these are subjects which haven't been adequately dealt with in hymns, and sometimes they are good tunes which haven't found adequate texts, or have been elbowed out by others, like Dykes Bower's admirable tune to 'When morning gilds the skies,' which FPG now remarries with a good hymn for Whit Sunday. (We still need good virile hymns for Whit Sunday anyhow).

Obviously different readers will mark out different hymns among these 26 as their favourites. Mine is no. 1, although there are two or three close competitors. No. 1 is a hymn 'in honour of the Holy and Undivided Trinity,' which is a great text and has the advantage of being matched with what is to my mind unquestionably John Wilson's greatest tune.

Now how few hymns really get anything singable out of the Doctrine of the Trinity! There are plenty of Trinity hymns, and some of them are excellent, yet their excellence is usually elsewhere than in doctrine: it is more in vision. There are the hymns of three verses which say something suitable about each Person of the Trinity. There are the hymns which start out from the vision of Isaiah, and those which start out from the 'Trisagion' in Revelation. There is Watts's magnificent 'We give immortal praise,' which is magnificent really because of its final couplet—

where reason fails with all her powers,  
there faith prevails, and love adores.

But even that doesn't stand up to rigorous examination; it has some bad lines, and it tends to say 'There are the three Persons:



exactly what more we can say must disappear into mystery.' Nobody, least of all Watts, can be blamed for not going further. Hardly anybody managed to get as far. Did the great Charles go farther? He has two in the *Methodist Hymn Book*, 37 and 39, both of which are, to be sure, vintage stuff, using the Feast of the Trinity as a time of expansive adoration. I should not have asked for anything better because until I'd met FPG's it simply didn't occur to me that more could be said.

It really didn't occur to me that in a hymn that turned out to be lyrical and singable the real doctrine of the Trinity could be expressed at all. I had given up the notion that the ancient errors of 'dividing the substance' and 'confounding the Persons' could seriously be avoided by hymn writers. ('Dividing the substance' is saying 'The Father does this, the Son does that, the Holy Spirit does something else' and in the patristic church was firmly ostracized. 'Confounding the Persons' is saying 'there's really no difference between them,' and the patristic church wasn't satisfied with that either).

But FPG has gone straight for the central doctrine, the dynamic doctrine of the Trinity, in saying that the Trinity, in being Three and also One, is the 'Giver of Unity.'

Rejoice with us in God the Trinity,  
the Three for ever One, for ever Three,  
Fountain of Love, Giver of Unity!

And this is how it is worked out—I make no apology for quoting the whole text.

We would rejoice again, and yet again,  
that God reveals his truth to mortal men,  
unveils for all to see,  
in what he is, what man himself may be.

How long and earnestly the Fathers strove  
to frame in words a faith we cannot prove;  
but O how dead our creeds  
unless they live in Christlike aims and deeds!

So let us all, rejecting none, remove  
whatever thwarts a reconciling love,  
all ills that still divide  
the fold of Christ, and all the world beside.

Rejoice with us that man may yet achieve  
what God himself has dared us to believe:  
the many live as one,  
each loving each, as Father, Spirit, Son.

That speaks for itself. If FPG had written nothing else, this would establish him as a creative hymn writer of the first rank.

One of the powerful competitors for my primary affections is no. 2, 'Christ is the world's light,' which is in *Hymns and Songs* and is already becoming well known. This has the advantage of going to a fine and well known tune, so you can sing it at once. FPG draws our attention to its adaptation of the Sapphic metre and while I don't myself see the Sapphic metre as he sees it (he finds it unsatisfactory because of its feminine endings) I entirely concede that his omission of a syllable in line 1 and addition of one in line 4 provides the rugged strength that the credal subject requires. I was very pleased to notice that a hymn book recently published in Sweden contains a translation of this text, set to the same tune. FPG will translate well, because he is so direct and simple.

I found in the same book a translation of 'When the Church of Jesus' (no. 5, *HS* 74), which there, as here, goes to a tune that shows FPG to be a composer as well as a poet. This is a hymn which personally I might easily have disliked: for I am developing a rather violent allergy to 'scolding' hymns. Much of what is being written now reads like a letting off of frustrated steam, and seems to generate a censorious and 'holier than thou' spirit in singers who feel that what it says can't really apply to them but applies very well to everybody else. FPG avoids this by the simple expedient of finishing the second and third of his three verses on an unexceptionably positive note. This hymn is set also to a rousing and appropriately primitive tune by William Llewellyn—a composer whom it is never safe to ignore.

Although I feel (at the time of writing we're just coming up to Advent) that I don't want to see another new Christmas carol for ages and ages, I can't help being moved by no. 9: what a wide and observant vision this man has, to be able to bring something fresh to Christmas!

Sleep, my little Lamb of God,  
Levites watch with weary eyes  
where the victim bleeds and dies . . .

Sleep, my little Shepherd, sleep,  
Shepherds, mindful of the wolves,  
count the stars to wake themselves . . .

I love those two verses: I'm less certain about the rest.

How good of him to provide strong English words for *PERSONENT HODIE*, and a new hymn beginning 'This joyful Eastertide!' Actually I find just a touch of didacticism in 'This joyful Eastertide'—having a perhaps eccentric and even sentimental feeling that this tune is appropriate only to a purely objective and celebratory shout. I'm quite happy with Woodward, and find 'he'll never quit his keeping' a shade condensed, and 'For Easter makes it plain His Kingdom is not shaken' a wee bit prosaic (but the first two lines of that verse are splendidly and economically scriptural).



Those who were at the FPG celebration in Westminster Abbey (referred to on another page of this issue) will remember the specially poignant experience of singing his Passiontide hymn (12) to HEIL'GER GEIST. (How extraordinary that that tune was first written for association with Pentecost! It is to modern ears anyhow a 'natural' for Passiontide). This hymn shows how rigidly the author can control a high emotional pressure. I think that here the exceedingly risky line, 'How much darker can it get?' turns out to be precisely right.

And users of *HS* will know that FPG has written just about the best hymn for Sunday since 'Come let us with our Lord arise.' Here it is, with two tunes, at no. 14. He has written a non-scolding yet practical and relevant harvest hymn to a tune by Francis Jackson recently associated with words of limited usefulness in the Appendix to *HS* (15), and that delicious 'Life has many rhythms' to an equally delicious tune so memorably described by Bernard Massey as 'the best tune that should never have been written'; and now that it has this excellent text Dr Massey can modify that judgment.

It is not unexpected that FPG has been invited, or otherwise inspired, to provide hymns for special occasions. Here is one for marriage, and then one for baptism: St Andrew now does not have always to be remembered in the words of Mrs Alexander to that dreadful tune: there is one for use by doctors and nurses in a hospital chapel; and there is one for healing services which—with characteristic insight—prays not only for physical health but also for 'wholeness,' here are two informal songs at the end, with tunes by David McCarthy, one about the Good Samaritan, one about Peter—which nicely complements 'Peter feared the Cross' (*HS* 90). Just occasionally there's a hint that the hymn is going to be a shade dusty and prosy—I was afraid this would happen in 'A Mature Faith' (21): but no—there's always a fine verse later on that lifts it to the level of beauty (verse 3 in this one).

The author has been served by several contemporary composers—or, as I have said, has served them. John Gardner's fine tune ILFRACOMBE is excellently supported in no. 3. Kenneth Finlay, J. T. Williams, Francis Westbrook (three times), David McCarthy (four times), as well as those already mentioned, give his pieces valuable settings. Among older tunes used for these hymns are DEUS TUORUM MILITUM, KENT, ARFON and STUTTGART.

The most encouraging thing, I think, about this collection is the example set by its author of being able to find and hold a length. He does not put all he's got into one hymn, and then write a dozen more of a lower standard—that happens quite often in these days and it is always a disappointment. There is a feeling always that he is writing well within his powers: and this may well be because he is an accomplished writer of other things than hymns. There is a poise and reasonableness here, always touched with the moment of true inspiration, which makes me, at

least, feel that at last Methodism has produced somebody worthy to be mentioned alongside the immortal Charles. I'm reminded of that classical prayer about its not being the beginning of an enterprise but the carrying on of it to a good conclusion that shows real virtue.

All this for 40p, nicely produced, handily printed, with only one misprint that I noticed—in the postcode of the Epworth Press.

There will be more where this came from. 'The marrow of the second boane,' said Thomas Caryl of Part II of *The Marrow of Moderne Divinity* 'is sweeter than of the first.' Yes, on this showing, it very well may be.

*Again I say, Rejoice:*

With Supplement, *Rejoice Always*

By ALBERT F. BAYLY

From the author, *The Manse, Town Street, Thaxted, Dunmow, Essex. Price 50p.*

Our readers will be familiar with *Again I say, Rejoice*, which was published in 1967 and reviewed in *Bulletin* 113 (1968). Albert Bayly has reissued it with a supplement of fifteen more hymns and six other poems: I believe the Supplement can be obtained separately by those who have the 'parent book.'

Bayly is within two years of being a contemporary of Pratt Green, but as a hymnographer he has a long start, having become well known in England and in the U.S.A. since the publication of his first collection more than twenty years ago. Like Pratt Green, he writes willingly for those who ask him, and several of these new hymns were written 'to order.' I notice one, which is particularly impressive, for the Offertory at Eucharist, written for a Lancashire parish to be sung to the tune THAXTED; it is not only a very fine hymn for an occasion not too well supplied, but it makes it possible to use that excellent tune in a wider context than that served by Spring-Rice's patriotic lines. For good measure, there's another hymn, earlier in the collection (no. 2.), written for the same tune. There are two Christmas hymns, and a marriage hymn; one for the Space Age (written during the Apollo 11 mission), one for the 350th anniversary of the sailing of the Pilgrim Fathers, and one 'for Senior Citizens.'

Also like Pratt Green, Bayly has a consistent and entirely agreeable style. He asks different questions, and supplies slightly different needs; but the chief thing you remember about him is that he is incapable of writing an ugly line, and incapable of writing obscurely. Indeed, Pratt Green lets the sense overlap the line more often than Bayly does. There is less metrical experiment in Bayly, but what experiments there are always produce the



required result. All through these fifteen hymns I think the only mis-phrasing anybody would notice is in no. 3, where we sing 'Let us praise God, we will praise him' to the first two Alleluia phrases in LASST UNS ERFREUEN: 'God' on a weak syllable is a scansional infelicity, perhaps.

There is nothing here so original as 'Lord thy kingdom bring triumphant,' in the earliest collection; but one may suspect that the 'Space age' hymn may well find a ready response in many quarters, and 'Thy light, O God, was given to man' is a strong and concise statement on the Johannine teaching. Here is another hymn writer for whom we are all grateful, whose style matures without becoming flat or stale. This is quite something to be able to say of a writer who in three books has produced 157 religious poems and hymns.

E.R.

#### HYMN TUNE PRELUDES

From time to time industrious indexers have compiled lists of hymn-tune preludes, but none has approached the degree of completeness of the monumental two-volume work of Jean Slater Edson, *Organ Preludes: An index to Compositions on Hymn Tunes, Chorales, Plainsong Melodies, Gregorian Tunes and Carols* (Scarecrow Press Inc., Metuchen, N.J., 1970). Volume I (617 pp.) is an index by composers; Volume II (552 pp.) is an index by tune names, with additional identification by the first few bars of the melody. (Here, incidentally, is an eye-opener: for example, apart from minor variants, no less than six melodies entitled O GOTT DU FROMMER GOTT are cited.)

Little seems to have escaped the compiler's international net, and a casual consultation suggests that a remarkably high standard of accuracy has been achieved. Not many organists are likely to add a work costing £15 a copy to their own bookshelves, but they may profitably consult it in, for example, the Westminster Central Music Library.

B.S.M.

#### 'COME AND SING'

On an earlier page we printed accounts of the hymn-singing occasions in Westminster Abbey in 1971. Members and their friends may like to be told that there will be another series in 1972 on the five Wednesdays in May—the 3rd, 10th, 17th, 24th and 31st. They begin at 12.30 and end a few minutes after 1 o'clock. A programme-leaflet can be had early in the new year by writing to the Chapter Office, Deans Yard, Westminster Abbey, London, S.W.1, enclosing a stamped addressed envelope.



