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CHARLES WOOD—AND THE HYMN-BOOK THAT NEVER WAS

By I. A. COPLEY

In the context of original 'Music for Worship' one thinks of Charles Wood (1866-1926) primarily in terms of his service settings, anthems, and organ music. In the public eye his original hymn-tunes represent only a minor, though not wholly insignificant, aspect of his work.

Dr. Erik Routley, in discussing the composers of hymn-tunes active in the early years of this century, observed of Wood's contribution that it would be to the regret of any historian of the subject that he wrote only a handful of hymn-tunes.¹ If one substitutes the

¹ Routley, Erik, *The Music of Christian Hymnody*, (London, Independent Press, 1957) p.137.

word 'published' for 'wrote,' this statement is true,² for there is a considerable corpus of MS. tunes which have remained unknown since Wood's death.

Wood had been actively concerned with the preparation of three hymn-books, and was the original musical editor of a book of Children's Praise published posthumously.³ Surviving correspondence from Robert Bridges⁴ indicates the extent of Wood's participation in the *Yattendon Hymnal* (1899), and from the time of his first meeting with G. R. Woodward in 1892/3 Wood was closely associated with him in his various musical publications. In his preface to the first edition of *Songs of Syon* dated 15th October, 1904, Woodward concluded that he could not 'express gratitude enough to Dr Charles Wood . . . for his able and willing co-operation throughout this work.' The extent of Wood's participation was not made explicit until the third edition in 1910, the Preface of which credits him with 'revising much of the harmony' and for making 'many settings of his own, including two original tunes which now make their first appearance in print.'

At his death Wood left a considerable quantity of MS. material, including a large number of original hymn-tunes in addition to harmonisations of pre-existing melodies. Several of them are canonic in structure, of considerable ingenuity, though of little musical value ('Some men do the "Times Crossword," others write canons'). A number of the tunes are associated with definite words,

² Wood's published tunes are:

RANGOON, (Irregular), A & M 1904.
GONVILLE, (10.11.11.11.12.11.10.11.), A & M 1904.
CRANMER, (6.6.8.D.) A & M 1904.
Tune for 'Are thy toils and woes increasing' (Trochaic 8.8.6.6.3.) No. 311
'Songs of Syon' (3rd edition, 1910).
Tune for 'Alleluya, Alleluya, finished is the battle now' (Irregular) No. 98
'Songs of Syon' (3rd edition, 1910)
ARMAGH (1916) (6.6.6.D.) Irish Church Hymnal, 1919.
EMAIN MACHA (1916) (8.6.8.6.8.8.) Irish Church Hymnal, 1919.
RECESSIONAL (8.8.8.8.8.8.) Public School Hymn Book, 1919.
CAMBRIDGE, Songs of Praise, 1925—is really an anthem.
ALDERLEY, (8.8.7) 'Hosanna' SPCK 1930
AUTUMN, (5.5.5.5.11.10.) 'Hosanna' SPCK 1930.
HANS, (L.M.) 'Hosanna' SPCK 1930.
MICHAELMAS (7.6.7.6.D.) Melody by Charles Wood, harmonised by Hubert Middleton. 'Hosanna' SPCK 1930
CAMEL KINGS (7.7.7.7.) 'Hosanna' SPCK 1930
AGNUS (6.6.7.7.7.7.7.6.6.) 'Hosanna' SPCK 1930
HARVEST FIELDS (5.6.6.5.9.) 'Hosanna' SPCK 1930
MORNING (CM) 'Hosanna' SPCK 1930
CONFESSION (Irregular) 'Hosanna' SPCK 1930

³ *Hosanna*, a book of praise for young children, edited by T. Grigg-Smith (formerly Director of Religious Education in the Diocese of Manchester), Charles Wood (Sometime Professor of Music, Cambridge University) and Hubert Middleton (Organist of Ely Cathedral): London, 1930, SPCK.

⁴ Now preserved in the British Museum, Addl. MS. 54227 K.

and give the impression that Wood was gathering together material either for a new hymn-book, or more probably, for a new edition of *Songs of Syon*.

Among the various suggestions in the way of specific memorials to him considered by his executors, was that of a hymn-book for the Chapel of Gonville and Caius College, Cambridge,⁵ and a considerable amount of work was undertaken to further this idea. In the end, however, the project was abandoned, and a sumptuous edition of Wood's String Quartets was produced instead.

The raw material for the hymn-book was, however, deposited among a large miscellaneous collection of Wood's MSS. in Caius library, and I have recently been able to examine it there in detail.

The material takes the form of separate MS. tunes in Wood's handwriting, each associated with a specific hymn, and it appears that the hymn-book was to have been made up of 42 hymns (or, rather, of 41 hymns and 1 choral motet). The table of contents can be reconstructed as follows:

- 1 'A charge to keep I have' Charles Wesley (1707-1788) 6.6.8.6. Music: Charles Wood*
- 2 'Ah, Holy Jesu, how hast thou offended?' J. Heermann (1585-1647) par. Robert Bridges (1844-1930) 11.11.11.5. Music: 'Herzliebster Jesu' J. Crüger (1598-1662)
- 3 'Come let us sound with melody the praises' Writer as yet unidentified. Possibly the first appearance of these words in a hymn-book. 11.11.11.5. Music: 'Herr, Deinen Zorn' (Zahn 996)
- 4 'Darkening night the land doth cover' Anon. Greek 6th Century, Translated by Robert Bridges. 8.4.7.8.4.7. Music: Ps. XXXVIII L. Bourgeois (1542) set by H. E. Wooldridge (1845-1917)
- 5 'Eternal God! we look to Thee.' James Merrick (1720-1769) 8.6.8.6. (CM) Music described by Wood as Ps. LXXII (Sternhold). It is, in fact, 'Christ Hospital Tune' from Ravenscroft 1621** (see Frost 233)
- 6 'For all thy saints, O Lord' Richard Mant (1776-1848) 6.6.8.6. Music: Charles Wood*
- 7 'For the beauty of the earth' F. S. Pierpoint (1835-1917) 7.7.7.7.7.7. Music: Charles Wood*
- 8 'From all that dwell below the skies' Isaac Watts (1674-1748) 8.8.8.8. (LM) Music: Charles Wood*
- 9 'God of our fathers, known of old.' Rudyard Kipling (1865-1936) 8.8.8.8.8.8. Music: TUNE RECESSIONAL by Charles Wood previously published in *The Public School Hymn Book*.

⁵ Wood had entered Caius as organ scholar in 1889. He was appointed organist in 1891, was made a Fellow in 1894, and continued as Director of Music until his death in 1926.

- 10 'Grant us the wings of faith, to rise.' Isaac Watts. 8.6.8.6. (CM)
Music: 'In Bethlehem ein Kinderlein' M. Praetorius (1609)
- 11 'Happy are they, they that love God' Charles Coffin (1676-1749)
tr. Robert Bridges. 8.6.8.6. (CM) Music: Charles Wood*
- 12 'In the hour of my distress' Robert Herrick (1591-1674) 7.7.7.6.
Music: 'Erfurter Enchiridion' (1524) Zahn 1174**
- 13 'In the hour of trial' James Montgomery (1771-1854)
6.5.6.5.6.5. Music: Th. Selle (1665) Zahn 6243**
- 14 'Jesus, still lead on' N. L. von Zinzendorf (1700-1760)
tr. J. L. Borthwick (1813-1897) 5.5.8.8.5.5. Music 'Arnstadt'
(*'Seelenbräutigam'*) A. Drese (1698)—altered
- 15 Untitled, thought to be 'Lead me, almighty Father, Spirit, Son'
William Stubbs (1825-1901) 10.10.10.10.10.10. Music: Charles
Wood*
- 16 'Lord of mercy and of might' Reginald Heber (1783-1826)
7.7.7.5. Music: Charles Wood*
- 17 'Love of love and light of light' Robert Bridges 7.8.7.8.7.7.
Music: 'Ratisbon' (Jesus, meine Zuversicht)—J. Crüger, set by
J. S. Bach (1685-1750)
- 18 Missing—taken for publication, but subsequently lost. 'Lord,
come away' Jeremy Taylor (1613-1667) Music: Charles Wood
- 19 'Love, unto thine own who camest' Robert Bridges 8.4.7.D.
Music: Genevan Ps. LXI, set by H. E. Wooldridge
- 20 'My soul, praise the Lord' Robert Bridges 5.5.5.6.5.6.5. Music:
Ps. CIV (Ravenscroft), set by H. E. Wooldridge
- 21 Choral Motet with organ—published separately by Year Book
Press. 'Never, weather-beaten sail' Thomas Campion (1567-
1624) 13.13.15.13. Music: Charles Wood
- 22 Missing—thought to be 'Now all give thanks to God' M. Martin
Rinkart (1586-1649) tr. Robert Bridges 6.7.6.7.6.6.6.6. Music:
J. Crüger, set by Charles Wood, as previously published in
The Yattendon Hymnal
- 23 'O Brightness of the eternal Father's face' Writer as yet
unidentified. Possibly the first appearance of these words in
a hymn-book. 10.6.10.6. Music: Charles Wood*
- 24 'O King of kings, before whose throne' John Quarles (1624-1665)
and Thomas Darling (1816-1893) 8.8.8.8.8.8. Music: Reinhard-
Jensen (1838) Zahn 2616b**
- 25 'O splendour of God's glory bright' St Ambrose (340-387) tr.
Robert Bridges LM Music: 'Proper Sarum,' set by
M. M. Bridges.
- 26 'O Lord, turn not thy face away from them that lowly lie' Prys
Psalter 1621 (?) 14.14.14.14. Music: from Sternhold 1562—
The Lamentation of a Sinner. (Frost 10)**

- 27 'O Saviour, is Thy promise fled' Reginald Heber 8.8.8.8.8.8.8.
Music: Stür 1639 (Zahn 5860a) **
- 28 'Once to every man and nation' J. Russell Lowell (1819-1891)
8.7.8.7.7.7.8.7. Music: Charles Wood*
- 29 'Out of my soule's depth to Thee my cryes have sounded' De
Profundis—Thomas Campion. 12.12.11. Music: Charles
Wood*
- 30 'Praise to the Lord, the Almighty, the King of Creation'
Joachim Neander (1610-1680) tr. C. Winkworth (1827-1878)
14.14.4.7.8. Music: J. Neander (1680) as given in *Songs of
Syon* No. 369, and possibly harmonised there by Wood.
(Lobe den Herren)
- 31 'Strong Son of God, immortal Love' Alfred, Lord Tennyson
(1809-1892) L.M., Music: Charles Wood*
- 32 Untitled—possibly meant for 'Sing a song of joy' Thomas
Campion, 5.5.6.8.D. Music: Charles Wood*
- 33 'Summer suns are glowing' William Walsham How (1823-1897)
6.5.6.5.D. Music: Gregor (1784)—Zahn 6248**
- 34 'Sunset and evening star' Alfred, Lord Tennyson, Irregular.
Music: Charles Wood*
- 35 'The Lord my pasture shall prepare' J. Addison (1672-1719)
8.8.8.8.8.8. Music: Bremen (1639)—Zahn 2614**
- 36 'The Heaven of Heavens cannot contain' Walter Drennan (1754-
1820) 8.6.8.6. Music: Görlitz (1599)—Zahn 205**
- 37 'The spacious firmament on high' J. Addison (1672-1719)
D.L.M. Music: John Sheeles (1720)—slightly altered version
of KETTERING (ADDISON'S) from that appearing at No. 378 *Songs
of Syon*, where it was possibly harmonised by Wood
- 38 'The saint who first found grace to pen' Laurence Housman
(1865-1959) L.M. Music: Charles Wood*
- 39 'The duteous day now closeth' P. Gerhardt (1607-1676) tr.
Robert Bridges, 7.7.6.7.7.8. Music: H. Isaak (1440) 'O Welt ich
muss dich lassen,' set by J. S. Bach.
- 40 'This day the first of days was made' St Gregory (540-604) tr.
Robert Bridges, 8.8.8.8. Music: Proper Sarum, set by M. M.
Bridges
- 41 'View me Lord, a work of Thine' Thomas Campion 7.7.7.7.
Music: Strattner (1691)—Zahn 1228** (Harmonised diff-
erently by Wood, as No. 29 of *Hosanna*—see note 3)
- 42 'Ye servants of God' Charles Wesley, 5.5.5.6.5.6.5. Music:
Charles Wood*

The MS. original tunes by Wood are beautifully written;

*Unpublished

**Wood's own harmonisation, unpublished elsewhere.

though melodically speaking they are too austere, and rhythmically sometimes too complex to be successful as purely congregational tunes—some of them would make excellent choir items.

As to Wood's harmonisations of pre-existing melodies, it is perhaps unfortunate that he used 'minimised' versions of the psalm-tunes; but his delvings into Zahn unearthed some delightful finds, especially the lilting tune to 'The Lord my pasture shall prepare' (No. 35).

The editors of future hymn-books could well find much of value among Wood's MSS., which it is hoped will not be left unregarded for another 40 years, for they make a fine masculine collection nicely attuned to their purpose.

NEW LIGHT ON CHARLES WOOD

BY LEONARD BLAKE

Of all those people who know and value the considerable corpus of Charles Wood's anthems and service settings probably few could quote more than two or three of the original hymn tunes by him which Dr Ian Copley quotes in the second footnote to his article above. RANGOON and CAMBRIDGE are the only ones to figure in widely used hymnals, and even so they do not seem to be in the repertoire of many churches. Wood's prolific work as a harmoniser and arranger of older hymn and carol melodies is far more familiar to most of us through the Cowley, Cambridge, and Italian Carol Books, through his *Passion according to St Mark*, and in such anthems as *God omnipotent reigneth*, *O thou sweetest source*, and *View me, Lord*.

The discoveries which Dr Copley describes show the original hymn tunes by Wood which are available in print to be only the tip of an iceberg. Nearly half the forty-two hymns in what we may call the 'Caius collection' have tunes by Wood himself, and there are many more, sometimes identifiable with particular words, sometimes not, in the remaining body of manuscript material which Dr Copley has brought to light. There is, for example, a group of settings of poems by Thomas Campion, showing both Wood's sensitiveness to their intimate piety and chaste imagery, and his ingenuity in dealing with unusual metres. He evidently felt a special affinity with Campion, for other settings of some of the same verses are found in the 'Caius collection,' e.g. 'Never weather-beaten sail' (21), 'Out of my soul's depth' (29), and 'View me, Lord' (41).

With the kind permission of the composer's son, Mr Edward Wood, we are able to reproduce No. 29, along with two other tunes from 'The Hymn Book that never was.' It will be seen at once how Campion's thought and style are matched by the graceful economy and serenity of the music, in an idiom redolent of Orlando Gibbons.

From the mass of Wood's unpublished tunes it would appear that he was often experimenting—sometimes, perhaps, just for fun,

or to keep his technical axe sharp, rather than with a view to their being used. This might explain the large number of canonic tunes among them, unattached to words, and on the whole no more inviting than technical exercises are ever wont to be. At other times he was clearly interested in meeting some metrical challenge, and in many instances one may suppose that he was trying out ideas for incorporation in the books with which he was actively associated, especially *Songs of Syon* and the 1904 edition of *A & M*. In a sheaf of tunes and arrangements not, apparently, intended for inclusion in the 'Caius collection,' though deposited with the material for that, there is an adventurous triple-time setting of 'For all the saints,' with a change from F major to D minor and a different melody for verses 5 and 6. One can only speculate as to whether the 1904 committee, of which Wood and Stanford were members, had both this and ENGELBERG before them as possible alternatives to Barnby's hurdy-gurdy tune: it seems at least a possibility, especially when one discovers from the same sheaf of manuscripts that the harmonisation of HELMSLEY which appears in *AM* (1904 and subsequent editions) was in fact made by Charles Wood. Elsewhere, among the many slips of paper bearing his experiments, is a virile sequential tune which must assuredly have been intended for 'Who would true valour see,' though no indication of words is given. It might have proved a better *AM* competitor for MONK's GATE, when Bunyan's verses were introduced into the 2nd Supplement of 1916, than either of the tunes there has done.

To return to the 'Caius collection': Wood's own tunes in it give a very good conspectus of his qualities. He was at all times a fastidious craftsman. His delight in 'the prose-like rhythms and elusive harmonies suggested by plainsong, or the subtler rhythmic and contrapuntal technique of the Tudors'* ensured a flexible approach, even within the narrow limits of Common or Long Metre, and, of course, a pre-eminently vocal character. His natural reserve may cause some of the tunes (e.g. Nos. 8, 31, and 38—all in *LM*) to seem pedestrian at first, but they have a way of growing upon one. There is certainly no lack of variety in the texts he sets, or of versatility in his treatment of the less common metres.

If No. 29 stands at one end of his stylistic range, No. 9 is at the other. This setting of Kipling's *Recessional* was originally written for the *Public School Hymn Book* (1919), and is also in *RCH*. It marches with sombre dignity and lies admirably for singing by a large body of male voices: one is reminded, not only because it is in the same key, of Percy Buck's *JUDICUM*. Like Buck, Wood had little truck with a brash public school style: RANGOON was his nearest approach to that. But he was no ascetic. All his tunes have warmth, whether they are cast in simple psalm-tune style, in the Gibbons vein, in the comfortable triple-time measures

*C. Henry Phillips, *The Singing Church* (Faber & Faber, Ltd. 1945)

of the eighteenth century, or in the more romantic language of the nineteenth.

His tune for 'Happy are they' (No. 11) which we reproduce, seems to me as perfect a match for those words as No. 29 is for Campion's version of *De profundis*. Simple, graceful, and shapely, it outdoes the familiar BINCHESTER by combining easy singableness with a more adventurous melodic range and a particularly satisfying plagal cadence at the end. The second phrase of BINCHESTER is apt to become a congregational strain as this hymn proceeds, and few are the untrained voices which can avoid an uncomfortable hic-coughing effect in its third phrase.

Perhaps the most interesting of Wood's other four-line tunes in this collection is No. 23, set to an anonymous translation of the 'Hail, gladdening light' text. Its first and third phrases are melodically identical, in duple rhythm, while the second and fourth answer them in triple.

'For the beauty of the earth' (No. 7) receives an unexpected triple-time treatment, with a restricted melodic compass and mainly conjunct movement. The effect is of quiet contentment rather than the jubilation commonly associated with this hymn. The tune, in its own way, gives me as new a slant on Pierpoint as does John Joubert's MOSELEY (*HCS* 14).

More recent hymn book editors, had they known of it, might have made use of Wood's impressive 87.87.D. tune (No. 28), though perhaps not to J. Russell Lowell's words. Put this beside Smart's EVERTON, for instance, and you see at once the work of a more imaginative hand, able to maintain an unflagging march rhythm, but artfully avoiding foursquareness and keeping a quite thrilling climax up his sleeve until the last line.

As Dr Copley suggests, some of Wood's tunes are too specialised and subtle for congregational use. This certainly applies to a number of the Campion settings, and, in a quite different vein, his music to Tennyson's *Crossing the bar* (No. 34) is an obvious choir piece. One is tempted to speculate here as to whether it was once in competition with Parry's FRESHWATER for inclusion in *AM* (1904). Wood is, if anything, even more romantic than Parry in his harmony and key-changes, and spins out his rhythms more freely. A beautiful miniature, if hardly a Christian hymn!

Wood's harmonisations of older tunes in the 'Caius collection,' most of them derived from Zahn's great catalogue of Lutheran melodies, do not call for extended comment. His felicitous choice of progressions, with a sense of the inevitable in their firmly-designed basses, can be taken for granted. (How hard it is to improve on his harmonies to *Ding dong, merrily on high, Shepherds in the field abiding, This joyful Eastertide, or King Jesus hath a garden* can be seen from the efforts of some more recent arrangers.) Dr Copley draws attention to the tune which Wood found in Zahn

for 'The Lord my pasture shall prepare' (Caius No. 35). We reproduce it, not from any wish to see SURREY displaced for those words, but as a happy addition to the limited number of really attractive tunes in this metre. There are several hymns to which it might be appropriately married, e.g. 'Thou art, O God, the life and light' (*EH* 298), 'I praised the earth, in beauty seen' (*AMR* 173), 'O Love, who formedst me to wear' (*AMR* 203), or 'Jesus, thy boundless love to me' (*C.P.* 174). These last two would be particularly suitable partners, since their German originals were roughly contemporary with the tune.

It is a pity that all this material of Charles Wood's has remained untapped for so long. Changes in the patterns of public worship, revolutionary attitudes towards the church music of the past, and the urge to be one step ahead in the race for popular appeal, are already making the compilation of hymn books a hazardous operation. Such classically grounded, undemonstrative and yet deeply sincere work as we find in Wood at his best seems likely to have less and less chance of achieving currency. The liturgical experimentation of these days is not very sympathetic to that 'real feeling for the beauty of the liturgy' which, as C. H. Phillips says, informs all his church music. But it is good at least for the Hymn Society to know, thanks to Dr Copley's researches, how much more extensive was his service to hymnody than published sources have ever revealed, and something of the quality of what he left in manuscript.

'The Lord my pasture' [35] Charles Wood

'Happy are they' [11] Charles Wood

Out of my soule's depth to thee my cries have soun - ded;

Let thine eares my plaintes re-ceive, on just fears groun - ded.

Lord, should'st thou weigh our faults, who's not con - foun - ded?

PILGRIM'S WAY

Eternal Light: 15 hymns by British and American authors, with tunes by Erik Routley. Carl Fischer, Inc., 62 Cooper Square, New York, N.Y., 10003. 1971. pp 31. 1 dollar 50.

REVIEWED BY CYRIL TAYLOR

Many readers will have had more experience than I of the maddening and inexplicable delays in obtaining musical publications from America.* Please do not allow them to deter you from ordering this one. Unnecessary advice, no doubt: for here is the Maestro in new shape. We have all tried to keep pace with his books: we know what it feels like to buy what we innocently supposed to be his latest work, only to discover that there has been another since then. But here is a contribution from him which I believe to be new in kind. As he says in the Introduction, he is offering to his American friends in the first instance this collection of fifteen of his hymn tunes, spanning the years 1937 to 1970, for the very good reason that it was they who had the good sense to ask for them. He may be assured that, however long we in Britain have to wait for a sight of them, we shall fall upon them just as eagerly.

Do not suppose that you are ordering a plain pamphlet of fifteen pages, with one hymn to a page. Far from it. This is E.R. as ebullient as ever, and that undying fascination with his subject, which is the secret of his fascination of his public, expands the pamphlet to twice its necessary size.

His introduction tells us that he is concerned here with the needs of 'ordinary people in ordinary churches,' who are under a cloud to-day because they still cling to the conventional congregational hymn tune, and show their dislike of what they find awkward and unfriendly simply by not singing it. All these tunes, he says, like any others, have been written for a reason—either because the words do not seem yet to have found a 'final' tune, or because we may rightly try to add something from our generation to what composers from other generations have said. The words are interlined with the music, according to American custom, but they are also printed separately, so that the singer may see the 'aesthetic shape' of the hymn and be left in no doubt what he is being asked to say and believe.

Composed as they have been at intervals during the years 1937 to 1970 they show us E.R. walking a musical 'Pilgrim's Way' (which happens to be the name of one of the tunes), and they exemplify, as you would expect, the growth of flexibility in hymn-tune composition which those years have witnessed.

1. Words: 'Eternal light,' (CP 21), by Thomas Binney, one of

*They are committed by the American postal services—perhaps not always inappropriately—to 'Fourth Class Mail' (Editor).

E.R.'s predecessors as Chairman of the Congregational Union (1956-7), presents composers with a musical *crux interpretum*. *Tune*: CHALFONT PARK, 1942. The compilers of *CP* (1951) had before them no fewer than seven new tunes (of which if E.R. allowed it, presumably this was one*) and from these they chose Jack Dobb's TELLO SANT and Eric Thiman's BINNEY'S. One adviser, called in *ad hoc*, had remarked that every verse seemed to need a different tune. I feel sure this was Dr Thalben-Ball:† he certainly said as much to me. E.R.'s tune is 'unashamedly romantic: but then so are the words.'

2. *Words*: 'Ye fair green hills of Nazareth' (*CP* 106) by E. R. Conder, another predecessor (Chairman, 1873), boldly presenting the 'hidden years' of Christ's childhood as 'ordinary, though blessed.' It is interesting to compare the entirely different approach—formal, liturgical—of de Santeuil's 'The heavenly child in stature grows' (*AMR* 78). *Tune*: HORTON KIRBY, 1938, written to provide a tune which need not pause at the ends of lines, and thereby accommodates the over-running of the words from one line to the next.

3. *Words*: 'Draw nigh to thy Jerusalem, O Lord' (*CP* 121) tamed, but only metrically, in the *Sarum Hymnal* (1868) from Jeremy Taylor's poem, 'Lord, come away: why dost thou stay? For the original see *Hymns and Human Life* pp. 326-7. *Tune*: IFFLEY, 1937. Written to avoid 'the inevitable hesitations' of a tune written in 4-bar phrases, which would dam the surging flood of the words.

4. *Words*: 'My faith it is an oaken staff' (*CP* 518) by the gentle, persecuted Lynch, whose vivid and pictorial hymns outraged his fellow Congregationalists in the middle of last century. *Tune*: PILGRIM'S WAY (*olim* MANSFIELD COLLEGE) written 'to provide a slightly richer tune than the only other one familiar in England,' and to match 'the healthy and juvenile zest' of the words.

5. *Words*: 'O where is he that trod the sea?' Lynch again, and this one helps us to understand the furore he stirred up. *Tune*: CHURCH HANBOROUGH, 1952. So well constructed that it would be very easy to learn. 'Any fool can see,' as Brahms would have said—and did say in a similar instance—that the first line is an unconscious tribute to Basil Harwood's *Paeon*.§ (Does anyone play Harwood these days? I never seem to hear him.)

6. *Words*: 'Love divine,' in 8-line verses, as Wesley wrote it, and as provided for by, e.g. HYFRYDOL and BLAENWERN. *Tune*: CLARITAS (translated 'glory' in II Cor. 3.18: 'we all reflect as in a mirror the *claritas* of the Lord'). Written in 1961 to provide a tune 'which avoids every trace of emotional painting, and relies for its effect of "distance" on simple dissonances and on tonal ambiguity.'

*Yes (Editor). †It was! (Editor).

§Fair comment, and not by a fool. The composer had learnt *Paeon*, played it once in public, got immediately tired of it, and *clean forgotten it*, until it erupted in this form (Editor).

The S.C.M. Convention at Bristol in 1963 was just the dog to try it on.

7. *Words*: the first contribution here from America—'The voice of God is calling,' by John Haynes Holmes (1879-1964), on the theme of 'Here am I: send me.' *Tune*: CRAIGMILLAR, 1962. Originally 'an impudent attempt to re-set "The Church's one foundation,"' but judged here—and quite rightly—to have the kind of 'frown' which fits these words on the grimness of the social scene.

8. *Words*: 'Jesu, thou joy of loving hearts.' *Tune*: GRACEMOUNT, 1962. Written to provide 'something less luxuriant' than 'the three time tunes of a trivially sentimental kind' which most hymn book editors choose. It is significant that as the pilgrimage goes forward in the sixties, all the tunes are written for voices in unison, and three running are directed to be sung 'at speaking speed.' The composer is reacting strongly against convention and stodge.

9. *Words*: Bonar's 'Fill thou my life.' *Tune*: ELGIN PLACE, 1964. Written to prove—which it triumphantly did—that a new tune, unseen by congregation and even by organist, can be learned in a couple of minutes, if only it is simple and approachable enough.

10. *Words*: 'For the bread that we have eaten'—a thanksgiving after Communion by Brian Wren (born 1936), from *Contemporary Prayers for Public Worship* (SCM, 1967). *Tune*: THE HAYES, 1966. So named because it was first sung at a Swanwick Conference in that year. The pattern of the words is such that a choir or a soloist could sing the first three lines of each verse, leaving the congregation to join in the refrain:

Father, Son and Holy Spirit
we will praise you.

11. *Words*: 'Blessed are the poor in spirit'—a versification of the Beatitudes in four 8-line stanzas by Norman Elliott (b. 1893: see *CP* 118) *Tune*: CARCANT, the house of friends in the Scottish Border Country which E.R. found a happy harbour. Written in 1967 to provide something more flexible than the tune which the author of the words had suggested.

12. *Words*: 'Creation's Lord, we give you thanks,' by an American, W. de Witt Hyde (1858-1903). *Tune*: GREEN LAKE, 1968, named after the place of a conference of Baptist musicians in Wisconsin, and written then and there because E.R. discovered them, to his horror, singing these 'spirited and extrovert words' to ROCKINGHAM.

13. *Words*: American again. H. H. Tweedy's 'Eternal God, whose power upholds' (see *BBC* 23, to Guy Warrack's WELLINGTON SQUARE, borrowed from *SP* 219). *Tune*: PERKINS, 1969. Written during a seminar at Perkins School of Theology, Dallas, Texas.

14. *Words*: Wesley's 'Come, O thou Traveller,' seeming to require, like no. 1, a different tune to each verse. *Tune*: WOODBURY, 1969, named after the county of Iowa in which stands Sioux City, where E.R. attended a conference of Methodist musicians in that

year. He has sought—hazardously, as he admits—to make this tune depend for its effect both on melody and harmony.

15. *Words*: The *Credo* of Donald Hughes, 'Beyond the mist and doubt.' One of a number of hymns left in manuscript at his death in 1967. See *Hymns and Songs*, 6, where these words have tunes by Ivor Jones and William Llewellyn. *Tune*: MAIDEN WAY, 1970. Begun in the train from Newcastle to London, and completed in the plane from London to Dallas. Written to provide something simpler than the tunes just referred to, and thus to make Donald Hughes's words more accessible to 'ordinary people in ordinary churches.' Which is where we came in.

It is not always given to us to know when and where hymn tunes have been composed. When it is, it greatly increases their interest. Far more interesting is it, and of course far more important, to know *why* they were written. Even this we are told here, and it invites every man's judgment upon the composer's success or failure in fulfilling his declared aim. So order a copy—and be patient.

DEPARTMENT OF RED FACES

FROM MR GEOFFREY LAYCOCK

Dear Sir,

May I draw attention to two points in the very full and informed review of *New Catholic Hymnal* which you honoured us by publishing in *Bulletin* 122.

On page 159 of the *Bulletin* you rightly express concern at the line 'Free themselves from earthly troubles' (NCH 128). In fact the line is 'Free their *minds* from earthly troubles.' This is, we think, a more faithful paraphrase of the original 'Ponder nothing earthly minded.' We know not the source of 'themselves.'

We regret the irritation (page 162) caused by the index of first-lines not appearing in the traditional place—at the back of the hymnal. This was one of the unhappy consequences of reviewing a proof copy. In the final published copies of both Full and Melody Editions the first-lines index is, in fact, in the time-honoured place.

Yours etc,

Geoffrey Laycock

Musical Editor, *New Catholic Hymnal*

In a long letter Mr Bill Tamblyn remonstrates with the Editor in respect of his comments on Mr Tamblyn's two tunes in the *New Catholic Hymnal*, pointing out that these tunes (176, 263) are written in the folk style, and that it is unfair to judge them by the standards applicable to traditional congregational hymns. We apologise unreservedly for leaving the impression that we thought these tunes

were not good music—which we didn't mean to say but should have been more careful not to say; and we apologise for saying too hastily that they were not 'congregational' in the light of Mr Tamblyn's assurance that they are entirely acceptable to the constituency for which he wrote them. We think it remains true that they do withdraw the hymns to which they are set from the other kind of congregation, which hasn't yet grown into the 'folk' idiom, and all we would now say is that it might have been a good idea to associate these two hymns with tunes in a more traditional idiom *as well as* with Mr Tamblyn's. Mr Tamblyn's contribution to church music, in many styles, is distinguished, and it was certainly discourteous on our part to give even the appearance of belittling his reputation.

CONFERENCE, JULY 1972

Place: Clifton Hill House, Clifton, Bristol.

Charge: Full Time, £8.00. Shorter periods *pro rata*.

PROGRAMME

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| Monday, 24th July | 2.30 p.m. | Executive Committee |
| | 4.00 p.m. | Tea |
| | 5.00 p.m. | Discussion, led by the Revd G. Wrayford
Chairman: Erik Routley |
| | 6.45 p.m. | Dinner |
| | 8.15 p.m. | ACT OF PRAISE at the Church of St Mary, Redcliffe
Conductor: Stanley Parker
Organist: Garth Benson
Commentator: The Revd Alan Luff |
| Tuesday, 25th July | 8.30 a.m. | Breakfast |
| | 9.15 a.m. | Executive Committee |
| | 10.45 a.m. | Coffee |
| | 11.15 a.m. | Some New Hymn Books:
<i>Praise the Lord</i> , introduced by John Ainslie and Paul Inwood
<i>26 Hymns, Pilgrim Praise</i> , and <i>Rejoice Always</i> , reviewed by Peter Cutts |
| | 1.00 p.m. | Lunch |
| | 2.00 p.m. | ANNUAL GENERAL MEETING |
| | 3.30 p.m. | Tea |
| | 4.00 p.m. | Visit to John Wesley's Chapel, Broadmead |
| | 5.15 p.m. | Evensong at Bristol Cathedral |
| | 6.45 p.m. | Dinner |
| | 8.15 p.m. | Lecture: <i>The European Psalmist</i> by Erik Routley
Chairman: the Revd Dr F. B. Westbrook |
| Wednesday, 26th July | 8.30 a.m. | Breakfast |