

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

87

VOLUME FOUR

NUMBER FOURTEEN.

DOUBLE NUMBER.

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ANTIQUISSIMA, NOVISSIMA by Erik Routley

There is going to be a terrible to-do about *Ancient and Modern*. With massive strategy the editors of that work in its original edition so arranged matters that the *A & M* centenary can spread itself, if hymnologists take their chances, over three years. On November 18th, 1859, the trial edition of 138 hymns was privately circulated. On December, 1860 the words-only edition of the first public edition (273 hymns) was published, and in March, 1861, that historical words-and-music edition which really started it all. Masterly timing!

The best thing which will come out of all this, we can confidently say, will be Dr. Maurice Frost's rewriting of Bishop Frere's preface to the 1909 Historical Edition. That was always the primary source for the history of hymn-tunes, and no more precise and authoritative treatise on hymnody, at its own time, has ever been compiled. Only Dr. Frost could produce a worthy redaction of it.

Well, there will be that, and there will be much else. The main problem, I suppose, will be to find things to say that were not said at the time, only nine years ago, when the 1950 edition was published. What we ourselves had to say about *A & M* will be found in the second volume of the *Bulletin*, pp133 ff and 145 ff; and in the former of those articles we offered a few observations about the 1861 edition.

The year 1861 is the 1066 of hymnology. Somehow although ninety-nine hundredths of the great hymns in existence had by that time been written, the age of hymn-books of our modern kind really begins with that date. Watts and Wesley, Doddridge and Montgomery had done their work. The precentors had sought out the greatest of the 'musical-tunes'. But the great matter of taming the jungle which was beginning to overrun English worship in consequence of the inflation of hymnody during the earlier 19th century, was the work to which the first proprietors of *Hymns A & M* set their hands. When they had done it and published it, hymnody was never the same again: and on balance the service they had done it was unquestionably beneficial.

But all great gestures are preceded by smaller gestures in the same direction which, because it was not given to them to attract the notice of the people, nor perhaps to combine in just the right proportions knowledge and the ability to impart it, are destined to become forgotten by all but men of research. I propose here to give some account of two hymn books which immediately preceded the first publication of *Hymns A & M*, both designed for the Church of England, both applying to some extent the new technique of wedding words to tunes, both forgotten now, but neither wholly insignificant. These are, *The Congregational Hymn and Tune Book*, edited by R. R. Chope (1857), and *The Church Psalter and Hymn Book*, edited by William Mercer, (sixteenth edition, 1858).

Chope, whose fame rests at least as much on his work in *Carols for Use in Church* as on his hymn book, was a young enthusiast for the proprieties of the new high-church religion. He became the nearest thing to a centenarian that hymnology offers, having been born in 1830 and living to the year 1928; but at the time of the first publication of his hymn book he was no more than twenty-seven. Not many people even in the penultimate year of their life are in a position to say, 'Seventy years ago I published a hymn book': but Chope could say, 'Seventy years ago I published a hymn book which was discovered J. B. Dykes.'

His book is a slim volume, containing 105 hymns, each with its 'proper' tune. There is no repetition of tunes. The venture had success to justify an enlarged edition in 1862; this has 300 hymns, and provides a more comprehensive manual of praise. But it may

be noted that of the original 105, all but eight appear in the enlarged book, and of those 97 the tunes are changed in respect of only seventeen: this, fairly often, to accommodate elsewhere some tune appearing in the former edition and at the same time to avoid duplication.

Chope's book impressed the reader primarily by its cult of reticence. Books had become longer and longer, and tune-books more and more comprehensive. To men of Chope's mind the situation in church was bedevilled by the fact that nobody could know to what tune any words would be sung, and because of the great variety of both, nobody was very likely to know the tunes selected by the caprice of a precentor or organist. Though not going so far as Bishop Strong, who, as readers will recall, came to the point of saying that he would have but one hymn sung in the year and that on Ash Wednesday, Chope was a leader in the school which said 'Too many hymns!' The modest 300 of his final edition show a very fair distribution among the natural and liturgical seasons whose importance presented itself to the high churchmen of his time. In the earlier book, 36 out of the 105 hymns are marked for use on the Sundays after Trinity (being what would now be called 'General hymns'), while in the larger book the proportion is almost precisely the same — 102 out of 300.

Reticence is also the prominent quality of the words and tunes. The preponderance of seasonal hymns makes it necessary for him to include a large number of LM translations from the old office hymns; and the tunes accompanying these are usually very demure redactions of plainsong. The whole tone of the book is quiet and undemonstrative. In the earlier collection there is but one demonstrative evangelic hymn, no. 55, beginning 'Allelujas sound ye', set to a surprising pre-Sankey tune; but this is one of the small number that do not appear in the later book, and since the earlier gives no hint of authors' or (usually) composers' names, we shall never know who wrote it or by what pressure he persuaded Chope to include so raffish a piece in his very strait-laced hymn-book.

Chope was a typical mid-Victorian antiquarian. It was his principle that an old tune, no matter how drastically revised and depersonalized, was better than a recent or new tune. In consequence we see some terrible things, such as a redaction of BINCHESTER in the minor key and common time (23, later edition 62), Vulpius's CHRISTUS DER IST MEIN LEBEN violently rewritten in CM with many melody-notes changed (69/179), and, in the 1862 book, a horrible common-time version of ABRIDGE (119) and another of ANGELS' SONG (198). The general principle was, of course, that triple time was secular and light — a reversion, this, to the old puritan doctrines of the sixteenth century. But, on the other hand, the old even when it was written in tripple time, is, under discipline, better than the new.

This was a capital error, though it is understandable. Men like Chope must have looked with horror on some of the chromatic pieces of *The Psalmist*, and with deeper horror on the repetitious tunes of later Methodism. They can hardly be blamed for not realizing that men were quietly evolving a new technique of powerful understatement, such as we have in HORSLEY (1844) and ST PETER (1830). Those who frown on similar redactions in *Hymns A & M* must concede that on the whole Monk showed there less fanaticism than is to be found in his contemporaries.

It must be said at once, however, that Chope appears to have felt keenly the need of new tunes after he published his first edition. He is as severe on chromaticism as Havergal was: and yet he was obliged to admit to his first book one triple-time chromatic masterpiece in D major, no. 72, which must have pained his conscience. This he omitted from the later book; and to remedy the defect in quality of such new tunes as he had admitted, he announced, when the new book was in preparation, a competition.

Had he carried through a third edition, we may be sure that he would not have tried this again. He had lived to see what happens in our own time when a tune-writing competition is announced, he would have said, 'You could have read my preface and avoided this tribulation.' The Preface of 1862 has just this quiet comment:

Of the 857 Competitive Tunes received by the Authors Prizes have been awarded for numbers 118, 125, 150 and 156; and extra Prizes for numbers 103 and 154.

Eight hundred and fifty one to the waste-paper basket! It is not at all surprising. Hymn-prize competitions provide substantial confirmation of the doctrine of original sin and the depravity of human nature. We may observe in passing, however, that of the six prize tunes, three were composed by J. B. Dykes, of which one, to 'Jerusalem the golden' and now called JERUSALEM (no. 150 in 1862) was neglected by *Hymns A & M* right up to their final edition of 1950, where it can be found at no. 438. It is a charming tune, one of Dykes's best. The other two of his are a tune to 'Jesus lives' which survived in *A & M* up to the Standard Edition, and one to 'Rock of Ages' which did not live long. The other three are entirely negligible. What the residual 851 were like is anybody's guess.

Chope was not without his oddities. It is interesting to observe how much of the present standard harmonization of ORIEL we owe to that incredibly named Mr. Lahee who wrote the unmeritable but amiable tune to 'Come, let us join our cheerful songs' (see 237 of 1862); the earlier book has another choice of Lahee (80/139) which indicates a leaning in that composer towards that most dangerous of all keys for hymn-tune writing, B flat. Chope probably invented the idea of singing the chorale at the opening of Mendelssohn's D major organ sonata as a hymn tune (74/203); besides being rather like WINCHESTER NEW in its opening, it is a thundering bad tune, and it is unfortunate that he ascribed it to J. S. Bach.

Chope's friends, H. S. Irons and R. Smith, both associated with Southwell Minster, and both very prominent in his carol book, had a hand in this enterprise. Irons was a better musician than his contributions suggest: Smith — see the Carol book — was a very bad one indeed.

But it is easy to be amused at such eccentricities. Chope was a man with a conscience, even if it was sometimes over-active. He did what he could to rescue hymnody from the second-rate and from vulgar pleonasm.

Mercer is a very different cup of tea. His book was larger, more adventurous, and much more successful. The edition of 1858 is marked as the sixteenth; the first was probably produced in 1854. By 1864 he had sold 100,000 copies, and ten years after the appearance of the first *A & M*, Mercer was still in use at St. Paul's Cathedral in London.

Mercer was an older man than Chope: in 1858 he was 47. Where Chope's preoccupation was with the Latin and Greek classics of medieval hymnody, Mercer's was with the German hymnody of the Lutheran school. Where Chope filled a few gaps with his own musical compositions, Mercer was in his own right a translator, and contributed many versions of German hymns which, though serviceable, were usually set aside by later authors in favour of the more sensitive, and often more accurate work of Catherine Winkworth, his exact contemporary. But again, where Chope was a stickler for the 'proper tune', and argued that those who wished to sing 300 hymns must learn 300 tunes, Mercer took the line that so long as a tune fitted tolerably well, it hardly mattered to what words it was sung. His book runs to 506 hymns, a few of which are printed in extended versions running to ten or twelve verses — a reflection of the pietistic expansiveness of Gerhardt and his school. But 248 tunes are made to do service for these hymns, and when allowance is made for repetitions it becomes clear that his congregation was required to learn only 184 tunes in order to be able to

sing the whole book. BRESLAU is set to fourteen hymns, ST ANNE to thirteen, and a tune he calls DARMSTADT (ERMUNTRE DICH, *RvCH* 492, from the Christmas Oratorio), reduced to six eights, sets eleven. Usually he prints two hymns below one tune; not infrequently three, four or even five. On one double page (Hymns 437-443) he prints seven LM hymns, totalling forty-one verses, all to be sung to the long-suffering BRESLAU, printed at the left hand top corner.

His choice is as shamelessly evangelical as Chope's is catholic. Large blocks of German hymnody are supported by pillars of Watts and Wesley. This was not the Chope tradition, nor did it become the *A & M* tradition. But he is not without his great moments, and he was delivered from vulgarity always by his wide knowledge of those German tunes which impart the required warmth, without the detested frivolity, to any collection.

He sets 'Lo, he comes' to WESTMINSTER ABBEY (*cf* *AMR* 620), and 'Hark, the herald' to SALZBURG (nos. 19, 37). he prints the OLD 104TH, always a crux of interpretation, with great reverence for the original text in three time for the first three lines, and common time for the last line (25). Like every good editor after him he produces a private tune for 'Brightest and Best' (a hymn that *A & M* would not look at until 1916). 'O God, our help in ages past' is set not to ST ANNE but to WINDSOR — a magnificent collocation which one wishes had been perpetuated; and with equal boldness he sets 'The Son of God goes forth to war' to MARTYRS. Like Chope he pays due attention to that masterpiece of Lawes, WHITEHALL (292), but also like Chope he murders BINCHSTER (306) by altering its melodic line: we are bound to add that he changes neither its mode nor its time-signature, but still what he leaves is sorry enough. But he sets 'Bread of the world' (he likes Heber) to the Genevan PSALM 118, a collocation taken up by many books until *EH* rendered it 'standard'. 'O happy day that fixed my choice' (318), in that horrid bowdlerized version that the *Congregational Hymnary* used to print, goes to the OLD HUNDREDTH. Well, no doubt that is what Doddridge's original congregation used for it.

The impression that the book leaves is that its editor was anxious to preserve in Anglican hymnody something of the evangelical warmth and urgency without leaving it to the mercy of the new Methodist style. He pays respect to the Church's Year, and his saints' day section is very far from conventional or uninteresting, in as much as it makes more use of Wesley (often adapted) than later books which encouraged dubious occasional compositions. It is interesting, I think, that among the general hymns for saints

we find 'O Christ the leader of that war-worn host', which is Catherine Winkworth's translation of those words of Löwenstern's which we know better in Pusey's paraphrase, 'Lord of our life and God of our Salvation'. Under 'St Michael and all angels' he prints 'God reveals his presence', his own paraphrase of Tersteegen which survives at 234 in the *Church Hymnary* but is elsewhere replaced either by Wesley's 'Lo God is here' or by Matson's 'God is in his temple'.

The hymns are preceded by a psalter of crude and simple form. The whole prayer-book psalter is printed, with a very primitive form of pointing, and one chant is provided for a whole morning or evening section. Thus Psalms 126 to 131 inclusive are all sung to Cooke in G. There are a few exceptions: even Mercer does not set 136-8 or 102-3 to the same chant. But it is the same principle: crude congregational simplicity, making minimal demands on the singers; getting the good words sung is for him more important than setting them to 'proper' tunes and having half of them unsung. There is something to be said for this view. It is, of course, the traditional view of Scotsmen as regards their Psalter.

A & M seems to have taken little notice of Mercer. A change from Mercer to *A & M* would be a more radical business than a change from Chope; the ethos is quite different, and the actual tunes chosen overlap but seldom with Monk's choice. It is the difference between the editor who sees hymns as congregational praise (Mercer) and him who sees them as precious things, to be sung sparingly, and to be dwelt on with love. Neither book is, I think, a masterpiece of printing; but Chope, though using a smaller page, suggests spaciousness while Mercer, with a crowded page — forty-one verses to an opening at one point — is strictly utility. Mercer is full-blooded, hoping for more and better hymns: Chope is fastidious, hoping for seemingly adornments to the Book of Common Prayer.

Between them, but nearer Chope, stands the 1861 *A & M*. But the more one looks at its immediate predecessors, the more the reader is impressed by the genius with which the *A & M* proprietors added to a genuine evangelical zeal and scholarly fervour that dash of salesmanship which ensured that they would be able, as those others were not, to communicate what they had been inspired to say.

CHARLES STEGGALL

Lecture delivered at the Hymn Society's Conference at Canterbury on September 23rd 1959 by Allen K. Blackall, Mus.D., F.R.A.M., Hon.R.C.M., F.R.C.O., F.B.S.M.

I greatly value the time allotted to me from the precious hours of a Hymn Society Conference in which to speak to you of CHARLES STEGGALL, a musician whose name for quite a long period was well known in England, and held in very high esteem by his fellows, but which today for the most part is rarely mentioned, and is in some danger of becoming no more than a vague memory. And yet, had he lived to see it, this Society would not have had a more enthusiastic member for, in addition to his other manifold activities, he was a hymnologist for the greater part of his life. Born in 1826 and living till 1905, his life-span covered the whole of the Victorian era. That was, you will agree, a time of sweeping changes, and in no sphere were these changes so great or, I might add, so desirable, as those which were brought about in the Services of the Church of England, and in the various activities connected with them, and Steggall was in the middle of it all.

My chief qualification for this task lies in the fact that I was privileged to know Steggall and to be taught by him for three years at his private house and at the Royal Academy of Music. His name had been quite well known to me for a long time for, strangely enough, my first teacher had himself been a pupil of Steggall's at the Academy so, in a queer musical way, I might have been called Steggall's grandson. My early efforts in Harmony would often call forth my teacher's remark, "Steggall always said" or, "That wouldn't have done for Steggall." At this time I was a Choirboy and I was much interested in hymn tunes. I fear that I spent a lot of time in playing them when I ought to have been practising Major and Minor Scales. I searched for Steggall tunes in all the tune books we had at home — 'The Bristol Tune Book', 'The Congregational Church Hymnal', 'The Hymnary', 'Hymns Ancient and Modern', and I found quite a lot in them. 'The Hymnary' had most, no less than 13. I was quite excited when in the Preface of 'Hymns Ancient and Modern' I found where he lived. It said something about if we wanted to know anything on musical matters, we were to write to him at 8 Horbury Crescent, Notting Hill, London, W., or something of that kind.

When in due course I was admitted as a student at the Royal Academy, in 1894, I was fortunate enough to be accepted by Dr. Steggall as an Organ and also a Harmony student, I think he remembered my first teacher. For the first Organ lesson I was told to go to 8 Horbury Crescent. This surprised me, but I went. When I entered, I heard an Organ being played in a room towards the back of the house. I was shown into the room and there was Dr. Steggall, about whom I had heard and thought so much, but who I was now seeing for the first time. He was 68, I was 16, and the first impression I got was of his noticeable shortness of stature. Even then I seemed to be a shade taller than he was. He was clean shaven, not much hair on his head, but what was there he put to the most effective use. He wore glasses usually near the end of his nose and was attired in very correct morning dress. A student was playing as I entered and I was duly introduced to him W. H. Bell. You may or may not be acquainted with this name but I am sure some of you heard it in Addington Palace on the occasion of the Jubilee of the English Hymnal when Vaughan Williams, in his lecture, gave a list of young composers whom he had invited to help by submitting tunes. He mentioned W. H. Bell, whose tunes 'Cathcart' and 'Hail, Harbinger of Morn' appear in the book. Look them up, you will I think at least find them interesting. Bell would have made a big name if he had stayed in England, but nearly the whole of his work was done in Capetown where he was Professor of Music. It is I think, worthy of note that the first music I heard on Steggall's organ, played by Bell, was the Fifth Symphony of Widor, the French composer, then quite a novelty in England. Steggall, aged 68, was always abreast of his times, and his sympathies so broad, they would include the most modern works.

Later on I learned how there came to be an organ in the house. In 1851 when Steggall, at 25, was appointed Professor of the Organ at the Academy (he was the first, and for a time the only holder of the position), there was no Organ there. But Steggall fortunately had married the daughter of Bishop, the well-known Organ builder, who came to the rescue and built him an Organ. It was not, of course, a large one; only two manuals; and its power was graded to the size of the room. Its best stop was perhaps, curiously enough, not made by Bishop. It was a 16ft Trombone made by Cavaillé-Coll, the famous French Organ builder. It certainly was a fine reed. We were only occasionally allowed to use it, even when we were sure of playing the right notes. A wrong note on the Trombone was unthinkable. The organ was blown by hand by a boy in the lower regions of the house. We never saw

him, and we had no sympathy whatever with his sufferings. Steggall saw to it that we did not use too many stops. I remember that one day, when we arrived at the house, we were told that the boy was away (worn out by his labours, no doubt!), and that the cook was blowing for him. For a time the wind came in fitful gasps, and then ceased altogether. The Doctor stamped on the floor, but there was no wind forthcoming. At length he hurried from the room and, after a short time, reappeared. Smiling at us over his glasses, he said: "the potatoes were boiling over." After that the wind was rather severely rationed. Have you ever heard Bach's Toccata and Fugue in D minor played on an 8 ft. Dulciana? It has what you might call a 'new look' — yet I seem to have heard some of our modern organists play it on a 2 ft. Piccolo!

As a Teacher Steggall was strict and exacting, but always kind and patient. I never heard an angry word come from him, though he was sometimes rather upset. One morning we found him with a letter in his hands which he had just received from the Editor of a new Hymn Book, enclosing the words of a hymn and asking him to write a tune for it. I so well remember the scorn in his voice as he said "Look at this! how do you think it begins? 'I am coming, I am coming' — Sankey and Moody diluted?" Steggall's Class for Harmony, Counterpoint and Composition was held in a large room in the Academy itself, which was then in Tenterden Street, Hanover Square, and not in the present fine building in Marylebone Road. His teaching of Harmony was almost entirely confined to the harmonization of Figured Basses, both on paper and at sight at the piano. This was most valuable training for an Organist. He declined to look at a carelessly or untidily written exercise, and he had an effective way of dealing with a really bad case. He would make a great show of polishing his glasses and, as a last resort, of turning the paper upside down. "No, Mr. So and So, that really will not do!" Very often, when lessons were over, he would talk to us of his past life, and much of what follows was learned in that way.

In 1846, when he was twenty years old, he was present at the first London rehearsal of Mendelssohn's 'Elijah' in Exeter Hall. (It had just had its first performance in Birmingham.) This rehearsal was being conducted by Mr. Surman, then a well-known London Conductor, and while it was in progress Mendelssohn himself entered the Hall, and naturally caused the greatest excitement. To Steggall's surprise and delight, the great composer sat in a vacant seat next to him. At one point, during the Chorus 'Hear us Baal! hear, mighty god!', Mendelssohn became very restive and, finally,

ascended the platform. After a word or two to Surman, the composer took the baton and the chorus was sung at about twice the former pace. Steggall attended the subsequent performance a day or so later and, between the two parts of the Oratorio, and upon a grand piano, so placed that he faced the audience, Mendelssohn played some extempore variations on Handel's 'Harmonious Blacksmith.'

At the age of 21, Steggall had become a student in the Academy under Sterndale Bennett who, from the first, exercised a very strong influence over him. It is perhaps impossible to get a real picture of Steggall without remembering his early training under Bennett. This included lessons in piano, harmony and composition. He told us that in the summer months his lessons with Bennett began at the Academy at 7 a.m. At 8 o'clock he used to walk with him to Portland Place, then one of the most fashionable streets in London, where Bennett was due to give a pianoforte lesson. Steggall always spoke with affection, and almost reverence, of Sterndale Bennett. He would say that it was a great mistake to think of him as an imitator of Mendelssohn. Some of Bennett's finest compositions were written before Mendelssohn's works had become known in England, and no one was a greater admirer of Bennett than Mendelssohn himself. Although Bennett came to hold three very important appointments:— Principal of the Royal Academy of Music; Professor of Music in Cambridge University; and Conductor of the Philharmonic Society; together they brought in only a very limited financial return, and he was obliged to teach. And he was such a good teacher that he frequently found himself with a waiting list of 30. That is the secret of Bennett. He wore himself out with teaching, and had little or no time for composition. That is our very great loss.

Steggall often spoke to us of the almost incredible state of English Church Music in his younger days. "Things have been turned upside down since I was a young man", he would say. In the average London Parish Church there would be an organ of sorts (though the barrel-organ was not altogether extinct), and the organ would almost certainly have no pedals. The singing was confined to the hymns, the remainder of the Service being read in the speaking voice by the Clerk between them. The hymns would be led by a number of children from the Parochial Schools, who were themselves ill-trained, and who were usually seated in a gallery.

They sang inferior tunes, and altogether the congregational singing was poor and half-hearted. Steggall's remedy was to provide good tunes, led by men's choirs instead of children's. In pursuit of this ideal he did what very few young men of 22 have done. In 1848 he published 'Church Psalmody', a collection of good tunes, based largely upon the Ravenscroft psalter, although he had been persuaded by friends to include Helmsley and the Easter Hymn. They were, on the whole at all events, free from tunes which did not require any repetition or words, which he deplored.

In his Preface to 'Church Psalmody', he blames the congregation for leaving the singing to a few ill-trained children. "How different", he says, "from the soul-stirring meetings of the early Christians at which, St Jerome tells us, the sound of their oft-repeated "Amen" was like a peal of thunder". He affirms that tunes must be of an ecclesiastical character. He complains that those in use were like glees and songs. Introduce 'pretty' tunes and the people cease to sing in order to listen. He would replace the children's choirs by choirs of men. The Congregation must prepare themselves for their work. And in order to get congregational singing, a standard selection of metrical psalms and hymns must not only be authorised but commanded for use in all the churches. This is the voice of a young man in deadly earnest. This was his 'Credo' and, from this time, he became much in demand as a Lecturer on Church Music, frequently for this purpose attending Diocesan Conferences, Choir Festivals, and other gatherings of the clergy up and down the country, and thus helping to bring about the much-needed reforms.

His work as a Hymnologist having begun thus, 20 years later, in 1868, he was approached by another enthusiast, the Rev. Thomas Darling, at one time vicar of Thanington (a part of Canterbury), who had compiled a collection of hymns entitled 'Hymns for the Church of England', and who was looking for a Musical Editor. Steggall, who in 1861 had witnessed the first appearance of 'Hymns Ancient and Modern', felt that this latter Collection (A & M) contained what he thought to be too many tunes of a 'pretty' nature, the weakness lying in their harmonization. As Editor of 'Hymns for the Church of England-with Proper Tunes' he found his chief model in the Genevan Psalter. The book included his own CHRISTCHURCH, which made its first appearance here, being set to 'Sweet place, sweet place alone', the original Part 1 of Crossman's poem 'Jerusalem on high', which at first was the beginning of Part 2. It was hardly possible for the book to have had a wide circulation but, ten years later, in 1878, a second edition appeared which included

Steggall's ST. KENELM, MIRFIELD, CHURCH MILITANT and ST. LAWRENCE, all of which found a place in the 1904 A & M. In parenthesis, Steggall joined the Committee of *Hymns Ancient and Modern* in 1886. Speaking of this famous book, and its name, credit for which is generally given to Dr. W. H. Monk; by one of those coincidences which crop up from time to time, I have a copy of Horsley's *Psalm Tunes, Ancient and Modern*, published in 1828. Great minds think alike!

The year 1851 was an eventful one for Steggall who was then 25. He took his Doctor's degree at Cambridge University and, in accordance with the usual requirements, he wrote an 'exercise'. This was a setting of one of the Psalms, for Chorus, Solo voices, Organ and full Orchestra, and its performance was given at his expense in the Chapel of Trinity College. The great Professor Walmisley conducted and Steggall himself played the Organ. No Soprano soloist being available in Cambridge, a boy of 11 was sent from St. Paul's Cathedral in London to sing: his name was John Stainer. Soon after this Steggall gave Stainer lessons in Organ, Harmony and Counterpart, and a strong friendship sprang up between the two. Thirty seven years later, in 1888, Steggall wrote an Evening Service, with Orchestral accompaniment, for the Dedication Festival of the Sons of the Clergy and Sir John Stainer conducted it.

Among the changes that Steggall met with in his early days as an Organist none perhaps was so complete as that brought about by the introduction into England of the Organ Pedals, roughly between 1830 and 1840. In this we were centuries behind the German Organs. When Mendelssohn was in London in 1846 there were only two or three Organs upon which Bach's Fugues could be played. The Pedal Organ, as at first it was called, made new and very considerable demands upon the player. It was, as it were, a new instrument. Some well-known Organists declined to have anything to do with it. At the Great Exhibition of 1851 when Sir George Smart, Organist of the Chapel Royal, St. James and, by the way, composer of 'Wiltshire', was invited to play one of the new Pedal Organs, he refused, saying, "never through the changing scenes of life had he been asked to play on a gridiron." Dr. Gauntlett, on the contrary, was known as the 'Pedal Organist'. Steggall not only conquered the new technique but he helped others to do so. He published an 'Instruction Book for the Organ' which had a large sale. It was mainly concerned with the Pedals. In spite of all this the development of the Organ was slow, and it is surprising to hear that as late as 1884 the Organ in Canterbury Cathedral had only one octave of pedals, and a Swell Organ having Tenor C as its lowest note. It is pleasant to record, however, that, two years later, in 1886, Canterbury was the first English Cathedral to instal on Organ with electric action.

In his long life Steggall held only three organ appointments. When he was 22, in 1848, he became Organist at Christ Chapel, Maida Vale, one of the best attended Churches in London. The Rev. Daniel Moore, the Vicar, a popular preacher, attracted 2,000 people each Sunday. I believe the Liturgy was chiefly said, not sung, but the Church was famed for its hymn singing. In 1855, when he was 29, he became first Organist of Christ Church, Lancaster Gate, a Church with a very fashionable congregation. And at 38, in 1884, he was appointed Organist of Lincoln's Inn Chapel, where they held a Cathedral type of Service and the Choir consisted of 6 men and 12 boys.

One day in October 1849 Sterndale Bennett found Steggall at the Academy and asked him to lunch. He wanted to show him something which he had brought from Germany. It was, he said, a big choral work by J. S. Bach. Steggall replied that he knew Bach's Clavier and Organ music but didn't know he had written any choral works. To this Bennett responded, "My dear fellow, he's written cartloads; I want to do some in London." On arrival at his house, Bennett took from a drawer a large volume. It was the German edition of the *St. Matthew Passion*. They set to work, a Bach Society was formed with Steggall as Hon. Secretary and the Committee including Goss, Cooper, Horsley and Hullah. The first rehearsal, or 'trial', as they then called it, took place on March 21st, 1850. The name of Bach was so little known in England that no one seemed to know for certain how to pronounce it — Bake, Back, Bash, Barch, all were used in turn. The first lady member of the Society was Miss Helen Francis Harrington Johnstone. She was at that time studying under both Bennett and Steggall. She was quite young, but curiosities of dress and rather thick glasses made her rather a conspicuous figure. Steggall was asked if she was Mrs. Bach? She knew some German, and took up a more advanced course of study, and actually made the first English version of the words of the *St. Matthew*, beginning with the Chorales, which were published separately. At first the Chorus numbered only 35-4 ladies and 31 men. But Thomas Helmore brought some boys from the Chapel Royal, and they made up for the lack of Sopranos. The first performance in England of the 'St. Matthew Passion' took place under Bennett's direction on April 6th 1854 with a Chorus of 300 voices. The Prince Consort was present. A contemporary report of the performance says, "Even at the first hearing much of the music was greeted with loud bursts of applause and encores-out of place, perhaps, but at any rate encouraging." Only a week or so ago, turning over the pages of Bennett's edition of the *St. Matthew Passion* and comparing it with one of the most recent editions, that of Elgar and Atkins, I was surprised to find Miss Johnstone's words still in use. Whole phrases and sentences are hers.

At the risk of leaving Steggall just for a moment, I must remind you that as a Hymn Society we owe a special debt to Bennett. Miss Winkworth had published *Lyra Germanica*, two volumes of her translations of the German hymns into English had appeared, and Bennett was invited to undertake a musical edition of these. He started work upon it with the idea of confining the music to the chorales of Bach. But soon he was joined by Otto Goldschmidt, a great authority on the subject, and other German Chorales, the best that could be found, were incorporated and, in 1863, *The Chorale Book for England* appeared — a book worthy of deep study. I will content myself with saying that we owe to it a tune which has become a great favourite in England, and which is usually sung to 'Praise to the Lord, the Almighty.'

A list of Steggall's Organ students would be a very long one and many well-known names would be found in it. From a Hymn Society point of view, Barnby would be the most interesting. I think that Steggall himself would have placed George Cunningham in the first place. He had previously been a 'star pupil' of Josiah Booth, whose name will be familiar to our Congregational friends. In after years I found myself at the Midland Institute in Birmingham, and then Cunningham became Organist of the Town Hall, literally next door to me. I did my best to prevent George from going to Birmingham. In other words I competed against him for the post. Happily I was unsuccessful, he insisted on going. After his opening Recital, five of us met in Sir Granville Bantock's room in the Institute, and found to our surprise and pleasure that we all had been in Steggall's class at different times, including Bantock.

When Thomas Attwood Walmisley, Professor of Music in the University of Cambridge died, in 1856, the Vice Chancellor immediately found himself, in his own words, "perfectly overwhelmed with applications" for the post, and it was announced that the choice should be made by open poll of the Senate. Bennett had allowed his name to be added to the list of Candidates, and his wife spent a month in correspondence with the electors, many of whom lived not in Cambridge but in various parts of the country. By noon on the Election Day Bennett headed the list easily but his friends were anxious lest the London train should bring a large number of supporters for his rivals, Elvey and Hullah. I quote from Bennett's Biography, written by his son — "A rush was made to the 'Bull Hotel' to meet the omnibuses from the railway station. Only one drew up, and the Bennett party were greatly relieved to see, as its sole occupant, the somewhat diminutive Charles Steggall, who had come up in the hope of being among the first to congratu-

late his master." The choirboy of King's had become the University Professor. It is difficult to believe that during the first twelve or thirteen years Bennett held the Professorship there was no stipend attached to it. He became Sir William in 1871. Bennett's life was not to be a long one. He died February 1st 1875, in his 58th year, and was buried in Westminster Abbey, in the North Choir Aisle, quite close to the graves of Blow, Purcell and Croft. (Near that spot Stanford and Vaughan Williams have since been laid.) Steggall was one of those who shared the duties at the Organ. A sad task for him. Soon after, the Rev. Thomas Darling of Thanington wrote to "The Guardian" concerning Bennett — "It was his wont to finish his week's labour by giving a free lesson to three girls from the Clergy Orphan School, the house which lay hard by his own dwelling-place in St John's Wood. The lesson thus given, on Saturday January 23rd, proved to be the last act in his vocation and ministry."

Steggall took a leading part in the founding of the Royal College of Organists, and delivered the inaugural Lecture at Freemason's Hall on October 18th 1864, when he was 38. He was one of the three first Examiners, the other two being E. J. Hopkins of the Temple and John Hullah of the Charterhouse. From the first the standard was fairly high as, out of seven Candidates, only two passed. That the standard was well maintained afterwards is shown by the fact that in 1897 I was lucky enough to be one of only 27 who passed out of 156. In 1870 the three Examiners were Steggall, Hullah and A. Sullivan, Esq. At first sight the last name may seem strange to us and we may ask, Who's that? What is he doing here? Good gracious! You don't mean Gilbert and Sullivan? Yes, the very same man. Had he not already been Organist of two well-known London Churches — St. Michael's, Chester Square, and St. Peter's, Cranleigh Gardens? Had he not been Musical Editor of 'Church Hymns'? Moreover, was he not about to compose a song (and make a lot of money by it), descriptive of one of the Candidates whom he was examining in Transposition that day? How did the words begin?

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Into unrelated keys.

The words are slightly different when the song was published but, in any case, there must have been many a Lost Chord that day!

Some consideration needs to be given to Steggall's compositions. He wrote, or at any rate published very little for the Organ, although in his early days he made a considerable number of arrangements for the organ of other musicians' compositions. He arranged numbers from Mendelssohn's 'Elijah' which, though they are never used today, at that time, when the pedals were 'new-comers', these would constitute Studies for the use of the feet. His arrangement of Sterndale Bennett's 'Barcarolle', from his 4th Piano-forte Concerto, though rarely heard now, was at one time much in use at Organ Recitals. He wrote Anthems and Services, and upwards of 100 Hymn Tunes. Of the Anthems we need only mention the two best known, 'God came from Teman, and 'The Holy One from Mount Paran', Though at one time this was frequently found in Cathedral Service lists, it has not survived — though I have come across a lot of people who found it a "jolly one to sing". The trouble was that no one understood what the words meant, and it must be admitted that the music did little to explain them. I once asked Steggall the meaning of 'God came from Teman'. He smiled, and looked at me over his glasses, and said, 'Well, I did know'. His setting of 'Remember now thy Creator', however, must be placed in a different category. Here words and music are closely allied and the Anthem, to my mind, has one really moving moment, and that is in its ending. When the chorus of frustration and despair — "All is vanity, saith the preacher, all is vanity" — has died away, a boy's solo voice is heard singing, for the last time, 'Remember now thy Creator in the days of thy youth', and there is not even a chord to follow. To me at all events, who have had so much to do with boys' voices, this is not only pathetic, but surely an almost unique feature. — "Like silver lamps in a distant shrine." When we come to his Hymn Tunes our minds naturally turn to his best-known, and probably his finest, CHRIST-CHURCH (the name of his Church in Lancaster Gate). I do not think I can recall any comparatively modern tune that has suffered more modifications in the hands of Editors. Its principal feature, surely, is the long gathering-note at the beginning of each line. In 1872 Barnby shortened them, in *The Hymnary*; in 1874 Sullivan not only shortened them but, in addition, doubled the length of the final cadence and, (*Et tu, Brute*) the 1904. *A. & M.* shortened them. This latter, I cannot but think must have been done in spite of him. I cannot imagine that he would have suggested it but, as an old man, he might not have been able to resist it. In the 1906 *English Hymnal* there is a pause mark at the end of line 6 — "when shall I be" — which, to my mind, encourages the taking of breath in the wrong place. It is with pleasure that I see the tune in its original form in the latest *A. & M.*, and in *Congregational*

Praise. In the latter book the tune is used for three hymns, in one of them it is effectively transposed up a tone, to suit strong words. In connection with this tune I remember Steggall telling us that on a recent holiday he had attended a Church when his tune CHRISTCHURCH was sung, but where the Organist had persisted in supplying his own harmonies to the unison line in every verse. Steggall said, "I did not return his call."

Steggall's work for *Hymns Ancient and Modern* went on for nearly the rest of his life. We very often saw in his hands a large volume interleaved with manuscript paper, which he told us had to do with a new edition of *A. & M.* That edition made its appearance in 1904, with what result we all know. Any conclusion that I might be tempted to draw from the fact that he died in the next year, 1905, would be pure conjecture. Those are the facts, and there I leave them.

In his inaugural address at the launching of the Royal College of Organists, to which I have already referred, he is officially reported as having said, 'I hope for the time when the name of "Organist" shall be suggestive of all that is Christianly, of all that is scholarly, all that is gentlemanly'. We can truly say of him that he was, himself, a christian, a scholar, and a gentleman. Among writers on Church Music there is none whose praise I should value more highly than that of the great Bishop Frere. I quote from his invaluable Introduction to the Historical Edition of *Hymns Ancient and Modern*. '... the older writers of the period kept to the traditional, strong and masculine style; it is evident in Goss, in Elvey, in Steggall, in S. S. Wesley to the end. The third of these deserves a special mention here because of his valuable services to this Collection; but apart from that, his tunes may be taken as models of sobriety and melody, and he has an honoured name which will abide.'

A BABEL OF NAMES

'The finest of all Long Metre hymn tunes', said the vicar, in conversation after a meeting of the Council of Churches, 'is, without doubt, DEVONSHIRE'.

'DEVONSHIRE', said his colleague, Father Exe from the Church of St Charles the Martyr, 'I don't know it. How does it go?'

The Vicar decorously hummed.

'Ah yes: a fine tune,' said Father Exe, 'but with respect, its name is KENT.'

'Nothing of the kind', said the Methodist minister. 'It's called INVITATION. A fine old Methodist tune too.'

Upon the opinion expressed about the tune there can hardly be any doubt: but as to its name — why, had there been a hymnologist present he could probably have added two or three more.

KENT OR DEVONSHIRE OR INVITATION is a classic case. There are plenty of others. For example, had the Vicar referred to ACH GOTT UND HERR, the Methodist might have replied, 'Oh, you mean BECCLES!' Had he mentioned, DUNDEE, the Presbyterian would have said, 'Och aye, FRENCH!'; had he said WINDSOR, the same Presbyterian would have said 'Yon's a Sassenach name for DUNDEE. Ay, I ken 't fine'. On hearing about WIR PFLUGEN, a Congregationalist would say 'In my church we speak English. We call it ARATOR'; for in general Congregationalists are not good linguists. Hearing an affectionate mention of John Stainer's REST, the Baptist would say, 'Ah, yes, MAGDALEN. A tune full of feeling and fervour.'

Well now: this is all very fine. It is well that we preserve what we affably call our Distinctive Denominational Contributions. But where men talk wisely and lovingly of hymns, the situation is too often difficult and confused.

It works the other way, of course. Once men talk of hymns, they talk for half an hour. Later in the same conversation you could have heard the Vicar extolling the virtues of ST GEORGE. The Presbyterian would at once strike up, in a trumpet-like tenor, 'Ye gates, lift up your heads on high,' while at the same moment two anglicans would be competing with each other in 'Come, ye thankful people, come', and 'To Christ the Prince of peace'.

Ourselves always suspicious of bureaucracy and 'control', we none the less wonder whether anything could usefully be done about this. Had the Hymn Society the necessary prestige, we would seriously advocate the drawing up of an approved list of names for tunes which would be designed to discourage the use of alternatives, and to eliminate where possible those duplications which can be vexatious. It will not happen, of course, for the Society does not at present command the general respect that would make this possible. Indeed, it is a great disappointment that so many editors of hymn books published since 1936 have been in ignorance of the work of the Society. (Anyhow, they have not been subscribers).

However, a few general remarks might here be not out of place. The principles of tune-naming are now fairly well known. (An article on the subject appears in the *Companion to Congregational Praise* pp 2-3, and the matter has been dealt with in one or two books). In the English-speaking world there is little hope of achieving what is common practice where they speak German — identifying a tune at once by the words of the hymn to which it is for ever wedded. The German system has all sorts of implications, not all of which the English-speakers would admit to be wholly desirable. We are ourselves in no position to be sure that the current tune to any hymn is necessarily the best that could be found; and the possibility of alternatives implies a possibility of growth which we value a good deal more than the Lutheran tradition in Germany does.

But it might be suggested that when a composer names a tune, it is highly desirable that, if he does not want to claim the words of a hymn as its name, he should give it a name that has some personal connection with himself.

This may seem an incitement to egocentricity: but its clear advantage is that this way we are likely to get less duplication of names. By far the greater number of modern tunes are given the names of places. The saints' list was largely exhausted by the Tractarians. On the whole it is undesirable that a composer who has travelled widely in England should pick on the name of the most picturesque village he knows, wherever it may lie. Others may feel the same, and do the same. Let him stick to his own county, that of his birth or adoption, and he is likely to keep out of his neighbour's way.

Of course, even this may not always work out; but we can see the sort of thing that happens if we consider three hymn tunes bearing Cornish names. *AMS* 474 has a tune by A. H. Brown called GERRANS. The same hymn in *AMR* (no. 9) has a tune by G. H. Knight called VERYAN, which is the adjoining parish. The 1949 *Public School Hymn Book* (215) has a tune by C. S. Lang called VERYAN, to Bishop Bell's 'Christ is the King.' The story unfolds itself. A. H. Brown was an Essex man who lived all his life (apart from the evident Cornish holiday) near Brentwood. The Director of the Royal School of Church Music is a true Cornishman. The ex-music Director at Christ's Hospital is New-Zealand born, but now lives in Cornwall. One ventures to judge, then, that Mr. Knight has a three-point claim (so to say) on a Cornish name, that Mr. Lang has a two-point claim, and that the late Brown has hardly more than a one-point claim. As between Brown and Knight there is no confusion of names: as between the born and the adopted Cornishman there is a confusion. Knight, we think, wins. It was a pure accident, because *PSHB* came out hardly a year before *AMR*.

These 'saints', of course, provide plenty of problems. It is just as well that we hear less of them now. The organist of St Mary's Extown and the organist of St Mary's Wyetown may well feel entitled each to write a tune called ST MARY: if they do they should make it clear that they refer to their church as much as to the Saint. The tune to 'Come, ye thankful people, come' should always be written ST GEORGE'S WINDSOR, as 'Ye gates' is always written ST GEORGE'S EDINBURGH. Then we can leave Gauntlett's delightful SM to be called plain ST GEORGE.

It seems, however, unwise for composers to stray from their native heath too much. The sly social comment observable in certain new hymn books, such as the rise of Cornwall as a holiday-resort, will not have escaped the keen hymnologicaleye. The admirable modern practice of attaching assistant-bishoprics to unattractive places like Hulme has not yet conquered the native romanticism of hymn-composers, and modern tunes are not usually given the names of places associated with heavy industry or oppressive urbanity. It is a fortunate thing that among the classics honour is done to many of our great industrial towns — MANCHESTER, BIRMINGHAM (a dull tune, unfortunately), WIGAN, HUDDERSFIELD, GLASGOW, LEICESTER, NOTTINGHAM: we now attach to them. And we have yet (I think) to see a tune called Streatham or Tooting, Putney, Pye Hayes, Harpurhey, Hoyle or Oadby. Hymn-writers tend to be a patrician, rustic crowd and lean towards SOUTH CERNEY, THORNBURY, LITTLE BADDOW and SUTTON COURTENAY. (We must spare a word of goodwill for EASTWOOD — CP 466 — whose name comes from a very uncomely village on the Notts-Derbyshire border chiefly associated with minor industrial squalor and D. H. Lawrence).

There are a few well-known puzzles left by the hymn books for detectives to solve. What are the contexts of CHRISTCHURCH (Steggall) and CHRISTCHURCH (Ouseley)? Ouseley was at Christ Church, Oxford as an undergraduate, and was later Professor of music at the university. Therefore there is a case for associating his tune-name with Oxford, and for spelling it in two words (EH 460). Steggall was organist at Christ Church, Maida Vale, and Christ Church, Lancaster Gate. What can be done for him? We can hardly index his tune as CHRIST CHURCH MAIDA VALE LONDON or CHRIST CHURCH LANCASTER GATE, w 2. Perhaps we could alter Ouseley to THE HOUSE; and perhaps not. All we can say is that neither seems to have any connection with the Hampshire town, and that both should be spelt in two words.

The two BEDFORDS are fairly easy to disentangle, if we agree to call Wheal's tune (*EH* 83) BEDFORD and Bishop's tune (*EH* 322) LEICESTER. The fact that *EH* 294 has a folk song named DEVONSHIRE suggests that KENT (*EH* 347) should be called KENT with the possible alternative of INVITATION (*M* 496). EASTER ALLELUYA as a name for LASST UNS ERFREUEN (*EH* 519) seems a pity: it could easily suggest EASTER HYMN (*EH* 133). The two ISTE CONFESSORS are a great nuisance, and have to be distinguished by the words 'Rouen' and 'Angers' (*EH* 188, 435). Mr. Pocknee has shown that both names are apocryphal, and that the D minor tune comes from Poitiers while the G major one comes from Chartres. He also shows that the G major tune is in the source associated with a tune beginning AD TUUM NOMEN, which might well be adopted as its proper name.

LOBE DEN HERREN (*EH* 536) and LOBET DEN HERREN (*AM* 158) make a collision which can be resolved either by calling the former HAST DU DENN, JESU (as *AM* 382) or the latter, HERR DEINEN ZORN (as at *EH* 223). Here *AMR* undoubtedly is more strictly historical, in preserving the earliest associations of the tunes. Custom has, unhappily, gone the other way.

The two LONDONS, like the BEDFORDS, can be separated by calling 'The Spacious Firmament' LONDON, and the psalm tune LONDON, NEW OR (Scots-wise) NEWTOWN. LONDON and LONDON NEW are sufficiently disparate and familiar, like WINCHESTER OLD and WINCHESTER NEW which there is no need to disturb by calling WINCHESTER NEW by the name CRASSELUS.

After what was said earlier about German uses it is embarrassing to be confronted with NUN DANKET and NUN DANKET ALL' (*EH* 533, 421), both of which are now popular tunes. There is a better case for calling the CM tune GRAFFENBURG than for calling NUN DANKET by the name WITTEMBERG. Both are from Crüger sources, and they are almost contemporary; both are still widely sung in Germany to the hymns that begin with those words. We must give ground, surely, and speak of GRAFENBERG when we mean 'Jesus, these eyes have never seen'. Next door to that in the *EH* index are two NUN FREUT EUCH tunes (4, 148). Though it is bad history to call the better known of them LUTHER'S TUNE, and though to some that name suggests EIN' FESTE BURG, it is better so to do than to have to say 'Which NUN FREUT EUCH do you mean?'

A little clearing up of the names of Psalm tunes would be worth our while. We are reasonably consistent, and the reform would be chiefly typographical. But it should be possible to distinguish between the Genevan psalm tunes, the English tunes associated with the Old Version, and psalm tunes, privately composed. *EH* sets a good example. Everybody should be able to deduce the 'Old *n*th' means 'the tune of the *n*th psalm in the Old Version'. That can conveniently extend from the Anglo-Genevans of 1556/8 onwards. In *EH* there are only two tunes thus named about which there might be some question. OLD 104TH is not, of course, the 'old' tune for Psalm 104 in the Old Version, which was unsingable. It would be pleasant to call it RAVENSCROFT'S 104TH. There is not much case for calling ST MICHAEL the OLD 134TH; the present form is strictly Victorian, and the 16th-century forms, varying from book to book, seem to have had no special appeal for singers. OLD 100TH and 197TH are rightly named, because in each case, though there is a Genevan origin, the present form of the tune is English. (One may add, 'the old is better').

When it comes to Genevan tunes, it would be no bad thing to agree on a form of designation. The French psalm-names are cumbersome and, on the whole, not evocative. *EH* uses them, other books do not. It seems that the proper designation would be GENEVAN PSALM *n*. *EH* uses that form in respect of one Genevan tune only, which it calls PSALM 42. It were better read, GENEVAN PSALM 42. (I had almost suggested CALVIN PSALM 42: but that would try some susceptibilities too hard, though it would rejoice the Protestants).

My point is, however, that to the ordinary reader, AU FORT DE MA DÉTRESSE means little, while 'Psalm 130' arouses a genuine Biblical concept. That disposes of PSALM 42 and PSALM 68. *EH* has also, however, a PSALM 67 and a PSALM 32. The first of these (291) comes from the 1615 Scottish Psalter, and was included in the full music edition of 1635. At the hymn it is called '67th PSALM,' perhaps to distinguish its peculiar origin. No original name is given to it, of course, in the source. A reasonable description would be SCOTTISH PSALM 67 or possibly NEW SCOTTISH PSALM 67. It is a difficult case. It almost calls for the setting up of a committee. As for PSALM 32, it is by Henry Lawes, and should, like all his unnamed tunes, be called LAWES PSALM 32. (There is no need, I think, to abandon the attractive names WHITEHALL and FARLEY CASTLE, both adventitious, of course, for Lawes's two most famous tunes).

The REDHEAD tunes are perhaps well enough known by names to enable us to leave out the numbers. REDHEAD NO. 46 has no ultimate significance, after all. Redhead is not the Psalmist. The best thing to do is to call 'Rock of Ages' PETRA, 'Bright the Vision', LAUS DEO, and to avoid singing or printing the dreadful REDHEAD 76 altogether. Redhead's fourth tune, which EH calls METZLER'S REDHEAD No. 66, is a mystery. Who was Metzler, and what is he doing here? WAVENEY, to be found in some books, is an agreeable alternative, though we had better not ask what Redhead had to do with East Anglia.

There are two tunes called RICHMOND, one of which is very famous. (AMS 172, 527). The other need not be forgotten, though it has passed out of common use. Both, we regret to say, must be associated with the Surrey Richmond, and neither with the Yorkshire one; for both Webbe and C. E. Stephens were exclusively London organists. The problem is not a real one, because RICHMOND means to nine people out of ten only 'City of God'.

Then the saints. ST COLUMBA is the first to give trouble: there is something to be said for the Scottish practice of calling the Irish tune ERIN, and leaving Iron's tune to keep the saint's name. Yet Columba had more to do with Ireland than with London or Southwell. Still, ERIN is a good name for the Irish tune, and it has our vote.

There are two ST CATHERINES, and it is a toss-up which is the less meritable — EH Appendix 65 (the EH Appendix, you will observe, is full of saints) and CP 106. Since Dale's tune is associated with a hymn written on the general theme of Revelation 3.20 as interpreted by Holman Hunt, it could have been called LUX MUNDI. But Hemy's tune is called by the Church Hymnary TYNEMOUTH, and perhaps that is the best solution since Henry was a Newcastle Organist. ST EDMUND has two tunes in EH (47, 171). The composers' names had better be added in each case to distinguish two tunes both of which are clearly of the second rank. ST HUGH has two also: AMR 317 and EH 606; it would be desirable to call the folk song ST HUGH OF LINCOLN, which is the title of the ballad with which it was associated when Lucy Broadwood collected it.

Of the three ST LEONARDS, (EH 527, EH App. 41, AMR 443) we are disposed to recommend a new and more appropriate name for the J. C. Bach tune (EH 527). The original German hymns associated with it give us phrases like 'Ich begehre nicht mehr zu leben', which are unpromising: I would myself settle for MEININGEN, its local source. But even then we are left with Henry Smart's ST LEONARD, an excellent CM of which EH and SP never took account. Here we may take refuge in the hope that Irons's tune is nearly dead, and leave the name to Smart.

It was irritating of Gauntlett to call one of his best (but least known) tunes ST MAGNUS, which name is associated indivorcibly with the great tune of Jeremiah Clark (EH 147). Gauntlett (CP 452) had better allow his own name to be added to the name of the tune, as CP writes it. BISHOPTHORPE ought always to be so called, rather than ST PAUL'S, which is historically better. This leaves ST PAUL for Stainer's beautiful tune to 'Lord Jesus, think on me'. Both composers were organists at St Paul's — but then there is a doubt whether Jeremiah Clark really did write BISHOPTHORPE. ST PHILIP means either Barnby's tune to 'For all the saints' or Monk's to 'Lord in this thy mercy's day' (EH App. 23, 10). Neither is a tune we can hope will live much longer. The Barnby tune can, we think, simply be called BARNBY, for the most obvious practical expression, if a decision has to be come to, is 'Will you sing 'For all the saints' to Vaughan Williams or to Barnby?' There will be a Bannockburn over the name ST STEPHEN, which to Scots means the tune Englishmen call ABRIDGE (EH 369), while to Englishmen it means what Scots call NEWINGTON (EH 492). (Oddly enough both tunes are set to the 63rd Paraphrase in the Church Hymnary, no. 483).

ST THOMAS has at least two tunes, (EH 11, 623). But here again there can be no doubt that 623 is meant to be ST THOMAS AQUINAS, who wrote the original of the words for which it was written. Let the angelic Doctor be written in full.

SALZBURG is a real teaser. Both tunes called this are well known (EH 128, Church Hymnary 526). For the German tune ALLE MENSCHEN is a tolerable name, if the full ALLE MENSCHEN MUSSEN STERBEN appears somewhat forbidding. (On the whole German names seem to be tolerable if they run to no more than two or three words; but they are off-putting where they have to be longer).

The tunes of Orlando Gibbons had better always be written in the conventional form, SONG *n*; but it would be good if a new name were found for SONG 67, which has been shown not to be by Gibbons. One book calls it ST MATTHIAS, which is a good idea (Congregational Hymnary, 63). The association in Wither is authentic.

SOUTHWELL provides a head-on collision. SOUTHWELL (CM, Irons, AMR 282) was written by an organist of Southwell minster, and SOUTHWELL (SM, Daman, EH 77) was Ravenscroft's name for an ancient tune. Strict justice insists that Irons be allowed to keep his name. Would the heavens fall if, attending duly to Dr. Frost's researches, this tune were called DAMAN, or DAMAN'S 45TH (on the analogy of RAVENSCROFT'S 104TH)?

The TANTUM ERGO tunes — all written without name for the same liturgical hymn — are always confusing. *EH* has two, one by Webbe and one by Palestrina (63, 326). Webbe's is in other books known as CORINTH, and is indeed sometimes printed in 87.87D (in which form it goes remarkably well). Other tunes still carry the same name in some books, especially that usually called ORIEL. It is best to find distinctive names for them all except that of Palestrina.

By the same token there are rather too many tunes called VENI CREATOR for comfort. Since Attwood has no other tunes in common use but that which he wrote for 'Come Holy Ghost' as an anthem, it would be reasonable to call that tune ATTWOOD if we must use it congregationally (which I believe to be a mistake). The Tallis tune is so unlikely to be used congregationally that the collision between it and the plainsong melody is hardly significant.

That account is based, of course, in the *EH* index, to multiply examples would be tedious, so we will leave it there.

But there remains the problem of aliases, VIENNA or RAVENNA : YORKSHIRE OR STOCKPORT : EISENACH OR LEIPZIG — and so forth. Here we are often in great difficulty. This is not least because traditionally the most zealous hymn-singers have been the minority congregations of England (though not of Wales or of Scotland). Dissent has a larger vested interest in tune-names than its numerical strength makes appropriate. Nothing short of a Summit conference can do much here. But it is not perhaps impossible for the Hymn Society to give a lead. To begin on that would make this article intolerable in length and tedium. We will perhaps return to the subject later.

A few concluding observations may serve to bind the matter together as far as we have felt able to take it.

First : where a new tune is composed and requires naming, let its composer satisfy himself that the name he chooses is at least not in common use already; and let him then take a name from some source that is clearly associated with the hymn he is setting or with himself.

Second : where two tunes have the same name, historical claims should be investigated and, where possible, followed. Where it is impossible for either to abandon its name, let the composer's name be added.

Third : where a German hymn tune has been taken into English use, it seems legitimate for Englishmen to follow prudence in naming it. If its German name is reasonably tractable, let it be kept; if it is not, let a suitable name be found, of German association. (Not a name like BECCLES).

Fourth : names for tunes should never make false suggestions about their cultural origin. An English composer should not take Welsh or Scottish names for his tunes. (No Welshman or Scotsman will be in the least need of the converse advice). English place-names for German tunes are tolerable only where the tune has been altered to an English form. English translations of German or other foreign languages are, of course, appropriate to tunes that come from other lands, such as REFUGE for NODDFA (CP 498) or ALL AS GOD WILLS for WAS GOTT THUT.

Well, in the end, one can sympathize with the composer who, having written his setting for 'For all the Saints' in 1906, decided to leave the ascription anonymous, and to call the tune SINE NOMINE.

THE HISTORY OF A BAD HYMN TUNE

(The following article was contributed to the Oxford Diocesan Magazine for 1932 by the Reverend C. C. Inge, brother of the late Dean Inge. It concerns the history of a hymn tune which may or may not have been composed by Bishop Heber for his hymn, 'From Greenland's icy mountains'.)

In 1811 Thomas Moore arranged a benefit concert at the Theatre Royal, Dublin. The programme consisted of a 'Melologue of National Music', which was recited by Miss Smith. The verses were no doubt written for the occasion by Thomas Moore, and took the listeners from one country to another, being accompanied in each case by national airs of that country. At one point Miss Smith exhorted her hearers to 'List, 'tis a Grecian that sings;' and a pleasant little tune was played or possibly sung, of which Mr. Moore says, 'For this pretty Greek melody I am indebted to Mr. Gell who brought it with him from Athens, among many other beautiful specimens of the wild mountain music of Greece. The original words of the air beginning, 'I will go to the fountain for water' suggested to me the image of the girl singing beside the Ilissus.'

In the British Museum a copy of the annotated programme of the Council [Concert?] is preserved. I expect it is the only one extant. And here is printed the innocent little tune which certainly has some claim to beauty.

For the next stage in my history I must refer to a MS. book in the possession of my family. My grandfather wrote and published in 1854 a metrical version of the Psalms, and Psalm LXI has the very unusual metre 8.3.8.3.8.7. here is the final verse :

Lord, to my sad voice attending
Grant my prayer;
See me, lost in exile, bending
Low with care;
Bid me to my Rock ascending
Find my wonted shelter there.

In our old MS. book the tune from the Dublin programme is set to this Psalm under the name of *Greek Hymn*.

Evidence is lacking as to whether any of my family was guilty of transferring it from secular to sacred use. I believe not. Then probably it had already become known as a hymn tune. But at least this may be said, that the tune is practically the same as Mr. Gell brought it from Greece. But a worse fate was in store for it, or in all likelihood had already befallen the poor little melody.

Possibly the *Irish Hymnal* was the first to corrupt it by changing the metre. It is still honestly called, *Greek Air*, but it is made to fit 'From Greenland's icy mountains'. The *Church Hymnal* gives it the name of *Trichinopoly*; but the editors evidently took pains to trace its source for it is described as coming 'from Thomas Moore's Melologue upon National Music, 1811.'

Church Hymns (1874) boldly calls it *HEBER* without stating its origin. And now starts further corruption. A new sixth line stolen from *AURELIA* is inserted, the seventh line is vulgarised by a chromatic scale — and modulations are introduced into the harmony from which the original tune was happily free. (Ho! who is it that can do these dreadful things?). The *Methodist Hymnal* (1904) also calls it *HEBER*, and states that Bishop Heber was the composer. Finally, the *English Hymnal* calls it *CALCUTTA*, and says that the melody is by Bishop Heber (1783-1826).

I earnestly hope it may be possible to absolve the good bishop from all complicity in this sad story. Of course it is possible that he may have got hold of a popular tune, which I expect was often played or sung at musical parties in the early days of last century; and in spite of the Grecian maid on the banks of the Ilissus, thought that if hammered into a different shape it might fit his new hymn. But the fact that the original tune is found in use many years after his death may perhaps lead one to hope that it was not his doing. Can any evidence be found on this point?

In my childhood I liked the old *GREEK HYMN* and I like it still. But *TRICHINOPOLY* is a bad tune, and *CALCUTTA* is a much worse one. What can you expect with such a history?

And after all, what is wrong with *AURELIA*?

C. C. I.

References:

Church Hymnal (Ireland, 1897), 112: name, *CALCUTTA*, ascription, 'Greek Air'

Church of England Hymnal (1985), 553: name, *GREEK AIR*, ascription, 'Anon'

Church Hymnal for the Christian Year (1817), 174: name, *TRICHINOPOLY*, ascription, T. Moore's Melologue, 1811

Church Hymns (1874), 290: name, *HEBER*, ascription, Heber

Methodist Hymn Book (1904), 770: name, *HEBER*, ascription, Heber

English Hymnal (1906 and 1933), 547: name, *CALCUTTA*, ascription, Heber

This tune is not to be confused with a tune called *MISSIONARY*, by Lowell Mason (EH 577), which is often associated with 'From Greenland's icy mountains'; nor yet with one called *GREENLAND*, ascribed to the Lausanne Psalter of 1790, and appearing in variant versions at no. 123 in the *Congregational Hymnary* and at 476 in the *Methodist Hymn Book* (1933).

SPEED OF SINGING

A note by Maurice Frost.

The editor in his recent book on *Church Music and Theology* (S.C.M. Press, 1959, 8s. 6d.) has some interesting pages on metronome marks and the pace of hymn-singing. The following quotation from the Preface to John Alcock's *The Pious Soul's Heavenly Exercise; or, Divine Harmony*, 1756, may be of interest also.

"The 81st, 100th, 113th, 119th, and 148th Psalm-Tunes, I have by me in a single Book which contains the *Treble Part*, published by Mr. John Cocyn, for 5 and 6 Voices, in 1585, with the least Variation imaginable from these in this Collection; and as the 81st and 113th are as chearful *Tunes* as any used to in our Churches at this Time, and are mark'd to be play'd in a *lively Manner*, it shews plainly that it is a quite mistaken notion of some few Folks of gloomy Dispositions, that the ancient *Church-Music* was perform'd so dolefully as they pretend; for, according to a Choice Set of *Latin Hymns*, &c. published by the famous Mr. Tallis, and Mr. Bird, in 1575, and in Mr. Barnard's Collection of the Old *Services*, *Anthems*, *Preces*, and *Responses*, and several other Things of that Sort, the most solemn of them have a *Stroke* through the *Moods*, the only distinguishing Sign in those Days that they ought to be sung in a tolerable *brisk Time*, and not as if People were *groaning*, instead of *Praising God*. A late Reverend

and learned Author seems to put this Matter out of all Doubt, who says, that the *Minim* formerly was play'd as swift as our *Quaver* now is, which must be very quick : Tho' the Subject of the Words is indisputably the most proper Direction in this Case, for surely no Man in his Senses wou'd sing the following Words, *We will Rejoice — Sing we merrily — Rejoice in the Lord — Praise the Lord — I am well pleased* — and such like joyful Passages of the *Psalms*, as if he was crying, or at least, singing *The Lamentation of a Sinner.*'

The "Reverend and learned author" was Charles Butler, *The Principles of Musik*, 1636, pp. 27ff., who is famous among Bee-keepers for his *Feminine Monarchie Or The Historie of Bees*, 1609, 1623, 1634, and 1673 (in Latin).

Somewhat different instructions are given in the Preface to an edition of *The Whole Book of Psalms*, published by R. Everingham in 1688. There we are told "The first *Time* . . . is called a *Brief*, or two *Times*, or a double *Time* being about the duration of eight pulses at the wrist of a person in good health and temper."

I imagine that what Alcock is protesting against are instructions given by people like Robert Bremner (*The Rudiments of Music*, 1756, p.23) who would have us use a pendulum 8' 8" in length and count *two vibrations* for a semibreve; or James Thomson (*The Rudiments of Music*, 1788, p.13) who gives four seconds to a semibreve.

The Hymn Society of Great Britain and Ireland
REPORT OF THE CANTERBURY CONFERENCE :

22nd-24th September 1959

Members of the Society assembled in Canterbury at St. Augustine's College on Tuesday 22nd September. The setting was delightful and, within close range of Cathedral and city, it was ideal. Hospitality arrangements were excellent. Members included two lady Missionaries to Formosa : one, a Canadian, delayed her return to the 'field' to attend. One young man, serving in the Forces, importuned his C.O. to such good tune that he was permitted to attend. Of Executive officials only the Editor, and Treasurer, could not get there, and one Vice-President and six other members of the Executive were there.

For the lecture on 'Church Music in Ten African Countries' given by Mr. Gerald H. Knight, Director of the Royal School of Church Music, Dr. Frost presided and, in an intimate and interesting preface, prophesied what was to follow. It was a fascinating hour of close-up survey of the state of music in the Churches of the Anglican Communion of the countries visited, and was lit up with humour and apt illustration throughout. There followed some thirty minutes of viewing, through coloured transparencies, the places and people to whom we had been so well introduced with much verve and charm of presentation. Though there is great enthusiasm expressed in African Church life and, musically, Africans are so eager, very little indigenous music has appeared. The Caleb Simpler school is regarded as representative of the best English Church Music. Inflected speech presents a great problem. It is almost impossible, for example, for the Yoruba to sing in harmony as we know it. The rise and fall of the tunes come in the wrong places for the words. At the best it makes nonsense of them and, at the worst — well!

The Rev. C. E. Pocknee presided for Dr. Blackall's lecture on 'Charles Steggall' and introduced him as one whose considerable services to music, principally in the Midlands, and at the Royal School of Church Music, included about fifty years as Organist of St. Mary's Church, Warwick. This lecture, with its most interesting reminiscences, is published in this Bulletin and therefore needs no further comment.

The Rev. D. Ingram Hill, to whom we owe so much for the success of the Conference, took members round the Cathedral prior to Evensong on Wednesday. Was ever guide so fulsome, funny, philosophic and history minded. Fact followed fact in swift succession, and then we moved at speed from one vantage point to another, for more. This tour was an epic in itself. True to his promise, Dr. Sidney Campbell played special voluntaries for our delight, before and after Evensong. The beauties of Bach and the grandeurs of Cesar Franck were ours.

The Hymn Festival in St. George's Place Baptist Church was led by singers from a number of Church choirs, conducted by the Reverend Ingram Hill. The Rev. K. C. Macrobie, Minister, gave us welcome, and led the devotions, Mr. Leslie Harris was Organist

and the Rev. K. L. Parry introduced the hymns, two of the tunes being those of Purcell and Handel. The singing was inspiring and the Festival was the Society's main impact upon Canterbury.

Society business was done at two meetings of the Executive and at the Annual Meeting for all members. The resignation of the Treasurer, Mr. D. C. B. Harris, owing to pressure of business, was received regretfully. From January 1st 1960, the Rev. D. S. Goodall, M.A., Bursar, Mansfield College, Oxford, will be Treasurer. Heartening news was that of the English Hymnal Committee granting the Society £50 annually for three years. This ensures that the costs of the Julian Revision editing will be met for three years. The 1960 Conference is being arranged, probably for July 12-14, and at Westminster College, Cambridge. It is proposed to hold the 1961 Conference in London — a good centre to celebrate the centenary of 'A. & M.' For 1962 the new Baptist Hymn Book is in mind.

Some members stayed an extra day for sight-seeing, and to meet the Rev. Dr Armin Haeussler, Literary Consultant of the American Society's 'The Hymn'. He had attended the International Conference on Hymnology in West Germany and was anxious to meet officials of our Society before returning home. He was most excellent company and we were glad to hear all he had to say. It was a most happy ending to one of the most popular of our Conferences.

Dates for Spring Executive : March 23 (4 p.m.) — March 25 (breakfast) at Mansfield College, Oxford.