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EDITORIAL INTRODUCTION.

Our complaint has been answered. We have received during the past fortnight three new hymn-books: the revised editions of the *Public School Hymn Book*, the *Methodist School Hymn Book*, and *Hymns Ancient and Modern*. We hope that our readers will not take it amiss if we devote the whole of this issue to a consideration of the new *A. & M.* Such an event as its publication demands, we feel, adequate ceremony. The other two books, though they arrived earlier, will be reviewed (if possible by other than editorial hands) in the next issue. Should any reader find (as is very probable) that important points have been missed in the ensuing review, the Editor will be most grateful for a concise expression of his views which may be published in a later issue of the *Bulletin*.

HYMNS ANCIENT AND MODERN REVISED 1950

(Clowes, Little New St., E.C.4. Full music Edition, 9s. 6d.)

Hymns Ancient and Modern is a national institution, in a sense in which no other hymn-book is. It is of *Hymns Ancient and Modern* that the Englishman thinks when he thinks of the Church of England in its traditional setting; it is about *Hymns Ancient and Modern* that he makes his jokes, and it is upon it that he looks with an affection he feels for no other book, Anglican or Free-Church. Like the Church of England itself, the parish-church, the parish council, even the Vicar, it compels not only attention but also that sort of humorous, undemonstrative affection which the Englishman feels for those things which he knows are really his.

Hymns Ancient and Modern, though but ninety years old, is part of our English inheritance, part of our countryside. One or two of the reasons for this we hinted at when we wrote about the original 1861 edition in our last issue; *A. & M.* has always aimed at taking a non-party line, at interpreting the truths of Christianity on a foundation firm as well as broad. And although it has always had its defects, always been English enough to be not a little compromising and, in its later editions, decidedly muddled in its lay-out, yet *A. & M.* has always made the other Anglican books sound either stiff or strident. We have not, we think, failed to take note in these pages of the debt owed by all hymn-singing Christendom to the *English Hymnal*; but it was, after all, *Hymns A. & M.* that made the world safe for *English Hymnal*. It was *Hymns A. & M.* that taught the Church of England to sing at all. Nor was its position of honour ever seriously threatened by the more popular books like the *Hymnal Companion* and *The Hymnary* and the *Church Hymnal for the Christian Year*. All these books showed not only a lower standard of scholarship and literary and musical taste than *A. & M.*, but they showed also the editorial individuality far more than *A. & M.* ever did. True, Monk was in charge of the 1861 edition — but although much of the music in it is his composition or his arrangement, the very commonplaceness of Monk's idiom was its salvation. When the musical editor has been a musician of more pronounced talent and more incisive idiom, the result has always been that the book has had a strong flavour imparted to it by that individual.

Theologically the position has been the same. *Hymns A. & M.* has always taken the middle course between the views of the liturgically apathetic and the liturgically touchy. It has up to now steered clear of theological bias; it has perhaps included far too many hymns which said nothing at all; but at last it has managed, in an unobtrusive but uncommonly skilful fashion, in avoiding the extremes both of vulgarity and of preciousness. In fact, in all its departments, theological, liturgical, academic and musical, the book has gathered to itself this essentially English quality which at its worst is called compromise and at its best urbanity.

Now the book has had its varying fortunes, and they support the thesis we have just been expounding. The one edition which really failed signally was the 1904 edition, and it has been properly said that the chief reason for this was the conservatism of the English church-going public. This is certainly true; but it is also true that the 1904 edition was the one edition of this book that was seriously tainted by that lack of universality which we have just mentioned as characteristic of the first edition. Especially we can say that most of the new tunes in that book were uncompromising in the extreme. Look at those strange, wandering melodies of Stanford, those affected archaisms of Selby, and some of those antiquated dug-outs which after arrangement for L.M. had lost both their original character and any chance of a new lease of life. All

this (we need not give examples) was rather unskilfully done. That which in *English Hymnal* two years later was done subtly was here done obtrusively. Selby was not the modest hack that Monk and Havergal Dykes were. He told his congregations in rather too decided a tone that they must pull their socks up and stop enjoying themselves. Indeed, had this trait been as marked on the theological side, and had *English Hymnal* been as great an improvement in that direction, *English Hymnal* might have driven *A. & M.* into the sea. But even if the Squire did not care for Mr. Selby's didacticisms, he liked even less some of the "Hail Marys" in the Oxford Press book, and he went on singing from the old blue book of 1889. Which gave Sir Sydney Nicholson his chance in 1916 to prepare the way for 1939 and 1950.

Now the first thing we wish to say about the latest edition, the first full revision since 1904, is that we believe it to be the finest compilation from an Anglican source that we have handled. Further, we believe that the Editors of this new edition have, in music as well as in words, brought a full book of 630* hymns under the discipline which has always been the aim of *A. & M.*, which was achieved in a masterly way in 1861, and from which in 1868, 1875, 1889 and 1904 the book fell away markedly. We see in this book a catholicity, a detachment, and a decorum combined with sound doctrine expressed in ways as diverse as hymnology comprises in all its breadth, that make it a book worthy not only of its immediate predecessor, but, what is much more, of its origin. At the risk of sounding like a fifth-former congratulating the Editor of *The Times* on an excellent leading article, we respectfully salute the compilers of this entirely admirable book.

* The last hymn is No. 636, but six of the Processionals are longer versions of hymns already given earlier in the book.

We think the best thing to do with it is to take the reader briefly through it and comment on whatever arises. The result will be unsystematic, but the better the subject, the less opportunity there is of tidying up one's criticisms under three heads of major issues. And the subject here is very good indeed.

But first let us pass through the inevitable spade-work stage in order to see where the book stands in relation to the 1916 edition. It is not, of course, a mere regularising of the 1939 "shortened" edition. The whole thing has been re-thought and several decisions taken in 1939 have been reversed.

Everybody knows that the 1916 book was in three parts. Now consider the following table.

Part of 1916 book	Number of hymns in it	Number excluded in 1950	%
I	473	152	32
II	165	102	62
III	141	70	50
Total	779	324	42

This Table tells us at least one thing of great importance, which is that the revisers of 1889 and 1916 showed a good deal less sense of what would last than their forebears did. Part II of the 1916 book is the part added in 1889 to the 1875 book: of that only three-eighths has been retained. Part III is the Second Supplement, and half of it has been retained. But of the 1875 selection, two-thirds has been kept. This supports our contention that the middle editions of the book were built of less enduring material than the earliest editions. We must now look at the new book and see if we are right in thinking that the 1950 book will prove to have more solid matter in it than anything since 1861.

The first thing to observe is how far the editors have been able to go in retaining the traditional lay-out of the book. Not only the traditional section-arrangement but even the traditional numeration has been retained in the earlier part of the book. 87 hymns have their old numbers, and these include all the "old favourites" such as "Abide with me", "O God, our help", "All people that on earth do dwell", and "Jesu, lover of my soul". The system could not, of course, be worked after the number 300 had been passed (this is about where the *General Hymns* stopped in 1875), but with a nice stroke of policy the editors were able so to place the Harvest hymns that their numbers are just a hundred in advance of the old numbers. Whether the numbering of "Guide me O Thou Great Jehovah" in isolation 100 ahead of its old place and the four "Hora novissima" hymns 50 ahead of theirs is a coincidence we are not sure! These editors, anyhow, are clearly as wise as serpents. After 1904, they needed to be.

But all this has been done without leaving any trace of artificiality in the ordering of the hymns and sections. It might look like a cross-word puzzle in reverse, but it does not. Indeed, in that section called "General Hymns" we now have a real orderliness which is more apparent than it was in any of the three sections so called in the earlier book. We are moved to ask, indeed, why, instead of leaving the sub-headings in the Table of Contents, the Editors did not come boldly out and write their sub-headings into the text as John Wesley did and as we nonconformists continue to do. The General Hymns are, indeed, an excellent introduction to theology, and their arrangement is, or with the running headline would be, far more intelligent than the catalogue-like arrangement by initial letters favoured by many modern books.

The first section we encounter, however, is that headed "Morning". Here everything is very much as it used to be for the first seven hymns, but thereafter things happen which give occasion for these comments:

1. A new Isaac Watts appears at No. 8 — "God of the morning", which until recently has had scarcely an airing. The *Oxford Hymnal* had it, so did *Hymns of the Kingdom*, but it is scarcely known. Three verses of it are here. In general we welcome

the appearance of seventeen of Watt's best hymns in this new book. The number in 1916 was eleven.

2. The first brand-new tune appears at No. 9. This is a hymn reprieved after being condemned in 1939, "Awaked from sleep, we fall before Thee"; it is a hymn for which the demand is more sentimental than aesthetic. The old tune, GERRANS, is there and alongside it is G. H. Knight's VERYAN. (Gerrans and Veryan are neighbouring parishes in Cornwall). As a matter of fact this is one of the more ambitious of the new tunes, being in free rhythm and containing a modulation from D into B flat. That being so we wish to say that one of the most impressive things in this new book is the unaffected, simple, yet entirely convincing quality of the new tunes. This particular one is perhaps not for the remoter parish church, but it is none the less of great beauty and, we believe, less difficult to approach than first impressions suggest. We have never come across so few new tunes in a hymn-book which have made us think, "Nobody will ever sing that." This is not one even of the few.

3. No. 10 is a new translation by C. S. Phillips of the sapphic *Nocte surgentes*. Our late friend has done noble service in producing four new hymns and nine new translations. Every one of the translations spells the death of something dull and "Liddell-and-Scott-like" in the older book. There was a great deal of dead wood of this kind in 1916, but Dr. Phillips and others have laid the axe at the root of the tree.

4. A typographical detail which we observe constantly, but for the first time in No. 1, is the printing of semibreves at the end of the second line of a regular L.M. tune. Pauses have not been used; the tune is printed exactly as it should be sung. This practice we entirely commend; it is of the greatest value to singers.

The *Evening* section proceeds on its traditional way, the notable things being the addition of "The duteous day" from the *Tatten-don Hymnal*, and the extremely felicitous setting of "And now the wants are told" to BEULAH. These editors commit extremely few infelicities of setting, and have many inspired moments. Note—

5. That Bach harmonies are, as in INNSBRUCK, almost entirely absent from the book. The Musical preface explains why. In the case of "The duteous day" we regret it, but on the whole there is a good deal to be said in favour of the principle in these days of microscopic congregations.

The *Advent* section gives rise to these comments:

6. The arrangement of VENI IMMANUEL (49) seems to us to take the principle we commended above in comment (4) as far as it can properly be taken, if not a trifle further. We fancy that the emphasis laid on "O come, O come" by doubling the length of the second and fourth notes is a shade over-rhetorical.

7. The appearance for the first time of "The Lord will come" (52) gives occasion for the comment that far more than formerly

the new book takes account of the contribution of non-Anglican sources to hymnody, both in the hymns, and also in the American hymns which were first introduced to English hymn-singing congregations by Garret Horder. "City of God" is the most famous of these, and *A. & M.* now has it (258).

8. "Come, thou long-expected Jesus" (54) is set to Stainer's *CROSS OF JESUS*, as before; Stainer has fifteen tunes in the book, of which one, *SUDELEY* (154) we find difficult to justify, and another, *SCIENTIA SALUTIS* (604), a processional, seems to us to have great possibilities of grandeur. The Victorians have been treated with respect and full justice in this book. Dykes has 31 tunes. The just way in which the various ages of hymnody are represented is characteristic of the balance of the book as a whole.

9. "When came in flesh the incarnate Word" (56) is one of the many admirable importations from *English Hymnal*. It is set, as there, to *WALSALL*. We only regret the omission of two verses. It is very nearly true to say that, apart from the liturgical qualities of *E. H.*, which *A. & M.* is not concerned to emulate, all the general material which *E. H.* rescued is now available in *A. & M.* This is almost true of the words, not so nearly true of the music. See below.

The *Christmas* section keeps the four great hymns at their original numbers, adding such familiar hymns as "In the bleak mid-winter" and "It came upon the midnight clear", the latter an American hymn which comes under comment (7). We are not ourselves sure that it is a profitable addition. But "Behold the great Creator" (69) is most welcome, and the first appearance of "To us a child of hope" (71) by Charles Wesley, set to *DEVONSHIRE* (L.M.) moves us to comment on the wise and seemly treatment of Wesley in this book. He has 29 hymns.

The sections on *Lent* and *Passiontide* are greatly improved by the deletion of a good deal that was feeble and the substitution of such treasures as "My song is love unknown" to John Ireland's tune, and the exquisite "O sorrow deep" (126). The familiar hymns are there, of course, but some of the Latin hymns have been retranslated, and there is a great deal more "fresh air" about the Lent Section. "My God, I love Thee" (106) is set to Tallis's *FIRST MODE MELODY* — a hint taken from the 1904 book. The inclusion of Boyce's *PORTSEA* as second tune to 124 is a good example of the compilers' care not to throw away good tunes with bad hymns. Practically everything musically good in the 1916 book has been rescued. This is the kind of attention to detail that marks out the good book from the poor one.

Easter, again, is vastly improved by the omission of one or two rather strident elements, in particular "Christ is risen" (old No. 138). In its place is the majestic Easter Sequence, "Christians to the Paschal Victim", which moves us to say:

10. That the Plainsong arrangements have been admirably done. There is not an undue quantity of plainsong in the book,

but it is beautifully set out. All this work, of course, was done in the kindred book, *A Plainsong Hymn-book* (1932).

Jane E. Leeson's "Christ the Lord is risen today" is set to a new tune by John Ireland called *SAMPFORD*, which is one of the few that give us doubts. We are put off by its halting rhythm and somewhat unfriendly aspect. We cannot feel that this composer ever repeated the inspiration of *LOVE UNKNOWN*.

The inclusion, as long last, of Wesley's "Love's redeeming work is done", set to *SAVANNAH* (141), is a great joy.

Ascension brings good things but nothing to observe here. But *Whit Sunday* has a capital short section of its own, in which the chief ornament is F. C. Burkitt's "Our Lord, His Passion ended" (155), to a splendid new tune, entirely characteristic of the book, by Dr. Harold Darke, *NAPHILL*. The tune can be picked up in three minutes, and we have then a fine new festival hymn. Dykes's *VENI CREATOR* (152) sings a little oddly to Bridges' chaste "Come, O Creator Spirit".

This brings us to the "General Hymns". Not counting the hymns labelled "Praise", we have here 182 hymns on the Christian faith and life. It is an excellent allowance, and we doubt whether there are a dozen poor hymns among them. The best way to cut short our rhapsodies is to quote two sub-sections *seriatim*. Here, then, is what ought to be headed "God the Creator and Father":

170. The spacious firmament (*LONDON*).
171. For the beauty of the earth (*DIX*).
172. All creatures of our God (*LASST UNS ERFREUEN*).
173. I praised the earth (*NATURE*, by Parry).
174. Lord of beauty (a new hymn by Dean Alington), (*ST. AUDREY*, by Harwood).
175. The Lord is King (*IVYHATCH*).
176. Sometimes a light surprises (*OFFERTORIUM*).
177. When all Thy mercies (*CONTEMPLATION*).
178. The God of love my Shepherd is (*UNIVERSITY*).
179. The Lord my pasture (*SURREY*).
180. Father, whatever of earthly bliss (*COLLINGWOOD*, a new tune by H. A. Bate).
181. God moves in a mysterious way (*LONDON NEW*).

Of these twelve hymns, eleven are familiar or accessible. The other, that of Dean Alington, is a typically clean, sturdy piece of writing. Beside this one we have "Good Christian men, rejoice and sing" and four other excellent things from him. The other hymns in the series show a judicious blend of old and new. Especially to be commended are the lovely meditation of Heber, "I praised the earth" and the tender *CONTEMPLATION* of Ouseley.

Immediately after this series comes (182) "Father, hear the prayer we offer", which we do not propose to let go by without flinging at least one half-brick at it. It deals in an outrageously cavalier way with the Psalmist and assumes that the proper thing to pray for is an alteration of one's environment. It is singularly

unfair to the unobtrusively brave, encouraging as it does that pernicious but all too common limitation of bravery to the muscular.

Now let us look at the section which ought to carry the headline, "The Holy Spirit". Ten hymns, as follows:

230. Our blest Redeemer (ST. CUTHBERT and SHREWSBURY, a new tune by J. E. Hunt, which we believe to be the first serious competitor ST. CUTHBERT has encountered in its long life).
231. O Holy Spirit, Lord of grace (TALLIS).
232. Come, gracious Spirit (HAWKHURST).
233. Gracious Spirit, Holy Ghost (CHARITY).
234. O Holy Ghost, Thy people bless (ST. TIMOTHY).
235. Come down, O Love divine (see below).
236. Breathe on me, Breath of God (AYLESBURY).
237. O King enthroned on high (AMEN COURT).
238. Love of the Father (SONG 22).
239. Spirit divine, attend our prayers (STORL).

Now we give this list not because like the former it is a string of "winners". It is not. The words of 233 and the tune of 234 are not above the second class. But the discerning reader will see once again the careful and friendly way in which the new has been grafted on to the old. We have "Gracious Spirit", but we have also "Love of the Father". The net has now been spread so wide as to include "Spirit divine", which until recently was the monopoly of Congregationalism.

But we have here three new tunes which call for more formal comment.

11. It is well-known that a curtain made, if not of iron, at least of very sound-proof velvet, hangs between *A. & M.* and *English Hymnal*. Small fry like Baptists and Methodists and Congregationalists can have the tunes owned by the English Hymnal Company but not *A. & M.* Now this is not a very serious business, as it has turned out. We believe that only three tunes that seemed to be indispensable are barred from *A. & M.* by this veto — DOWN AMPNEY, SINE NOMINE, and MONKS GATE. When we knew that this was so, we considered what *A. & M.* could do about it. SINE NOMINE can be replaced by Stanford's ENGELBERG, and so indeed it is (527). It would be a pity if Stanford's tune were entirely drowned by the more popular one of Vaughan Williams. MONKS GATE has one excellent substitute in the 1916 book, a German tune called BUNYAN. It is admirable, and here it is at No. 293. So SINE NOMINE and MONKS GATE were not indispensable. But DOWN AMPNEY! Here, is the real test. Vaughan William's greatest tune, one of the half-dozen most beautiful ever written, and that by common consent — how will Dr. Harris rise to the challenge? Well, there it is at No. 235, and it is called NORTH PETHERTON; the composer of ALBERTA was the right person to rise to this occasion, and we believe he has done so nobly. If ever there was a hymn about

which we felt that no new tune could ever commend itself, it was this one. But Dr. Harris has won us over. He is not better than Dr. Vaughan Williams — we still think he could not be. But his tune is scarcely less beautiful, and throws, so to speak, a light of an entirely new colour over the familiar and greatly loved words.

Of the other two tunes, we have just mentioned SHREWSBURY, AMEN COURT, by Dr. Dykes Bower, is set to the little Greek hymn, "O King enthroned on high" and sets it with exactly the simplicity and grace that is wanted. It could not have been done better.

While we are on the subject of new tunes, we may mention some other outstanding ones in this section, none of which demand special observations, because they all come under comments we have already made. We hope the congregations will be as tickled as we are by BARNET to "When morning gilds" (223) — a charming tune which we believe could not have been written at any time earlier than the 'forties of this century. For if you look at the composers' index in the full music edition, you will find that its composer was born in 1929. If a 'teen-ager had written a tune for these words in the nineteenth century, it would no doubt have come out like the 16-year-old Boyd's PENTECOST; had it been written in 1910 it would have been in the Dorian mode and, for all we can guess, in two-part harmony throughout. Here is something friendly and merry, and not too solemn for the words. We mightily congratulate both editors and composer on this. Then there is a fine upstanding melody, rather in the Ferguson tradition, to "Stand up, stand up for Jesus" (307) by Greville Cook called GOLDEN GROVE. In a different vein, and we think on a rather lower pressure, is Sir Hugh Allen's QUI LABORAT (339) for "Come, labour on". But really moving, we feel, though not easy (about the same level of difficulty as VERYAN, 9) is Leonard Blake's REMISSION, set to that tender and searching poem of Twells beginning "Not for our sins alone" (324). The reader will expect, and will find, Canon Ferguson's LADYWELL¹ and WOLVERCOTE and Cyril Taylor's ABBOT'S LEIGH (257). He will welcome also a second tune of Mr. Taylor's, set to a lovely short hymn by Mr. E. H. Blakeney (315). He will be glad that Vaughan Williams appears once in the book — MAGDA (341). He will raise his eyebrows twice, we think — ST. CHRYSOSTOM (202) and CWM RHONDDA (296), two importations of questionable value.

The "General" Section is followed by a section which marks a new departure in *A. & M.*, but which is becoming a feature of modern hymn-books. It is headed "Hymns of Personal Devotion", and here we accuse the editors of deliberate equivocation in their title. Such a section is all to the good; there are some hymns which are better read than sung, or sung only rarely, and some of these, like "Come, O thou Traveller" and "Approach, my soul, the mercy-seat" are here. But as we turn the pages we begin to suspect

¹ To an admirable hymn of praise by P. H. B. Lyon.

that the title may be interpreted as meaning "Hymns to which some people are personally devoted, we can't think why". "Hark, hark, my soul", "O Jesus, thou art standing", "Peace, perfect peace" — these do not fit the more obvious meaning of the title. "O Love that wilt not let me go" (to a tune by the late Leslie Heward) is certainly in its right place, but is not the secret given away by "Revive Thy work, O Lord", which is after all nothing but a good communal shout for mission-services and has nothing whatever to do with personal devotion? No, we think that the editors have here gathered together hymns properly to be used for private devotion and also hymns which their consciences forbade them to put in the body of the book. No harm is done, but we cannot let it be thought that we were deceived.

And then follow eighteen magnificent hymns of pure praise (365-82). The unfamiliar ones are Browne's "Praise the Lord of heaven" from *E. H.* to a new tune of Heathcote Statham, ARNCLIFFE (381), which is suitably cheerful, and a paraphrase by Nichol Grieve of Psalm 145 set to the OLD 124TH. All the great ones are there, and there is not a second-rate hymn among them.

This was good enough, but perhaps the next section is the best single section in the book. It is given to the *Holy Communion* and contains forty-one hymns (383-423). Among these we mention the importations from other books — "Let all mortal flesh keep silence" (PICARDY), "Deck thyself" (SCHMUCKE DICH) and "From glory to glory" (SHEEN); then we may be reminded of Sir Sidney Nicholson's finest tune, FENITON, set to "Not a thought of earthly things" No. 717 in 1916 and 392 in this book. Finally, the new material — which here is really distinguished. Bishop Boutflower's "O joy of God that comest in the morning" makes a magnificent Eucharistic hymn for young people, with Sydney Watson's great tune, STONOR (404). A translation of *Ave Verum* is beautifully set by Dr. Dykes Bower (407); Bishop Morgan has contributed a good hymn in praise of the glorified Christ, which looks well set to Bach's LAUS DEO (293 in the 1939 edition, 422 in this), and Canon Adam Fox gives another in the same metre and on the Eucharistic theme in which our only criticism is a rhyme of "sorry" with "glory" (423).

This generous section is followed by that given to *Baptism*. This has two old hymns and three new. All the new ones have their good points. One is by Bishop White, and it has at any rate simplicity if it does here and there verge over into facility. Dean Alington's is slightly marred by a long sentence which occupies three verses and leaves us with the picture of a Christian soldier running a race in full armour — a race for whose conclusion he may well be thankful. Lord Gorell's, the third, in Sapphics, is the best, we think, even if it is written on the well-worn Trinitarian pattern. There are, of course, no new tunes here.

But the Hymns for the Young (429-56) which we next meet indicate a very free use of the broom. A few old friends are left,

but the standard was raised high here, and on the whole we have here as good a children's section as we could hope for in a general hymn-book. One of the secrets of its success, of course, is the delicate genius of Canon J. M. C. Crum, who gives us two hymns here and one in the Confirmation section following. Margaret Cropper contributes two entirely charming hymns, and other new arrivals are a Passiontide meditation by Father Andrew, "Good Joseph had a garden" by Alda M. Milner-Barry, two hymns from E. D. Sedding, and C. Erskine Clarke's, "O David was a shepherd-lad". It is clear that the editors made discerning use of that excellent book, *A Church and School Hymnal*. Only one line in the new hymns jars:

"For Jesus' sake, be true, be true"

which we take to be an infelicitous and cacophonous ending to an otherwise promising hymn (430). The whole section has an unaffected quality which is precisely on its own scale the quality which the whole book has: nothing here is excessive and nothing half-hearted or unreal. Of the tunes, we think that MERNLE to "I love to hear the story" is outstanding. And, believe it or not, here is another composer who dates from the year 1929; the tune seems to be subject to exactly the same comments as its contemporary, BARNET. Indeed, until we had met this tune we had feared that these words were worn out. The ubiquitous (but excellent) GLENFINLAS is, of course, here and so is Nicholson's AIRLIE. H. P. Chadwyck-Healey contributes RADWELL for one of E. D. Sedding's hymns, a strong dactylic tune, and the extremely tricky task of setting Canon Crum's "Let us thank the Christ" (12.11.10.7.7.11) was felicitously undertaken by Dr. Douglas Hopkins. G. H. Knight's second and final appearance is in a modest C.M. called VALLEY, set to "Sing to the Lord a children's hymn" and also to a hymn later in the book by C. S. Phillips.

We proceed to the sections for *Confirmation*, *Matrimony*, and *Burial*. *Confirmation* has four hymns, two of which are new. Bishop Boutflower contributes "O God, in this thine hour of grace" and Canon Crum "Strong Captain, in Thy holy ranks". Both are excellent, and all four hymns are set, properly, to well-known tunes. For Marriage there are three hymns, "O perfect Love" set as in 1939 to the too-familiar *Song without Words*, Mandell Creighton's "O thou who gavest power to love" from *E. H.* — just a trifle hortatory and heavy, and not so good as Alington's "O Father, by whose sovereign sway", which is the third, and the first good marriage-hymn we have met for a long time. *Burial* has four hymns, all of which are familiar from the earlier book. The *Ember Days* show no important change, and the "special occasions" of various kinds are dealt with with decency but without verbosity. We sigh at "The sower went forth sowing" — but no doubt the Editors know best. E. H. Blakeney has an excellent hymn for Airmen (492) with a serviceable, if (we dare to say) somewhat wooden tune by Henry Ley.

And then we come to a section under the general heading "For societies and meetings", which contains many new and interesting things. First stands a hymn whose *words* are by Sir Sydney Nicholson, specially written for choirs. (The tune is Wesley's HAREWOOD). Then follows a translation by Adam Fox from the Malabar liturgy (made familiar in Dearmer's "Strengthen for service") designed for Servers at Communion. Then comes Florence Smith's "Lord and Master", a new hymn for teachers, and it is followed by a hymn for bell-ringers with an appropriately (if rather obviously) campanological tune. It ends with a good bell-ringer's couplet —

May we, through Christ forgiven,
Our faults and failures past,
Attain our place in heaven,
Called home to rest at last.

For "Men's Services" there is Alan Gray's unison song, "Rise at the cry of battle", and for mothers two hymns which, if a trifle self-conscious, have many useful lines. "Youth Services" have "Go forth with God", set to a tune called ТОС Н by Martin Shaw. This composer, as may be expected, does not figure prominently in the new *A. & M.*, but it is something achieved if he is there at all (see comment 11 above). MARCHING comes twice and LITTLE CORNARD has its place. This tune falls under the "song" rather than the "hymn" category. Canon Crum's "O God, whose mighty works" stands alongside it. Finally we have "Thou gracious God, whose mercy lends" by another author new to *A. & M.*, Oliver Wendell Holmes. All this is interesting, refreshing, and captivating. It suggests guilds and Christian service and all the solid, homely things that are normally not suggested by the phrase "people's meetings". Not all of this is hard-wearing material, but it is a new and welcome departure.

Two large sections remain, namely that dealing with saints' days and that containing the Processional hymns. Rather oddly, the "National" section is sandwiched between these. We should have thought it could have come better before than after the section on Saints' Days. First come a series of hymns for saints' days in general, and after them the "proper" hymns. We need not spend long over them; the general impression is that C. S. Phillips and others like him have set themselves to clean up the "Liddell-and-Scott" dreariness of this section in the old book, and that they have done this with just the balance and grace that, having read the book so far, we expect. There is none of the eccentricity and aggressive anti-clericalism of *Songs of Praise*. We do not address the saints as "you": we are reasonably seemly in our approach to them. But although here again we decline to foretell how much of all this is going to last until the next recension (which by *A. & M.* standards will not be this side of Millennium) we admire the felicity of it. Every now and then the sturdiness of Archbishop Darbyshire's "Who dreads, yet undismayed" is balanced by such shameless sentimentality as "Shall we not love Thee, Mother dear?", but

on the whole a difficult task is carried out well. Bishop Frere has a good hymn on Missionary saints (522) whose tune, we are most happy to see, is VERNHAM DEAN, by the late Alfred Alleyne; we reviewed this tune and the book which is its source in April, 1947.

"How bright those glorious spirits shine" has yet another delightful new tune, again by W. H. Harris, SENNEN GROVE. Archbishop Darbyshire's hymn, just mentioned, has Dr. Dykes Bower's third and last, ELTON, a good tune in free rhythm against which we bear a slight grudge in that it has displaced the majestic Welsh tune, MOAB, which was set to these words in *S. P.* Our own Secretary, Mr. Merryweather, has contributed a delightful hymn on St. John the Evangelist to be sung to GOLDEN SHEAVES (537). It should be popular. One of the two hymns for St. Peter provides us with what we think is one of the very few musical miscalculations; we cannot believe that Ireland's LOVE UNKNOWN is the right tune for "Thou art the Christ" (555: 417 in the old book); we doubt whether any tune could more than approximately set both this and "My song is love unknown". With the greatest respect we suggest that, for example, Lawes' 47TH PSALM (which does not appear in the book) would have done very nicely here. But this happens so infrequently! To redress the balance let us recall the inspired setting of "Lo, round the throne" (525) to WHITEHALL (LAWES PSALM 8). A new translation of "Christ the fair glory" gives us a fine hymn for St. Michael and that most magnificent of Sapphic tunes, CHRISTE SANCTORUM. Dean Alington, this time in excellent form, gives us a hymn for "Saints, martyrs and doctors of the Church of England" (574) set to WESTMINSTER ABBEY. Altogether this is the most satisfactory Saints'-day section we have seen.

Then comes the strangely-placed section headed *National*. It begins with JERUSALEM, arranged by Dr. Thalben-Ball to be playable on an organ. THAXTED follows, similarly re-arranged. The section is short and, perhaps, a little thin. We miss Chesterton's hymn from a section never easy to fill. "O valiant hearts" has a tune by Martin Shaw about which we are not sure, and Archbishop Darbyshire's "O Lord of Life" (584) has a new tune by Greville Cooke concerning which we are extremely doubtful: it is in that recalcitrant metre 88.88.88, and every line is constructed on the same rhythmical pattern. This irritates us even more than the rather folkly aspect of the melody as a whole; but perhaps we shall learn to like it, and we must not judge hastily. It gives us more doubt, however, than anything else in the musical part of the book.

Five litanies follow — a severe curtailment of the allotment in the 1916 book; and quite right too — they were a dreary lot. Then we enter upon the final section, which is a generous gathering of heavy-weights under the heading *Processional*. It runs from 591 to the end, 636, but each hymn is really an articulated whole consisting of a long hymn, a versicle and response, and a short chancel-hymn. There is splendid pageantry in all this, and the short

chancel-hymns are, we think, extremely adroitly chosen. We call attention especially to the felicitous use of two- and three-verse sections of the hymns of Watts and, in one case, Doddridge. We should like to go into it all in detail, because we think that the Processional need is here taken more seriously even than it was in *E. H.* We call attention, however, only to these things:

(i) The heroic effort of C. S. Phillips in re-translating, in Elegiacs, the "Salve festa" series; these translations are happier than those in *E. H.* Only the plainsong tune is given in each case;

(ii) The same author's translation (596) of *Quem Pastores*;

(iii) Canon Crum's beautiful processional, "Let love arise and praise Him" (627). We are by no means convinced by Sir Sydney's tune, however;

(iv) The appearance among the chancel-hymns of two verses of Jeremy Taylor's "Draw night to thy Jerusalem";

(v) A capital new tune, *DOLBERROW*, by Professor Stanton to "Sound aloud Jehovah's praises" (616; old book 654);

(vi) "Daystar on high" (604) the Easter Processional, music by Stainer, words by J. R. L. Stainer (1866-1939) — the essence of spacious Victorianism at its best;

(vii) Woodward's "Shepherds in the fields bidding", with the tune in Charles Wood's arrangement from *Songs of Zion*.

And so on. The catalogue could be extended a good distance yet. This final section we think most inspiring: not that everything in it is quite first-class. We are not able to admire W. H. Harris's *KYBALD TWYCHEN* (614) because of its undue repetitiveness — a quality inappropriate in a Processional. We are also irritated by the needlessly smooth arrangement of *ERFREUT EUCH* (625; 1939 book, 621) — the original has a rhythm so much more rugged and invigorating. And concerning *EASTER SONG (LASST UNS ERFREUEN)* we think *A. & M.* a trifle capricious in retaining, from 1916, a rhythm so much at variance with that which has been made known through *E. H.* The *A. & M.* version is closer to the original, of course — but then the general shape of the tune, with seven Alleluias, dates not from 1623 but from 1906. We fancy the existence of the two rhythms will cause a good deal of confusion in Anglican choirs and think this might have been attended to.

However, the time has now come to make a few closing comments and sum up. We will treat these comments as belonging to the same series as our general remarks nearer the beginning of this review.

12. 324 hymns have been dropped from the 1916 book, and the editors explain that although this means that some favourites have disappeared, they consider that those which have been condemned were a "bad life" and not likely to last much longer anyhow. Nothing about this new book has astonished us so much as the extent to which we find ourselves in agreement with the

Editors. We made a list of seventeen hymns we were sorry to see gone, and when we came to review that list we were able quite honestly to reduce to three the hymns whose omission we considered to be clear loss. In all the other cases we felt that though we were personally impressed by the hymns, we could understand their being felt to be inessential in a book containing only 630, of which so much is good new material. The three hymns in whose omission we cannot acquiesce are "Awake, my souls, away, our fears", "O Spirit of the living God", and "Jesu, name all names above". We include the last because it seems to us to be the best hymn available (better than those here provided) for the Second Word from the Cross, especially if set to Schop's great chorale (*S.P.* 101). We think, then, that these are the only three clearly missed chances.

13. One of the things that the book has still to learn is the value of Welsh hymn-tunes. There has been in days past a virtual ban on Welsh music in *A. & M.* Only *ABERYSTWYTH* has got by up to now. In the new book we have several more — *GWALCHMAI*, *LLANFAIR*, *CWM RHONDDA*, and *HYFRYDOL*. But not *LLEDROD*, and *MOAB* positively excluded (534). Wales has a good deal to offer even for the ordinary English metres. Dare we accuse the musical editors of a prejudice here?

14. Here is a very small point of typography: we think that it adds very greatly to the usefulness of the full Music edition if, when a hymn is printed with the words between the music-staves the words are printed again in the ordinary way. This is necessary, of course, if a change of tune is permissible; but even when, as in this book, the method is only used for anthem-like or irregular hymns like "My soul, there is a country", it is a good thing to make it possible to read the words as the author wrote them. The organist, if he is to play the hymn properly, needs to make himself familiar with its general shape, and this is remarkably difficult when he has to disentangle the words from the music-staves.

15. The policy of the book about gathering-notes seems a trifle capricious. Until now, the editors have always been sternly against them. Now they appear just once or twice (*YORK* and *DUNFERMLINE* have them). The reason for this is not quite clear.

But, to sum up, this is a great book. It will, we feel sure, advance the cause of church praise greatly, both within and far outside the Church of England. The editors have let all the rest of us make our mistakes and have profited heavily in the result. Perhaps the best way of summarising our reactions to the book is to say that we have never handled a book in which the intentions of the compilers have been both in matters of policy and in details, so clear as they are here, a book in which we said so rarely, "What made them do that?" The principles may not be the principles of all our readers, but what we salute in these compilers is their abundant courtesy in making those principles so clear. They have done a faithful piece of work and deserved well of all English-singing Christians.

TREASURER'S REPORT

The Treasurer's Accounts for 1949 audited by Mr. J. C. S. Brough, show that the total income of the Society (including the sum of £25 bequeathed by the late Mr. Gillman) amounted to £92. 11s. 11d. and the total expenditure £81 13s. 2d. The funds in hand at the end of the year totalled £666 14s. 11d. and the funds specifically attributable to the new *Julian* £360 15s. 11d. There is also a sum of £10 donated by a member for the issue of an Index of past Bulletins.

THE CAMBRIDGE CONFERENCE

We are able to publish a provisional programme for the Conference. It is, of course, subject to revision but the chief events can be relied on.

The Conference begins at tea-time on *Tuesday, 11th July*, at Jesus College, Cambridge.

TUESDAY, After Dinner: A lecture by the Revd. Maurice Frost on "The Early Psalm-tunes of England and Scotland", illustrated.

WEDNESDAY, Between Lunch and Dinner: An excursion to Ely arranged by the Secretary.

After Dinner: A Public hymn-singing of hymns taken from the early Psalters, the work of J. S. Bach, and (if possible) some 1950 hymn-books.

THURSDAY, After Dinner: A lecture on the Chorals of Bach, by Boris Ord, Esq., B.Mus., M.A., F.R.C.O., the organist of King's College, illustrated by a group of singers.

The **MORNINGS** will be devoted to Business of the Society.

Please Note that the Secretary will be collecting the charge for hospitality from members (£3 1s. 6d.) not later than the evening of the *Tuesday*, since the College requires payment in advance.

All enquiries and applications for places at the Conference should be sent as soon as possible to the Secretary, the Revd. F. B. Merryweather, M.A., Oxhill Rectory, Warwickshire.