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PRINCIPAL CONTENTS

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CONFERENCE 1993

DEREK HODGSON

The legendary association of pluvial powers with St Swithun, a former bishop ofWinchester, provided no mystery to members travelling in the rain to the city on the morning of 27 July. However, as registration began in earnest, he exercised great restraint and gave us the fine days that we have come to expect for our conference. Our initial search for parking space revealed the hospital adjacent to the campus of St Alfred's College, and our first entry into the dining-room found us among over 200 P.E. teachers, energetic and sun-tanned. We accordingly felt ourselves to be both a reasonably healthy gathering and young in spirit. Such a mood helped us to explain ourselves to enquirers - 'Are you the Hymn Society? What is it?' Leaflets on the bookstall answering the second question were in noticeable demand by members.

Conference sessions were all held in the Winton Room where the bookstall was sited and where portraits of former dignitaries of the college adorned the walls. As the former college chapel, it had acoustics that were not good for speech; but in the present more spacious chapel microphones were not needed. In the welcome by our chairman, Canon Alan Luff, there was great encouragement in the news that the presence of over ninety members made the conference our largest ever. Part of such encouragement was that some members were attending their first conference. Can we hope that next year's conference will top one hundred? An appreciation of Alan's own work in this development was given during the AGM when he stepped down from his final year of office.

Several members present were no doubt glad that the conference fell between two England-Australia cricket test matches. Thus the field of hymnody was left clear and ready to welcome Canon Lawrence Bartlett from Australia, where a successor to the hymnal known to us as *With One Voice* is in preparation; it is as yet untitled. As chairman of the editorial committee Canon Bartlett was able to give us a wide but not too detailed conspectus of its likely contents and of the principles behind it. Why a hymn-book should be revised is a question that has to take account of the modern speed of change in hymnody which causes some to consider a book already out of date as it comes to maturity. Some hymns are acknowledged classics from earlier centuries especially in expressing perceptions of faith, being prophetic rather than temporary; and Watts and Charles Wesley claim a place in any collection. Modern work is acceptable if it accords with truth, clarity and accessibility; the Iona (Wild Goose) songs have simplicity and integrity; choruses should not be automatically scorned. Psalms, mentioned several times during the conference though not sung, are finding a place after great neglect in Australia, as indicated in *WOV's* supplement *Sing Alleluia.* Tunes should reflect the mood of the words; singability must be wedded to the words as the bars of music are welded together. Alteration of texts of older hymns should be undertaken only where the newer words can match the preciseness of the original. Don't alter Charles Wesley at all! Revision is usually intended to help a hymn to relate to life; contemporary material must maintain a quality by which contemporary and classic complement each other.

This deep and thorough address led mainly to a discussion on the presentation of the transcendence of God which dominates many older hymns. The development of both words and tunes by Australians was a cause for

thankfulness. Editors should complete their task of compilation with a delicate and sensitive approach to the timing of publication so that their work may the more easily be acceptable. In cricketing terms again, we all know that congregations are not happy if they feel caught out, yorked or stumped when they pick up a hymn-book. Australians should be happy.

Later that day, after a session in which Mrs Bunty Newport rehearsed us for the Act of Praise with charm, humour and humility, we experienced what must have been the most exuberant talk that the conference has heard, certainly in the last ten years. Dr Janet Wootton gave an old-style, almost evangelistic, arm-waving delivery on inclusive language in hymnody. In days when the study of grammar does not appear to be the basis of education, it is tempting to think that the question of inclusive language has taken its place. He/She/It may or may not govern the verb; one wonders what kind of divine government it is that creates, redeems and sanctifies when one tries to put it into democratic and isonomic terms. To illustrate her various points (and to provide the vocal exercise that the Hymn Society always delights in) Janet distributed a booklet of 18 hymns and songs, some already available and some soon to be so, of which a foretaste had been given in the previous issue of the *Bulletin.* The divine element at present seems to pose three questions: (i) Is God male *or* female? (ii) Is God male *and* female? (iii) Is God neither *neither* male *nor* female? On the human plane, 'men' is a strong word and presents no real difficulties of rhyme; yet where it connotes all human beings it is difficult to alter just on its own. Some emendations, however, are straightforward: 'Ye that are men (his)' *(HP* 721) simply needs to be sung once to be accepted. Men and women can call each other beloved; men and women together can call God beloved, whereas 'brother' is hard pressed to mean 'sister'.

The wealth of women's imagery in the OT including wisdom (feminine *sophia* in the Greek) is being rediscovered; the growing prominence of the Feast of Candlemas (2 February) emphasizes Jesus rather than Mary but still needs to include the mother's position since it was her situation in society that inspired the festival. Keble's 'Blest are the pure in heart', written for Candlemas, serves a useful purpose here. Janet's mention of laughter as a feminine quality went easily with the jolly song 'As Miriam danced'. Hildegard of Bingen, Elizabeth Fry and Julian of Norwich had special mention and ten of the 18 texts before us were written by women. There is certainly much female experience that is *not* being excluded.

The talk faded into almost a diversion on exclusiveness which this writer found a distraction. We were brought back by Elizabeth Cosnett who considered that her own hymn about Josephine Butler would not take its published form now; and Fred Kaan provided an instant revision of Isaac Watts's verse that includes the seemingly intractable line 'Made us of clay, and formed us men'.

After a good breakfast on the Wednesday, Bishop Timothy Dudley-Smith tackled what must be a basic question for anyone concerned with hymns: What makes a good hymn? As in his hymns he made every word carry weight to the extent that the best summary should really be as many quotations from them as is reasonable. Each hymn is its own yardstick and has to face up to the criteria that each analyst has developed for himself or herself. The Bishop is influenced by Charles Wesley's combination of dogma, experience and mysticism in which

the word is really secondary to the image and where the best images come from a good use of words. Very conveniently for any reporter he listed what he called six marriages as a framework for his theme:

(1) Words and music. For most of us this is the obvious partnership and so easy to take for granted - not a good thing in marriage! He asked us to consider that there is a measurement in the words as well as in the music.

(2) Television is not entirely divorced from the construction of hymns for it was while watching the very precise Olympic ice-skating of Torvill and Dean that the Bishop witnessed the marriage of artistic impression and technical merit. If these are not combined or combined badly they produce mostly jingle which may not be literate.

(3) Creativity and Criticism, almost personified in Charles and John Wesley respectively. If there is one without the other the marriage does not develop. The four-fold 'lowly' in 'Once in royal David's city' shows how nuances of the same word can be counter-productive and flattening rather than uplifting.

(4) A brief reference to Poetry and Piety showed that there is a place for deep subtlety and that the irrational takes away much that is good.

(5) The marriage between Traditional and Contemporary can be threatened by the dominance of one, especially of the former. The old may confirm: only the new can extend.

(6) The Objective and Subjective in hymnody, when dressed up for a wedding, are known as Truth and Experience.

To quote from another of the Bishop's talks: 'There is, I believe, no single answer to what makes a good hymn . . . What matters is whether in practice a hymn becomes for some congregation or some individual believer a stepping-stone to lift the heart to Christ.'

One or two personal questions in discussion brought from the Bishop a marriage of understanding and hope in his ministry.

Howard Stringer of Philadelphia led the later morning session on recent American hymnody. He has been a member for twelve years and has made nine return journeys across the Atlantic in order to be part of our conferences! His session was unusual in being taken up almost wholly with singing hymns, extracts from 20 in all. American hymnody sounds as vast as the continent itself; the 20, all Howard's personal choice, reflected a wide range of words and tunes without, as he explained, claiming to indicate trends. Another feature of the session was the strengthening of our singing by a group of American friends whom the chairman had earlier introduced and welcomed. The accompaniment of Ian Sharp at the piano was a notable highlight with his amazing inventiveness, and vocally Kay Griffiths's solos provided some necessary leads and served to show how hymns can help us even with foreign languages. How many congregations can lay claim to both versatile accompaniments and strong leads?

In the afternoon the 'Short Metre' session expanded to its longest measure ever - and it would have been even longer but for the need to eat and to be prompt for the bus to the Act of Praise. Valerie Ruddle reported on the Methodist Church Music Society's Commission that followed on the Anglican *In tune with Heaven.* Responses to the questionnaire both gave encouragement and raised many questions about singing in Methodist worship. The Revd Christopher Idle claimed further readership for his booklet on the language of hymns and reminded us of the quarterly *News of Hymnody* - though he didn't mention that both come from the same publisher! His chief concern, however,

was to point out that evangelical hymnals such as the very popular *Mission Praise* almost totally ignored modern hymnody (other than 'worship songs'). The Revd Ian Stratton had edited the jottings of James Kendrick Pyne to look at the union of 'The Church's one foundation' with the tune **AURELIA. S. S.** Wesley wrote the tune for 'Jerusalem the golden', his wife named it ('Aurelia' = 'golden'), and he predicted that it would become popular. So popular did **AURELIA** become that G. K. Chesterton regarded it as the archetype of hymn-tunes, and he therefore wrote 'O God of earth and altar' in the same metre: **KING'S LYNN** was also played.

For the Revd Fred Kaan we gave a 'test run' to two hymns he had recently written. Ex-librarian the Revd Jean Bainbridge had applied her index-linked experiences to indexing hymns and tunes. Her survey of the problems prompted the intimation that the Pratt Green Trust together with Stainer & Bell Ltd had embarked on a large-scale indexing project. All these topics generated discussion that continued after the meeting and showed that this 'Short Metre' session is most useful for airing the concerns of those involved with the practical use of hymns.

For the evening's Act of Praise we were warmly welcomed by Winchester United Church (a union of the former Methodist and URC congregations in the city). The building was full to overflowing and the large number of singers included, for the first time, a singing group of young children. Michael Garland's gracious commentary and Bunty Newport's own style of conducting ensured a lively, friendly and - in the best sense - enjoyable evening. The programme commemorated the anniversaries of H. F. Lyte, George Herbert and John Ellerton, and the lively centenarian Geoffrey Dearmer had written to acknowledge with gratitude the inclusion of one of his hymns. Anniversaries had also figured in the morning eucharist when the chaplain, the Revd Alan Gaunt, had centred the Ministry of the Word on the words of George Herbert (b. 1593) and had included a hymn from John Clare (b. 1793).

The AGM on the final morning opened with a reminder that a list of members of the Society is now available from the Secretary for 70p including postage. Six recently deceased members were commemorated. Immaculate accounts accompanied a reminder that finance has to be considered in the light of the new Charities legislation. A modest increase in subscription rates from next year was agreed. Gordon Taylor was thanked for his work as treasurer and asked to convey our thanks to the auditor Peter Wood, who was chosen again for the ensuing year. Our new chairman, the Revd Caryl Micklem, on taking the chair, thanked everyone for his election and for their own work for the Society. John Akroyd was elected as our new treasurer and would take over the financial reins on 1 January. Three vacancies on the Executive Committee necessitated a ballot, resulting in Elizabeth Cosnett, Fred Kaan and Derek Hodgson being elected. The next conference will be in Newcastle-upon-Tyne, 26-28 July 1994. The International Conference, 10-16 August 1997, would be so arranged as to include our own domestic conference. The first regional gathering, at Leeds on 6 March 1993 (reported in *Bulletin* 196), suggested the need for further discussion about regional meetings generally. Full minutes of the AGM are always circulated with the material for the next conference - so join us next year to make sure that you receive them!

And so to the final session with its final anniversary commemoration - that

of Henry Francis Lyte (b. 1793). The speaker, our own member Dick Watson, is professor of English at Durham University where there is a course on Literature and Religion. We are fortunate that we can have his wisdom applied to hymns so as to see their literary and spiritual treasures. We are also fortunate that the essence of this fascinating lecture with its analysis of Lyte's hymns, particularly of 'Abide with me', will appear in an early issue of the *Bulletin.* Your reporter is thus absolved from attempting a summary here.

Having started with a bishop of Winchester we must finish in the cathedral itself which attracted many of us on the free Wednesday afternoon. The thought of it as the only cathedral to be the theme of a popular song some years ago suggested a contrast with our own kind of singing. That contrast led to appreciating the wide contribution made to the English Christian tradition by another famous resident of Winchester, King Alfred (849-901). The college that accommodated us, offering compactness, convenience and comfort, itself commemorated him and his achievements for the work of the Church of which we, as individuals and as a society, are members.

Such a report as this inevitably omits much. Particularly there are the things not mentioned on the printed programme, the meeting of old friends and the making of new, the convivial conversations at coffee breaks and meal times, the splendid fellowship between beginners and old hands alike. A Hymn Society conference is an experience like no other: those yet to discover it should repair the omission as soon as possible!

Our member John L. Barnett of Farnham, Surrey, has been researching the musical history of his church, St. Thomas on the Bourne, and particularly its first organist Mary Ann Sidebotham (1833 1913). Miss Sidebotham was the music editor (though modestly identified only by initials) of Mrs Carey Brock's *The Children's Hymnbook,* 1881, which had a remarkable run of popularity in Anglican circles. Mr Barnett has produced two elegantly illustrated and well documented booklets: *St. Thomas on the Bourne and The Children's Hymnbook* and *Selected Tunes from The Children's Hymnbook,* the latter containing fifteen tunes by 'M.A.S.' herself plus thirteen by other members of her family and some of her friends. No price for the booklets is mentioned but Mr Barnett would doubtless be pleased to respond to enquiries addressed to him at 12 Byworth Road, Farnham, Surrey GU9 7BT.

John Ellerton, the centenary of whose death fell this year on 15 June, was appointed the first vicar of Crewe Green in 1859 as Crewe was developing into a famous railway junction. The parish is now combined with the larger one of Haslington. Every year Ellerton is commemorated on the second Saturday in June by local festivities - this year by a brass band playing and a market - followed on the Sunday by the singing of his hymns.

THE CHARMING SOUND OF EIGHTEENTH-CENTURY HYMNODY

J. R. WATSON

Among the hymns of Philip Doddridge, published in 1755, is a well-known one on infant baptism:

> See Israel's Gentle Shepherd stand
> With all-engaging Charms;
> Hark how he calls the tender Lambs
> And folds them in his Arms!

To describe the Saviour of the world, the Good Shepherd, as having 'engaging Charms' may sound strange to twentieth-century ears. Charm, in this cynical and hard-faced age, has become a suspicious quality, something that we rate less highly than involvement, integrity and passion, which often go hand-in-hand with an absence of charm.

To the student of eighteenth-century hymnody, however, the word 'charm' has a certain interest, because it carries some indicative meanings. In Doddridge's hymn it suggests Jesus as attractive, in the *Oxford English Dictionary's* sense 3: 'Any quality, attribute, trait, feature, etc., which exerts a fascinating or attractive influence, exciting love or admiration'. So Benjamin Beddome uses the words, in this hymn on 'The Gospel of Christ':

> Here, Jesus in ten thousand ways
> His soul-attracting charms displays,. . .

This idea of Jesus as a pleasant young man was common in the Latitudinarian theology of the period:

> He was a Person of the Greatest Freedom, Affability, and Courtesie, there was nothing in his Conversation that was at all Austere, Crabbed or Unpleasant. Though he was always serious, yet was he never sowr, sullenly Grave, Morose or Cynical; but of a marvellously conversable, sociable and benign temper.(1)

This comes from Edward Fowler's *The Design of Christianity* (1671), and it is part of the tradition that Doddridge was representing. In his hymn, it is given additional force by the compound adjective 'all-engaging' (winning, attractive). Doddridge probably found this phrase in the *Guardian* essays of the philosopher George Berkeley, who wrote 'Virtue has in herself the most engaging charms'. Berkeley continued:

> and Christianity, as it places her in the strongest light, and adorned with all her native attractions, so it kindles a new fire in the soul, by adding to them the unutterable rewards which attend her votaries in an eternal state.(2)

These essays were written in 1713 as a sustained attack upon 'free-thinkers', and especially upon Anthony Collins's *A Discourse of Free-Thinking,* which had appeared in that year. Free-thinkers hoped, said Berkeley, to convince mankind 'that there is no such thing as a wise and just Providence'(3). The essay in which this appears is entitled 'Happiness obstructed by Free-Thinkers', and Berkeley's Christianity is consistently hopeful of happiness and pleasure. One essay, 'Pleasures, Natural and Fantastical', contains a passage that might serve as a description of Doddridge's religious temper, as found in his hymns:

> But the pleasure which naturally affects a human mind with the most

> lively and transporting touches, I take to be the sense that we act in the eye of infinite wisdom, power, and goodness, that will crown our virtuous endeavours here with a happiness hereafter, large as our desires, and lasting as our immortal souls. This is a perpetual spring of gladness in the mind.(4)

This beautiful paragraph provides an insight into the underlying philosophy found in Addison and Doddridge, and even in Watts, that religion is a source of happiness:

> Religion never was designed
> To make our pleasures less.

Doddridge was a learned man, who might well have relished Berkeley's association of virtue and charm, and seen it as part of a pattern of religious and moral thought. Archbishop Tillotson, for example, was described by Anthony Collins as making God likeable in the same way:

> What a charming Idea does he give us of the Deity: it is alone sufficient, without any further Argument, to make the Atheist wish there were a Deity.(5)

So in Doddridge we find a hymn beginning 'Grace, 'tis a charming sound', and another 'Jesus, I love thy charming name'. In 'O happy day, that fixed my choice' the believer is 'Charmed to confess the voice divine'. The word also occurs in Cowper's 'God gives his mercies to be spent' (in verse 6, 'Delight but in a Saviour's charms') and in Newton's 'Sweeter sounds than music knows', which 'Charm me in Immanuel's name'.

The dominant meaning in these passages, I think, is of charm as one of the pleasures and delights of religion. But once or twice there is a trace of an earlier meaning. The earlier senses of 'charm' *(OED* 1 and 2) are the (1) literal and (2) figurative meanings: 'The chanting or recitation of a verse supposed to possess magic power or occult influence; incantation; enchantment; hence, any action, process, verse, sentence, word, or material thing, credited with such properties; a magic spell; a talisman, etc.'. As an example we may take a description of the Cross, from a Roman Catholic primer of 1687: 'Blest Tree, most charming and Divine'. The cross is a talisman to ward off evil, a magic power with properties to defeat the Devil. And if this seems like seventeenth-century superstition, we might think of the *OED*'s 'any . . . word . . . credited with such properties', and apply it to Charles Wesley's:

> Jesus, the Name that charms our fears,
> That bids our sorrows cease . . .

Something of the force of Wesley's hymn comes from his readiness to use such a word in that sense: he is prepared to use the name of Jesus as a 'charm' to ward off evil. It is in such strong vocabulary that his hymns often convey their message; it is as if he recognized the force of evil, and fended it off with the white magic of the name of Jesus.

John Wesley, who believed in witchcraft and wished that others did, used the word in a similar sense in one of his alterations of George Herbert, squashing Herbert's lovely 'King of Glory, King of Peace' into Common Metre for the 1737 *Collection of Psalms and Hymns* published at Charles-town:

> What tho' my Sins against me cried

Thou did'st the Sinner spare:
In vain th'Accuser loud replied;
For Love had charm'd thy Ear.

The meaning here is delicately balanced between charmed in the sense of 'enchanted', and charmed in the sense of 'delighted'. In such shifts of meaning we can see belief itself moving: from the seventeenth-century idea of the Cross as a protective talisman, to the urbane elegance of Tillotson, Berkeley and Doddridge, and returning to its earlier literal and figurative force in the Wesleys.

I also think one of the reasons why eighteenth-century hymnody, and Charles Wesley's in particular, seems so powerful, is its readiness to use such vocabulary. I cannot imagine a Victorian writer thinking in these terms, either of God as attractive and delightful, or of the Cross or the name of Jesus as somehow 'magical'; and I suspect that the words 'charm' and 'charming' have entirely disappeared from twentieth-century hymnody. Another reason for this may be that 'charm' was also associated with things that ought to be distrusted, as in Isaac Watts:

All the vain things that charm me most,
I sacrifice them to his blood.

or in Doddridge's hymn for young people:

Ye hearts with youthful vigour warm,
In smiling crowds draw near;
And turn from every mortal charm
A Saviour's voice to hear.

It looks as if charm was already becoming a dangerous word for hymn-writers to use, as well as one that they continued to employ. For a time, however, it clearly functioned as an indicator of something that the early eighteenth-century writers felt to be important, either in its old sense of magic or in its new sense of pleasure.

Notes

(1) Edward Fowler, *The Design of Christianity*, 1671, chapter 5. I owe the reference to an essay by Isabel Rivers, 'Grace, Holiness, and the Pursuit of Happiness: Bunyan and Restoration Latitudinarianism', in *John Bunyan, Conventicle and Parnassus,* ed. N.H. Keeble, Oxford, 1988, pp.45-69.
(2) *The works of George Berkeley,* ed. A. C. Fraser, Oxford, 1901, IV. 159.
(3) Ibid.,IV.178.
(4) Ibid.,IV.158.
(5) Anthony Collins, *A Discourse of Free-Thinking,* London, 1713, p. 172.

(I am grateful to Kenneth Trickett for reading an earlier version of this essay, and providing many of the examples quoted above.)

Warm congratulations to our member Ian Sharp on his being awarded a PhD degree of the University of Liverpool for a thesis on 'Musical Images of Childhood'.

WHAT SHALL I WEAR?

EDGAR LANDEN

Some thoughts on music in worship, together with a review of *Hymns for the People* (Music edition £19.95, words edition £2.95. Eds. Norton, Peacock and Perry. Marshall Pickering, 1993), a consideration of the comments made by those promoting the publication, and some examination of the principles involved.

'What shall I wear for the party? No, I can't wear that, I shall look a frightful frump! I have nothing in the wardrobe, I shall have to go out and buy something that will do.'

The publishers of *Hymns for the People* would say that their book provides an adequate wardrobe for all of us. Its 316 items could be divided roughly into 120 well-known hymns usually appearing in all collections, twenty well-known hymns found in various denominational books, sixty written in the last thirty years or so (with a preponderance by Michael Perry, Michael Saward, Christopher Idle and Timothy Dudley-Smith), about a hundred worship songs, some of which could be classified as hymns, and about sixteen carols or carol-hymns. The older hymns are modernized with texts mainly derived from *Hymns for Today's Church.* The music, even for the most traditional hymns, abounds in syncopated techniques, and all is 'dolled up' in a jazzy way for a music group. Moreover, every note of music is provided with a percussion part, for which there are 25 rhythmic patterns, and instructions are given about which one to use. The book is therefore a notable departure from the accepted hymn-book norm.

'What shall I wear for the party?' This book has indeed tried to solve the problem of musical dress for church party-going. The proposed answer is 'Let's all dress the same' - folk songs, worship songs and traditional hymns. If hymns are to be worn or borne by our congregations then they simply must have a new dress, for, it is claimed in the book's preface, they are no part of the 'prevailing musical vocabulary of our churches'. The claim is that the problems are acute, 'the organ is rarely used, if at all, and the music group is the main accompaniment'. Furthermore, 'the hymn texts that are used offer outmoded phrases and expressions and are out of step with the current textual vocabulary of the rest of the church's worshipping language'.

The book is to be commended for the ideal that prompts its publication - the desirability of introducing hymns to those unfamiliar with them. It also contains a wide selection of worship songs from various sources, which are thought to be familiar to those who do not know the hymns. It is, of course, good teaching practice to pass from the familiar to the unfamiliar.

All the items, whether hymns or worship songs, are set for unison voices. Not only are there inevitably moments of musical ineffectiveness, but music group leaders will be faced with the problem of what to do with surplus players, whose musical skills might otherwise be usefully employed in singing a vocal part. The assumption is that every performance will employ the same musical forces at every service. There are other problems of performance too. In the worship song 'Because the Lord is my Shepherd' (27) the solo instrumental part is printed in small type at the end of the song. It is simply impossible to place a bulky hymn-book such as this on an ordinary music stand without risk of it

falling over. Thus, the use of a photocopier, complete with enlarging facility, is indispensable with this book, and this has the consequent inconvenience of loose pages. It would have been much easier for both instrumentalist and group leader if the instrumental parts had been placed together at the end of the book, or, better still, bound in a soft cover in normal music size. The problem is carefully thought out in the worship-song book *Sing of the Lord's goodness* published by the Thomas More (RC) Centre. Indeed, this song, 'Because the Lord is my Shepherd', appears in that collection, where the instrumental parts are conveniently laid out in a special section at the end. *Hymns for the People* has not followed this policy at all, except for placing the 'Drum-Kit patterns' at the end of the book with a numbering system relating to each hymn and song.

'Be still, for the spirit of the Lord' (26) is marked 'flowing', whereas *Let's Praise* (Jubilate Group, 1988) has 'unhurried'. Although there is agreement in the manner of performance, there is failure in the means used to attain the desired end. The insertion of an extra suspension at the end of line 1 not only completely destroys the sense of repose at that point, but detracts from the effectiveness of the next suspension in line 2, which leads straight on to a new tune shape, and the new thought 'in him no sin is found'. The desirability of no suspension in line 1 is clearly demonstrated in *Worship Songs Ancient and Modern* (9) and *Irish Church Praise* (7), where effective repose is created by *not* using a suspension on the words 'here', 'around' and 'place'. Those who aspire to arrange other people's music need to grasp the fact that all music is dependent on tension and repose, be it in the manner of Stainer or Schoenberg, Vaughan Williams or 'West Coast'.

A careful perusal of *Hymns for the People* leads to the inevitable conclusion that few hymn texts fit easily into the kind of performance required for most worship songs. The reason is that the poetic thought is usually complex and varied. An exception is 'The Kingdom of God is justice and joy' (275) by Bryn Rees, in which ideas revolve round the words 'The Kingdom of God'. Since *Praisefor Today* (1974), the words have been associated with Gerald Barnes's tune TETHERDOWN. Both *Hymns and Psalms* and *Rejoice and Sing* retain this partnership, although *HP* suggests PADERBORN as an alternative, while *Hymns for Today's Church* and *Let's Praise* use HANOVER. *Rejoice and Sing* broke new ground by giving OUT SKERRIES by Paul Bateman as an alternative, which is laid out complete with guitar markings. *Hymns for the People* (275) also uses this tune but reduces the introduction to one bar only, presumably in the interests of simplifying the guitar part. There is no doubt that the short lines of Bryn Rees's text, coupled with Paul Bateman's short melodic triplet figure over a busy instrumental part, are very effective and the hymn makes a significant contribution to the book.

However, such a happy marriage of words and music is by no means the case elsewhere in this book. For example, 'And can it be' (17) is set to SAGINA with a rambunctious virtuosic introduction. This tune is still widely sung to these words, although doubts have long been felt about its suitability for certain verses of the hymn. (See *Bulletins* 190 and 191.) However, the 'hotting-up' process in this book is nothing short of grotesque. More acceptable is the setting of MILES' LANE to 'All hail the power of Jesus' name' (7); here the quaver movement at the words 'Crown Him' keeps the congregational singing on the

move. But the conventionally imitative introduction is rather spoilt by the fourth bar, in which the stylistically irrelevant rhythm of 3 quavers-crotchet-quaver-crotchet is suddenly introduced. A more balanced arrangement of this hymn will be found in *Let's Praise* (2). Both *Hymns for the People* (89) and *Let's Praise* (43) set Christopher Idle's fine 'Glory in the highest to the God of heaven' to Elgar's imperialistic 'Land of Hope and Glory'. (This hymn is happily married to Ferguson's CUDDESDON at *HTC* 582.) The use of the Elgar tune rather spoils the words since repetition of the last line becomes a necessity, which is acceptable in v. 1, just possible in v.2, but not at all felicitous in v.3. In Ellerton's 'The day thou gavest' (269) the compilers, although mostly using the modernized text of *HTC* 280, have restored the (near-) original second line 'the darkness falls at your behest' instead of 'the sun is sinking in the West'. Is this a concession to ordinary church-goers? Yet the preface asserts that *Hymns for the People* is published because no one knows any hymns!

Enquiries in the diocese in which I again live reveal that out of some two hundred parish groupings there are but twenty-five to forty where music groups perform, and none use the groups as the only accompaniment. The general practice is to use instrumental groups for certain items on a more or less regular basis. If these figures are representative of other mainstream churches in the nation as a whole, then the sales potential for *Hymns for the People* is rather bleak. Perhaps this is as well, for it will certainly be difficult to use. It has no indexes of authors or composers, or even dates - perhaps to avoid admitting that anything is more than ten years old!

In the older melodies there are several substitutions of dotted rhythms for originally equal notes. Of course, some alterations are necessitated by the policy of providing all hymns with a guitar part, which is said to be 'shadowed' in many of the keyboard parts. The guitar parts cause the compilers grave difficulty. Whereas the average worship song requires but one chord for each bar, hymn-tunes often have as many as four chords per bar. Inevitably, despite numerous harmonic changes for this reason, the compilers have ended up with guitar parts that may well be too difficult for the average player. It would have been wise to admit at the outset that for some hymns there is no viable solution, and these should have been omitted from the book. Another admission that should have been made is that the quality of music groups varies immensely. In most hymns in the book the keyboard part does not duplicate the melody, and so the singers have no support. Furthermore, the introductions with which almost every hymn is provided do not always clearly imply to a congregation the point at which they should enter. In this matter, some help could perhaps have been given in the paper-back words edition (which I would also criticize for its very small type).

An Oxford churchwarden, with whom I discussed this book, commented that it 'is based upon the proposition that the congregation should accompany the music group!' This churchwarden is accustomed to worshipping in a church with a music group and has since boyhood participated in church music-making. Yet he was concerned that in some circumstances music groups are 'taking over' the congregation. Of course, there are advantages in using various instruments other than the organ - lively rhythm, variation of sound and, not least, active participation by a team of people. Nevertheless, it is to be doubted whether the organ is wholly dispensable. Members of a team can fall ill, rehearsals can go badly, and the most carefully laid musical plans of softness,

loudness and solo parts can go off course. On the other hand, an organist can 'fill up' holes in the liturgy, even in such lowly matters as the bride being late or the collection being too long. There is thus an instant flexibility when there is but one player, who has the sensitivity to respond to on-the-spot feelings about speed and climax - and perhaps congregations sometimes even derive a certain comfort from the booming bourdon!

'What dress shall I wear?' The answer given by *Hymns for the People* seems to be tee-shirt and jeans, except apparently for Elgar, who with his Edwardian 'Land of Hope and Glory' is graciously allowed to appear at least once with whiskers and waistcoat! Egalitarianism, musical or otherwise, may solve some problems, but it creates others. For example, in 'Christians, awake' (53) the irritating and pointless syncopated figure during each end-of-line semibreve keeps saying the same thing like a predictable bore! Egalitarianism, too, tends to smother all inspiration. Let us cite, as an example of this, the use of the principal tune of the second movement of Beethoven's 'Pathetique' sonata, Op. 13, as an Anglican chant. This fine melody is, so to speak, 'smothered' by the egalitarian nature of the chant formula. By using it we are not introducing great music to our congregations: in this context it can achieve no more than a chant written by any competent musician in church, school or cathedral. Probably not even virtuoso pianists in our congregations would recognize it in its new dress. Interestingly, this chant has been omitted from most modern chant books. A similar fate could well befall many inspired hymns 'smothered' by the somewhat dated musical formula provided in *Hymnsfor the People.* This formula is incapable of sufficient variation to accommodate the wide range of thought contained in the words and music of some of our greatest hymns. No doubt, there will be occasions when some of the items in this book will be of practical use, but in general the conclusion must be that its main function is as a resource book, which contains some useful ideas, even though many of them are imperfectly expressed.

Having completed my review of *Hymns for the People* and carefully compared the book with other publications, I was both astonished and saddened to read David Peacock's comments in *News of Hymnody.* He speaks as Secretary of 'Jubilate Hymns', and in extravagant and highly emotive language employs such words as 'radicalism', 'purism' and 'anathema' in his attempt to discredit those who, perhaps inarticulately, try to express their unease about the use of this sort of book in church.

There is nothing new or radical about making 'arrangements' or modifications of existing hymn-tunes. After all, Bach changed the free rhythm of EIN' FESTE BURG and many other chorales to the 'squared up' forms with which we are now familiar, so as to accommodate elaborate four-part movement in the style of the High Baroque. It matters little if the music is presented with or without Bach's frock-coat and wig! What is of concern is the suitability of the occasion and the quality of the workmanship. It is therefore most unhelpful for Mr Peacock to shout what amount to mere political slogans at those whom he fears may disagree with him.

Lest he doubt my credentials, I dare to quote my own 'Baptist Johnny':

Baptist Johnny, wash me clean,
Take me down, Boy, to Jordan's stream.

I well remember setting these words to a 'South Carolina Spiritual' *{Cambridge Hymnal* 32), complete with drums, tambourines and saxophone, together with a specially contrived descant for a buxom wench called Olga! It was broadcast from the magnificent church of St. John the Baptist, Cirencester, for which it was written. Nearly twenty years later, I have no shame for having written it for a special occasion, and if need be I would probably do the like again. Nevertheless, this does not prevent me from assessing the limitations of my work, or accepting the criticism of those who disagreed with me at the time. Whether I was right or wrong, I do not propose defending myself by shouting political slogans, and saying 'I am a radical - Yah Boo to you', nor do I propose compiling a hymn-book full of 'Baptist Johnnies'!

No one doubts that worship is an activity that includes every aspect of human awareness - heart and mind, senses and intellect. We are told to present our bodies as a 'living sacrifice, holy and acceptable to God' (Romans 12:1) which is our spiritual worship. 'Spiritual' is used not as a contrast to the physical, but as a quality of worship. We all know that we remember things if we do them; 'chalk and talk' does not fully succeed; we need physical action involving parts of our body - clapping to hymns can be a helpful activity. But too much activity can soon cease to have the emotional significance that it first had, and what was once the shell of joy becomes a mere irritant to ourselves and others.

Plato saw a relationship between music and the moral world. He accepted music's emotional content, and argued that the art of music is capable not merely of affecting the emotions temporarily, but of permanently influencing the character - music is 'expressive of good and evil things' *{Republic* 398c-399d). Just as an orator must be 'in tune' with what he is saying, so must we 'tune' ourselves to the finest harmony in music; in life too, our words and deeds must also be 'in tune'. Plato's opinion in his later work, the *Laws* (653d-673a; 795a-812e), remains unchanged, he considers that the training of the young in good and carefully selected music will contribute to the attainment of virtue. He writes, 'every man must be employed to prevent our children from desiring to copy alien models in dancing and singing'. He goes on, 'our statesmen . . . must ordain which hymn is to be sung at each of the religious sacrifices, and with which dances each occasion is to be adorned' *{Laws* 798f). To be frank, he is concerned that certain types of music create sexual titillation.

The full significance of Plato's thinking came to me ten years after having read these passages. For this, I must thank the alluring Olga for her lively performance in 'Baptist Johnny'. It happened that six months after that broadcast I took the Cirencester Boys' Choir away on a singing tour, at the end of which they devised a stage 'entertainment' for my pleasure. Their parody of 'Baptist Johnny' was superb. A boy came on stage and started to sing Olga's descant in chorister fashion, but was rudely interrupted by cries of 'No, No, we want fatty Olga'. A boy exaggeratedly dressed in female garb appeared, and we were then treated to a re-run of Olga's performance with every nuance and gesture. To them and to me, it was all tremendous fun, but at that moment Plato's words went into me like a knife: music is not just a 'temporary emotion', it impinges upon character and can be resurrected six months later.

People glibly talk about using the 'prevailing musical vocabulary' to further their evangelistic message, but in fact they should be asking 'What *is* the content and nature of the message behind the message?' Do not dismiss the thinking of Plato, nor the perceptiveness of a thirteen-year-old mimic. Today the problem is much the same as in Plato's time - except rather worse, for on a bigger scale the mass media expose us to musical patterns and sounds that have come to denote both sex and violence. Admittedly, many of the aural images presented with certain activities on screen are about the limit of many people's musical vocabulary, but, whether they realize it or not, they relate the sound to the image, just as primitive man related the sound of drums to violence and war.

How far then are we justified in duplicating the 'prevailing musical vocabulary' in church? Could not this policy have disastrous consequences on the future of our message in the present mass media culture? At the least, it must be conceded that an intellectual lethargy is induced, so that the message of the words we wish to convey is partly obliterated. Inevitably, there is a sense in which the full uniformity of an imposed style or formula spreads a blanket over the significance of the words. In fact the content of words and music becomes very blurred as some sort of emotion takes over - or, as psychiatrists would have it, a 'warm fuzzy' - that with fairness can be described as a sort of musical 'tongues'. Although there can be spiritual content in 'tongues', it by no means follows that the right place for them is public worship. St. Paul had no doubts: 'I thank God that I speak in strange tongues much more than any of you. But in church worship I would rather speak five words that can be understood, in order to teach others, than speak thousands of words in strange tongues'. (1 Cor. 14:18,19).

Worship must be concerned with quality and effort, with offering to God the best that we have - and all the time the quality of our personal gifts must be improving. It is totally inadequate to go on with just the 'prevailing musical vocabulary' - all Christians need to be learning at different levels, and they need desperately to be given the opportunity of continually acquiring new 'notes', new 'words' and new spirituality.

Spirituality, learning and art never come cheap; they are expensive commodities in time, thought and personal commitment. Jesus himself rebuked those who criticized the woman who gave of her best in worship by anointing his head with her 'very expensive perfume made of pure nard' - a year's wages! (Mark 14:3—9). The gospel writers, in placing this event just before the crucifixion, intend us to conclude that our worship should be as costly as the cross. Far from being content to meet the Lord smelling of cheap scent and wearing tee-shirt and jeans, we should be glad to appear before Him with our 'very best' and encourage others to do the same. Like the woman, we too need Jesus's commendation for 'doing a fine and beautiful thing', and it is the memory of 'costly' worship that will enable us to evaluate the tawdriness of that which is being handed out in those churches choosing to confine themselves to the limited religious vocabulary of the mass media and secular society. Do we want to become slaves to what is handed out to us?

Western democracies have in the main failed to understand the deleterious effect that music can have on moral behaviour, but this is not so in totalitarian states. The Stalinist regime had more than a few words to say to Shostakovich, and Hitler was no fool when it came to microphones and loudspeakers, the

paraphernalia of which disguised the true meaning of the words and music that were emerging even in the last throes of the Nazi *Götterdämmerung.* (Interestingly, those who have suffered under the raucous blare of the totalitarian loudspeakers now have no desire to reproduce the same noise in their public worship.) Churches would do well to learn these disquieting lessons and apply them carefully before it is too late.

Is it surprising that many ordinary Christians have a growing unease over the increased secularization of their churches? Some, unwisely, make exaggerated claims for their church traditions and music - they have to say something to combat those who hurl slogans at them! But they would be wise to admit that much of what they hold dear is mere *Gebrauchsmusik,* and many of their loved tunes, and even some of the 'set music' of their cathedrals, do little but get over the words inoffensively in a workman-like manner without doing undue violence to the text. Furthermore, in regard to the words, I shall hardly court popularity with the Hymn Society if I remind them that the English scholar, George Sampson, in his Warton lecture to the British Academy in 1943, referred to hymns as 'the poor man's poetry'. (By 'poor' he meant culturally poor.) I mention this to show that the cultural problem has to some extent always existed, and especially has it been deeply felt by those steeped in the masterpieces of music and literature. Robert Bridges complained that in going to church he had to leave his intelligence in the porch with his umbrella! He tried to overcome the problem with his *Yattendon Hymn Book.* It is also said that, when Dvorak was taken to Evensong in St. Paul's, during the psalms he whispered to his neighbour, 'Why do they keep repeating this bad tune over and over again?' This is exactly what a person unable to appreciate the subtleties of the English language would say. By all means criticize the Anglican chant, but at least admit that it does pleasantly and acceptably get through a large number of fine words in a short time, when a more detailed setting would be inappropriate.

The cultural unease felt by many folk about such publications as *Hymns for the People* therefore comes down to their need of the comfort and consolation of easily remembered words which can be 'recollected in tranquillity' and which will deepen their relationship with God and be reflected in their lives. Certain types of music, with overtones of either secular or alien societies, can cause a stumbling-block to the sensitive, and harm to the character of those unable to discern the true nature of the blandishments on offer.

Today many people are voting with their feet. There is a marked increase in the number of people attending worship with the religious communities. (I will not bore you with facts and figures, although I have some.) Many spend weekends in nunnery guest houses in order to gain the peace and quiet that they feel are being denied them in their own churches. Moreover, a mere glance at the weekend programme of any Adult Education College will reveal courses devoted to Transcendental Meditation, Hinduism, Shintoism and the like. Swami Swananda (1887-1963), who founded Rishikesh for Westerners, wrote that Hinduism 'prescribes spiritual food for everybody, according to his qualifications and growth'. How I wish that present-day Christianity could be said to achieve as much! Swami Swananda little knew that by June 1993 members of the medical profession would send a letter to Virginia Bottomley, Secretary of State for Health, proposing that Transcendental Meditation be available within the National Health Service in the interests of personal health

and social stability. Time was when our doctors would have thought that the Christian Churches of this country fulfilled this role in their Sunday worship. But not only is there a drift from churches to religious communities and Adult Education Colleges: my Quaker friends tell me that there is a marked increase in those attending their Sunday meetings, simply because people desire the meditative quietness that is no longer available in the churches in which they have been brought up. To my certain knowledge, for the same reason, one of the finest cathedral organists of this century became and died a Quaker. Somehow, the mainstream churches, which he had served faithfully, failed him both spiritually and culturally.

'What shall I wear?' The answer must be something that will fit and help individuals to express their God-given need for worship, and that will also give them sufficient freedom of movement to grow in the Christian faith, so that they can truly 'sing with the spirit and with the understanding'.

Bishop Timothy Dudley-Smith has already published two collections of his hymns: *Lift every Heart,* 1984, and *Songs of Deliverance,* 1988. Now there appears, from Hodder & Stoughton at £8.99, a third collection, *A Voice of Singing* - introduced by the Bishop at the opening 'Come and Sing' session in May. The 37 new hymns bring his total score to 197. Like its predecessors the book has notes recording the circumstances of the writing of each hymn, and indexes of biblical references, metres, suggested tunes and subjects. In addition there are 'cumulative indexes' of first lines and subjects to serve all three collections.

The book will of course be essential equipment for all hymnal editors. But it will also be of much interest and benefit to those wishing to study hymn-writing technique and to the thousands of admirers of the Bishop's work: none should be disappointed.

The success of our 1988 Act of Praise in Tyndale Baptist Church, Bristol, prompted requests from those taking part for further hymn festivals of that kind. Such has been the local interest and enthusiasm that the festivals have become annual events in the Bristol area. On each occasion Dr John Bishop has conducted a large ecumenical choir and the Revd Eric Sharpe has introduced the hymns.

On 17 July this year, in response to an invitation from Weston-super-Mare, the sixth such festival was held in All Saints' Church, Weston, on the theme 'Duty and Delight'. Again the event was reckoned a resounding success, and so the series looks set to continue indefinitely.

REVIEWS

Story Song edited by Alan Luff and Donald Pickard. Stainer & Bell Ltd in association with The Methodist Church Division of Education and Youth, 1993. Full music edn £8.95.

This is a collection of 100 highly diverse pieces, songs rather than hymns, each recounting an aspect of the relation between God and the world. Despite the title not all are narratives, but the majority either do tell a story or refer to incidents or people in stories. Of course, since almost anything can be subsumed under the heading 'the human story', hardly any topic other than pure adoration of God is excluded.

Moreover, the songs are not just for singing. Some invite other kinds of participation, such as mime, dancing, clapping and various antiphonal techniques, and most are intended to be linked to discussion of the subject matter. Few are 'free standing' in the way that hymns usually are - that is, simply announced and then sung. To this end, each piece is provided with biblical references; each also has a footnote, sometimes running to two or three paragraphs, about the topics treated and suggesting matters for further discussion.

A point well made in the introduction is that, whereas hymns are intended to be sung by everybody, songs are often performed by individuals. Thus a song can make a personal statement with which not everyone may agree, thereby challenging faith rather than just expressing it. Although some of the items could find a place in a service of worship it is intended that the book's widest use will be in schools, discussion groups and conferences.

Only a full music edition is published. This is no doubt because the publishers realize that any one group of users will require no more than a proportion of the contents. Accordingly, there is a blanket copyright licensing scheme (for which an application form is included in the book) whereby permission is granted, on payment of a fee, for the copying of any of the words for local use in the UK. For such permission until 31 August 1994 the fee is £15 + VAT, with a further £1 + VAT for each additional year; after the period paid for the copies made must be destroyed. To copy music permission must be negotiated separately from individual copyright administrators.

This is certainly a bold innovation. It recognizes the fact of widespread photocopying nowadays; yet without an inordinate amount of policing a good deal of reliance must be placed on the conscience of each purchaser. Some of us will view the spur towards words-only provision as a backward step. All the same, it will be interesting to see to what extent this idea catches on in the publishing world.

The contents of the book are divided into four sections. The first, 'A World Full of Stories', has 16 songs, including an assured and moving piece by two teenaged girls about the homeless in London's 'cardboard city'. David Mowbray has a straightforward yet penetrating hymn on hospice care, and a notable piece inspired by the writings of Dag Hammarskjold in which a powerful emphasis is given to its final word 'Yes' by the renouncing of the expected rhyme.

The next section, 'Through the Christian Year', has among its 37 items a traditional Jewish passover song, Elizabeth Cosnett's delightful processional hymn for Candlemas, and 'Into a desert place he wandered alone', a narrative

on Christ's temptations in the wilderness by Cecily Taylor who, with ten items, is the book's top author. There are also two older hymns in new versions: the Passiontide 'This is the night, dear friends' from Peter Abelard (an excellent recent translation by Richard Sturch), and a neat updating of Isaac Watts's hymn 'for the Lord's Supper' "Twas on that dark, that doleful night' minus its off-putting opening verse. The latter is set to Lampe's INVITATION (or KENT or DEVONSHIRE or what you will); future editors, however, might feel that the reversion to the original galant form of the melody is congregationally hazardous and not entirely appropriate.

'Stories of Saints' (20 pieces) are songs about various historical figures known by name (although the name does not always feature in the song, and not all have been officially canonized). They range from biblical characters such as Jacob, Amos, Samuel and Nicodemus to latter-day folk like Josephine Butler, Elizabeth Fry, Martin Luther King and Mother Teresa.

The final section 'Stories from Jesus' has its 27 items subdivided into the categories 'Who Jesus was', 'People Jesus called', 'What Jesus did', 'People Jesus healed' and 'Jesus as Storyteller'. John Kiteley has used a medieval poem to great effect in 'The cross was his own' in which various items borrowed by or for Jesus are catalogued 'but the crown that he wore and the cross that he bore were his own'. Michael Hewlett's carol-like piece about the flight into Egypt includes the memorable phrase 'the King of Glory now a refugee'. Andrew Pratt tackles unusual topics. His imaginative and concentrated song about the woman accused of adultery has too many polysyllabic words and obtrusive alliteration, yet on the facing page his song about righteous anger has just the limpid simplicity needed. Alan Luff has a fine piece about the invalid whose resourceful friends lowered him to Jesus through a roof.

Throughout the book are songs by such well-known writers as Sydney Carter, Estelle White and the John Bell-Graham Maule duo. Some of the newer names are, as they say, to be watched.

Brian Hoare's tune for his own 'Here comes Jesus, walking by the seaside' will surely be a hit among youngsters - and indeed oldsters - everywhere. Yet in general the music in the book is less successful than the words. No doubt this is partly because for one third of the items author and composer are the same person and few people are equally talented in both fields. Some pieces (notably 54, 58, 68) have a cruelly wide compass - the last two, it may be surmised, were composed by sopranos.

Sub-editing in the book, alas, leaves something to be desired. Although first stanzas are printed between the music staves, guidance is seldom given for accommodating the remainder, many of which show considerable irregularity. Counsel for the defence might plead that irregular stanzas can be sung by soloists who settle such matters for themselves, but such a cop-out can hardly apply generally. In any case, many irregularities could have been eliminated by a gentle editorial hand: why, for instance, is there an awkward three-syllable 'terrible' in no.87 v.3 when several two-syllable synonyms are available? No.24 v.2 line 3 has an unnecessary 'wide' - although that could be a misprint. Yet Alan Luff's version of St Francis's 'Canticle of the Sun', which seeks to keep as close as possible to the original, is so well and naturally matched by his own tune ELINOR that few singers will be aware of any metrical irregularities.

An alert editor should have prevented the uncomfortable clash of a 77.77.77 tune with the 777D text of no.5; should have called for a reconsideration of

no. 17 v.3 which is of such ungainliness as to need several readings to unravel its meaning; have discovered how no.38 is supposed to end; and have noticed that repeating the last lines of stanzas in no. 18 is inappropriate for v.3. At first sight no.32 v.5 seems to be short of a line, but this is because of the eccentrically inconsistent layout. The arrangement of ST. COLUMBA (57), credited to, and indeed copyrighted by, a contemporary Scotsman, is identical to that in *RCH* and *CH3*.

One is sorry to see the good ship *Story Song* being spoilt for these few ha'p'orths of tar, especially as many of the pieces deserve to find further use. The efficient indexes include one of themes and a particularly detailed one of biblical references. Each of the two centre sections, 'Through the Christian Year' and 'Stories of Saints', is prefaced by an index - respectively of occasions and of 'God's People' (aren't we all? - 'God's Servants' might be nearer the mark). These lists, however, especially as they incorporate references outside those sections, might have been better placed with the other indexes at the end of the book.

The plastic comb binding, even if lacking durability, has the great merit of allowing the A4-size pages to lie flat when opened.

All in all, this is a valuable collection for thoughtful Christians and about-to-be Christians which will provide far more spiritual sustenance than the frothy, fast-food type of 'songs' now so widely found. It is greatly to be welcomed.

B.S.M.

Rejoice Two: Songs for Celebration. Ages 7-11. HarperCollins Religious, 1993. £12.95.

Eighty songs - most of them new - are offered in *Rejoice Two: Songs for Celebration*, to complement the 1992 Catholic Religious Education Programme entitled 'Here am I'.

This spiral-bound, brightly covered A4 booklet is for children aged 7-11; its companion volume *(Rejoice One)* is for 3-7-year-olds. An introduction explains that the songs are not meant to supplant the hymns already in use in Catholic schools and churches; their role is to highlight the topics in the new R.E. syllabus and consolidate what children are there exploring and learning. 'After such use, they may find a place in assemblies and other school celebrations.'

The songs are arranged thematically under three broad heads:

The Church ↔ Community
Sacraments ↔ Celebration
Christian Living ↔ Ways of Life

Each page has a clearly printed melody-line with underlaid first verse, the other verses being printed conventionally; a 'flowing' and rather crudely simplistic illustration; instrumental instructions and occasional thought-provoking quotations, including:

Computer and I,
Two memories, but it's mine
Holds real live people.

and (Julian of Norwich)

As truly as God is our Father,
So just as truly is he our Mother.

Great variety of content, length, style and music is provided by the thirteen authors/composers. Calypso, Taizé, Gelineau, Ukrainian (a moving lullaby), 'Chinese'-flavour as well as traditional English folk, many with skipping rhythms, are to be found: major and minor, exuberant and meditative, rounds, descants, percussion - all suggest a lively collection.

Most tunes seem easily learnable, with frequent use of refrain and repetition; they are usually happily married to their words, unsurprising when author is often composer too. Just occasionally the musical range may prove demanding to young voices, especially with low Gs and As, endings on top Ds - even one on top G! (Budding choir 'stars' may enjoy these vocal gymnastics.) Usually, however, tunes are in a comfortable compass. Particularly well done are song versions of scripture stories; but there is a great breadth of subject - songs for a new baby, for making a house a home, Moses and the Burning Bush, our planet, Jesus's call to discipleship, and even one putting computers in their place! The compilers clearly aim to bridge the gap between children's life experience and the truths of the faith.

There is no indication that a full-score edition is available, but at £12.95 the publishers cannot expect schools to buy one copy per child; many will undoubtedly take advantage of the 'single-use photo-copying for classroom use only' concession.

Most of the songs seem more suitable for ages 7-9 rather than 7-11. If their freshness and vitality recommend them to other churches (only a handful have specific Catholic references), it is hoped that the covers of this thoughtfully crafted resource will withstand the usage.

Muriel Bridge

In Praise of All-Encircling Love: Inclusive Language Hymns and Songs by June Boyce-Tillman. The Hildegard Press and the Association for Inclusive Language, 36 Court Lane, London, SE21 7DR (1992). £5.50 plus 75p for post and packing. Cheques to be made payable to 'Lumen Books'.

This paperback anthology of 46 items reflects the work and thinking of June Boyce-Tillman in recent years and it represents a significant stage in the writer's development. Readers will not be surprised that some of the songs were written with children in mind, such as No. 14 'God the Artist' - 'I want to make a rainbow and paint it with my love'; but these songs are by no means restricted in their use. Other songs are adaptations of traditional material, e.g. No.35, 'The Wise People' - 'We, the wise, from Orient are'. There are also original items of great poignancy; No.36, 'A woman in her grief within a garden cried', to the tune NETLEY MARSH, is one such. Many of the texts deal with aspects of creation and spirituality, drawing on the work of writers such as Hildegard of Bingen, and it is this aspect of the collection that will probably be of the greatest interest to those in search of new material. 'Hildegard of faith unbending', to PANGE LINGUA or to PICARDY (No. 12), is a good example of a text that is both simple and profound, didactic and liturgical. June Boyce-Tillman's 'A Julian Hymn' [N.B. 'Mother', not John!], to GONFALON ROYAL (No.1), develops the theme, 'All shall be well', making a hymn of four verses in a traditional style.

The inclusiveness of the language is generally unobtrusive, which is as it

should be; but those with memories of the 1960s might find, for instance, the title (but not the actual text) of 'The Tambourine Woman' (No.24) rather contrived. The musical settings are, for the most part, clearly laid out; but, as in several modern publications, users might well prefer to revert to standard harmonizations for some of the tunes. Not all the musical material is immediately appropriate for congregational use.

The section 'The songs in context' does what it sets out to do, by tracing the evolution of the songs (often in a very personal way) and by giving pointers to their liturgical use. In conclusion, *In Praise of All-Encircling Love* blends and explores issues that many will find challenging, stimulating, and liturgically apt.

Ian Sharp

CHURCHES AND COPYRIGHT

Problems of copyright are now greater than ever before, particularly for churches. This is partly because of the increasing amount of new worship material that churches may wish to use but which they do not already have in printed or other permanent form. Also, modern and readily available techniques, such as photocopying and tape-recording, greatly facilitate the production of 'home-made' - and possibly illegal - copies.

Yet the paths of righteousness have often been neither clear nor easy to negotiate. What items are copyright? Who owns the copyright - or copyrights, since a single item may involve more than one kind? How does one obtain permission to reproduce items? What conditions is a copyright holder likely to demand? How costly will obtaining permission be?

Guidance through the maze is provided by *The Churches' Copyright Directory,* recently published for the Pratt Green Trust by Stainer & Bell Ltd. The editor, Bernard Braley, supplies a good deal of background information on general questions of copyright. He also firmly disabuses anyone of the notion that copyright is a trivial matter either economically or ethically. Is there, he asks, any moral difference between making unauthorized copies of published material and bypassing the electricity meter? Details are given of licensing schemes operated by various publishers for the local copying of material, and there is also a list of variants in hymn and song texts permitted for local use. The major part of the book, however, is an index of the copyright administrators for the individual hymn and song texts in some 250 collections, together with a list of the administrators' addresses.

This most welcome directory, available from Stainer & Bell Ltd, PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, for £7.50, will greatly ease the task of obtaining permission to reproduce copyright material.

Our warmest good wishes go to Dr Fred Pratt Green who celebrated his ninetieth birthday on 2 September. Coupled with these felicitations, however, must be sincere condolences on the death on 7 August of his wife Marjorie at the age of 88 and after 62 years of marriage.

CORRESPONDENCE

Dear Sir,

As a relatively new member of the Society, may I first of all thank you for the interesting Bulletins, which I unfailingly enjoy, even if I do not always find myself entirely in agreement with your contributors.

I must take issue with the Reverend Caryl Micklem, who refers to 'Thine be the glory' as 'the oddest of all Easter hymns' *(Bulletin* 196, p.237) and goes on to write disparagingly and, I fear, inaccurately of the French original, *A toi la gloire, O Ressuscité!*:

'Surely if anything is certain about the Christian doctrine of the resurrection, it is that it does *not* claim that the dead Jesus was *resuscitated.*'

May I point out to Mr Micklem and to all readers of the *Bulletin* that the verb *ressusciter* (together with its participles) is used throughout the French Bible to denote *resurrection.* St Paul, for example, in 1 Corinthians 15: 3-4, writes (*La Bible de Jérusalem*):

'Je vous ai donc transmis en premier lieu ce que j'avais moi-même reçu, à savoir que le Christ est mort pour nos péchés selon les Écritures, qu'il a été mis au tombeau, qu'il est ressuscité le troisieme jour selon les Écritures [...]'.

The idea that Jesus was merely resuscitated would be just as repugnant to French Christians (of whatever denomination!) as it is to Caryl Micklem.

I would love to know on what grounds the English version of the words (I refer to the translation of R. B. Hoyle) could possibly give rise to 'theological misgivings' or be described as 'the oddest of all Easter hymns'.

Yours faithfully
(Mrs) Mary Munro-Hill, MA, BD,
Reader and Organist of St Mary's, Lockington, Yorks.

Caryl Micklem replies:

I accept that my principal complaint should be against the French language - or rather, against the Bible translators who have failed to coin a verb from the noun 'resurrection'. 'Ressuscité' does, after all, mean 'resuscitated' as well: how, then, are French Christians universally taught to distinguish the two meanings so completely as to leave no hint of the re-animated corpse within their creed?

In the Latin Bible, to which one might expect Romance translators to look, 1 Corinthians 3:4 has plain 'surrexit'. The very prefix 're-' has in itself the suggestion of return to the *status quo ante* (hence our 'he rose *again*') - to that extent the Easter language of *all* of us is askew theologically!

So I'm not really getting at M. Budry: though I find his change of stance from verse to verse a shade odd - addressing first Christ, then the rest of us, then himself; and 'non, je ne crains rien' is a terrible tongue-twister even for the natives. But R. B. Hoyle has conspired with the martial music to introduce 'conquering' into the refrain, 'more than conquerors' into verse 3, and the indicative 'no more we doubt' (where the original had the hortative 'ne doute plus') which is cruelly unscriptural. Perhaps I should have called the hymn 'dangerous' rather than 'odd'. It is noteworthy that *Cantate Domino* (1971) commissioned a new, and far less triumphalist, translation from Fred Pratt Green. The fact that this does not appear in *Hymns and Psalms* is eloquent testimony to the power of *vox pop* over editorial discrimination.

To celebrate the 150th anniversary of the YMCA in 1994 a major competition for new hymns is being held. To register for the competition and to receive a copy of the rules you should write to the Hymn Competition Secretary, Campaign Office, National Council of YMCAs, 640 Forest Road, London E17 3DZ and indicate whether your entry is to be of a text or tune or both together; texts must be received at the above address by 31 October 1993. After the texts have been judged the best ten will be sent to those who registered for the tune-writing section; tunes must then be received by 31 January 1994. The entrance fee is £4 per entry; prizes, in each section, will be of £100, £75, £50 and seven of £25. The ten winning hymns and tunes will be published in a booklet.

With this issue of the *Bulletin* we distribute, as the third of our new series of Occasional Papers, Clyde Binfield's 'Hymns and an Orthodox Dissenter'. This formed the basis of Dr Binfield's memorable address on Bernard Manning (1892-1941) at our Liverpool Conference in 1992. All who were captivated by the address then will be delighted to have this opportunity of savouring it in printed form.

For permission to issue the article as an Occasional Paper we are most grateful both to Dr Binfield and to the URC Historical Society from whose journal it is taken.

Among our contributors:

Mrs Muriel Bridge is a retired teacher who specialized in helping children with difficulties in literacy.

The Revd Derek Hodgson is Vicar of Mytholmroyd, West Yorkshire.

The Revd Edgar Landen, now retired to Burnham-on-Sea, Somerset, has been sub-organist of Exeter Cathedral, Director of the Cirencester Boys' Choir, and Chaplain of Christ Church, Oxford.

Dr Ian Sharp lectures in music at Liverpool Institute of Higher Education. He was very active in organizing our conference in Liverpool, 1992.

Professor J. R. Watson, of the Department of English, University of Durham, served on the committee for *Hymns and Psalms* and was co-editor of its *Companion.*