

# Hymn and History

A series of evening services led by Tony Bryer at Twickenham United Reformed Church (Greater London, UK) which traced the history of the church through 2,000 years, each including hymns of the period being looked at. Most of the information on hymns authors, and composers comes from the *Companion to Rejoice and Sing* and wikipedia.com.

The hymn numbers relate to Rejoice and Sing, published by the Oxford University Press for the United Reformed Church, UK. ISBN 978 0191469220. The dates are those of the original services at Twickenham.

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## Part 1: The Early Church (12.9.04)

- ❖ A whistle-stop trip through the Acts of the Apostles: Pentecost, persecution, mission
- ❖ Nero institutes 250 years of Roman persecution:  
*Consequently, to get rid of the report, [that he was responsible for the AD64 Great Fire of Rome] Nero fastened the guilt and inflicted the most exquisite tortures on a class hated for their abominations, called Christians by the populace. Christus, from whom the name had its origin, suffered the extreme penalty during the reign of Tiberius at the hands of one of our procurators, Pontius Pilatus, and a most mischievous superstition, thus checked for the moment, again broke out not only in Judaea, the first source of the evil, but even in Rome, where all things hideous and shameful from every part of the world find their centre and become popular. Accordingly, an arrest was first made of all who pleaded guilty; then, upon their information, an immense multitude was convicted, not so much of the crime of firing the city, as of hatred against mankind. Mockery of every sort was added to their deaths. Covered with the skins of beasts, they were torn by dogs and perished, or were nailed to crosses, or were doomed to the flames and burnt, to serve as a nightly illumination, when daylight had expired (Tacitus)*
- ❖ Constantine makes Christianity the religion of the Roman Empire
- ❖ The Council of Nicaea (in modern Turkey) 325AD to resolve this and other issues and from this we get the Nicene creed. The Council also agree the primacy of the bishops of Rome in the West, Antioch in the East and Alexandria in Africa, also recognising the special place of the Church in Jerusalem and setting down rules for determining the date of Easter.
- ❖ Augustine of Hippo's Confessions would later influence Luther and Calvin.
- ❖ Between 390 and 405 Jerome (c.347-420) made a new translation of the Bible into Latin, the Vulgate. It would be in use for more than 1000 years and would be the first book to be printed with movable type (1455).

### **527 Jesus our mighty Lord (Clement of Alexandria, c170-220, tr. F.Bland Tucker 1895-1984)**

The words of this hymn are among the oldest in the hymnal, coming originally from Clement of Alexandria (150-211? CE). Clement, a theologian and apologist as well as a bishop, was eager to bridge the gap between Greek culture and Hebrew tradition in Christian truth. He spoke forcefully both to intellectuals outside the faith, and to believers who were suspicious of philosophy and the intellectual life; his was one of the most urbane and sophisticated minds of the early church. The words of this hymn are found at the end of one of Clement's major works, the *Paidagogos* 'The Tutor', which portrays Christ, the Logos, as the One who teaches and leads the whole universe into God's truth. The translator was F. Bland Tucker (1895-1984), a priest who served in Washington, D. C. and Virginia and translated many ancient texts for modern use.

Tune: **Moab** (John Roberts 1822-77)

### **444 Father we give you thanks (F.Bland Tucker 1895-1984 and others, based on the *Didache*)**

The *Didache*, also known as The Teaching of the Twelve Apostles, was written before 100AD and could be a direct result of the first Apostolic Council, c.50AD (Acts 15:28). It is not so much a letter as a handbook for new Christian converts, consisting of instructions derived directly from the teachings of Jesus. The book can be divided into three sections – the first six consist of catechetical lessons; the next four give descriptions of the liturgy, including baptism, fasting and communion; and the last six outline the church organisation. The text we have comes from an 11th century manuscript discovered in Constantinople in 1875. This hymn, also by F. Bland Tucker,

was written for the *American Episcopal Hymnal*, 1940 and versifies some of the text relating to the celebration of the Eucharist.

Tune: **Les Commandemens de Dieu** (Strasbourg 1545)

This was composed for one of the early French Genevan Psalters. It quickly became well known and was adapted for an English version of the Ten Commandments in a 1556 Anglo-Genevan Psalter, then it was included in the 1564 Scottish Psalter. Variants have appeared in many books since

### **27 Hail gladdening light (Greek 4C or earlier, tr. John Keble, 1792-1866)**

This hymn was sung in the Greek church when the lights were lit at evening service. St Basil, who died in 379AD, quotes it, stating its age and author are unknown. The earliest printed version in 1647 reproduces the text found in 12C and 14C manuscripts. John Keble's translation first appeared in the *British Magazine*, 1834. For notes on Keble see part 10.

Tune **Sebaste** (John Stainer, 1840-1901)

This tune first appeared in *Hymns Ancient & Modern*, 1875. Its name means 'worthy of worship'. John Stainer was born in Southwark in 1840. As a boy he sang in the choir of St Paul's Cathedral and at the age of 16 was appointed organist at the newly founded St. Michael's College, Tenbury. In 1860 he became organist at Magdalen College, Oxford, moving to St Paul's Cathedral in 1872. In recognition of his services to music he was knighted in 1888. Stainer died in Verona of heart failure on 31 March 1901, aged 60.

### **363 Lord Jesus think on me (Synesius, Bishop of Cyrene, c.375-430, tr. A.W.Chatfield, 1808-96)**

This is the last of ten surviving hymns by Synesius, paraphrased by Allen Chatfield, vicar of Stotford, Beds 1833-47 and Much Marcle, Hereford 1847-96. Its first hymn book appearance was in *A&M* 1875, a longer version being included in his 1876 *Songs and Hymns of the Earliest Greek Christian Poets*.

Tune: **Southwell** (Damon's *The Psalmes of David*, 1579)

This tune first appeared in Damon's: *The Psalmes of David in English metre, with Notes of foure partes set vnto them, by Guilielmo Daman, for Iohn Bull, to the vse of the godly Christians for recreatyng themselves, in stede of fond and vnseemley Ballades*. John Bull, a London goldsmith who enjoyed singing psalm tunes as a relaxation, asked William Damon, 'one of her maiesties Musitions', to write some for him. Damon duly provided settings of 79 such tunes for Bull's private use. In 1579 Bull published them.

### **462 From glory to glory (Liturgy of St James, tr. C.W.Humphreys 1840-1921)**

This hymn comes from the Greek Liturgy of St James one of the oldest known liturgies of the eastern Church. It is derived from a prayer that opens the Liturgy of Dismissal which follows the celebration of the Eucharist. Of the translator, we know almost nothing.

Tune: **St Keverne** (Carl Sellaby Lang, 1891-1971)

This takes its name from a Cornish village and was composed in the early 1930's when Lang was Director of Music at Christ's Hospital school.

### **760 The Nicene Creed**

This was one of several creeds formulated to guard against heretical beliefs. It was first introduced at the Council of Nicaea in 325AD and adopted by the Council after some revision. A later version dating from 374AD was finally approved by the Council of Chalcedon in AD 451

## **Part 2: Early Saints (9.1.05)**

- St Alban - Britain's first Christian martyr (d.? 304AD or 209AD)
- St Patrick (c.373-463)
- St Columba and St Aidan - Brought Christianity from Ireland to Scotland and Northern England: Christian communities at Iona (563) and Lindisfarne (635)
- Pope Gregory sends St Augustine to England (597):  
"I have decided after long deliberation about the English people, namely that the idol temples of that race should by no means be destroyed, but only the idols in them. Take holy water and sprinkle it in these shrines, build altars and place relics in them. For if the shrines are well built, it is essential that they should

*be changed from the worship of devils to the service of the true God. When this people see that their shrines are not destroyed they will be able to banish error from their heart and be more ready to come to the places they are familiar with, but now recognising and worshipping the true God ...."*

A Christian settlement is established at Canterbury

- The two strands of the English church meet at the Synod of Whitby (664) which, amongst other things, settled on the determination of the date of Easter.
- Bede (c.672-735) - 'The father of English History' and author of many books and scriptural commentaries

### **322: Welcome day of the Lord (Venatius Fortunatus, c.530-609, tr. Gabriel Gillett, 1873-1948)**

The Latin original of this hymn runs to several hundred lines. The first 110 lines are a celebration of spring time: 'See the beauty of the world ... for after the sadness of Hell, everywhere the woods in leaf and the fields in flower rejoice with the triumphant Christ'. Then comes the part on which our hymn is based, the first lines literally translated being:

*Hail, festival day, worthy of veneration in every age,  
on which God conquered Hell and secured the skies*

The 1906 *English Hymnal* carried four variations on these lines for use at Easter, Ascension, Pentecost and at dedications. Our first words, 'Welcome day of the Lord' are from a later translation by Percy Dearmer which first appeared in 1931, the rest of the words coming from EH with minor alterations.

Tune **Salve Festa Dies** (Ralph Vaughan Williams, 1872-1958)

The name, translated Hail, festival day, is the first line of the original Latin hymn and was composed for the 1906 *English Hymnal*.

### **79: This day God gives us (James Quinn, 1919-, based on St Patrick's Breastplate 5th-7th century Gaelic)**

When thinking of St Patrick, the obvious hymn is Mrs Alexander's, *I bind unto myself today* (R&S 36). This rendition, described by its author as 'adapted from' rather than 'translated' is by James Quinn, a Jesuit Priest. It was first published in the author's *New Hymns for All Seasons*, 1969. The original hymn was prefaced with a description reading (in translation) '... a lorica (breastplate) of faith for the protection of body and soul against demons and men and vices: when any person shall recite it daily with pious meditation on God, demons shall not dare face him'. The inspiration was probably Ephesian 4.14, where the Apostle bids his readers stand, "having put on the breast-plate of righteousness,". For more on James Quinn see R&S 473 part 13.

Tune **Addington** (Cyril V. Taylor 1907-91)

The name refers to Addington Palace, home of the Royal School of Church Music, of which Cyril Taylor was Warden from 1953-58. He was involved in compiling the *BBC Hymn Book*, published in 1951, to which he contributed twenty tunes. This tune first appeared in *Methodist Hymns for Today*, 1980.

### **73: O God Thou art**

### **272: Christ is the world's redeemer (St Columba, 521-97, tr. Duncan MacGregor, 1854-1923)**

73 and 272 are two parts of one hymn, known only in its Latin version until 1897. Its attribution to St Columba is generally accepted. The translation was made for a commemoration service at Iona in 1897 and published in Duncan Macgregor's *St Columba, a Record and a Tribute*, published the following year. The separation of the text into two hymns reflects the fact that the first part is addressed to God the Father, and the second is in the third person, elaborating on the Creed '... suffered ... was crucified ... died, and was buried ... descended to the dead ... rose again ... ascended into heaven ... seated at the right hand of the Father'

Tune 73: **Moville** (Irish traditional, harm. C.H.Kitson, 1874-1944)

This is also based on a traditional Irish tune, first used as a hymn tune in 1919. Moville was a monastic school on the west coast of Ireland attended by St Columba

Tune 272: **Stokesay Castle** (Eric Thiman, 1900-75)

This was written in 1932 for *For the might of thine arm we bless thee* but did not appear in a hymn book until *Congregational Praise*, 1951. Stokesay Castle is a 13th century fortified manor house in Shropshire which made a great impression on the composer. For Thiman see R&S 342, part 12.

## 254: Sing we triumphant hymns of praise (The Venerable Bede, 673-735, tr. Benjamin Webb. 1819-85)

Ascension Day hymns were much more common in the early and mediaeval church. Benjamin Webb's translation of Bede's Latin first appeared in the 1854 *Hymnal Noted*, which he co-edited with J.M.Neale. The 1906 *English Hymnal* included all seven verses with some alterations, of which we use four.

Tune: **Church Triumphant** (James William Elliott, 1833-1915)

This was first published in *Church Hymns with Tunes*, 1874, edited by Sir Arthur Sullivan with Elliott's assistance. It is most generally associated with *The Lord is King! Lift up your voice*. See R&S76 part 10.

### Part 3: The Early Middle Ages (10.4.05)

- Charlemagne (742-814): Encouragement of learning and responsible for the preservation of many classical texts
- King Alfred (849-899): Responsible for translating a number of texts into Anglo-Saxon; instituted a code of law inspired by the book of Exodus
- Edmund, king of the East Angles, martyred by the Vikings in 870AD - Bury St Edmunds
- King Edgar, king of England from 957, crowned in 973 in a ceremony which has been the basis for all subsequent coronations
- 1017 Canute was acknowledged as king of England. He renewed the alliance of church and state, enforced the payment of tithes, making Sunday a day of rest, and requiring all his subjects to learn the Lord's Prayer and Creed.
- Edward the Confessor becomes King in 1042 after exile in Normandy. His court would not let him his vow to go to Rome if his throne was restored. The Pope granted him a dispensation on condition that he build a church dedicated to St Peter. A small monastic building on the marshes of Thorney Island was found and rebuilt as Westminster Abbey. It became the royal church and the Court moved from Winchester to London.

### Four hymns translated by J.M.Neale

Very few hymns of this period survive. All but one of our five were translated by John Mason Neale (1818-66). Neale was the son of a clergyman, who died when he was five. At Cambridge (1836-1840) he became a High Churchman, and developed a fascination with church architecture. He was a founder of the Cambridge Camden Society which promoted the work of Pugin and kick-started the Gothic Revival. Neale also crusaded against the ugly stoves that were placed in some churches to heat them!

He was ordained in 1842 but poor health made an ordinary parish career impracticable. In 1846 the Earl De La Warr appointed him Warden of Sackville College, an almshouse for old men and women at East Grinstead. There he lived with his family for the rest of his life. As Warden, Neale came to know the poverty of some of the nearby villagers, and was responsible for the foundation of the Society of St. Margaret, one of the first Anglican conventual sisterhoods (1855), with Neale as their pastor- confessor-administrator.

Neale had strong views on church music. He held that the hymns of Isaac Watts and other popular composers imparted erroneous doctrine, as well as offending against taste. In 1842 he Neale produced *Hymns for Children*. However, aside from his carol *Good King Wenceslas*, Neale is known for his translations and adaptations of ancient and medieval works, which he worked on throughout his life.

Neale was inadequately appreciated in his own church: his Doctor of Divinity degree was conferred by Trinity College, Hartford, Connecticut, in 1860, and at his funeral the highest ranking clergymen were Orthodox.

### 246: The day of resurrection (John of Damascus, c.675–c.750, tr. J.M.Neale)

John of Damascus was brought up at the court of the caliph in Damascus, where his father was an official, and he was educated by a Sicilian monk. John inherited his father's office but resigned it (c.726) and entered a monastery in Palestine. His fame rests on his theological masterpiece, *The Fountain of Wisdom*, a Greek work in three parts – a theological study of Aristotle's categories; a history of heresies, based on Epiphanius and Theodoret, with supplementary material on iconoclasm and Islam; and a formal exposition of the Christian faith (*De fide orthodoxa*, tr. by F. N. Chase, 1958).

The original words of this hymn were the opening section of a dramatic sequence of songs from the 7-8C Greek church which were sung at the breaking of Easter Day. In his 1862 *Hymns of the Eastern Church* where this hymn was first published Neale tells us:

*“As midnight approached ... every one now remained in breathless expectation, holding their unlighted tapers in readiness when the glad moment should arrive ...*

*Suddenly a single report of a cannon announced that twelve o'clock had struck, and that Easter day had begun; then the old Archbishop elevating the cross, exclaimed in a loud exulting tone, ‘Christos anesti!’ ‘CHRIST is risen!’ and instantly every single individual of all that host took up the cry and the vast multitude broke through ... with one spontaneous shout of indescribable joy and triumph, ‘CHRIST is risen!’ ‘CHRIST is risen!’ At the same moment, the oppressive darkness was succeeded by a blaze of light from thousands of tapers, which, communicating one from another, seemed to send streams of fire in all directions, ... everywhere men clasped each other’s hands, and congratulated one another, and embraced with countenances beaming with delight as though to each one separately some wonderful happiness had been proclaimed; -- and so in truth it was”.*

As with our other hymns by Neale, the translation was tidied up by the compilers of A&M and R&S follows this almost exactly.

Tune: **Komm, Seele** (J.W.Franck, 1644-c.1710)

The tune name comes from the first words of the original hymn *‘Komm seele, Jesu Leiden soll mein Ergotzung sein’* - Come, soul, the suffering of Jesus shall be my blessedness, first published 1681.

### **236: Come ye thankful (John of Damascus, c.675–c.750, tr. J.M.Neale)**

This comes from the same source as 246 but is the first part of a sequence for Low Sunday, the Sunday after Easter. Neale’s translation follows the original. The compilers of A&M took the first three verses, adding a doxology of their own. We keep all four though the last has been extensively revised.

Tune: **Ave Virgo Virginum** (from Horn’s *Gesangbuch*, 1544)

This tune is nearly 500 years old, but only came to Britain with A&M 1904 edition.

### **208 All Glory Laud and Honour (Theodulph of Orleans, d.821, tr. J.M.Neale)**

Theodulph was born in Italy and died in Angiers, France. He was born into nobility, but decided on a life of religious service. His first position was as abbot of a monastery in Florence. In 781, Charlemagne appointed him Bishop of Orleans, France. Following Charlemagne’s death, Louis the Pious suspected Theodulph of secret loyalty to political leaders in Italy and he was imprisoned in Angiers in 818 where he died. It was there he wrote these words which quickly became a Palm Sunday processional hymn.

Tune: **St Theodulph** (from a melody by Melchior Teschner, 1584-1635)

Contrary to the name given to the tune, Theodulph was never made a saint. The tune -surprisingly - was originally written by Teschner for a funeral hymn written by a pastor friend. It was linked with these words for the first, 1861, *Hymns Ancient & Modern*, arranged by W.H.Monk (see part 10 R&S 332)

### **559 Blessed City Heavenly Salem (Latin 7C, tr. J.M.Neale)**

The earliest surviving version of this hymn is in a ninth century manuscript. It is often found in two parts, the second beginning with ‘Christ is made the sure foundation’. In medieval times this hymn was regularly used at the dedication of a new church. Neale’s translation, which matches the Latin closely, first appeared in his 1851 *Mediaeval Hymns* as a nine verse hymn. As with many of his hymns it was considerably revised by the compilers of *Hymns Ancient and Modern* 1861. They drew the line though at the thought of “ a bride ... from celestial realms descending, ready for the nuptial bed”!

Tune: **Westminster Abbey** (from an anthem by Henry Purcell, 1659-95)

This tune, from Purcell’s ‘O God thou art my God’ was first published as a hymn tune, Belville, in 1842 but was little used until linked with these words in A&M *Shortened Music Edition* 1939 - the new name alludes to Purcell being organist at Westminster Abbey. The words and tune are now all but inseparable.

### **296: O King enthroned (Greek 8C, tr. John Brownlie, 1857-1925)**

The only hymn in this part not translated by Neale is also from the Greek church, from a collection of prayers for use between Easter and Pentecost. The Greek original is only 38 words. Brownlie’s translation first appeared in his first volume of Greek hymns published in 1900.

Tune **Corrou Bothy** (Caryl Micklem, 1925-2003)

The tune was composed for this hymn by Caryl Micklem for *Congregational Praise*. Corrou Bothy is a shepherd's hut in the Caingorms that affords shelter to walkers there.

## Part 4: The Aftermath of the Norman Conquest (31.7.05)

- The Normans institute a massive programme of church and cathedral building: Winchester (1079-); Canterbury (1174-); York Minster (1220-)
- Thomas Becket (1118-1170)
- John Wyclif(c.1330-1384): led movement to translate the Bible into English; one of the first critics of the established church. The Peasants' Revolt 1381. The Lollards
- [The Crusades]

### **212 Alone you once went forth (Peter Abelard, 1079-1142, tr. F.Bland Tucker, 1895-1984)**

The original Latin hymn was written by Peter Abelard for the Convent of the Paraclete, where his wife, Heloise was Abbess. It was written as an evening office hymn for Good Friday. There are a number of translations in existence. this one by F. Bland Tucker- see Part 1.

Tune: **Bangor** (William Tans'ur, c.1700-83)

This tune first appeared in Tans'ur's 1734 *A Compleat Melody*, set to Psalm 12.

### **356 O Jesus King most wonderful (Latin tr. Edward Caswall, 1814-78)**

This hymn and 389, *Jesus, thou joy of loving hearts*, come from the same Latin original, a long and passionate poem of devotion to the person of Jesus extending to 40 verses. This work is often ascribed to St Bernard of Clairvaux, a powerful 12C Abbott whose persecution of Abelard for alleged heresy was only halted by Abelard's death. There is no real evidence of this ascription

The seven verses in R&S are four of the original followed by three which were added in early mediaeval manuscripts. They were included in Edward Caswall's 1849 *Lyra Catholica*.

Tune: **Nun Danket All** (*Praxis Pietatis Melica*, 1647)

### **39 All creatures of our God and King (W.H.Draper, 1855-1933, based on St Francis of Assisi, 1182-1226)**

Tradition holds that this hymn, praise for all the created gifts of God, was written in 1225 during a period when St Francis suffered from extreme ill-health and physical discomfort. W.H.Draper's rendition, more of a paraphrase than an exact translation, was written about 1910 for a children's Whitsuntide festival in Leeds, and was first published in the 1919 *Public School Hymn Book*.

Tune: **Lasst Uns Erfreuen** (Cologne 1623)

This tune only came to England with the 1906 *English Hymnal*, Vaughan Williams putting it into triple time and harmonising it. The association of the tune with these words only goes back to 1919.

### **491 Day by day (attr. Richard of Chichester, c.1197-1253)**

This hymn is based on the prayer generally ascribed to Richard. There are several variations, one being

*"Thanks be to Thee, O Lord Jesus Christ, for all the benefits which Thou hast given us; for all the pains and insults which Thou hast borne for us. O most merciful Reedemer, Friend and Brother, may we know Thee more clearly, love Thee more dearly and follow Thee more nearly; for Thine own sake, Amen."*

Tune: **Day by day** (David Austin, 1932-)

David Austin's setting of these words was composed in 1957 and came to prominence with its inclusion in *Youth Praise* (1966) and then in the musical *'Godspell'*.

### **517 As the bride is to her chosen (Emma Frances Bevan, 1827-1909, from John Tauler, c.1300-61)**

This hymn is a paraphrase of words attributed to John Tauler, a Dominican monk of Strasbourg who lived from about 1300 to 1361. He was a popular preacher who drew great crowds in an era of terrible hardship - in particular the Black Death in 1348. Of him it was written:

"Tauler and those who thought like him were called 'Mystics' because they spoke of a mystic or hidden life of God in the soul, and the worthlessness of the creature and outward things. But ... the real core of their faith ... was a strong grasp of the truth that an immediate and personal relationship may and ought to exist between each individual soul and God ..." (Catherine Winkworth 1869)

Frances Bevan, the translator, translated a number of German poems and hymns for her book about their authors entitled *The Friends of God* published in 1887. The first appearance of this hymn in a hymnbook was its publication in *School Praise* (1926). The original title was *As the bridegroom to his chosen, as the king unto his realm*, changed by the compilers of R&S to make it more inclusive.

Tune: **Bridegroom** (Peter Cutts, 1937-)

This was composed in 1968 at the request of Erik Routley who was compiling a hymn book for Coventry Cathedral, which never materialised, but was published in a *Hundred Hymns for Today*, 1969

## Part 5: The Continental Reformation (15.1.06)

- John Huss (c.1372-1415)
- Erasmus (1466-1536)
- Martin Luther (1483-1546)
- Ulrich Zwingli (1484-1531)

### **154 From heaven above to earth I come (Martin Luther, 1483-1546; tr. Catherine Winkworth, 1827-78)**

This is Luther's cradle hymn, though completely unsubstantiated rumour holds him to be the author of *Away in a manger*. It was first published in 1535 and was written for a children's nativity pageant. The original has 15 verses, the first seven to be sung by an Angel, following which the children respond, and then a doxology for all to sing. This structure is followed in R&S which preserves verses 1-3, 8, 10 and 13-15 of the original. The tune, *Von Himmel Hoch*, first appeared anonymously in 1539 but is ascribed to Luther. The setting in R&S is from the 1951 *BBC Hymn Book*. The tune name is the opening words of the hymn in German.

There have been several translations of this hymn. This one is by Catherine Winkworth, published in 1855. She was born in Holborn in 1827, but spent most of her life in Manchester. In 1845 she went to Dresden and stayed for a year. In 1855 she published a collection of 103 translated German Hymns, *Lyra Germanica*, which was a great success and ran to 23 editions. In 1858 she published a second collection of 121 more hymns including this one.

### **233 Christ the Lord is risen again (Michael Weisse, c.1480-1534; tr. Catherine Winkworth, 1827-78)**

The *Unitas Fratrum* (Church of the Bohemian Brethren) was a group inspired by John Huss (1373-1415) who in turn had been greatly influenced by John Wycliffe's opposition to the Papacy and his Biblical translation. The Brethren, formed congregations from Bohemia and Moravia separated from the Roman Church in 1467 and lasted until 1621. During this period they produced a number of hymnbooks including several in German, strongly influenced by Luther. The first of these books appeared in 1531 with all the hymns, including this one, either written or translated by Michael Weisse. The translation is by Catherine Winkworth - see above; it was included in *Hymns Ancient and Modern* 1861 and many books since.

Tune: **Wurtemberg** (Hundert Arien, 1694, arr. W.H.Monk, 1823-89)

The tune first appeared in 1694. It was set to these words for A&M by W.H.Monk (see below).

### **585 Our God stands (Martin Luther, 1483-1546; tr. Stephen Orchard, 1942-)**

Luther's best known hymn, loosely based on Psalm 46, was published with its accompanying tune in 1529 and there are several dozen different English translations. One of the best known, by Thomas Carlyle, *A safe stronghold our God is still* was published in 1831. The compilers of R&S had this and several others to choose from but felt that the sentiments in the hymn should be re-expressed in words of our own time. Stephen Orchard writes

*"In making this translation I had two images in my mind. One was the Ebernberg Conference Centre of the Palatinate Church which, at a long shot, might have been one of Luther's refuges. The other was the suffering of contemporary Christians in Latin America, which is comparable with Luther's circumstances when he wrote the hymn".*

The tune, Ein' Feste Burg, is also by Luther and was first published around 1529, and has been used by Bach, Mendelssohn and Wagner.

### **294 Come down O love divine (Bianco da Siena, d.1434, tr. R.F.Littledale, 1833-90)**

This written by a lay member of an Italian religious order of whom little is known, except the ninety or hymns he wrote which were published in 1855. The original has eight verses; Littledale translated four of these, 1, 3, 4 and 8. The Commentary to R&S thinks it curious that these words were not taken up by the post Reformation church for 400 years, and even after Littledale published his translation in the 1867 *People's Hymnal* it went no further until it was taken up by the 1906 *English Hymnal*.

Tune: **Down Ampney** (Ralph Vaughan Williams, 1872-1958)

The tune by was written for these words by Vaughan Williams for the *English Hymnal* and is named after the Gloucestershire village where the composer was born.

### **548 Nothing distress you (St Teresa of Avila, 1515-82, tr. Colin Thompson, 1945-)**

To Spain. St Teresa of Avila (1515-82) joined a Carmelite order in 1535 and from 1560 set about reforming it. She wrote a great deal including an exposition entitled '*The Interior Castle*' or sometimes '*The Mansions*'. In the original poem, *Nada te turbe*, the opening nine lines are followed by nine four-line verses, each of these repeating one of the opening lines. In his translation which first appeared in R&S Colin Thompson follows this structure, though the last three opening lines of the original are compressed into two, and the last three verses of the original are verse 5 in this translation.

Tune: **Many Mansions** (Peter Cutts, 1937-)

This tune was written for these words, its name providing a double allusion to St Teresa and John 14.2.

### **498 God be in my head (from a Book of Hours, 1514)**

The '*Book of Hours*' is a set of prayers for use at, before or after the daily Offices. It first appeared as a hymn in the *Oxford Hymn Book* of 1908 and was rapidly taken up by other hymn books, perhaps because of Walford Davies' 1910 setting of the words. The two together first appeared in leaflet form in 1910, then in the 1912 *Festival Service Book* of the London Choir Association and many books since.

## **Part 6: The English Reformation (14.5.06)**

1509: Henry VIII

1521: Pope declares Henry VIII 'Defender of the Faith' having been sent Henry's critique of Luther

1534 Act of Supremacy: Henry VIII declares himself head of Church of England

1536-40: Dissolution of the monasteries

1547: Edward VI

1549/52: Cranmer's Book of Common Prayer

1553: Queen Mary- martyrdom of many Protestants

1558: Queen Elizabeth I

1559: Act of Supremacy required all clergy to recognise Queen as ruler of church and state

1552 BCP reintroduced

1571: Foxe's Book of Martyrs

- The Bible in English

1454: Invention of movable type

1516: Erasmus' Greek New Testament

1526: Tyndale's New Testament reaches London

1535: Coverdale: first complete Bible in English

1539: The Great Bible placed in every church

1543: Public reading and exposition of the Bible made illegal

1603: James I - the Authorised Version

### **679 The Lord's my shepherd (William Whittingham, 1524-79)**

This is probably the best known metrical psalm, but is of relatively recent origin. It entered our own canon with the 1916 *Congregational Hymnary*. The R&S text comes from the 1650 Psalter, and although Whittingham is given as the author, his 1556 version is but one of several which form part of our text.

Tune **Crimond** (ascribed to Jessie Irvine, 1836-87, prob. David Grant, 1833-93)

The tune was first published in 1872. It takes its name from a village in Grampian eight miles north-west of Peterhead where Jessie Irvine's father was minister from 1855-84. Until WW2 it was virtually unknown outside Scotland. It came to be associated with Psalm 23 through broadcasts of the Glasgow Orpheus choir in the 1930s, and then by being chosen for the wedding of Princess Elizabeth and Prince Philip in 1947.

### **538 Teach me, my God and King (George Herbert, 1593-1633)**

George Herbert was educated at Cambridge. He had planned to enter the priesthood, but instead was elected member of Parliament for Montgomeryshire. He quickly became disillusioned with public life and took holy orders, becoming Rector of Bemerton near Salisbury from 1630-33. He authored '*The Country Parson*', published after his death. Whilst Puritans concentrated on personal belief, Herbert maintained a strong belief in a corporate faith shared by priest and people in public worship.

This hymn is a fascinating period piece. During the Middle Ages there was a belief in some substance variously thought to be a liquid, 'the Elixir', or solid 'the Philosopher's Stone' which might turn a base metal into gold. This belief persisted well into the era when scientific experiment was beginning. George Herbert takes this mediaeval notion and sees the divine application of it - that the ordinary in life can be transformed. Unlike many of the hymns in this series, this one comes to us all but unchanged.

Tune: Sandys (English traditional carol from)

The poem, as it originally was, did not become a hymn until 1906 when the editors of the *English Hymnal* married it with this tune, originally published in William Sandy's 1833 *Christmas Carols Ancient and Modern*. Now, of course, the tune and words are inseparably linked.

### **207 My song is love unknown (Samuel Crossman, 1624-84)**

This part's theme seems to be 'not half as old as you thought'. This piece, one of nine poems, appeared in the 1664 '*The Young Man's Meditation*' just before Crossman returned to the Anglican Church, having been ejected in 1662. As a hymn it did not appear in *Hymns Ancient & Modern*, though did make the 1868 *Anglican Hymn Book* and 1887 *Congregational Church Hymnary*. It was its publication in the 1919 *Public School Hymn Book* alongside Ireland's tune that made this hymn one of the best known and one included in virtually every hymnbook since.

Tune: **Love Unknown** (John Ireland, 1979-1962)

Geoffrey Shaw, joint music editor of the *Public School Hymn Book*, was at a lunch with John Ireland one day in 1918. Allegedly there were some less than captivating speeches so to relieve the tedium Shaw challenged Ireland to come up with a tune for this hymn. He wrote it in 15 minutes on the back of a menu card!

### **255 To God with heart and cheerful voice (George Wither, 1588-1667)**

George Wither, author of this hymn, spent much of his adult life in and out of prison, chiefly on account of his satirical pamphlets that attacked the Establishment. He did have some success with his '*Hymnes and Songs of the Church*' compiled after he had become a supporter of the Puritans and published in 1623. Our hymn takes verses 1, 3 & 4 of one of the hymns in his book.

Tune: **Holy Well** (Traditional, harm. Erik Routley, 1917-82)

The tune originally appeared in William Henry Husk's 1868 '*Songs of the Nativity*' used with the words '*As it fell out one May morning*', the tune name being taken from one of the lines in the carol. Erik Routley harmonised it for *Congregational Praise*.

### **114 Let all the world (George Herbert, 1593-1633)**

George Herbert again: this is one of two poems headed 'Antiphon' in his posthumous collection '*The Temple*'. Again these old words have a recent history as a hymn: they first appeared in the 8-line verse format that we recognise at the end of the nineteenth century.

Tune **Luckington** (Basil Harwood, 1859-1949)

This tune was written for these words in 1907 and was first published in the 1908 *Oxford Hymn Book*, of which the composer was music editor. The Harwood family owned considerable estates in the West Country which included a farm at Luckington, 7 miles west of Malmesbury.

## Part 7: 1662 and all that (20.8.06)

- The Pilgrim Fathers
- Cromwell, the Puritans, The English Civil War and the Restoration
- Corporation Act 1661; Act of Uniformity 1662; Coventicle Act 1664; Five Mile Act 1665; Test Act 1673

### CP230: **We limit not the truth of God (George Rawson, 1807-89, after John Robinson, 1575-1625)**

Robinson trained as a clergyman, becoming a curate in Norwich. In 1606 he joined the Separatists at Scrooby, going with them in 1607 to Leyden, Holland where he became their pastor. Of him it was said “*yea such was the mutual love and reciprocal respect that this worthy man had to his flock, and his flock to him, that it might be said ... Hard to judge whether he delighted more in having such a people or them in having such a pastor*”. Fearing assimilation, the community decided to set up a new settlement in America. When the pilgrims left Holland in 1620, Robinson sent them off with the words: “*If God should reveal anything to us by any other instrument of his to be as ready to receive it as ever we were to receive any truth by his ministry. For he was very confident that the Lord has more truth yet to break forth out of his holy word*”. Robinson remained in Holland where he died in 1625.

George Rawson was a Leeds solicitor. His hymn, inspired by Robinson’s words, first appeared in the *Leeds Hymn Book* of 1853. Its first appearance in an official denominational hymn book was in the 1916 *Congregational Hymnary*. The decision to exclude it from R&S was a controversial one. The committee’s view was that though Robinson’s words were as relevant now as when said, the hymn’s assumption that each generation builds on the past on an ascending journey to perfection was not one that was reflected in 20C history. See R&S318, *Not far beyond the sea*, part 12 below

### 186: **Lord, when the wise men came from afar (Sidney Godolphin, 1610-43)**

Sidney Godolphin was a son of Sir William Godolphin of Godolphin in Cornwall, and of Thomasine Sidney; he went to Exeter college, Oxford, and became MP for Helston when only eighteen. At the start of the Civil War he enlisted on the side of the King and was shot at Chagford on 10 February, 1643. He wrote around 30 poems which survived in manuscript form only until some appeared the 1906 *Minor Poets of the Caroline Period*. In 1925 Percy Dearmer rearranged one as this hymn, though our version comes from the 1940 *Oxford Book of Christian Verse*.

Tune: **Ryburn** (Norman Cocker 1889-1953)

The tune was written for the 1951 BBC Hymnbook. The Ryburn is the river that joins the Calder at Sowerby Bridge, Yorkshire, the composer’s birthplace.

### 481: **They lack not friends who have thy love (Richard Baxter, 1615-91)**

Baxter was born in Rowton, Shropshire. In 1638 he became master of the grammar school in Dudley, having previously been ordained. He started to take an interest in nonconformity and was won over to it. In 1641 he was appointed to the living of Kidderminster, a post which he held, with interruptions, for 19 years. Worcestershire was a Royalist county so for safety he spent much of the Civil War in Gloucester and Coventry becoming a chaplain to the Parliamentary forces. With the 1662 Act of Uniformity he was effectively excluded from his living. He retired to Acton and was arrested and imprisoned for keeping a conventicle - a meeting of more than four people for religious purposes other than according to the Prayer Book. Further trials, in both senses, followed, the worst being in 1685 when he appeared before Judge Jeffreys on a charge of libelling the Church of England. He was fined 500 marks and being unable to pay, spent 18 months in prison. His later years were ones of poor health, but during them he wrote many works. His funeral was attended by churchmen and dissenters.

This hymn is part of a longer poem in a collection published in 1681 after the death of his wife, imprisonment, and confiscation of his books, goods and home. The poem, *The Resolution*, was originally written in 1663 “*written when I was silenced and cast out*”. Selected verses of this poem were taken by the Compilers of the 1906 *English Hymnal* and recast as the hymn we have today.

Tune **Illsley** (John Bishop 1665-1737\_

This first appeared in Bishop's *A Sett of New Psalm Tunes*, published in 1712 where it accompanies 'All people that on earth do dwell'. Illsley is in Berkshire, nine miles north of Newbury

### **557 Who would true valour see (John Bunyan, 1628-88)**

In his youth Bunyan lived (by his own claim) an ungodly life but was converted and baptised in 1653. In 1655 he became a deacon and began preaching, with marked success from the start. In 1658 Bunyan was indicted for preaching without a licence. He continued, however, and was imprisoned in 1660 for three months, but on his refusing to conform or to desist from preaching, his confinement was extended for a period of nearly 12 years. He was released in January 1672, when Charles II issued the Declaration of Religious Indulgence and became pastor of the Bedford church. In March 1675, he was again imprisoned for preaching. In six months he was free and as a result of his popularity he was not again arrested. On a trip to London he caught a severe cold, and died as a result of a fever at the house of a friend at Snow Hill on August 31, 1688. He is buried at Bunhill Fields.

These words come from the mouth of Mr Valiant-for-Truth in part 2 of *The Pilgrim's Progress*. The first person to put them in a hymn book was probably Edward Paxton Hood, in his 1873 *Our* (Brighton Congregational Church) *Hymn Book*. An alternative version, *He who would valiant be*, by Percy Dearmer was included in the 1906 *English Hymnal*, but this one replaced it in the 1916 *Hymns Ancient & Modern*

Tune: **Monks Gate** (Ralph Vaughan Williams, 1872-1958 from a traditional melody)

In 1904 Vaughan Williams heard a folk song, *Our captain calls all hands on board tomorrow*, being sung to this tune when visiting Monks Gate, a hamlet three miles east of Horsham. He first set it to Percy Dearmer's version of these words.

### **416: Glory to thee my God this night (Thomas Ken, 1637-1711)**

Thomas Ken was born in Berkhamsted in 1637. In 1652 he entered Winchester College, progressing to Oxford in 1656. He was ordained in 1662. He held livings on the Isle of Wight and East Woodhay in Hampshire, returning to Winchester in 1672. There he served as a parish curate, prebendary at the cathedral and tutor at Winchester College and it was during this time that this hymn was written, also the morning hymn 'Awake, my soul, and with the sun' (R&S378).

In 1679 Ken was appointed chaplain to Princess Mary, wife of William of Orange. When Charles II visited Winchester in 1683 he suggested to Ken that he accommodate Nell Gynne, a request that was not acceded to. In 1684 the Bishopric of Bath and Wells came vacant. Charles is recorded as saying "Where is the good little man who refused his lodging to poor Nell" and appointed Ken. He was consecrated Bishop on January 25th 1685 and one of his first duties was to attend Charles II's death bed

Tune: Tallis' Canon (Thomas Tallis, c.1505-85, shortened by Thomas Ravenscroft, *Psalmes*, 1621)

This is the eighth of nine tunes by Tallis, written for Matthew Parker's 1567 Psalter. Ravenscroft's shortened version first appeared with these words in the 1732 *The Harmonious Collection*.

## **Part 8: Toleration and the Rise of Nonconformity (10.12.06)**

- The Toleration Act 1689: One benefit was to give dissenters the freedom to erect meeting houses and chapels without fear of them being seized. Albert Peel estimates that 1000 such places of worship were built in the twenty years following the passing of the Act. Peel observes:  
*"Persecution stiffened Nonconformist convictions; tolerance resulted in the weakening and slacking of moral fibre. The old religious earnestness disappeared, as did the sense of joy and privilege of belonging to a church composed of Christian believers. ... Love of pleasure and haste to be rich had made men careless about amusements, and altogether more casual and free and easy. The gloom of the period is relieved only by the attention made to the establishment of theological colleges and the combination of Protestant Dissenters of the three denominations to secure and watch over their civil rights.*
- The formation of the Dissenting Deputies of the Three Denominations
- John Wesley and the Methodist movement

### **137 Hark the glad sound (Philip Doddridge 1702-51)**

The manuscript version of this hymn is dated 1735 and originally comprised seven verses.

Doddridge's paternal grandfather was an ejected minister; his maternal grandfather, a Lutheran preacher from Prague who fled from persecution in 1626, eventually running a private school in Kingston. Philip was the last of

twenty (!) children, initially given up for dead when born. Just two of them, he and a sister, reached adulthood. Doddridge was first tutored privately by a dissenting minister, then in 1712 moved to the school at Kingston upon Thames started by his grandfather. In 1715 his father died; he was placed under the care of one Mr Downes, who speculated the family money away. More happily, his new tutor, dissenting preacher, Nathaniel Wood DD, became his second father. In 1719 he entered a dissenting academy in Kibworth, Leics. and gained a reputation as a conscientious student.

In 1722 the academy moved to Hinckley. The parlous Doddridge needed a settlement as soon as possible and in 1723 returned to Kibworth, with a congregation of 150 and a stipend of £35p.a. In 1727, he was appointed to Castle Hill, Northampton, where he stayed for 22 years. He opened a school for students preparing for the Nonconformist ministry, doing most of the teaching himself: Hebrew, Greek, philosophy, logic, algebra, trigonometry and theology.

Doddridge was a friend of Isaac Watts. He also supported the work of John Wesley and George Whitefield. He wrote over four hundred hymns, all patterned after Watt's style, usually written to be used with his sermons. None of them were published until after his death. Job Orton first published them in 1755, in *Hymns Founded on Various Texts in the Holy Scriptures*. This hymn is dated Dec. 28, 1735.

Tune: **Bristol** (Melody from Thomas Ravenscroft's *Psalmes*, 1621)

### **134 On Jordan's bank (Charles Coffin 1676-1749)**

Charles Coffin was born in France, and educated at Plessis College, Paris. In 1701 he was appointed as chief subordinate to the historian Rollin at Beauvais College, Paris, succeeding Rollin as principal In 1712. In 1718 he was made Rector, a post which he held until his death. In 1727 he published some of his Latin poems; in 1736 the majority (100), of his hymns appeared in the Paris Breviary. Also in 1736 he published his hymns as *Hymni Sacri Auctore Carolo Coffin* - one of them 'On Jordan's Bank'. In 1775 a completed version of his works was published in two volumes. Translation of many of his hymns appear in *Hymns Ancient and Modern*. Coffin died on June 20, 1749 in Paris. Due to his persistence in appealing against the papal Constitution Unigenitus of 1713, the parish rector of Saint-Etienne-du-Mont refused to administer last rites to him or give him a Christian burial.

Tune: **Solemnis Haec Festivitas** (Melody from Paris *Gradual*, 1685, harm. Eric Thiman, 1900-75)

The tune was originally the first of six for an Ascension Day prose sequence. It was first introduced to British congregations in the 1906 *English Hymnal*.

### **135 Joy to the world (Isaac Watts 1674-1748)**

Isaac Watts is recognised as the "Father of English Hymnody", as he was the first prolific and popular English hymnwriter, credited with some 750 hymns. Born in Southampton, Watts was brought up in the home of a committed Nonconformist – his father had been imprisoned twice for his controversial views. At his local school he learned Latin, Greek and Hebrew and displayed a propensity for rhyme, driving his parents to the point of distraction on many occasions with his verse. Unable to go to either Oxford or Cambridge due to his Nonconformity, he went to the Dissenting Academy at Stoke Newington in 1690.

His education led him to the pastorate of a large Independent Chapel in London, and he also found himself in the position of helping trainee preachers, despite poor health. Taking work as a private tutor, he lived with the nonconformist Hartopp family at Fleetwood House, Abney Park in Stoke Newington, and later became part of the household of Sir Thomas Abney at Theobalds in Hertfordshire whose children he taught. Though a nonconformist, Sir Thomas practised occasional conformity to the Church of England as necessitated by his being Lord Mayor of London 1700-01.

On the death of Sir Thomas Abney, Watts moved with Lady Mary Abney and her remaining daughter to their second home, Abney House, at Abney Park in Stoke Newington. He died there and was buried in Bunhill Fields.

The earliest surviving built memorial to Isaac Watts is at Westminster Abbey; this was completed shortly after his death. His chest tomb at Bunhill Fields, dates from 1808, replaces the original that had been paid for and erected by Lady Mary Abney and the Hartopp family.

Tune: **Antioch** (from William Holford's *Voce di Melodia*, c.1834)

This tune has a rather confused ancestry, owing something to the style of Handel. In the USA it was first published in 1836 but was little known in Britain until the 1950s.

## 159 Hark the herald angels sing (Charles Wesley 1707-88)

Like his elder brother John, Charles Wesley was born in Epworth, Lincolnshire where their father was rector. He was educated at Westminster School and Christ Church, Oxford, where in 1727 he formed the "Oxford Methodist" group. His elder brother, John joined in 1729 soon becoming its leader. George Whitefield also joined this group. Charles followed his father and brother into the church in 1735 Sarah Gwynne, and they had 8 children, only three of whom survived infancy, Charles (1757-1834), Samuel (1766 - 1837), and Sarah. Both Samuel and Charles junior were organists and composers; Samuel Wesley's son, Samuel Sebastian Wesley was one of the foremost British composers of the 19th century. During his life Charles Wesley wrote more than two thousand hymns and published many more.

This Christmas favourite was written for the Wesley's *Hymns and Sacred Poems*, published in 1739 and originally had ten four-line verses. George Whitefield republished it in 1753, changing the opening line to the one we have now. The refrain, repeating Whitefield's opening two lines was added in 1782. The Methodist Church only added it to its official hymnbook in 1831

Tune: **Mendelssohn** (Felix Mendelssohn, 1809-47, adpt William Cummings, 1831-1915)

This was written in 1840 for the Gutenberg Festival in Leipzig. In 1843 Mendelssohn wrote to his London publisher "*I think there should be other words to no. 2. If the right ones are hit at, I am sure that this piece will be liked very much by the singers and the hearers, but it will never do to sacred words...*". William Cummings, organist at Waltham Abbey, 1848-53, adapted it for this hymn and in response to many requests published it in 1856 and it then found its way into *Hymns Ancient and Modern* 1861.

## 57 Ere I sleep (John Cennick 1718-55)

Coming from a family of humble means, John was compelled at the age of 13 to leave school and seek an apprenticeship. Failing to do so, he became somewhat of a dissolute youth, spending what little money he had on plays and gambling, and engaged in lying and petty theft. At the age of 17, he was suddenly oppressed by a heavy spirit, which he endured for two years, until relief came when he happened into a church. There he heard the words of the psalm "*Great are the troubles of the righteous, but the Lord delivereth him out of them all! And he that putteth his trust in God shall not be desolate.*" He later said that he heard the voice of Christ speaking to him.

*"My heart danced for joy and my dying soul revived. I heard the voice of Jesus saying, "I am thy salvation". I no more groaned under the weight of sin. The fears of hell were taken away ... Christ loved me and died for me, I rejoiced in God my Saviour."*

After meeting John Wesley, he joined the nascent Methodist movement. In 1740, he became a teacher at Kingswood, on Wesley's recommendation, later joining the Moravians. He spent much time as an itinerant evangelist in England and Ireland, enduring great and often violent opposition. By the time of his early death, he had established over 40 churches. He is buried at the Moravian cemetery (in Chelsea).

This hymn was first published in his *Sacred Hymns* 1741

Tune: **Ballards Lane** (Gordon Hawkins, 1911-)

This tune was written c.1930 for these words. the composer's home church being in Ballards Lane, Finchley.

## Part 9: The Church Reaches Out (25.2.07)

- John Newton (1725-1807), William Wilberforce and the abolition of slavery
- Robert Raikes (1736- 1811) and the Sunday School movement  
*"The children were to come after ten in the morning, and stay till twelve; they were then to go home and return at one; and after reading a lesson, they were to be conducted to Church. After Church, they were to be employed in repeating the catechism till after five, and then dismissed, with an injunction to go home without making a noise."*
- William Carey (1761-1834) and the missionary movement: the London Missionary Society (1795)  
*"Young man, sit down; when God pleases to convert the heathen, he will do it without your aid and mine."*  
*J.B.Ryland to William Carey at a ministers' meeting, 1786.* In 1816 the LMS sends John Williams to the South Pacific - he meets a martyr's death in 1839 - and Robert Moffat is sent to South Africa in 1816 where he serves until 1870. He is joined by David Livingstone (1813-73) in 1841 who serves with the LMS until 1857

## 47 O worship the king (Robert Grant, 1779-1838, based on Psalm 104)

Sir Robert Grant was a British lawyer and politician. He was born in India, the younger son of Charles Grant, chairman of the Honourable East India Company. Returning home with their father in 1790, he and his brother were entered as students of Magdalene College, Cambridge, in 1795. In 1807 he entered practice, becoming King's Sergeant in the Court of the Duchy of Lancaster, and one of the Commissioners in Bankruptcy. He was elected Member of Parliament for the Elgin Burghs in 1818, and for the Inverness Burghs in 1826. In 1830 and 1831, he was returned for Norwich, and in 1832 for Finsbury. It is more than probable that he knew Sir Robert Shaw, MP for Dublin and husband of our church's founder.

Robert Grant was a strenuous advocate for the removal of the legal disabilities of the Jews, and twice carried bills on the subject through the House of Commons. They were, however, rejected in the Upper House, which did not yield until 1858, twenty years after Grant's death. In 1832 he became Advocate General, and in 1834 was appointed Governor of Bombay, receiving a knighthood. He died in India in 1838. Aside from his political life he was the author of a volume of sacred poems, which was edited and published after his death by his brother, Lord Glenelg, the best known being the words of this hymn.

Tune **Hanover** (probably by William Croft, 1678-1727)

The tune first appeared in *A Supplement to the New Version of the Psalms*, 1708, the association with the hymn being as old as the hymn itself.

## 92 Amazing grace (John Newton 1725-1807)

Newton was born in Wapping in 1725. His father was a shipmaster; his mother died when John was a child. After two years at boarding school he went to sea with his father from 1736, and sailed with him until 1742. He then joined a ship engaged in the African slave trade which took him to west Africa. He hoped to make his fortune as a trader, but life was hard. Eventually he was found by a ship's captain who had been asked by Newton's father to look out for him. During his return voyage to England in 1748 there was a severe storm. As the vessel filled with water, Newton prayed for God's mercy. It was this experience which he was later to mark as the point of his conversion to Christianity. As the ship limped home, Newton began to read the Bible and by the time they reached Britain, he had a conversion of heart and changed his way of life. From that point on, he avoided profanity, gambling, and drinking, although he continued to participate in the slave trade until 1754.

In 1755 Newton became tide surveyor of the port of Liverpool and, in his spare time began to study Greek and Hebrew. He became a lay minister. In 1764, after several setbacks, he was appointed to the living of Olney, Buckinghamshire. He spent sixteen years there, during which time the church had a gallery added to accommodate the large numbers who flocked to hear him.

In 1779 Newton was invited to become Rector of St Mary Woolnoth, Lombard Street, where he officiated until his death. He was a friend of the dissenting clergy as well as of those in his own church. Many sought advice from him, among them the young MP, William Wilberforce. Among Newton's greatest contributions to history was in 1785 encouraging Wilberforce, MP for Hull, to stay in Parliament and "*serve God where he was*", rather than enter the ministry. Newton died on December 21, 1807. He was buried beside his wife in St Mary Woolnoth, and both bodies were reinterred at Olney in 1893.

Tune: **Amazing Grace** (American folk melody arr. Edwin Othello Excell, 1851-1921)

This tune dates back to at least 1812. Excell arranged it and included it in his 1900 gospel song collection, *Make is Praise Glorious*. It is of course now inseparably linked with these words.

## 551 O for a closer walk with thee (William Cowper 1731-1800)

William Cowper was born in 1731 and after education at Westminster School trained for a career in the law, but under pressure of his studies he experienced several periods of mental breakdown and confinement to asylums. During his later life he would experience recurring periods of depression.

In 1767 he moved to Olney. He worshipped in Newton's church, and was invited to contribute to a volume of hymns that Newton was compiling, eventually published as *Olney Hymns* in 1779. The volume included Newton's well-known hymns "*Glorious Things of Thee are Spoken*", "*How Sweet the Name of Jesus Sounds!*", "*Come, My Soul, Thy Suit Prepare*", and "*Amazing Grace*", and Cowper's "*God moves in a mysterious way*", "*Hark my soul, it is the Lord*" and "*Sometimes a light surprises*".

This hymn was inspired by the illness, in 1769, of Mary Unwin, the close friend with whom he lodged and on whom he depended. He wrote to his aunt:

"She [Mary Unwin] is the chief of blessings I have met with in my journey since the Lord was pleased to call me .... Her illness has been a sharp trial to me .... Oh for no will but the will of my heavenly Father .... I began to compose the verses yesterday morning, before daybreak, but fell asleep at the end of the first two lines; when I awaked again the third and fourth were whispered to my heart in a way which I have often experienced".

Tune: **Caithness** (Scottish Psalter 1635)

This tune first appeared in "*The Psalmes of David in Prose and Meeter*", 1635, as one of 31 'common tunes', i.e. not set to any particular psalm, being linked with these words in the 1806 *English Hymnal*.

### **666 Sing we the song of those who stand (James Montgomery, 1771-1854)**

Montgomery was born in Irvine, educated in Leeds, then settled in Sheffield. In 1796 he became editor of the *Sheffield Iris*, and was twice imprisoned for political articles for which he was held responsible. This hymn was written for a Sheffield Sunday School Festival in 1824 and published the following year in his *Christian Psalmist*. Somewhat surprisingly the only 20C non-Congregational hymnbook to include it was the 1983 *Hymns and Psalms*. Ten of Montgomery's hymns are in R&S.

Tune: **Nativity** (Henry Lahee, 1826-1912)

The tune was composed for the Appendix [of hymns] to the 1855 Metrical Psalter, produced by Lahee and Revd W.J.Irons, vicar of Holy Trinity, Brompton. It then appeared in his *One Hundred Hymn Tunes*, 1857, set to Doddridge's Christmas hymn, *High let us swell our tuneful notes*, thus the name.

### **193 Thou Son of God and Son of Man (John Ryland, 1753-1825)**

Ryland was born in Warwick, At the age of 28 he was co-pastor with his father at Northampton. In 1794 he accepted the presidency of the Baptist College and the pastorate of the church in Broadmead, Bristol, posts which he held until his death. He was also one of the founders of the Baptist Missionary Society This hymn was published posthumously in 1826.

Tune **Kent/Devonshire/Invitation** (Johann Friedrich Lampe, 1703-51)

Lampe was born in Saxony. He came to London in 1725, but spent his last few years in Dublin and Edinburgh. His chief claim to fame was as a composer of songs and theatre music. He was a close friend of Charles Wesley and composed tunes for many of Wesley's hymns.. This tune first appeared anonymously in Wesley's *Hymns on the Great Festivals and other Occasions*, 1746.

### **345 Guide me, O thou great Jehovah (William Williams, 1717-91)**

(tr. v1 Peter Williams, 1722-96; v2-3, William Williams or John Williams, 1754-1828)

Our last hymn was first published in Welsh in 1762 with six verses. The first English translation in 1772 was by Peter Williams (no relation), verses 1, 3 & 5. The following year William Williams or perhaps his son John, produced a new four verse version, using Peter Williams' verse 1, combining 2&3 and 4&5 into single verses, also adding a new one. This appeared in a hymnbook of the Countess of Huntingdon's Chapels and George Whitefield's *Psalms and Hymns*, both published in 1774. The extra verse has disappeared from common use.

Tune: **Cwm Rhondda** (John Hughes, 1873-1932)

Another 'new' [compared with the words] tune, in English, 'Rhondda Valley'. It was composed for the 1905 Baptist 'Cymanfa Ganu' [Singing Festival], at Pontypridd. Its popularity was such that it is said to have been sung at 5,000 such festivals by 1930. The composer refused to allow it in British hymnbooks and its first appearance was in the 1933 *Methodist Hymn Book*, following the composer's death.

## **Part 10: 1790-1835 (29.4.07)**

- Social change: Nonconformists gradually given equal rights. University College, founded 1828, opened university education to those who were not CofE communicants.
- Co-operation between Congregational churches leads to County Unions (Norfolk & Suffolk 1751; Hampshire 1781; 21 by 1815) and then the formation of the Congregational Union (1835). The Congregational Magazine (1818) and the Congregational Library (1831)
- Educational provision: Doddridge' academy became Wymondley College then Homerton College, one of the three constituents of New College (1850). Hoxton and Coward colleges being the other two. The Congregational School for the Sons of Ministers and Missionaries was formed in Lewisham in 1811; it moved to

Caterham in 1884. Silcoates School, Wakefield, providing similar education for those in the North opened in 1831.

### **34 Holy, Holy, Holy! (Reginald Heber 1783-1826)**

Heber was born at Malpas, Cheshire, where his father, held half the living. In 1800 he entered Brasenose College, Oxford and in 1804 was elected a fellow of All Souls'. After a long tour of Europe, in 1807 he took up the living of Hodnet in Shropshire. In 1809 he married Amelia Shipley, daughter of the Dean of St Asaph. He was made prebendary of St Asaph in 1812, preacher at Lincoln's Inn in 1822, and Bishop of Calcutta in January 1823. Before sailing for India he received a D.D. degree from Oxford University.

In India, Bishop Heber worked tirelessly, not only for the good of his own diocese, but for the spread of Christianity throughout the East. He toured the country, consecrating churches, founding schools and discharging other Christian duties. His devotion to his work in told severely on his health. At Trichinopoly or Trichy he was seized with an apoplectic fit when in his bath which proved fatal. In Trichy, Bishop Heber College is named after him - and is famous for education and sports. A statue of him was erected at Calcutta.

Heber combined piety, learning, literary taste and great practical energy, but his is best remembered for his hymns which include 'From Greenland's icy mountains', the most popular of 19th century missionary hymns and 'Brightest and best of the sons of the morning'. This hymn, written for Trinity Sunday, was published in *Hymns Adapted to the Weekly Church Service of the Year* after Heber's death

Tune, *Nicaea* (John Bacchus Dykes, 1823 - 1876)

This tune is named after the town, now Iznik in modern day Turkey, where the Council of Bishops met in AD325 and affirmed the doctrine of the Trinity and is inseparable from this hymn. Dykes was one of the great contributors to 19C hymnody. He was born in Hull and by age 10 was the assistant organist at St. John's Church, where his grandfather was vicar. After studying at Cambridge he was ordained as curate of Malton in 1847. For a short time, he was canon of Durham Cathedral, then precentor (1849-1862). In 1862 he became vicar of St. Oswald's, Durham until his death in 1876 at the early age of 53.

Dykes published many sermons and articles on religion but is best known for over 300 hymn tunes he composed. Apart from this tune others we know well are: *Wir Pflügen*, harmonised by Dykes and commonly sung to the words 'We plough the fields, and scatter'; *Melita*, sung to the words 'Eternal Father, Strong to Save'; *Gerontius*, sung to the words 'Praise to the Holiest in the Height'; and one of my top 5, *Dominus Regit Me*, sung to the words 'The King of love my Shepherd is'.

### **76 The Lord is King! Lift up your voice (Josiah Conder 1789-1855)**

Josiah Conder was born in Aldersgate Street, London in 1789. His grandfather, Dr. John Conder, was a noted Dissenter clergyman. His father, Thomas, was also a strong Nonconformist and so Josiah grew up in this environment. At five years of age, smallpox blinded him in his right eye. At fifteen he entered into his father's bookstore as an assistant, and published his first book, 'The Withered Oak' in 1805, when aged just 16. He was the editor of several journals and wrote many books. He was appointed by the newly-formed Congregational Union as editor for the *Congregational Hymn Book*, published in 1836

Tune: *Church Triumphant* (James William Elliott, 1833-1915)

Elliott was born in Warwick. After starting his career as an organist and choirmaster for a country church, he moved to London, where he assisted Sir Arthur Sullivan in editing *Church Hymns with Tunes*, 1874, in which this tune first appeared. It was set to three hymns, one of which contained the line 'Triumphant leaders in the war', from which the tune name is derived. His other compositions include two operettas, numerous anthems, service music, and most particularly for nursery rhymes

### **83 Eternal Light! Eternal Light! (Thomas Binney 1798-1874)**

Although Binney was a notable Congregationalist, this hymn's first appearance in a hymn book was in the 1858 Baptist 'Psalms and Hymns', though a note from the author says that it was written about 1826. Binney was born of Presbyterian parents at Newcastle-on-Tyne in 1798. After spending seven years working for a bookseller he entered the theological school at Wymondley, Herts, later part of New College, London. In 1829, after short pastorates at Bedford (New Meeting) and Newport, Isle of Wight, he accepted a call to the historic King's Weigh House Chapel, London where he ministered for forty years. His popularity was such that it was found necessary to build a much larger chapel on Fish Street Hill.

Binney was also a leading member of the British and Foreign Anti-Slavery Society formed in 1839. The University of Aberdeen conferred a LL.D. degree on him in 1852, and he was twice chairman of the Congregational Union of England and Wales. He wrote much devotional verse, including this hymn.

Tune **Teilo Sant** (Jack Dobbs, 1922-)

This tune was written for this hymn in 1943, a simplified version appearing in *Congregational Praise*. Teilo Sant was a sixth century Celtic saint and teacher.

## **27 Hail gladdening light (Greek 4C or earlier, tr. John Keble, 1792-1866)**

We sang this in part one of this series (q.v.) John Keble's translation first appeared in the British Magazine, 1834.

Keble (1792 - 1866) was an English churchman, one of the leaders of the Oxford Movement, who gave his name to Keble College, Oxford (1870). He was born in Fairford, Gloucestershire where his father, the Rev. John Keble, was a Vicar. He attended Corpus Christi College, Oxford, became a Fellow of Oriel College, Oxford, and was for some years a tutor and examiner in the University. While still at Oxford he took Holy Orders in 1815, and became first a curate to his father, and later curate of East Leach.

Meantime, he had been writing *'The Christian Year'*, which appeared in 1827. Though at first anonymous, its authorship soon became known, with the result that Keble was in 1831 appointed to the Chair of Poetry at Oxford, which he held until 1841. In 1833, his sermon on "national apostasy" gave the first impulse to the Oxford Movement, also known as the Tractarian movement. Along with John Henry Newman, Edward Pusey and others he became a leader of the movement, but did not follow Newman into the Roman Catholic faith. In 1835, he was appointed Vicar of Hursley, Hampshire, where he settled down to family life and spent the rest of his life as a parish priest.

Tune **Sebaste** John Stainer

See notes to this hymn in part 1

## **336 Abide with me (Henry Francis Lyte 1793-1847)**

This hymn appears in nearly every hymn book, many erroneously labelling it as an evening hymn. It was written shortly before the author's death at the early age of 54. Lyte, was born on a farm, near Kelso, Scotland. In 1804, the family went to Ireland where he was educated. He took Anglican holy orders in 1815, and for some time held a curacy near Wexford. Owing to bad health he came to England, and settled, in 1823, in the parish of Lower Brixham, Devon, where he helped educate Lord Salisbury, a future British prime minister. To try and improve his lifelong poor health, he often visited Continental Europe. He wrote this hymn just two weeks before he died in Nice where he was buried. His best known hymns are: *'Abide with me'* and *'Praise, my soul, the King of Heaven'*

Tune: **Eventide**. William Henry Monk (1823-

This is probably Monk's best known hymn tune. He was born in London and by 18 was organist at St. Peter's, Eaton Square, subsequently becoming organist of St. George's, Albemarle Street, and St. Paul's, Portman Square. In 1847 Monk secured the post of choirmaster at King's College, London, then organist. In 1852 he became organist and choirmaster at St. Matthias Church, Stoke Newington. By now he was also arranging hymns, as well as writing his own hymn melodies. In 1857 his talents as composer, arranger, and editor were recognised when he was appointed the musical editor for *Hymns Ancient and Modern*, first published in 1861. 21 of his tunes appear in *Rejoice and Sing* including *Evelyns (At the name of Jesus)*, *Dix (As with gladness)*; *Easter Hymn (Christ the Lord is risen today)*, *Ravenshaw (Lord thy word abideth)*, *St Theodulph (All glory, laud and honour)*, *Winchester Old (While shepherds watched)* and *Yorkshire (Christians awake, salute the happy morn)*.

## **Part 11: The Victorian Era (24.6.07)**

- We become part of the story: Lady Shaw's schoolroom registered for public worship 1834; our first pastor called 1840; first chapel built 1844; premises rebuilt 1866-7; church dissolved 1879; church re-formed 1882
- Newman, the Oxford Movement and the Catholic Revival
- The Congregational Church in the 19C: The growth of the Congregational Union, chapel building and great preachers. Joseph Parker (1830-1902), minister of the City Temple, in his 1901 address to the Congregational Union sets out a series of proposals that would, in time, be implemented: a centrally organised 'United Congregational Church'; a Sustenance Fund for richer churches to help poorer; the recognition of the church's responsibility for the support of ministers, especially wrt pensions; reducing the number of colleges and

societies in the interests of efficiency; disposing of ‘almost abandoned chapels in deserted parts of great cities’; moving towards union with the Presbyterians

- Christians and social change: Lord Shaftesbury, Dr Barnardo, John Groom and Benjamin Waugh (1839-1908) (NSPCC) - four of many. Time did not allow a mention of William Booth and the Salvation Army.

*“There in the early morning (at four, five, or six o’clock, the young children gathered from all parts of London to buy cress; they were shoeless, ragged, cold, and hungry, with pinched faces, looking more like elderly people than children. Some were dwarfs, deformed, and with rough crutches, revealing their physical condition of pain and neglect.*

*What a childhood. The wonder is not that so many went wrong, but that any ever went right. Everyone knew the remedy was to remove the children from such influences. The great question was, whose duty was it? Our mission hall was made bright, warm, cosy. Food, hot and nourishing, was given to the children, their rags mended, their hands and faces washed. There were games and amusements for them and little talks about noble and good people. At this time Lord Shaftesbury became our president. Educational classes were provided and various industrial training given. There was never a lack of young people seeking help.” (John Groom)*

- Given time I would have mention Congregation entrepreneurs who led the way in enlightened employment practices: Francis Crossley (1817-72); Titus Salt (1803-76); Samuel Morley (1808-86); Lord Lever (1851-1925)

## **552 The King of love my shepherd is (Henry Williams Baker, 1821-1877)**

Baker was born in 1821, the eldest son of a Vice Admiral. He was educated at Trinity College, Cambridge and ordained in 1844 as curate at Great Hockesley, near Colchester. In 1851, the same year as he succeeded to his father’s baronetcy, he became Vicar of Monkland near Leominster on the English Welsh border where he remained for the rest of his life, and where he is buried.

The duties of his small rural parish left him considerable time to devote to hymn writing. Beyond the dozens of hymns he wrote, he was the editor in chief of *Hymns Ancient and Modern*. A member of the Anglo Catholic wing, Baker was anxious to restore to the church the treasures of early Latin hymns. One of his successes in that direction was to secure the many fine translations of J M Neale (see part 3).

This hymn was first published in the 1868 Appendix to the first edition of *A&M* and was well known within 20 years. Notably the text is unchanged from the original version.

His friend John Ellerton reported that Baker’s dying words were from this hymn:

*Perverse and foolish oft I strayed,  
But yet in love He sought me,  
And on His shoulder gently laid,  
And home, rejoicing, brought me.*

**Tune: Dominus Regit Me** (John Bacchus Dykes, 1823-76)

This tune appeared with the words in the 1868 Appendix to *A&M*. For Dykes, see part 10, R&S 34.

## **58 Eternal Father strong to save William Whiting (1825-78)**

This hymn was written in 1860 as a poem for a student of Whiting’s who was about to sail for America and after some alteration appeared in the first, 1861, edition of *Hymns Ancient and Modern*. Whiting was educated in Clapham and at King Alfred’s College, Winchester. Because of his musical ability, he became master of Winchester College Choristers’ School in 1842, a post he held until death 36 years later. This was the favourite hymn of US President Franklin Roosevelt, a one time Secretary for the Navy and was sung at his funeral in 1945. .

**Tune Melita** John Bacchus Dykes (1823-76) - see above.

This tune was composed for these words and first appeared in *A&M* 1861. For Dykes, see part 10, R&S 34.

## **103 Praise to the holiest in the height (John Henry Newman, 1801-90)**

Newman was born in London. He was educated at Trinity College, Oxford, became a fellow of Oriel College, and in 1824 was ordained as vicar of St. Mary’s, Oxford. With Keble and Pusey, he founded the Oxford Movement. In 1845 Newman was received into the Roman Catholic church, which he had come to view as the true modern development of the original church. In 1848 he went to Rome to be ordained to the priesthood and after some uncertainties founded the Oratory at Birmingham. In 1879 Pope Leo XIII made him a cardinal.

This hymn comes from Newman’s poem ‘*The Dream of Gerontius*’, published in 1865, which tells the story of a soul’s journey through death. These words were first published in *Hymns Ancient and Modern* in 1868 with Dykes’

tune *Gerontius*. Elgar's choral version appeared after Newman's death, being written for the 1900 Birmingham Triennial Music Festival.

**Tune: Chorus Angelorum** Arthur Somervell (1863-1937)

This tune was composed for these words and published in *Arundel Hymns Part II* 1889 edited by Henry Howard, Duke of Norfolk and Charles Gatty and primarily for use in Arundel Cathedral. Sir Arthur Somervell was born in Windermere, the son of the founder of K Shoes, and studied in Cambridge, Berlin and London. He achieved success as a composer of choral works such as *The Forsaken Mermaid* (1895) and *The Passion of Christ* (1914) but is now chiefly remembered for his song cycles. He was also active in music education, and became Chief Inspector of Schools in 1920. He was knighted in 1929.

### **496 Fight the good fight (John Samuel Bewley Monsell, 1811-75)**

Monsell was the son of an Archdeacon of Londonderry, educated at Trinity College, Dublin, and ordained in 1834. In 1853 he came to England and was Vicar of Egham, then Rector of St Nicholas', Guildford (1870-1875). He was accidentally killed by a stone which fell off the roof during the rebuilding of his church. He published eleven volumes of poetry, including nearly 300 hymns. This one first appeared in the author's '*Hymns of Love and Praise for the Church's year*', 1863, being marked for the 19th Sunday after Trinity - one of the readings for that week being 1 Timothy 6.12, 'Fight the good fight of faith'.

**Tune: Duke Street** (from Boyd's *Psalms & Hymn Tunes*, 1793)

This tune first appeared in Boyd's collection, the author being anonymous. In an 1805 revision the tune was given this name and ascribed to John Hatton, who lived in Duke Street, St Helens, Lancs.

### **411 Now let us see (Benjamin Waugh 1839-1908)**

Waugh was the son of a clergyman, born in Settle, North Yorkshire. He attended theological college in Bradford before moving to Newbury and then in 1866 to London. Working as a Congregationalist minister in the slums of Greenwich, Waugh became appalled at the deprivations and cruelties suffered by children. In 1884, he founded the London Society for the Prevention of Cruelty (echoing a similar initiative in Liverpool), launched at London's Mansion House with Earl Shaftesbury as its chairman. The first Prevention of Cruelty to Children Act (1889) was largely the result of five years' lobbying by Waugh and his supporters. That year the London Society became the NSPCC with Waugh as its first director and Queen Victoria as its first patron. By 1905, when Waugh retired to Westcliff, Southend-on-Sea, the NSPCC had helped over one million children.

This hymn was published in '*The Sunday Magazine*' edited by Waugh for more than 20 years.

**Tune Castleford** (Benjamin Clifford, 1752-1811 arr S.S.Wesley, 1810-76)

The tune first appeared in the composer's 1811 '*Sacred Harmony*' and later arranged by S.S.Wesley for the 1864 '*A Selection of Psalms and Hymns*'. Castleford, SE of Leeds, was where the composer lived.

### **584 The day though gavest Lord has ended (John Ellerton, 1826-93)**

Ellerton was born in Clerkenwell. After study at Trinity College, Cambridge, he became curate of Eastbourne in 1850, moving to Brighton in 1852. In 1860, he became chaplain to Lord Crewe and vicar of Crewe Green, about thirty miles south-east of Liverpool, also chairman of the education committee at the Mechanics Institute. In 1876, moved to Barnes but his health broke down. When recovered, he took a small parish, White Roding, his last. This hymn was originally written for a collection called '*A Liturgy for Missionary Meetings*' published in 1870.

**Tune: St Clement** (Clement Schofield, 1839-1904)

This tune was written for this hymn and first published in Arthur Sullivan's 1874 '*Church Hymns with Tunes*'. Erik Routley, the editor of *Congregational Praise*, described it as 'obstinately immortal'. Schofield was curate of St Peter's, South Kensington where Arthur Sullivan had been organist: Sullivan named the tune, 'canonising' the composer!

## **Part 12: The Twentieth Century (19.8.07)**

- The world church in the 20C: the 1910 Edinburgh Missionary Conference; Christian Reconstruction in Europe, now Christian Aid (1945); the World Council of Churches; British Council of Churches 1949; Billy Graham first visits the UK (1954); failed moves for unity in the UK; Council for World Mission 1977
- World events: the horror of WW1; the Depression; WW2 and the holocaust

- Our denomination: our membership peaked in the Edwardian era. Moderators were introduced in 1919 to facilitate ministerial settlements.
- Joseph Parker's agenda [see Part 11 bullet points] comes to pass.
- In 1935 C.H.Dodd became the first Nonconformist to hold a chair of Divinity at Cambridge and he would go on to chair the editorial panel of the New English Bible
- Talks between the Congregationalists and Presbyterian Church started in 1932 but came to nothing. In 1943 another attempt was made, producing a Scheme for Union in 1945 which failed. New talks were started on New Year's day 1964 resulting in the 1969 Scheme for Union and the votes at the 1971 Assemblies that brought the URC into being in 1972.

## **274 God is love, his the care (Percy Dearmer, 1867-1936)**

Dearmer was born in Kilburn. He attended Streatham School and Westminster School (1880-1881), before moving on to a boarding school in Switzerland. From 1886-1889 he read modern history at Christ Church, Oxford, receiving his Bachelor of Arts degree in 1890.

He was ordained to the priesthood in 1892. In 1901, after serving four curacies, Dearmer was appointed the third vicar of St. Mary-the-Virgin, Primrose Hill, where he remained until 1915. During WW1 he served as chaplain to the British Red Cross ambulance unit in Serbia, where his wife died. In 1916, he worked with the YMCA in France. In 1916 and 1917, he joined the Mission of Help in India.

Politically, Dearmer was an avowed socialist. After being appointed a canon of Westminster Abbey in 1931, he ran a canteen for the unemployed there. To many Anglicans he is best known as the author of *The Parson's Handbook*, an Anglo-Catholic liturgical manual. In addition to his writings, volunteer efforts, and work with the church, Dearmer served as professor of ecclesiastical art at King's College London, from 1919 until his death. His ashes are interred in the Great Cloister at Westminster Abbey.

Dearmer had a strong influence on church music. He was editor of the 1906 *English Hymnal*, working with alongside Ralph Vaughan Williams as musical editor. In collaboration with St. Mary's organists Martin and Geoffrey Shaw, the pair later produced two more hymnals, *Songs of Praise* (1925), in which this hymn first appeared, and *The Oxford Book of Carols* (1928). The 1931 edition of *Songs of Praise* is notable for the first appearance of the song *Morning Has Broken*, commissioned by Dearmer from noted children's author Eleanor Farjeon.

Tune: **Theodoric** (German 1360, arr. Gustav Holst, 1874-1934)

The melody is taken from the 1582 *Piae Cantiones* (Pious Songs) but is much older. It was arranged by Holst around 1916, and joined with these words for *Songs of Praise*. The tune takes its name from the editor of *Piae Cantiones*, one Theodoric Petri Rutha. To quote the commentary to R&S: "*Holst's setting began with an introductory descending scale which was a notorious test of a congregation's ability to count. The RS compilers have therefore omitted this ...*" - such little faith!

## **105 The great love of God is revealed in the Son (D.T.Niles 1908-70)**

You've probably heard the saying, "*Evangelism is just one beggar telling another beggar where to find bread.*" It comes from the writer of our this hymn, Daniel Thambyrajah Niles, a Sri Lankan. He was born into a Methodist family and entered the Ministry in 1932. He had his education at Jaffna Central College where he later served as Principal. He served as a Methodist Minister for 38 years and influenced many by his Biblical teaching, prophetic preaching, pastoral care and exemplary life. He was a fiery orator in English and Tamil and had the ability to capture crowds with his eloquence. At the age 45, he became Executive Secretary of the Department of Evangelism in the World Council of Churches and Chairman of the World Student Christian Federation, later becoming one of the WCC's Presidents. This hymn is an expanded version of a Thai poem written for the 1963 East Asian Christian Conference.

Tune: **Thailand** (Melody by Elisha Hoffman, 1839-1929, harm. Peter Fletcher, 1934-)

This tune appeared with these words and was originally thought to be a traditional Thai melody. Subsequently it was found to have originally appeared in an 1891 mission song book.

## **342 People draw near to God in their distress (Dietrich Bonhoeffer, 1906-45, tr Alan Gaunt)**

Though he was initially expected to follow his father into the field of psychology, Dietrich Bonhoeffer decided at an early age to become a religious minister. He attended college, then the University of Berlin, where he received his doctorate in theology at just 21. As Dietrich was under 25 at the time [per church regulations], he could not be

ordained. This, however, gave him the opportunity to go abroad. He then spent a post-graduate year abroad studying at Union Theological Seminary in New York City.

Bonhoeffer returned to Germany in 1931, where he lectured on theology in Berlin and wrote several books. A strong opponent of Nazism, he was involved, together with Martin Niemöller, Karl Barth and others, in establishing the Confessing Church. Between late 1933 and 1935, he served as pastor of two German-speaking Protestant churches in London: St. Paul's and Sydenham. He returned to Germany to head a seminary for Confessing Church pastors which had been made illegal by the Nazi regime. The Gestapo also banned him from preaching; then teaching; and finally any kind of public speaking. During this time, Bonhoeffer worked closely with numerous opponents of Adolf Hitler.

During World War II, Bonhoeffer played a key leadership role in the Confessing Church. He was among those who called for wider church resistance to Hitler's treatment of the Jews. The Confessing Church was not large, but represented a major source of Christian opposition to the Nazi government. He was arrested in April 1943 after money used to help Jews escape to Switzerland was traced to him. He was charged with conspiracy and imprisoned in Berlin for a year and a half. After the unsuccessful July 20 Plot in 1944, Bonhoeffer's connections with the conspirators were discovered. He was moved to a series of prisons and concentration camps ending at Flossenbürg where, he was executed on 9 April 1945, just three weeks before the liberation of the city.

Tune: **Holborn** (Eric Thiman, 1900-75)

Thiman was born in Ashford, Kent. Largely self-taught, he gained a FRCO in 1921. From 1930 he was Professor of Harmony at the Royal Academy of Music and from 1956-62 was Dean of the Faculty of Music at London University. He was chairman of the music committee for *Congregational Praise* 1951, to which he contributed 15 tunes. From 1958 to his death he was organist of the City Temple in London where he achieved renown as an improviser of great skill. One of the conference rooms at City Temple is named in his memory. The tune was originally written in 1948 for another hymn. It was written in a Lyon's Tea Shop in Holborn, thus the name!

### **318 Not far beyond the sea, nor high (George B.Caird, 1917-84)**

George Caird was one of the most eminent Congregation/URC theologians of his era, Principal of Mansfield College, and one of those involved in translation of the Apocrypha in the New English Bible.

As mentioned at Part 7, the decision of the R&S compilers to exclude George Rawson's hymn was a controversial one, but taken because the hymn's assumption that each generation builds on the past on an ascending journey to perfection was not one that was reflected in 20C history. This hymn is also inspired by Pastor John Robinson's words to the Pilgrim Fathers. It was written around 1945 and used in Mansfield College services, first appearing in a published hymn book in 1969

Tune: **Cornwall** (Samuel Sebastian Wesley, 1810-76)

This tune first appeared in S.S.Wesley's 1872 *The European Psalmist* for Charles Wesley's 'Thou God of glorious majesty', being linked with these words in *A Hundred Hymns for Today* 1969.

### **519 Accept our offering (H Elvet Lewis, 1860-1953)**

(offering prayer) H Elvet Lewis was born in Conwil Elvet, Carmarthenshire. He was a great force behind the revival of the Welsh language, and notably preached here at Twickenham in 1916. This hymn was first appeared in *Congregational Hymnary* 1916, of whose Editorial Committee, Lewis was a member. It was listed under 'Special occasions', 'Opening of a sale of work'.

### **582 Thanks be to God, whose Church on earth (Thomas Caryl Micklem, 1925-2003)**

To mark the formation of the Council for World Mission in 1977 a competition was held for a hymn to be sung at the inaugural service. This hymn was the winner.

Caryl Micklem's father Romilly studied for the Congregational ministry at Mansfield College where he became Chaplain and Tutor in 1922. His uncle Nathaniel became Principal in 1933. Caryl returned to Oxford to read English at New College, before enrolling in 1948 at Mansfield for a theology degree course. After assisting his father at Oundle he ministered at Banstead, Allen Street Kensington, and finally St Columba's, Oxford.

His interest in hymnody was profoundly influenced by Erik Routley, who had been appointed Tutor, Chaplain and Organist at Mansfield College in the year in which Caryl began his theological course, but whom he already knew. Caryl's first incursion into hymn composition was with music rather than words. *Congregational Praise* was still in preparation when he began his Mansfield course; but Erik (who was Secretary to the Editorial Committee as well as a member of the Music Committee) had already invited Caryl to compose two tunes for words which the

compilers wished to include (CP 198 and 699). Many more tunes followed - HymnQuest lists 24 published tunes, including nine to his own words - though it is perhaps for his words that he will best be remembered.

In 1967 he became a member of a committee of the Congregational Union concerned with liturgy, which subsequently evolved into the Doctrine and Worship committee of the United Reformed Church. Not surprisingly he was chosen for the editorial committee which compiled the *New Church Praise* supplement to the existing URC hymnbooks. Eight texts and twelve of his tunes were included in that collection; four of the texts and three of the tunes have been taken in books of other denominations.

With the decision by the URC to prepare a new main hymnbook, Caryl joined the editorial committee for *Rejoice and Sing*, and became Convenor of the Music subcommittee, both guiding the work of the latter and representing its choices to the main editorial committee which made final decisions. Many of the music arrangements in the final book owe much to his detailed work.

Tune: Truro

This tune dates from 1789, being published anonymously in Thomas Williams' *Psalmodia Evangelica: A Complete Set of Psalm and Hymn Tunes in Three Parts for Public Worship*.

## Part 13: Today's church, tomorrow's history (11.11.07)

- A 21C missionary field: Church planting in Melbourne Docklands (<http://cityonahill.com.au/>) - this service took place just weeks after Docklands Church (now City on a Hill) had held its first service in a quayside pub. Three years on the morning and evening services have a combined attendance of around 300.
- Building a 21C Christian community: Jim Catterson talked about the newly-established Rice-Nagle community house in Twickenham
- Becoming a 21C church (Revd Jenny Snashall) - a challenge to the members at Twickenham to honour their history whilst looking forward.

### **O Thou, our fathers' friend and guide (Brian Louis Pearce, 1933-2006)**

Brian Louis Pearce was born in Acton, West London. He was a member of Twickenham URC from 1969 until his death, serving in many capacities including as an elder and lay-preacher. He was a college librarian, tutor in creative writing, examiner, adjudicator, chairman of the Richmond Poetry Group. From October 1997 to January 1998 he acted as honorary librarian of the Theological College of Zimbabwe, Bulawayo. For more on his literature see <http://www.superbeam.co.uk/blp>

Tune: Cornwall (R&S 318, Samuel Sebastian Wesley, 1810-76)

This first appeared in Wesley's 1872 *The European Psalmist* to Charles Wesley's 'Thou God of glorious majesty',

### **572: Colours of day (words and music by Sue McClellan, John Pac & Keith Rycroft, 1974)**

This was first published in 1974 and has appeared in many books since.

### **473: Here in Christ we gather (James Quinn 1919- from the Liturgy of Maundy Thursday)**

James Quinn was born in Glasgow and educated at St. Aloysius' College in Glasgow and Glasgow University. He joined the Society of Jesus in 1939 and was ordained in 1950. He served as a consultant to the International Commission on English in the Liturgy, and spent much of his priesthood as an educator. Quinn was spiritual director at Beda College in Rome from 1976 to 1980. His first collection of hymns, *New Hymns for All Seasons*, was published in 1969 and included this hymn, though he has extensively revised it since. It is a translation an offering hymn in the Maundy Thursday liturgy whose refrain is, 'Ubi caritas et amor, Deus ibi est' (used as a chant at R&S 402).

Tune: Ubi Caritas (A Gregory Murray, 1905-92)

This was written for an earlier translation of these words by R.A.Knox, and was published in 1940

### **482: We are not alone, God calls us (Brian Wren, 1936-)**

Brian Wren studied at Oxford, taking degrees in Modern Languages and Theology, including a D. Phil for work on the Hebrew prophets. After ordination, he was minister of a Congregational church in Essex, served as consultant to the British Council of Churches, and worked in the student-based world poverty campaign, Third World First. Since 1983, he has followed a freelance ministry, helping worshippers, ministers, educators and musicians to improve skills, and deepen spirituality and now lives in the USA.

This hymn was commissioned by the Liturgical Studies Programme of the Drew University NJ in 1987 for their tenth anniversary. He wrote the words and tune at the same time. The tune, Yarnton, is named after the Oxford village where Wren lived when in England. It was first published in his *Bring Many Names*, 1989

### **God's call rings out across the years (Rosalind Brown)**

Rosalind Brown was one of Jenny Snashall's [Twickenham URC minister] tutors during her ministerial training.

Tune: Fulda (Gardiner's Sacred Melodies, 1815, harm. Eric Thiman, 1900-75)

This tune has had a number of names; the reason for this one - Fulda is a city in Germany, 69 miles NE of Frankfurt on a river of the same name - is unknown.

### **607: This is the truth we hold (Basil Bridge, 1927-)**

This hymn is by Basil Bridge. written for a mission in Stamford. Lincs, where he was URC minister, and inspired by the acclamations in the 1974 URC Book of Order of Worship: 'Christ has died! Christ is risen! In Christ shall all be made alive'. It was first published in *Word and Music*, 1984.

Tune **Harrold** (Basil Bridge)

The hymn was written to the tune Little Cornard, but copyright difficulties prevented its inclusion in R&S. The author was approached and wrote this tune, naming it after the Bedfordshire village where he was then living.

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