

2012 hymnic anniversaries

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It is interesting to see how patterns emerge from accumulated data. The hymnic anniversaries for 2012 are most remarkable for the number of significant publications connecting with this year at various quarter-century marks. In fact there are so many collections and texts that they have been given their own background section below. But there is no dearth of important people to be

remembered as well, even some whose words or music we no longer sing, but who were important in their day. Large as this list may seem, it could easily have been longer. For this reason, certain exclusions have been made: people who translated only one text or arranged only one tune as well as composers who wrote chant settings but no hymn tunes. Read on and enjoy! (Humming is entirely appropriate.)

Chronology

450 Years Ago

- 1562 Claude de Sermisy died (October 13)
The whole booke of Psalmes, collected into English meter [Thomas Sternhold and John Hopkins/
The “Old Version”/Daye’s Psalter]; *Les pseumes mis en rime françoise, par Clement Marot et Théodore Bèze* [the complete Genevan Psalter]

400 Years Ago

- 1612 *The book of Psalmes: Englished both in prose and metre* (Henry Ainsworth)
Anne [Dudley] Bradstreet born
Hans Leo Hassler died (June 8)

375 Years Ago

- 1637 Thomas Ken born (July)
Johann Georg Ebeling born (July 8)
Benjamin Jonson died (August 6)
Countess Emilie Juliane born (August 19)

350 Years Ago

- 1662 Christian Keimann died (January 13)
Johann Crüger died (February 23)
Henry Lawes died (October 21)
Samuel Wesley born (December 17)

325 Years Ago

- 1687 Henry Carey born (August 27)
Henry More died (September 1)

300 Years Ago

- 1712 Joseph Hart born
Christoph Carl Ludwig, Baron von Pfeil born (January 20)
Alexander Mack Jr. born (January 25)

275 Years Ago

- 1737 *A collection of psalms and hymns* [John Wesley’s “Charles-Town collection”]
Benjamin Schmolck died (February 12)
Johann Michael Haydn born (September 14)
Christian Möck born (October 18)
John Bishop died (December 19)

250 Years Ago

- 1762 John Beaumont born

225 Years Ago

- 1787 Edward Harwood born
John Rippon’s *Selection of hymns from the best authors* published
Henri Abraham César Malan born (July 7)
Franz Xaver Grüber born (November 23 or 25)
Andrew Reed born (November 27)

200 Years Ago

- 1812 William Henry Burleigh born (February 2)
Hyde Wyndham Beadon born (May 1)
Frances Elizabeth Cox born (May 10)
John Pyke Hullah born (June 27)
Emma [Leslie] Toke born (August 9)
George Nelson Allen born (September 7)
William Josiah Irons born (September 12)
Ludvig Matthias Lindeman born (November 28)
William Beadon Heathcote born (December 12)

175 Years Ago

- 1837 John Winter David born
Maria C. Tiddeman born (christened April 5)
Juan Bautista Cabrero Ivars born (April 23)
James Walch born (June 21)
William Chatterton Dix born (June 14)
William Shakespeare Hays born (July 19)
Oswald Mosley Feilden born (September 16)
Samuel Wesley died (October 11)
John Henry Yates born (November 21)
John Robson Sweney born (December 31)

150 Years Ago

- 1862 Gertrude A. Flory born
Narayan Vaman Tilak born
Harriet Auber died (January 22)
The Battle Hymn of the Republic published
(February 1)
Bernard Severin Ingemann died (February 24)
Andrew Reed died (February 25)
Walter Stillman Martin born (March 8)
John Hampden Gurney died (March 8)
Ernest Warburton Shurtleff born (April 4)
Anna Belle Russell born (April 21)
William Beadon Heathcote died (August 21)
Maurice Frederick Bell born (September 26)
Robert George Thompson born (November 5)
Abram Bowman Kolb born (November 10)
Adelaide Addison Pollard born (November 27)
Henry Ernest Nichol born (December 10)
Joseph Funk died (December 24)
Francis Duckworth born (December 25)

125 Years Ago

- 1887 George Frederick Brockless born
Maurice Lawton Wostenholm born
Margaret [Mackay] Mackay died (January 5)
Alfred Henry Ackley born (January 21)
Roland Huw Prichard died (January 25)
David McKinley Williams born (February 20)
Fannie Estelle [Church] Davison died (March 10)
Richard Massie died (March 11)
Archer Thompson Gurney died (March 21)
Ray Palmer died (March 29)
Carl Ferdinand Wilhelm Walther died (May 7)
Ludvig Matthias Lindeman died (May 23)
William Henry Houghton born (June 28)
Jessie Seymour Irvine died (September 2)
George James Webb died (October 7)
Janie Alford born (October 8)
[Sir] George Alexander Macfarren died (October 31)
Henry Dennis died (December 4)
Henry George Ley born (December 30)

100 Years Ago

- 1912 James Edwin Orr born (January 15)
Keith Warren Bissell born (February 12)
Eva [Brown] Lloyd born (March 9)
Albert Lister Peace died (March 14)
Graham Elias George born (April 11)
Henry Lahee died (April 29)
Lloyd Stone born (June 29)
William Gustavus Fischer died (August 12)
George William Kitchin died (October 13)
Theodore Marier born (October 17)
Robert Collyer died (November 1)
Dorothy Irene [Hoyer] Scharlemann born
(December 6)

75 Years Ago

- 1937 William Worley born
Su Yin-lan died
Esther [Milligan] Burroughs born (February 6)
Bob Lloyd Burroughs born (March 10)
Hampton Haygood Sewell died (March 11)

- Hope C. [Omachi] Kawashima born (April 2)
Richard Proulx born (April 3)
Warren Michel Swenson born (April 27)
[Sir] Arthur Somervell died (May 2)
Ada Rundall Greenaway died (May 15)
James Thomas East died (May 28)
Peter Warwick Cutts born (June 4)
Judith Fetter born (June 30)
Clara [Tear] Williams died (July 1)
Philip M. Young born (July 3)
Sandra Dean born (July 6)
Duane Blakley born (July 24)
George Currie Martin died (September 8)
John Carl Ylvisaker born (September 11)
Judge Jefferson Cleveland born (September 21)
Carl Döving died (October 2)
Joseph Warren Pinson Jr. born (October 6)
William Penfro Rowlands died (October 22)

50 Years Ago

- 1962 Lida Shivers Leech died (March 4)
Linnea Good born (March 24)
Stephanie Martin born (March 29)
John Nicholson Ireland died (June 12)
Henry George Ley died (August 4)
Christopher Johnson born (December 17)

25 Years Ago

- 1987 [Sir] George Thomas Thalben-Ball died
(January 18)
John Roy Harris died (March 5)
Elizabeth Poston died (March 18)
Norman Cornthwaite Nicholson died (May 30)
Wendell Phillips Whalum died (June 9)
John Ness Beck died (June 25)
Rosamund Eleanor Herklots died (July 21)
David Nathaniel Marion Johnson died (August 2)
Vincent Persichetti died (August 13)
Wendell Phillips Loveless died (October 3)
Robert Balgarnie Young Scott died (November 1)

Background: People

Alfred Henry Ackley (1887–1960), who is said to have written some fifteen hundred religious and secular songs, received musical training from his father in New York City and at the Royal Academy of Music in London, and became an accomplished cellist. After graduating from Westminster Theological Seminary, he was ordained to the Presbyterian ministry in 1914, and served churches in Wilkes-Barre and Elmhurst, Pennsylvania, and in Escondido, California. For a few years he worked with evangelist Billy Sunday, and also served as assistant pastor of Shadyside Presbyterian Church in Pittsburgh. He and his elder brother Bentley compiled numerous hymnals and gospel songbooks for the Rodeheaver Publishing Company. Among his best-known texts are “I serve a risen savior” (“He lives”) and “Jesus, I am coming home today.”

Janie Alford (1887–1986) was a Presbyterian layperson and poet. Prevented by family obligations from completing her college education, she worked for forty years as a medical secretary. Then she opened her own letter shop, which she ran until she was eighty-seven. She was a charter member of

Westminster Presbyterian Church in Nashville, where she served as librarian and church school teacher. She was encouraged in her hymnwriting by Hal Hopson, who was then the director of music at that church and met with her frequently for several years to review her hymns. He suggested that she write a series of hymns for the various seasons for the church year, and he collaborated with her in producing *Nine hymns for the church year* (1979). Two of her hymns appear in current hymnals: “Come, O spirit, dwell among us” and “Sound aloud the trumpet! ‘Alleluia’ sing!”

George Nelson Allen (1812–1877), a pupil of Lowell Mason, became in 1837 an instructor in the science of music at Oberlin College, while he was still a student, and eventually rose to full professor in 1841. Allen was also a student of geology, and in 1847 became professor of geology and natural history. During his first year of teaching, Allen founded the Oberlin Musical Association (now known as the Musical Union), one of the oldest organizations of its type in America. In 1844, he compiled the *Oberlin social and sabbath hymn book*. That volume contains his best-known tune, MAITLAND, which in turn became the basis of Thomas A. Dorsey’s famous tune, PRECIOUS LORD.

Harriet Auber (1773–1862), who preferred “Harriet” to her actual given name, Henriette, was the daughter of an Anglican clergyman of Huguenot descent. She led a quiet and secluded life writing devotional and other poetry, a portion of which was published in her *Spirit of the Psalms* (1829). Her hymns have generally proved more popular in American hymnals than in British ones. Her best-known text is “Our blest redeemer, ere he breathed”; others include “Hasten, Lord, the glorious time,” “With joy we hail the sacred day,” and “Bright was the guiding star that led.”

Hyde Wyndham Beadon (1812–1891), an Anglican clergyman, was a joint editor of *The parish hymn book* (1863 and 1875). To this collection he contributed three original texts on Epiphany themes and a translation of “Deus tuorum militum.” One of his Epiphany hymns, on the wedding feast at Cana, has found revived interest because that reading now regularly appears in the lectionary: “Glory to thee/All praise to you, O Lord.”

John Beaumont (1762–1822), British composer for whom little information is available, published a collection of anthems and psalm or hymn tunes in 1795, and in 1801 brought out *The New Harmonic Magazine, or Compendious Repository of Sacred Music*. This latter collection proved significant in the compiling of several North American tune-books. His principal surviving tune is ST. IGNATIUS.

John Ness Beck (1930–1987) was a graduate of Ohio State University, where he later taught music theory and directed musicals. He also served as music director at University Baptist Church and operated University Music House. He was president and cofounder of Beckenhorst Press and chairman of the board of the John Ness Beck Foundation, established to encourage and promote the writing of traditional sacred music. As a respected composer of anthems, hymns, and vocal solos, he published over 120 works. His best-known hymn tune is ACCEPTANCE.

Maurice Frederick Bell (1862–1947) was one of the contributors to the *English hymnal* (1906), for which he prepared four translations and one original text (“O dearest

Lord, by all adored”). After serving with the Anglican mission in Calcutta, he became vicar of St. Mark’s Church, Regent’s Park, London, in 1904. His volume *Church music* (1909) was published in Mowbray’s *The Arts of the Church* series. He later converted to the Roman Catholic Church.

John Bishop (1665–1737), sometime pupil of Daniel Roseingrave, was appointed temporary organist and lay clerk of King’s College, Cambridge, in 1687. In 1695 he became organist of Winchester College, a position he held until his death, as is commemorated by a Latin inscription in the college cloister where he is buried. He also served as lay vicar of the Cathedral (1696) and organist (1729–1737). He was the composer of the hymn tunes ILLSLEY and BEDFORD /LEICESTER.

Keith Warren Bissell (1912–1992) was born in Meaford, Ontario, and in 1920 moved with his family to Toronto. His first teaching position in York township enabled him to work with school choirs and orchestras, an experience that shaped the remainder of his life. Early and late in his career he taught in schools in Toronto, with positions in Nelson, British Columbia, and Edmonton, Alberta, in between. He studied with Carl Orff in 1960 and introduced the Orff method to his own school district. During all this time he composed choral and orchestral works for school and other amateur groups, which he found more rewarding than professionals. In 1978 he was awarded the Canadian Music Council Medal. His best-known hymn tune is VALIANT.

Duane Blakley (1937–) received his musical education at Eastern New Mexico University and Southwestern Baptist Theological Seminary. Most of his career has been devoted to successive positions as a minister of music in Baptist churches in Texas, though he is now in Hot Springs Village, Arkansas. His anthems, cantatas, and musicals have been used extensively. His best-known hymn text is “Lord, for the gift of children.”

Anne [Dudley] Bradstreet (1612–1672) was the first woman among the Puritan colonists of the Massachusetts Bay Colony to have her poems published – without her knowledge – as *The tenth muse lately sprung up in America* (London, 1650; 2nd, corrected ed., Boston, 1678). Although she lived in an era when only psalms were sung in church, some of her poems have been adapted as hymns (e.g., “As spring the winter doth succeed”).

George Frederick Brockless (1887–1957) studied at Queens College, Oxford, and Durham University. After teaching for six years in Grahamstown, South Africa, he returned to London and served successively as organist of Hornsey Parish Church; St. Barnabas, Kensington; and Westminster Central Hall. He was director of music at Battersea Polytechnic for over thirty years, and was a member of the music committee for the 1933 *Methodist hymn book*. Among his hymn tunes are FRITWELL (named for his birthplace) and ÓRAN NA PRASAICH.

William Henry Burleigh (1812–1871) was an American Unitarian journalist and reformer. In the course of his career he lectured for the American Anti-Slavery Society, published and edited periodicals, and acted as the secretary of the New York Temperance Society, before taking his final position as harbor-master of New York City. He published a collection of his *Poems* in 1841, and his widow published an enlarged edi-

tion in 1871. For a time his hymns were more popular in England than in America, but now he is generally known on both sides for the Atlantic, primarily for “Lead us, O Father, in the paths of peace.”

Bob Lloyd Burroughs (1937–) is well known as a composer and arranger of church music, having been in church music for more than fifty years. He has served as minister of music in both full-time and part-time situations, as well as serving on the music faculty of Samford University, Mercer University’s Atlanta campus, and Palm Beach Atlantic University – as composer-in-residence and associate professor of theory and composition. He was for eight years the director of the church music department, Florida Baptist Convention. He is currently the editor of *Creator* magazine, and is the composer of HE IS RISEN and BURROUGHS.

Esther Milligan Burroughs (1937–), a Canadian-born church ministry professional, served in various youth and campus ministry positions before beginning a seventeen-year career with the Southern Baptist Convention’s North American Mission Board. In her very active retirement, she has founded Esther Burroughs Ministries, and is much in demand as a teacher and speaker on women’s and family matters, a longstanding concern reflected in her hymn text, “Lord, make our homes,” for which her husband, Bob, composed the tune BURROUGHS.

Juan Bautista Cabrero Ivars (1837–1916), the first bishop of the Spanish Reformed Church, was formerly a priest in a Roman Catholic religious order. After intense study of scripture, he began to question some practices of the Roman church and withdrew from their religious services for reasons of conscience. In 1863 he left the order and went into voluntary exile in Gibraltar, where he translated the monumental historical and doctrinal exposition of the Thirty-nine Articles of the Anglican Church by E. H. Browne. In 1868, assured that he would have religious freedom, he returned to Seville and began to establish Protestant churches. As a contribution to the growth of his denomination, he edited *Himnario para uso de las iglesias evangélicas españolas* (1871). Several of his hymns appear in current Spanish hymnals.

Henry Carey (1687–1743) was the most prolific English song composer during the period 1715–1740. He published over 250 pieces, ranging from simple ballads to Italianate chamber cantatas, and he provided the lyrics to all but a dozen of them. In fact, his literary gifts seem to have been greater than his musical ones. On several occasions he provided lyrics for comic operas by J. F. Lampe. His most enduring ballad text has been “Sally in our alley,” and his poem “Namby pamby” added a phrase to the English language. Only two of his hymn tunes are in common use, OSBORNE and SURREY.

Judge Jefferson Cleveland (1937–1986) was one of the most important scholars and editors of African American congregational song of the twentieth century. After receiving his education at Clark College (Atlanta), Illinois Wesleyan University, and Boston University, he served on the faculty of three historically black Christian colleges before teaching at the University of Massachusetts, Boston, and at Wesley Theological Seminary in Washington, DC. He co-edited *Songs of Zion* (1981/1982), a groundbreaking collection of African American song. His musical arrangements, historical research, and scholarship on the performance practice of

African American song had great value for the advancement of black gospel song in a wide range of hymnals. In addition, he toured the United States and Africa in 1981 and Europe in 1984 as a teacher, lecturer, and performer.

Robert Collyer (1823–1912), son of a Yorkshire blacksmith and mill worker, began working in a linen mill at age seven, but soon was apprenticed to a blacksmith. Around age twenty-one, he began attending the Wesleyan church. In 1850 he emigrated to America, settling first in the Philadelphia area and again working as a smith. In 1859, he left the Methodist church to become a Unitarian and moved with his family to Chicago to be minister at large for the First Unitarian Church. During the American Civil War, he served with the Sanitary Commission (an organization similar to the Red Cross) and in 1862 became minister in charge at the North Side Unitarian Church. Nine years later both the church and his home burned in the Great Chicago Fire of 1871. In 1879, Collyer moved to New York City to become pastor of the Unitarian Church of the Messiah, from which he retired in 1896. He wrote at least seven books and several hymns, the best-known being “Unto thy temple, Lord, we come.”

Frances Elizabeth Cox (1812–1897) was a gifted translator of German hymns. She was guided in her choice of hymns by Baron Bunsen, the German ambassador in London. She published these in *Sacred hymns from the German* (1841) and *Hymns from the German* (1864). Among her translations are “Jesus lives! thy terrors now,” “Sing praise to God who reigns above,” and “Who are these like stars appearing.”

Johann Crüger (1598–1662), the composer of at least 71 hymn tunes, served from 1622 onwards as the cantor of St. Nicholas Church in Berlin as well as the director of music at the College of St. Nicholas. A frequent collaborator with Paul Gerhardt, Crüger composed the tunes that introduced Gerhardt’s texts to the public, notably in *Praxis pietatis melica* (1644), the most significant collection of seventeenth-century hymnody, which continued to be re-issued and expanded for almost a century. His tunes include WIE SOLL ICH DICH EMPFANGEN; HERZLIEBSTER JESU; JESUS, MEINE ZUVERSICHT; SCHMÜCKE DICH; JESU, MEINE FREUDE; and NUN DANKET ALLE GOTT.

Peter Warwick Cutts (1937–) was born in Birmingham, England, and earned degrees in music at Clare College, Cambridge, and in theology at Mansfield College, Oxford. After 25 years of teaching music at colleges in Yorkshire while also serving various churches, he moved to Massachusetts in 1989 to take up a position as director of music at Andover Newton Theological School, supplemented by a series of church positions. He has composed over 130 hymn tunes, many as settings of texts by Brian Wren. His best-known tune, BRIDEGROOM, appears in almost all major hymnals and is sometimes set to multiple texts; others include BIRABUS, SHILLINGFORD, and WYLDE GREEN. His revised edition of Erik Routley’s *English-speaking hymnal guide* was published in 2005, the same year he retired to Huddersfield, Yorkshire.

John Winter David (1837–1902), a largely self-taught musician, began to play the harmonium in the village chapel on the Isle of Guernsey in 1852 and moved through a series of other positions, becoming in 1874 organist of St. Barnabas’s Church, where he remained for the rest of his life, and where he introduced the first choral service in Guernsey. His

only known tune is *MARIENLYST* (named for a niece), which Wesley Milgate calls “tottering and graceless,” but it has taken on symbolic significance since being used (with Charles Wesley’s “Captain of Israel’s host, and guide”) for the 1932 service at the Royal Albert Hall celebrating the reunion of the Methodist Churches, a pairing that was cemented by the 1933 *Methodist hymn book*.

Fannie Estelle [Church] Davison (1851–1887), whose father was killed when she was 10 years old, moved from Cuyahoga Falls, Ohio, to Carthage, Missouri, after her mother’s remarriage to hotelier Henry Warner. Fannie married court reporter Asa Lee Davison, and they moved first to Chicago and later to Madison, Wisconsin. Several of her songs appeared in publications from the Fillmore Brothers of Cincinnati. She is now known primarily for “Purer in heart, O God.”

Sandra Dean (1937–), as the wife of a naval officer, has lived in places as far apart as Halifax, Nova Scotia, and Monterey, California, and has always found a church in need of her skills as an organist. For eighteen years she served at Southminster United Church in Ottawa, where she is now retired. In the course of her career she often found that a hymn was needed for a special occasion such as a wedding or a church anniversary, so she wrote one. Her only published hymn is the Advent wreath text, “A candle is burning.”

Henry Dennis (1818–1887) was a violinist and singer in his local Baptist church in Leicestershire. He composed several hymn tunes, of which *EUPHONY*, first published 1850, became the best known. Its first two lines are engraved on an open scroll on his tombstone.

William Chatterton Dix (1837–1898), son of a surgeon who had written a biography of the poet Thomas Chatterton, was educated at Bristol Grammar School for a mercantile life but became instead a manager of a marine insurance company in Glasgow. His hymnwriting began in his youth, and his well-known Epiphany hymn “As with gladness men of old” was written during an illness in his early twenties. He published several volumes of his hymns, both original texts and translations from Greek and Ethiopian. Among his other best-known texts are “What child is this” and “Alleluia, sing to Jesus.” The Hymn Society’s archives include an inscribed copy of the *Dictionary of hymnology* that John Julian gave to Dix.

Carl Döving (1867–1937) was born in Norway and came to the United States in 1890. He earned a certificate in theology from Luther Seminary in St. Paul, Minnesota (1896) and a BA degree from Luther College in Decorah, Iowa (1903), then went on to pastor Norwegian congregations in Minnesota and Brooklyn, New York. Later he was a city missionary in Chicago, ministering to various ethnic groups because he could converse in many languages (German, Icelandic, Norwegian, Swedish, Danish, and Greek). His linguistic gifts also were important in his appointment to the committee that prepared *The Lutheran hymnary* (1913), which included his “Built on the rock” (translating N. F. S. Grundtvig’s “Kirken den er et gammelt hus”) plus thirty-one more of his translations from German and Scandinavian hymns. Following his death, his extensive library of books on languages, translations, religion, and hymnology was given to Luther College.

Francis Duckworth (1862–1941), a Yorkshire grocer’s son, left school at 12 to work in a cousin’s tobacco shop. Eight years later he moved to Lancashire to work for his brother Joshua, a printer, then after seven years began his own successful grocery business. An amateur musician, he served Albert Road Wesleyan Chapel in Colne as organist from 1894 to 1929. His best-known tune, *RIMINGTON*, is inscribed on his gravestone in the churchyard of Gisburn Parish Church. That tune was sung by a great congregation of British troops on the Mount of Olives after the surrender of Jerusalem during World War I.

James Thomas East (1860–1937) grew up in a devout Methodist home (his great-grandmother was a sister of John Bunyan). He entered the Wesleyan Methodist ministry in 1886 and served in a succession of circuits in Scotland and England until his retirement in 1922. He is known for only one hymn text, “Wise men seeking Jesus.”

Johann Georg Ebeling (1637–1676), son of a printer in Lüneburg, studied at the University of Helmstedt and in 1662 succeeded Johann Crüger as cantor of St. Nicholas Church in Berlin. From 1668 to his death he taught at the College of St. Charles in Stettin. In addition to polyphonic arrangements, Ebeling composed about 150 hymn tunes, many for texts by Paul Gerhardt (e.g., *WARUM SOLLT ICH /EBELING*).

Emile (or Ämelie) Juliane (1637–1706), a German countess who was among the most prolific of German women hymnwriters, is credited with over six hundred hymns and spiritual songs. Her best-known hymn begins “Who knows how near my end may be!” in Catherine Winkworth’s translation. In recent hymnals this hymn sometimes begins with the third stanza, “Once in the blest baptismal waters.”

Oswald Mosley Feildin (1837–1924) was born in Canterbury and educated at Eton and Christ Church, Oxford. He served his first curacy at Whittington, Shropshire, under William Walsham How. In addition to his pastoral duties, Feilden was a keen botanist and was responsible for much of the data and population work on wild flowers in the locality. His tunes still in use include *EDEN*, *ENON*, and *SAINT JOHN THE BAPTIST*.

Judith Fetter (1937–) began writing hymns in the 1980s as a means of providing some newer texts for the congregation her husband Lawrence then pastored in British Columbia. Two of these appear in current hymnals: “To Abraham and Sarah” and “O God, whose first creative word.” The Fetters later served for six years as missionaries in northeastern Brazil, and her recent work has been devoted to translating and paraphrasing some of the songs they learned there.

William Gustavus Fischer (1835–1912) learned to read music in a church singing class, and afterwards studied piano and organ. Trained as a bookbinder at J. B. Lippincott’s in Philadelphia, he spent his evenings studying and practicing music. He became an experienced trainer and popular leader of large bodies of singers of all ages. He was closely connected with Welsh music festivals, and directed the combined Welsh Societies at the bicentennial of the landing of William Penn. In 1876 he conducted a thousand-voice choir at the Dwight L. Moody/Ira D. Sankey revival meeting in Philadelphia. His later career included teaching music at Girard College and co-owning a piano business and music

store – all in Philadelphia. Fischer composed two hundred tunes for Sunday school hymns and gospel songs. Among the more enduring have been COMING TO THE CROSS, WHITER THAN SNOW, WONDROUS LOVE (FISCHER), and especially HANKEY/EATON SQUARE.

Gertrude A. Flory (1862–1930) lived for a while in LaPorte, Indiana, then in Virginia, where her husband died. She was associated with the Hastings Street mission in Chicago before moving to Brethren retirement homes in Ohio and Pennsylvania. She wrote extensively in her early years, but is now remembered for one text, “Take my hand and lead me, Father.”

Joseph Funk (1778–1862) was a noted Mennonite compiler of tunebooks, a singing-school teacher, and a publisher of both musical and non-musical materials in the Shenandoah Valley of Virginia. The first edition of his *Genuine church music* appeared in 1832 in the four-shape notation of Little and Smith. For the fifth edition of 1851, the title was changed to *Harmonia sacra* and the seven-shape system was used. His work and publications have been continued by his descendants, and the *New harmonia sacra* is still in print and remains in use at hymn sings in Virginia and in Goshen, Indiana.

Graham Elias George (1912–1993) was an English-born Canadian composer, music theorist, organist, choir conductor, and music educator, whose compositional output consisted largely of choral works written in the twentieth-century Anglican style. He also wrote three ballets, four operas, and some symphonic music. He studied the organ and music composition with Alfred Whitehead. He later studied composition with Paul Hindemith at Yale and conducting with Willem van Otterloo in Holland. In 1946 he joined the faculty of Queen’s University where he taught for the next 31 years. In addition to his work with orchestras and choral societies, he was active as an organist/choirmaster in Kingston and Gananoque for almost thirty years. His most-used hymn tunes are THE KING’S MAJESTY and GRACE CHURCH, GANANOQUE.

Linnea Good (1962–) was born in Boston but spent her childhood in Fredericton, New Brunswick, where she began song leading in nearby Christ Church Cathedral at the age of twelve. She has studied at the University of New Brunswick and at the Centre for Christian Studies and Emmanuel College in Toronto. At various times she has been employed as a youth worker and choir leader and as a musical animator by churches in Vancouver, and she has become a leader in the fields of music in worship and all-ages worship styles. Meanwhile, she has continued to produce albums of her songs, and her professional travels have taken her to Europe, Australia, New Zealand, and the Middle East, in addition to her annual tours throughout Canada and the United States. Among her works in recent hymnals are “A light is gleaming,” and “To the desert Jesus came,” as well as various short pieces and psalm settings.

Ada Rundall Greenaway (1861–1937), the daughter of a general in the Indian Army, was brought to England as a child. She wrote verses for Christmas and Easter greetings and contributed several hymns to Edward Handley’s *Children’s supplement* (1897) and to *Hymns ancient & modern*. Her hymns include “O perfect God, we thank thee,” “O word of pity, for our pardon pleading,” and “Rise in the strength of God.”

Franz Xaver Grüber (1787–1863), an Austrian organist and teacher, composed more than ninety pieces of music, but his hymnic reputation rests on a single tune, STILLE NACHT, created for Christmas 1818 at St. Nikolaus Church in Oberndorf, where he was part-time organist. He held a succession of church positions in small towns near Salzburg and spent the last thirty years of his life as choral director at Hallein.

Archer Thompson Gurney (1820–1887) provides a monument to the transience of hymnic glory. Educated for the legal profession, Gurney was called to the bar at the Middle Temple, but took Holy Orders in 1849 and served in a succession of curacies in London and Buckingham before taking his longest post as chaplain to the English congregation at Paris. He published sermons and other prose works as well as “several volumes of poems, now forgotten” (as Percy Dearmer wrote) including *A book of praise* (1862). Although his best-known hymn, “Christ is risen! Christ is risen!” appeared in a number of nineteenth-century British and American hymnals, it was omitted from *The English hymnal* (1906) as being “below the most indulgent standard,” but was included in an altered form in *Songs of praise* “in response to a wide demand.” Even that effort did not revive it, and it now rests unsung.

John Hampden Gurney (1802–1862), a graduate of Trinity College, Cambridge, took Holy Orders in 1827 and became curate at Lutterworth, Leicestershire. In 1847 he was appointed Rector of St. Mary’s, Marylebone, London. While in the former parish he published what is known as his Lutterworth Collection, *A collection of hymns for public worship* (1838); and in the latter parish, what is called his Marylebone Collection, *Psalms and hymns for public worship, selected for some of the churches of Marylebone* (1851). Each collection contains three hundred hymns, of which he wrote eleven in each volume. His best-known hymns include: “Lord, as to thy dear cross we flee,” “Fair waved the golden corn,” and “Ye holy angels bright.”

John Roy Harris (1891–1987) was a pioneer music and education director in Oklahoma Baptist churches, beginning at Bristow in 1922. After serving at Ardmore and Shawnee, he taught music for seven years at Oklahoma Baptist University and was also principal of the associated high school. He had a parallel career as an evangelistic singer, traveling with several evangelists throughout Oklahoma, Texas, and Arkansas. His longest congregational appointment was as music director and pastor’s assistant in Ada, Oklahoma (1939–1955), after that he became director of city mission work in Lawton, Oklahoma, and continued there until retirement in 1980. His best-known text is “Great redeemer, we adore thee.”

Joseph Hart (1712–1768) was, after Isaac Watts, the most popular of the eighteenth-century Independent hymnwriters. As he records in his *Hymns composed on various subjects, with the author’s experience* (1759; supplement, 1762; appendix, 1765), his youthful rebellion against religion was reversed by a conversion experience at the Moravian Chapel in Fetter Lane, London, on Pentecost Day 1757. Two years later he became a minister of the Jewin Street Independent Chapel, a post he held until his death. Hymns in current use include “Come, ye sinners, poor and needy,” “Lamb of God, we fall before you,” and “Christians, dismiss your fears.”

Edward Harwood (1707–1787), originally trained as a handloom weaver in his native Lancashire, became a professional musician in Liverpool. He published two collections of psalm and hymn tunes, and his setting of Alexander Pope’s poem “The dying Christian” (“Vital spark of heav’nly flame”) proved very popular in the first half of the nineteenth century and was widely performed at funerals among Anglicans, Methodists, and dissenters, despite being based on a text not explicitly religious (the last words of the Emperor Hadrian). His most reprinted tune is *RAPTURE/GROSVENOR*.

Hans Leo Hassler (1564–1612) was a talented and influential member of an important German family of musicians. Inspired by his studies with Andrea Gabrieli at St. Mark’s Cathedral in Venice, he brought the polychoral sacred style and the Italian madrigal to Germany. In addition to organ pieces, he wrote, collected, and published much vocal music, both sacred and secular, including fifty-two settings of chorale melodies, the best known being *PASSION CHORALE/HERZLICH TUT MICH VERLANGEN*.

Johann Michael Haydn (1737–1806), younger brother of Franz Joseph Haydn, began his long career as a church musician with ten years as a chorister and deputy organist at St. Stephen’s Cathedral in Vienna. From 1762 onwards he held a number of distinguished appointments at Salzburg, where he remained for over forty years. He is said to have produced more than three hundred pieces of church music, but little of his output has been published. The hymn tune *LYONS* was formerly attributed to him, but Margaret K. Dismore has shown that this is erroneous; see *THE HYMN* 58:2 (Spring 2007), 27–31. He is, however, apparently the composer of *HIER LIEGT VOR DEINER MAJESTÄT/DIE SACH’ IST DEIN, LONA, AND OFFERTORIUM*.

William Shakespeare Hays (1837–1907) wrote verse for popular songs, which he set to tunes despite his lack of musical training. He attended several colleges in Indiana, Tennessee, and Kentucky, and his songwriting career began during that time. After college, he became a reporter for the Louisville, Kentucky, *Democrat*. During the American Civil War, he was jailed in New Orleans by the Union army for writing songs sympathetic to the southern cause. After the war, he worked on steamboats on the Mississippi and Ohio Rivers, and rose to captain of the ship *Gray Eagle*. Later, he became a columnist at the Louisville *Courier-Journal*, where he worked some thirty years. He reportedly wrote over 350 songs, one of which sold over a million copies, an incredible figure in that day. His best-known hymn tune is *LILY OF THE VALLEY/SALVATIONIST*.

William Beadon Heathcote (1812–1862) studied at New College, Oxford, where he later became fellow and tutor. Subsequently, he was appointed precentor of Salisbury Cathedral and chaplain to the bishop of Salisbury. In 1845 he published *The psalter: with the Gregorian tones adapted to the several psalms*; and in the following year, *Prayers for children, especially in parochial schools, with a morning and evening hymn*. Both the morning and evening hymns in the latter open with the line, “O Father, who didst all things make,” but the evening version was included in the Standard Edition of *Hymns ancient & modern* (1922), then in *The public school hymn book* (1949), making it much better known than the morning version.

Rosamund Eleanor Herklots (1905–1987), born in India as the daughter of British parents, was educated at Leeds Girls’ High School and Leeds University. She was a teacher for a time but resigned to take a secretarial position. After more than twenty years as secretary to a prominent neurologist, she worked in London in the main office of the Association for Spina Bifida and Hydrocephalus. She began writing hymns in the 1940s, and her best-known texts are “Forgive our sins as we forgive” and “In Bethlehem a newborn boy.”

William Henry Houghton (1887–1947) left his career as an entertainer in vaudeville in 1909 in order to follow a call to the ministry. He enrolled in Eastern Nazarene College, but left to become an evangelistic song leader for Reuben A. Torrey. He was ordained in 1915 and served churches in Canton, New Bethlehem, and Norristown, Pennsylvania. In 1925 he conducted evangelistic meetings in Ireland, followed by pastorates in Atlanta and New York City. From 1934 to 1947, he served as president of the Moody Bible Institute in Chicago. He is credited as the author of six hymns and choruses in the institute’s 1946 hymnal, *The voice of thanksgiving no. 5*. His best-known text is “Lead me to some soul today.”

John Pyke Hullah (1812–1884) was an English composer, organist, and educator, who was an advocate of the fixed-doh method of sight-singing and used it to develop an extensive program for training teachers of vocal music. Hullah held several eminent teaching positions in London and became government inspector of music in 1872. He wrote books on music history, edited collections of early vocal music, and composed some songs. He also edited *A hymnal, chiefly from “The book of praise”* (1868). Of his hymn tunes a few remain in use: *BENTLEY, SALISBURY, and SELLINGE*.

Bernard Severin Ingemann (1789–1862) was a Danish hymnwriter and hymnal editor. The son of a Lutheran pastor (who died when he was eleven), he was educated at the University of Copenhagen, and in 1807 he took part in the defense of that city against English attack. He was appointed professor of Danish language and literature at the Academy of Sorö in 1822, the same year that his first collection of hymns appeared. His collected works (thirty-four volumes) were published in 1851, and he edited a new church hymnal that came out in 1855. In English-language hymnals he is known almost exclusively for “Through the night of doubt and sorrow” (which is sometimes edited to begin with the third line, “Singing songs of expectation”).

John Nicholson Ireland (1879–1962) came from a literary home, both parents being well-known authors, and was educated at Leeds Grammar School and the Royal College of Music, where he studied piano and then composition (with C. V. Stanford). He held a number of organist/choirmaster posts in London and taught at the Royal College of Music, all the while establishing himself as a leading composer, especially of English songs. His compositions span fifty years and take in most performance media, including the score for the film *The overlanders* (1946–1947). His church music comprises settings for Communion and for morning and evening services, a motet, and eight hymn tunes, most notably *LOVE UNKNOWN*.

William Josiah Irons (1812–1883), the son of Independent minister and hymnist Joseph Irons (1785–1852), was educated at Queens College, Oxford, and took Holy Orders in

1835. Following a number of ecclesiastical posts, he became in 1872 rector of St. Mary-Woolnoth, the London parish formerly held by John Newton (who had been a friend of his father). Irons engaged in hymnwriting and translating throughout his career, and many of his texts were included in *Hymns for the Christian seasons*, by R. T. Lowe (1854), as well as in his own collections: *Metrical psalter* (1855); *Appendix to the Brompton metrical psalter*, 1861; *Hymns for use in church* (1866); and *Psalms and hymns for the church* (1873, 2nd ed. 1875, 3rd ed. 1883). He is especially known for his translation of the *Dies irae* (“Day of wrath and doom impending”) and for the Easter hymn, “Sing with all the saints in glory, sing the resurrection song!” (which was sung at the funeral of American president Ronald Reagan).

Jessie Seymour Irvine (1836–1887), daughter of a parish minister in Scotland, is now generally accepted as the source of the melody of CRIMOND, which was subsequently arranged by David Grant. It is notable as one of the few tunes in the *Scottish psalter* (1929) attributable to a woman.

Christopher Johnson (1962–) is a freelance composer/arranger based in London’s West End. He received his musical training at Huddersfield Polytechnic and specialized in film and television music at the Guildhall School of Music and Drama. He has received numerous commissions for both original compositions and arrangements. As music assistant at All Souls Church, Langham Place, he often conducted the orchestra and choir. He has also traveled nationwide to direct workshops and seminars on music in worship. His best-known hymn tune is CLEVELAND.

David Nathaniel Marion Johnson (1922–1987) began his musical studies at the Curtis Institute of Music, but they were interrupted by four years of military service. He resumed his education at Trinity University in San Antonio and did his graduate work at Syracuse University. He taught in a series of institutions: Alfred University, St. Olaf College, Syracuse University, and Arizona State University. Along the way, he also served as a church musician. He wrote instruction books for organ and over three hundred musical compositions. No other hymn tune he wrote compares with the popularity of EARTH AND ALL STARS/DEXTER.

Benjamin (Ben) Jonson (1573–1637), English Renaissance actor, playwright, poet, and critic, was one of the most notable (and most notorious) of Shakespeare’s contemporaries. Supported by a high opinion of his own gifts (which were indeed prodigious) and his readiness to criticize others, he was often involved in brawls and duels, both literary and physical. From his considerable output, his primary hymnic contribution is a Christmas text, “A hymn on the nativity of my savior” (“I sing the birth was born tonight”).

Hope C. [Omachi] Kawashima (1937–), a graduate of California State University and San Francisco Theological Seminary, also did further study at the Juilliard School of Music in New York. She is a registered music therapist and a diaconal minister of music in the United Methodist Church. She served on the Hymnal Revision Committee that prepared the 1989 *United Methodist hymnal*. She is the author/composer of “O Lord, we sing your majesty”/HOPE and the versifier of “Mountains are all aglow” and “Lonely the boat.”

Christian Keimann (1607–1662), a prominent Bohemian-born teacher, scholar, and author, spent most of his career at

Zittau in Saxony. He produced a number of scholastic writings, including instructional books on arithmetic, logic, rhetoric, Latin, and Greek, as well as scriptural plays for his students to perform. Approximately thirteen of his hymns survive, the best-known being “O rejoice, ye all Christians, loudly” [trans. C. Winkworth] and “I will leave my Jesus never!” [trans. unknown].

Thomas Ken (1637–1711) was an Anglican clergyman (eventually a bishop) noted for his piety and integrity. In connection with his duties at Winchester College (a boys’ school) he wrote hymns for the students’ daily devotions, and his morning (“Awake, my soul, and with the sun”) and evening (“All praise to thee, my God, this night”) hymns continue to be widely used. The final stanza of both these hymns (“Praise God from whom all blessings flow”) may well be the most frequently sung doxology in English.

George William Kitchin (1827–1912), a scholar and Anglican clergyman, spent most of his life in academic institutions. Educated at Christ Church, Oxford, he entered Holy Orders in 1852. He served initially as a headmaster in Twyford, Hampshire, and then as a tutor at Oxford (1863–1883), dean of Winchester Cathedral (1883–1894), and dean of Durham Cathedral (1894–1912) as well as chancellor of Durham University from 1909 onwards. His publications consist of historical, biographical, and archaeological writings. Kitchin was forward-thinking for his time, and in his various education connections worked to broaden the social base of student admissions and to open educational opportunities for women. His one notable hymn, “Lift high the cross,” was written during his deanship at Winchester Cathedral for a festival service of the Society for the Propagation of the Gospel there in 1887.

Abram Bowman Kolb (1862–1925) taught in public schools in Ontario and Michigan before moving to Elkhart, Indiana, in 1886, when he became an assistant editor at the Mennonite Publishing Company owned by John F. Funk. (He later married Funk’s daughter.) He worked his way up to serve as editor in chief, then vice president of the company until a year before his death. Active in church music, he was a choral director at Elkhart Institute, which later became Goshen College. He is primarily remembered for one hymn for which he was both author and composer, “Christ who left his home in glory”/CHRIST IS RISEN.

Henry Lahee (1826–1912), a pupil of John Goss and William Sterndale Bennett, became a noted pianist and music teacher and composed cantatas, anthems, songs, instrumental pieces, and (particularly) glees and madrigals. His primary organist post (1847–1874) was at Holy Trinity, Brompton, where he collaborated with the vicar, William Josiah Irons, in producing *The metrical psalter* (1855) and *One hundred hymn tunes* (1857). His most enduring tunes have been NATIVITY and WILD BELLS.

Henry Lawes (1596–1662) was the leading English songwriter of the mid-seventeenth century, and the elder brother of William Lawes (1602–1645). He is known to have written at least 433 songs, many of them for use in masques and other entertainments. His contribution to hymnody comes primarily from his settings for metrical psalms: music for George Sandys’ *Paraphrases of the psalms and other passages of scripture* (1637–38) and *Choice psalms* (1648). A number of these psalm settings survive as hymn tunes: WHITEHALL (Ps. 8), FALKLAND (Ps. 12), BATTLE (Ps. 31), and FARLEY CASTLE (Ps. 52).

Lida Shivers Leech (1873–1962) spent her childhood at Cape May Court House in New Jersey. She was educated at Columbia and Temple Universities. She was the organist at Bethany Methodist Church in Camden, New Jersey, and also traveled extensively as a pianist for evangelistic services. She is said to have written more than five hundred gospel songs, of which the best-known are “Bring ye all the tithes into the storehouse”/GIVING and “Someday he’ll make it plain.”

Henry George Ley (1887–1962), the son of an Anglican rector, became a chorister at St. George’s Chapel, Windsor, at the age of eight, and could play organ voluntaries by the time he was ten and full services by twelve. He moved through a series of music scholar and organ scholar positions until at twenty-two he became organist of Christ Church Cathedral, Oxford, where he remained for seventeen years. He then moved on to serve as precentor of Eton College for nineteen years. In addition he held an overlapping appointment as professor of organ at the Royal College of Music (1919–1941). He co-edited *The Oxford psalter* (1932), *The church anthem book* (1933), and *The Oxford chant book, no. 2* (1934). He composed anthems, songs, a children’s operetta, and organ music, as well as some hymn tunes, of which OTTERY ST. MARY and RUSHFORD are best known.

Ludvig Matthias Lindeman (1812–1887), the most important nineteenth-century Norwegian church musician and a member of an influential musical family, received his musical training at home and served as substitute organist for his father from the age of twelve. He studied theology at Christiania (now called Oslo), but in 1839 decided his real vocation was music when he became organist of the Church of the Savior there, a position he held for the rest of his life. His interests and contributions to the musical life of Norway were significant and wide-ranging, encompassing folk, art, choral, and congregational music – including liturgical chants and hymns. His tunes in English-language hymnals include CONSOLATION, KIRKEN DEN ER ET GAMMELT HUS /LINDEMAN, and FRED TIL BOD.

Eva [Brown] Lloyd (1912–2006) received her education at Northwest Missouri State University, the University of Missouri at Kansas City, and the University of Colorado. At various times, she taught at the elementary, secondary, and college levels, particularly in the fields of English language and literature. She also served as an English tutor to international students. Her text, “Come, all Christians, be committed,” won the 1966 Southern Baptist Hymn Writing Competition.

Wendell Phillips Loveless (1892–1987) was selected to be part of an entertainment group that toured America from 1914 to around 1920, an experience that provided him with a grounding in voice and piano. He served as a Marine Corps officer in World War I, and was converted as a result of reading the Bible at home. He directed the radio department (WMBI) at Moody Bible Institute in Chicago (1926–1947), and later pastored churches in Wheaton, Illinois; Boca Raton, Florida; and Honolulu, Hawaii, continuing his radio ministry in the last two locations. He wrote books of meditations on various subjects (often based on his radio broadcasts) and compiled collections of gospel songs and choruses. Sometimes he wrote only the music; sometimes both words and music. Of the first kind are SWEETER THAN THE DAY BEFORE and LEAD ME TO SOME SOUL TODAY; of the second kind are “All my sins are gone”/ALL BECAUSE OF CALVARY and “Altogether lovely”/ALTOGETHER LOVELY.

George Alexander Macfarren (1813–1887), a son of dramatist, theatrical manager, and amateur musician George Macfarren, studied at the Royal Academy of Music, where he would later become professor of harmony and composition and eventually principal (while simultaneously professor of music at Cambridge). A founder of the Handel Society and a conductor at Covent Garden, he was a composer of many genres of vocal and orchestral music, as well as the author of many textbooks. Deteriorating eyesight led to total blindness by 1860 but did not curtail his activity. He was knighted in 1883. Of his several surviving hymn tunes, the most frequently reprinted are DEDICATION/FATHER, LET ME DEDICATE and LUFFENHAM.

Alexander Mack Jr. (1712–1803) was the youngest son of one of the founders of the Church of the Brethren. After his father’s death (1735), he entered the Ephrata Cloister for ten years, but he returned to the Brethren and was called to the ministry in 1748. An elder for more than fifty years, he is revered as the greatest Brethren leader of colonial North America and the author of the first written historical account of the Brethren in Pennsylvania. A weaver by trade and a prolific correspondent, he also wrote hymns, including “Jesus Christ, God’s only son.”

Margaret [Mackay] Mackay (1802–1887), the only daughter of Captain Robert Mackay, of Hedgefield, Inverness, was married in 1820 to Major (afterwards Lt. Colonel) William Mackay, a distinguished officer who died in 1845. In addition to various prose works, she published *Thoughts redeemed; or Lays of leisure hours* (1854), which contained seventy-two original hymns and poems. Her best-known text by far is “Asleep in Jesus! blessed sleep,” inspired by a gravestone inscription at Pennycross Chapel, Devonshire, and first published in an Edinburgh periodical in 1832.

Henri Abraham César Malan (1787–1864), a Swiss Calvinist minister and evangelist, was the most important writer of hymns in French during the nineteenth century, with more than one thousand texts and tunes to his credit. Although he had hoped for reform from within the national church in Geneva, his outspoken criticism of its spiritually impoverished condition led to his being barred from its pulpits. He then built a chapel on his own property, where he preached for forty-three years. English translations of his hymns include “Every day will I bless thee” and “It is not death to die.” Among his tunes are HENDON, ROSEFIELD, SILCHESTER, and WELTON.

Theodore N. Marier (1912–2001) was one of the great encouragers of congregational singing in the Roman Catholic Church. In 1934, Marier began fifty-two years of musical service at St. Paul Church, Cambridge, Massachusetts, first as organist and from 1947 as choir director. In 1963, as an extension of his parish duties, he founded the Boston Archdiocesan Choir School and directed it until his retirement in 1986. In the 1950s, Marier, in his capacity as a faculty member of the Pius X School of Liturgical Music at Manhattanville College, contributed to editing *The Pius X hymnal* (1953). For St. Paul Church he edited two hymnals: *Cantus populi* (1954) and *Hymns, psalms, and spiritual canticles* (1975; rev. 1983). After his 1986 retirement from the parish, Marier joined the faculty of the doctoral program in liturgical music at the Catholic University of America. He was also a member of the board of directors of the Institut für Hymnologische und Musikethnologische Studien, Maria Laach, Germany.

George Currie Martin (1865–1937) was educated at the Universities of Edinburgh and Marburg, and at New College, London. He was a Congregational minister in England and Scotland before becoming professor of New Testament language and patristics at Bradford United College and Lancashire College, Manchester. He later became a secretary of the London Missionary Society and a lecturer for the National Adult School Union. He published a book entitled *The church and hymn writers* (1928). His primary hymn text is “Thy words to me are life and health.”

Stephanie Martin (1962–) received her education at Wilfred Laurier University and the University of Toronto, in addition to private instruction in organ, harpsichord, voice, and historical wind instruments. She has been director of music or organist for Anglican, Roman Catholic, and United Church of Canada parishes, as well as Waterloo Lutheran Seminary. She has directed several vocal ensembles and is a harpsichordist with a baroque music trio. Her compositions include motets, canticles, hymns, anthems, and incidental theater music, as well as a one-act opera. Her principal hymn tune to date is DORKING.

Walter Stillman Martin (1862–1935) attended Harvard University and was ordained a Baptist minister, though he later joined the Disciples of Christ. In 1916, he became a professor of Bible studies at Atlantic Christian College. Three years later, he moved to Atlanta, Georgia, and from there travelled all over America to conduct Bible conferences and evangelistic meetings. He wrote a number of tunes for gospel songs, often to words by his wife, Civilla [Durfee] Martin. He is best known for MARTIN/GOD WILL TAKE CARE OF YOU and THE BLOOD WILL NEVER LOSE ITS POWER.

Richard Massie (1800–1887), fourth child (of twenty-two!) and first son of an Anglican vicar, was a man of wealth and leisure, who devoted himself to literature. In 1854 he published a translation of *Martin Luther’s spiritual songs*. This was followed by further translations from C. J. P. Spitta and others in a collection called *Lyra domestica: Christian songs for domestic edification* (1860; 2nd series, 1864). Said to be somewhat eccentric, he is remembered as wearing a red wig and a tall beaver hat. Having once been lame, he always carried a crutch even after he no longer had need of it. Yet he and his mother and sisters are also remembered as remarkable for their quiet spirituality and saintliness. Among his commonly used translations are “Christ Jesus lay in death’s strong bands” and “Dear Christians, one and all, rejoice.”

Christian Möck (1737–1818) played the oboe in the chapel of an infantry regiment in Ansbach (1771–81). In 1781, he became organist of the Ansbach cathedral, playing there for thirty-seven years. His only hymn tune in common use is WER WEISSE, WIE NAHE.

Henry More (1614–1687), one of the Cambridge Platonists, was deeply involved in the philosophical debates of his day, maintaining religious and metaphysical ideas against the materialism of Thomas Hobbes. More’s *Divine dialogues with divine hymns* (1668) was among the volumes the Wesleys took with them on their voyage to Georgia in 1735. Although none of his hymns appears in the 1737 Charles Town collection, John created several hymns for the 1739 collection by rewriting portions of More’s poems, yielding “Father if justly still we claim” and “On all the earth thy spirit shower.” Percy Dearmer also thought highly of More

and published selected stanzas of his “The holy son of God most high” in *Songs of praise*.

Henry Ernest Nichol (1862–1926) was a writer of hymns in support of the Sunday School movement. Although he originally pursued training to be a civil engineer, he changed his focus and earned a music degree from Oxford in 1888. Many of his pieces were signed “Colin Sterne,” a near-anagram of his middle and last names. He is now remembered for the tunes LOWELL and, especially, MESSAGE.

Norman Cornthwaite Nicholson (1914–1987) lived in a small town in northwest England all his life. He was a respected poet and novelist who derived much inspiration from the English Lake District. He was deeply influenced by the work of T. S. Eliot, who applauded Nicholson’s poetry and published it through his London firm of Faber and Faber. His only known hymn text is “Come, workers for the Lord.”

James Edwin Orr (1912–1987) emigrated from his native Ireland in 1933 to begin work as an evangelist. In 1939 he was an assistant pastor in Toronto and was ordained as an American Baptist minister in New Jersey in 1940. After attending Northwestern University and Northern Baptist Seminary, he served as a chaplain in the US Army Air Corps in the Pacific in World War II. Following the war, he did graduate work at Oxford University and the University of California at Los Angeles. In 1967 he became a professor in the School of World Missions at Fuller Theological Seminary, Pasadena, California. He wrote a number of books and at least six hymns, the best-known being “Search me, O God.”

Ray Palmer (1808–1887) has earned high regard on both sides of the Atlantic; for example, Julian’s *Dictionary of hymnology* declares that his hymns “by their combination of thought, poetry, and devotion, are superior to almost all others of American origin.” The son of a judge, Palmer spent his early years in Boston and worked for a while in a dry-goods store before graduating from Phillips Academy, Andover, and Yale College. Afterwards he taught in a private girls’ school while preparing for the ministry. Beginning in 1835, he served two fifteen-year pastorates in Congregational churches (one in Bath, Maine, the other in Albany, New York). This was followed by thirteen years as the corresponding secretary of the American Congregational Union. Even after his retirement from that post, he carried on pastoral work for the church he attended in Newark, New Jersey, from 1878 until his death. He wrote a number of small religious works that were well-received in his day, but his great legacy lies in the 40 or so hymns he wrote. The best-known, “My faith looks up to thee,” enjoys very nearly universal use, having been translated into many languages. Also remarkable are his translations of several Latin hymns, especially “Jesus, thou joy of loving hearts” (*Jesu dulcis memoria*), “O Bread to pilgrims given” (*O esca viatorum*), “O Christ our king, creator Lord” (*Rex Christe, factor omnium*), and “Come Holy Ghost, in love” (*Veni Sancte Spiritus*).

Albert Lister Peace (1814–1912) was practically self-taught. He began his first organist position in Yorkshire when he was nine years old and had held eight others in Yorkshire and Glasgow by the time he was appointed organist of Glasgow Cathedral in 1879. In 1897 he moved to St. George’s Hall, Liverpool, where he remained until his death. He was one of the leading organ recitalists of his time; and after the lifting of the Church of Scotland ban on organs in

1865, he was much in demand for “opening” recitals. He wrote considerable church and organ music, now largely forgotten, and edited hymnals, psalters, and anthem books for the Church of Scotland. Surviving hymn tunes include GREEN HILL and SAINT MARGARET.

Vincent Persichetti (1915–1987) began the study of piano at age five and later took lessons in organ, double bass, tuba, theory, and composition. By age eleven, he was performing professionally as an accompanist, radio staff pianist, orchestra member, and church organist; and at age sixteen he was appointed organist and choir director of Arch Street Presbyterian Church, where he remained for twenty years. While retaining that position he also completed his undergraduate and graduate degrees and taught in his former undergraduate college. In 1947 he joined the faculty of the Juilliard School of Music, where he became chair of the composition department in 1963. He received many commissions and honors, and the extensive list of his works includes an important book on compositional technique: *Twentieth century harmony* (1961). His *Hymns and responses for the church year* (1956) has occasionally been mined by hymnal editors seeking fresh material; this is the source of his most often used hymn tune VENERABLE.

Christoph Carl Ludwig, Baron von Pfeil (1712–1784) was a lawyer, diplomat, minister of state, and novelist, in addition to being the author of more than 950 hymns as well as a complete psalter, all of which were written after a spiritual change he underwent in 1730. His hymns appear frequently in both European and North American German hymnals, the most common one being (in Catherine Winkworth’s English translation) “O blest the house, whate’er befall.”

Joseph Warren Pinson Jr. (1937–), who holds degrees in music from Southern Methodist University and American University, has been a member of the music faculty at Texas Woman’s University since 1997. Previously, he was the director of music at the Denton State School. He has over one hundred songs published and recorded, and has received the ASCAP Plus Award annually since 2000. A number of his hymns appear in *Songs of rejoicing* (1989).

Adelaide Addison Pollard (1862–1934), who replaced her birth name “Sarah” with “Adelaide,” was educated in Denmark, Iowa, and Valparaiso, Indiana; at the Boston School of Oratory; and at the Moody Bible Institute in Chicago. She taught in Chicago, and at the Christian and Missionary Alliance Training School in New York. She worked for a while with evangelist John Alexander Dowie, and also served as a missionary in Africa, but was transferred to Scotland after World War I began. She later returned to New York. Although she was the author of over one hundred hymns and gospel songs, she is now known only for “Have thine own way, Lord.”

Elizabeth Poston (1905–1987) was educated privately and at the Royal Academy of Music. She directed the music of the BBC European Service from 1943 to 1945. She edited and arranged much folk music, traveling widely in Europe, the United States, and Canada in connection with this work. A meticulous scholar greatly respected by her peers for her musical contributions as well as her charming and witty personality, she was the musical editor of the *Cambridge hymnal* (1967), to which she contributed four original hymn

tunes plus many arrangements and harmonizations. Her best-known tune is JESUS CHRIST THE APPLE TREE.

Roland Huw Prichard (1811–1887), a textile worker, was an amateur precentor and the composer of tunes published in Welsh periodicals. In 1844 he published *Cyfaill y cantorium* [*The singer’s friend*], consisting mostly of his own tunes. He also wrote anthems and a book of lessons for children. Today he is known almost exclusively for the tune HYFRYDOL.

Richard Proulx (1937–2010) was, as noted on his 1994 BENE Award from *Modern liturgy* magazine, “the most significant liturgical composer of the last 20 years.” This was just one of several honors recognizing his accomplishments as a composer, conductor, and organist. His first major appointment was as the music director of St. Thomas Church in Medina/Seattle in 1970. His principal appointment (1980–1994) was as organist and music director at the Cathedral of the Holy Name in Chicago. His energetic devotion to renovating and improving the cathedral’s music program has been credited with helping to raise the standards for liturgical music programs across the country. Besides his activities as an organist and conductor, Proulx composed hundreds of works in sacred and secular genres, including song cycles and two operas. He also produced much congregational music (including several complete Mass settings and many hymn harmonizations) and was a member of or a consultant to numerous hymnal committees. From 1995 onward, he worked as a freelance composer and conductor. His hymn tunes include ALDINE, CAMANO, and CASTLEWOOD.

Andrew Reed (1787–1862), a British Congregational minister, was a noted preacher and skillful organizer. Under his leadership, the London church where he was ordained in 1811, New Road Chapel, St. George’s-in-the-East, grew so greatly that by 1830 it needed a new building, Wycliffe Chapel, where he continued as minister until retiring in 1861. He was a great philanthropist and founded a number of orphanages, hospitals, and mental institutions. He also published several hymnals, the most important being his *Hymn book prepared from Dr. Watts’s psalms and hymns and other authors, with some originals* (1842), which contained twenty-one of his hymns (and twenty by his wife). Now best known for “Holy Ghost, with/Spirit, light divine” and “Spirit Divine, attend/inspire our prayers.”

William Penfro Rowlands (1860–1937) was a Welsh church musician, schoolteacher, and choir director who composed anthems and hymn tunes. From 1892 to 1919 he was precentor of the Tabernacle Congregational Church in Morriston (Treforys), sometimes known as the “cathedral of Congregationalism in Wales” because it was the largest church of that denomination. He was also director of the Morriston Orpheus Choir, a highly regarded male voice choir that competed well in Welsh hymn sings (*eisteddfodau*). He is known for one widely used hymn tune, BLAENWERN.

Anna Belle Russell (1862–1954) spent most of her life in Corning, New York, where she made her home with her sister, Cora C. Russell, and they both wrote a number of hymns. Although she wrote several dozen hymn texts and some tunes, she is now best known for “Jesus loves the little children,” “There is never a day so dreary” (“Wonderful, wonderful Jesus”), and “Wherever my home, wherever I roam” (“His grace is sufficient for me”).

Dorothy Irene [Hoyer] Scharlemann (1912–2002), the daughter of a Lutheran Church–Missouri Synod pastor who became a professor at Concordia Seminary in St. Louis, not only married a LCMS pastor who eventually became a professor at the same seminary, but actually ended up living with her husband and family in the same house where she had been brought up. Trained as a teacher, she wrote several Sunday School courses, plays, and books, among them *My vineyard* (1946) and *Pearls for a king: Six short stories inspired by Bible characters* (1976). Her only hymn in current use is “May God the father of our Lord.”

Benjamin Schmolck (1672–1737) spent most of his ministry as a Lutheran pastor at Friedenskirke at Schweidnitz, in a rough-hewn building allowed to the Lutherans in an area where the Peace of Westphalia stipulated that all churches were to be Catholic. Along with two other pastors, he served the spiritual needs of thirty-six surrounding villages. In addition to his reputation as a faithful preacher and tactful pastor, Schmolck was the most popular hymnwriter of his time, producing more than nine hundred – and perhaps as many as twelve hundred – hymn texts. Those in current use include “Blessed/Dearest Jesus, we are here” and “Open now thy gates of beauty.”

Robert Balfarnie Young Scott (1899–1987) was educated at the University of Toronto and at Knox College. After the completion of his graduate work, he taught at Union College in British Columbia, then at United Theological College in Montreal (while also becoming dean of the faculty of divinity at McGill University), and finally at Princeton University. His primary scholarly interests centered on the Hebrew scriptures in general and the prophets in particular, and he brought much of their fervor to membership in the Fellowship for Christian Social Order and to his emphasis on the biblical grounds for social justice. One of his books is titled *The psalms as Christian praise* (1958), which provides something of a bridge between his scholarship and his hymnwriting. Of his ten hymn texts, the most widely used is “O day of God, draw nigh/near.”

Claude [or Claudin] de Sermisy (c. 1490–1562), a French court musician who served in various capacities under a succession of kings (Louis II, François I, Henri II), composed a broad range of music, including masses, motets, and some two hundred chansons. From one of the latter (for “Il me suffit de tous mes maux”) was fashioned the chorale tune WAS MEIN GOTT WILL, a great favorite of J. S. Bach, who used it in at least six cantatas as well as the St. Matthew Passion.

Hampton Haygood Sewell (1875–1937) was an evangelistic singer as well as a composer and compiler of gospel songs. Although he had limited formal education, he studied music with gospel songwriter and publisher A. J. Showalter. After having been a merchant and a farmer, he began evangelistic work in 1909 with preacher Charles Dunaway. His three collections, *Hymns of glory* (1909), *Hymns of glory, no. 2* (1914), and *World revival hymns* (1918), include many of his five hundred hymns. His tunes include SEWELL/HE’S EVERYTHING TO ME.

Ernest Warburton Shurtleff (1862–1917), a Congregational minister, was educated at Harvard University, New Church Theological Seminary, and Andover Theological Seminary. After serving congregations in Buenaventura, California;

Plymouth, Massachusetts; and Minneapolis, Minnesota, he spent the last part of his career in Europe, founding the American Church in Frankfurt am Main in 1895, and working at the Academy Vitti in Paris. During World War I he and his wife Helen were deeply committed to relief work in France. In the course of his life he published several volumes of poetry, including *Hymns of the faith* (1887). He is now known primarily for “Lead on, O king eternal,” which he wrote for the graduation of his Andover Seminary class (1887).

Arthur Somervell (1863–1937) was educated at King’s College, Cambridge, where he studied composition under C. V. Stanford, and he later studied privately with C. H. H. Parry. He became a professor at the Royal College of Music in 1894, an inspector of music in schools (1901–1920; principal inspector, 1920–1928), and was knighted in 1929. He edited folk music collections, and composed orchestral works, chamber music, five song cycles (as well as other songs), children’s operettas, several cantatas, and many hymn tunes and anthems. His tunes include BLENCATHRA, CHORUS ANGELORUM/SOMERVELL, and WINDERMERE.

Lloyd Stone (1912–1993) was born in California and studied at the University of Southern California. In 1936 he moved to Hawaii and taught in public schools and at the University of Hawaii. He authored ten books of poetry and two books for children. He wrote the original two stanzas of “This is my song” before 1934, and Georgia Harkness’s third stanza was added between 1937 and 1939.

John Robson Sweney (1837–1899) began to teach music in the public schools and to lead Sunday school performances while still a boy. When nineteen, he began formal music studies with violin and piano lessons and also became a choir leader. At age twenty-two, Sweney was called to teach in Dover, Delaware. When the American Civil War broke out, he took charge of the band of the Third Delaware Regiment. After the war, Sweney became professor of music at the Pennsylvania Military Academy, remaining there for over twenty-five years. For ten years of that time, he was also the song leader of the Bethany Presbyterian Church Sunday School, one of the largest in Philadelphia, and was widely in demand as a song leader for church assemblies throughout the Northeast. He composed over a thousand gospel hymn tunes (writing his own texts for some of them) and edited or co-edited more than sixty collections. Some of his tunes include TELL ME THE STORY OF JESUS, SUNSHINE IN THE SOUL, STARS IN MY CROWN, I SHALL KNOW HIM, and SWENEY.

Warren Michel Swenson (1937–) began his professional music career by remaining in Germany following his service in the US Armed Forces. While employed as a harpsichordist and an assistant conductor in Munich, he was commissioned to compose an opera and a musical. Upon returning to the US, he studied liturgical music at St. Mark’s Cathedral in Seattle under Peter Hallock, and continued his studies in New York, earning a master’s degree in music composition and organ from Union Theological Seminary. In succeeding years he has held a number of academic posts, including at New York University, Packer Collegiate Institute, and the University of Idaho, as well as church music positions. His compositions have been published by several major music publishing houses and recorded by noted artists; they include the hymn tune NYACK.

Robert George Thompson (1862–1934) held a succession of music positions in Baptist, Methodist, and Anglican churches in Yorkshire and County Durham. He was well known as a conductor of massed choirs, and many of his anthems achieved wide popularity. His only surviving hymn tune is *BLAIRGOWRIE* (not to be confused with John Bacchus Dykes's tune of the same name).

Maria C. Tiddeman (1837–1913) was the daughter of Richard Philip Goldsworthy Tiddeman, perpetual curate of North Hinksey, Berkshire, before he became rector of Fingest with Ibstone, Oxfordshire, in 1866. Maria studied music at Oxford University, and, as of 1881, was listed as a professor of music. She is remembered as a composer of tunes, songs, part songs, and anthems. Her tunes in continuing use include *GLORIOUS*, *BEAUTEOUS*, *GOLDEN-BRIGHT*, and *IBSTONE*.

George Thomas Thalben-Ball (1896–1987), a British organist and church musician of Australian birth, was trained at the Royal College of Music, initially as a pianist. He was appointed director of music at the Temple Church, London, in 1919, a post he held until 1981. Over the next half-century he was at the forefront of international recitalists. His organ repertory was large and varied, his playing was colorful and energetic, and his program planning for recitals tended to be dramatic. He was frequently heard on the radio as an organist and as director of the BBC Singers, and was musical advisor to the BBC's religious broadcasting department (1941–69). He was musical editor of the Congregational Union's book *School worship* (1926), editor of *The choral psalter* (1940) and *The broadcast psalter* (1948), and a co-editor of the *BBC hymn book* (1951). He was made a CBE in 1967 and knighted in 1982. His most enduring hymn tune has been *ARDEN*.

Narayan Vaman Tilak (1862–1919), son of a government registrar, studied English and Sanskrit and became a teacher. While he was in a time of religious searching, a chance encounter with a European stranger on a train journey encouraged him to study Christian teaching, and he was baptized in 1895. For the next twenty-one years he worked as a teacher, preacher, and social worker with the American Marāthi Mission at Ahmednagar and used his poetic gifts to supply an indigenous hymnody for the Marāthi Christian Church. His texts used in translation include "Heart and mind, possessions, Lord" and "One who is all unfit to count."

Emma [Leslie] Toke (1812–1878) was the daughter of a bishop and the wife of an Anglican clergyman. Her early hymns were written "at the request of a friend" on the Committee of the Society for Promoting Christian Knowledge, then preparing *Hymns for public worship* (1852). Julian says of these texts: "They seldom rise into passionate fervor, and are weakened in several instances by faulty construction." Another series of her hymns was contributed to the *Sunday school liturgy . . . and hymn book, arranged by the Rev. B. Judd, B.A., Incumbent of St. Mary's, Halifax* (1870). Texts still in use include "Thou art gone up on high," "O thou who didst with love untold," and "Glory to thee, O Lord, who from this world of sin."

James Walch (1837–1901) received his musical training from his father and from the organist and composer Henry Smart. Walch played the organ at Duke's Alley Congregational Church, Bolton, Lancashire (1851); Walmsley Church (1857); Bridge Street Wesleyan Chapel (1858); and St.

George's Parish Church, Bolton (1863). He conducted the Bolton Philharmonic Symphony (1870–1874), then moved to Barrow-in-Furness in 1877, where he ran a music business. His tunes include *EAGLEY*, *SAWLEY*, *ST. GEORGE'S*, and *BOLTON TIDINGS*.

Carl Ferdinand Wilhelm Walther (1811–1887) played an integral part in the immigration to America of about 750 confessional Lutherans from the Saxony region of Germany. As pastor of Old Trinity Church in St. Louis, he called for the compilation of a new hymnal, which emerged in 1847 as *Kirchen-Gesang-Buch für Evangelisch-Lutherische Gemeinden*. Walther was also an accomplished pianist and organist and wrote a number of hymns and hymn tunes. For his only hymn now in general use, he wrote both the words and the music: "He's risen, he's risen"/*WALTHER*.

George James Webb (1803–1887) began his career as an organist in Falmouth, England. In 1830, he emigrated to Boston, Massachusetts, and became organist at the Old South Church, a position he held for the next forty years. In 1835 he joined the Swedenborgian Church and was influential in shaping its musical service book of 1836 (and the revisions of 1854 and 1876). A collaborator with Lowell Mason on a number of projects, Webb taught music at Mason's Boston Academy of Music and was president of the Handel and Haydn Society. He also edited other songbooks such as *The Massachusetts collection of psalmody* (1840), *The psalter* (1845), *The melodist* (1850), and *Canonica ecclesiastica* (1859). In his later years Webb taught singing in Orange, New Jersey, and New York City, and published two books on voice pedagogy. His best-known tune, *WEBB*, now generally used for "Stand up, stand up for Jesus," first appeared with a secular song " 'Tis dawn, the lark is singing" (in *The odeon*, 1837); in *The Wesleyan psalmist* (1842), it was used as the setting for "The morning light is breaking" (hence its alternative name, *MORNING LIGHT*).

Samuel Wesley (1662–1735), the father of John and Charles Wesley, came from a Dissenting family. But having changed allegiance and attached himself to the Established Church, he was graduated in 1688 from Exeter College, Oxford. Ordained soon after, he served as curate in several places. In 1689, he married Susanna Annesley and they had nineteen children, nine of whom died in infancy. Having dedicated his *Life of Christ, an heroic poem*, to Queen Mary, she presented him in 1696 with the living at Epworth, where he remained until his death. Overshadowed in hymnic matters by his more famous sons, his own interest in promoting more engaged congregational singing is evident in a number of his writings. John Wesley included edited versions of six of his father's texts in the *Collection of psalms and hymns* of 1737. The only one that has remained in general use is "Behold the savior of mankind."

Samuel Wesley (1766–1837), the younger son of Charles, though acclaimed as the greatest organist of his time, never held any major posts. He was also a first-rate violinist and pianist, composed prolifically, and was in the forefront of London music making. He was a friend of Mendelssohn and did much to make Bach's music known in England. In 1828 he published his *Original hymn tunes adapted to every metre in the collection of the Rev. John Wesley, A.M.* After a period of neglect, several of his tunes have come back into use: *RIDGE*, *DONCASTER*, *PHILADELPHIA*, and *PHILIPPI*.

Wendell Phillips Whalum (1932–1987) was a noted African-American composer, author, and educator, and the legendary director for thirty-four years of the internationally recognized Morehouse College Glee Club at Morehouse College in Atlanta (from which he had graduated in 1952). He had the ability to provide compelling concertized settings for spirituals, honoring both their beauty and their power. His arrangements have come to be regarded as the touchstone versions of such pieces as “Guide my feet,” “I’m gonna live so God can use me,” “The Lily of the valley,” “God is a good God,” and “Sweet Jesus.”

Clara [Tear] Williams (1858–1937) served as a school-teacher in Ohio for three years, then in 1882 joined Sister Mary DePew in evangelistic work, which she continued intermittently (and often alone) until 1890, traveling in Indiana, Michigan, Ohio, Pennsylvania, and New York. In 1895 she married W. H. Williams, a lay preacher, and they lived in a succession of towns in Ohio, Pennsylvania, and New York. She wrote several hymn texts and served as consulting editor for *Sacred hymns and tunes designed for use in the Wesleyan Methodist connection* (1900). Her best-known text is “All my life long I had panted (All my life I had a longing)”/“Satisfied.”

David McKinley Williams (1887–1978), a Welsh-born church musician, was connected with a number of US Episcopal churches, notably St. Bartholomew’s Church, New York City, where he was organist and choirmaster for twenty-seven years. Prior to World War I, he studied at the Schola Cantorum in Paris, then served during that war in the Canadian Artillery. He was the head of the organ department at the Juilliard School and a member of the music department of Union Theological Seminary in New York. He was on the committee that prepared *The hymnal 1940*, for which he wrote several tunes that have proved enduring: MALABAR, GEORGETOWN, CANTICUM REFECTIONIS, CHRISTUS REX.

William Worley (1937–), a math tutor at Canterbury University in Christchurch, New Zealand, has been a Methodist lay preacher since 1962. He has published three books: *Nebustan* (2008), *Listen for a word from God* (1996), and *Song of Southland* (1992) described on the title page as “A selection of . . . original words and music . . . consisting of 141 hymns, ballads, songs and snatches.” He is the author and melodist of “Jesus, come to our hearts”/SOUTHLAND.

Maurice Lawton Wostenholm (1887–1959), son of a Wesleyan minister, showed early musical aptitude. He held posts in Nottingham and Birmingham, but retired from them in 1931 because of ill health. He was appointed to the music committee for the 1933 *Methodist hymn book*, but had to relinquish this as well in 1932. His best-known tune is MOUNT HOLYOKE/THERE’S A LIGHT UPON THE MOUNTAINS.

John Henry Yates (1837–1900) held a series of secular positions as a shoe salesman, a hardware store manager, and a newspaper editor. In 1858 he was licensed to preach by the Methodist Church and later was ordained as a Baptist, serving for seven years as a pastor. In 1897 he published his *Poems and ballads*. His best-known hymns are “Encamped along the hills of night”/“Faith is the victory” and “How dear to my heart is the story of old.”

Su Yin-lan (1915–1937) was a student of Bliss Wiant and an honors graduate in music from Yenching University. She

was married soon after graduation and returned to live in her native city, Tientsin. When the occupying Japanese army bombed the city in 1937, she had just given birth to a son. Being an extremely timid and sensitive person, she was literally frightened to death by the terrifying noise of the bombs. She contributed two tunes to *Hymns of universal praise*: SHENG EN and PURE HEART.

John Carl Ylvisaker (1937–) studied at Concordia College, Moorhead, Minnesota; Luther Northwestern Theological Seminary; the University of Minnesota; and St. Cloud State College. He has worked as a vocal teacher, a parish music director, and a member of the communications staff of the American Lutheran Church. He also has composed much original music for Lutheran Vespers radio broadcasts and ELCA videos, as well as theme songs for gatherings and events. Since 1988, he has been president of New Generation Publishers and has been involved in producing printed and recorded resources of his work. Although he holds copyrights to more than a thousand songs, he is best known for “I was there to hear your borning cry.”

Philip M. Young (1937–) received his training in piano, organ, and church music from North Greenville College, Furman University, and Florida State University. He is well known as a composer, with hymns, choral settings, handbell music, and organ works to his credit. He served as the minister of music of the First Baptist Church of Henderson, North Carolina, for forty-five years, retiring in 2005. A respected handbell clinician and festival director, he has been active in the design of pipe organs, the building of harpsichords, and the restoration of antique keyboard instruments.

Background: Publications (in chronological order)

Le pseumes mis en rime françoise, par Clement Marot et Théodore Bèze (1562) represented the culmination of John Calvin’s desire to have all the psalms available in French metrical versions. The original paraphrases for this project were created by the French court poet Clément Marot and the remainder by Calvin’s colleague in Geneva, Théodore de Bèze. Calvin’s hope had been for each psalm’s paraphrase to be unique, and although that goal was not attained, the variety is remarkable. The 150 psalms appear in 110 meters with 33 different rhyme schemes, and they are set to 125 different melodies for 152 texts (the 150 psalms and two canticles). This strong link between text and tune gave remarkable strength to the French psalter, but at the same time the specificity of the settings made them difficult to transfer to other languages. Consequently, very few of the Genevan psalm settings became popular with English psalms. The great exception is Genevan 134, which flourished in English psalters and hymnals as OLD HUNDRETH.

The whole booke of Psalmes, collected into English meter (1562) brought together a nucleus of English metrical psalms by Thomas Sternhold, a courtier to both Henry VIII and Edward VI who had died before completing a full psalter, and John Hopkins, another courtier (possibly a court chaplain) who provided additional materials of his own, plus some texts from the Anglo-Genevan Psalter. This project was begun under the Protestant kings, then taken to the Continent with Protestant exiles during the reign of Mary Tudor, then brought back to England and revised again. Although the title

page of the 1562 book claims that it has been “conferred with the Ebrue” (an appeal to the more literal leanings of Calvinists), it represents a victory for the group loyal to Prayer Book worship and Episcopalian polity. This book is sometimes referred to as Daye’s Psalter, because the Stationers’ Company had granted the printer of this book, John Daye (or Day), the right to print all “psalmes in metre with note,” in other words, psalms with music. This proved to be a very lucrative monopoly. Once the 1696 “New Version” of the Psalter by Nahum Tate and Nicholas Brady appeared, the Sternhold and Hopkins psalter was commonly called the “Old Version” and remained in print well into the nineteenth century.

The book of Psalmes: Englished both in prose and metre (1612) was compiled by Henry Ainsworth for his English-speaking congregation of Brownist, Separatist Puritan exiles in Amsterdam. It is of special interest to anyone concerned with the development of North American hymnody because it was the version of the Psalms brought to the Plymouth Colony by the Pilgrims who sailed on the *Mayflower* in 1620. Henry Wadsworth Longfellow’s “The courtship of Miles Standish” accurately describes the appearance of the book Priscilla Mullins held:

Open wide on her lap lay the well-worn psalm-
book of Ainsworth,
Printed in Amsterdam, the words and the music
together,
Rough-hewn, angular notes, like stones in the
wall of a churchyard,
Darkened and overhung by the running vine of
the verses.

Each psalm in Ainsworth’s Psalter was provided with a prose translation, a metrical version, and either a Genevan tune for it or directions where to find the tune elsewhere in the book, plus a series of annotations on matters of language and theology. Ainsworth’s Psalter was used in Plymouth, Salem, and Ipswich until the 1690s, when it was replaced by the Bay Psalm Book of 1640.

A collection of psalms and hymns (1737) was the first hymnal in the modern sense of that term to be printed in the English colonies of America. It was edited by John Wesley and printed in “Charles-Town” (i.e., Charleston, South Carolina) by Lewis Timothy, a former apprentice to Benjamin Franklin in Philadelphia. This seventy-four-page volume contains psalms and hymns (words only) arranged under three designations by day of the week: forty for Sunday, twenty for Wednesday or Friday, ten for Saturday. There are not yet any texts by Charles, but there are six by their father Samuel as well as five by their older brother Samuel Jr. The great majority of the texts are understandably by Isaac Watts, and John contributes five of his recent translations of the German hymns he learned from the Moravians. As Carlton R. Young, FHS, has shown, the rewriting of other poets (e.g., George Herbert) represented here was a means of making everything in this collection conform to six basic meters so that they could be sung easily; see *THE HYMN* 41:4 (October 1990), 19–27.

A selection of hymns from the best authors, intended to be an appendix to Dr Watts’s Psalms and hymns (London, 1787). This collection of 588 hymns by John Rippon, prominent Baptist pastor, editor, publisher, historian, and first president of the Baptist Union of Great Britain, went through at least thirty editions in Britain and America. Such transatlantic pub-

lication was intended from the beginning, because the title page of the first edition, in addition to listing various UK cities where the book could be obtained, also noted that it would be available from “the Baptist Ministers at Philadelphia, Boston, and New York.” Because of its wide distribution and its comprehensive contents, Rippon’s *Selection* became a sourcebook and a reference work for numerous subsequent compilations. It is perhaps best known for containing the first printing of the popular anonymous text “How firm a foundation.”

The Battle Hymn of the Republic (“Mine eyes have seen the glory of the coming of the Lord”) was written to fit an existing tune, sometimes attributed to William Steffe but more likely to have been derived from a camp-meeting song or a plantation work song. The original lyrics may have been the popular song “Canaan’s happy shore” (also called “Brothers, will you meet me?”). Thomas Bishop, who joined the Massachusetts militia before the outbreak of war, is said to have compiled a set of lyrics ca. 1860 titled “John Brown’s body” (intentionally confusing two people of that name: a hapless private in his unit, and the well-known abolitionist), which became one of the militia’s walking songs. When Bishop’s battalion was dispatched to Washington, DC, early in the Civil War, Julia Ward Howe heard this song during a public review of the troops outside Washington on Upton’s Hill, Virginia. Howe’s companion at the review, the Reverend James Freeman Clarke, suggested that she write new words for the fighting men’s song. Staying at the Willard Hotel in Washington on the night of November 18, 1861, Howe awoke with the words of the song in her mind and wrote them out in near darkness. The Battle Hymn of the Republic was first officially published on the front page of the *Atlantic monthly* for February 1862. (A preview printing appeared a few weeks earlier in the January 14, 1862, issue of the *New York Daily Tribune*.) The sixth stanza, which may well be by another hand, does not appear in either of these printings. The origins of this patriotic hymn are described in Hymn Society Paper no. XXIX (1974), “Battle hymn: The story behind the Battle Hymn of the Republic,” by Charles Eugene Claghorn. ©

Yearly Calendar

January

- 5 Margaret [Mackay] Mackay died (1887)
- 13 Christian Keimann died (1662)
- 15 James Edwin Orr born (1912)
- 18 [Sir] George Thomas Thalben-Ball died (1987)
- 20 Christoph Carl Ludwig, Baron von Pfeil
born (1712)
Harriet Auber died (1862)
- 21 Alfred Henry Ackley born (1887)
- 25 Alexander Mack, Jr. born (1712)
Roland Huw Prichard died (1887)

February

- 2 William Henry Burleigh born (1812)
- 6 Esther [Milligan] Burroughs born (1937)
- 12 Benjamin Schmolck died (1737)
Keith Warren Bissell born (1912)
- 20 David McKinley Williams born (1887)
- 23 Johann Crüger died (1662)
- 24 Bernard Severin Ingemann died (1862)
- 25 Andrew Reed died (1862)

March

- 4 Lida Shivers Leech died (1962)
- 5 John Roy Harris died (1987)
- 8 Walter Stillman Martin born (1862)
John Hampden Gurney died (1862)
- 9 Eva [Brown] Lloyd born (1912)
- 10 Fannie Estelle [Church] Davison died (1887)
Bob Lloyd Burroughs born (1937)
- 11 Richard Massie died (1887)
- 14 Albert Lister Peace died (1912)
- 18 Elizabeth Poston died (1987)
- 21 Archer Thompson Gurney died (1887)
- 24 Linnea Good born (1962)
- 29 Ray Palmer died (1887)
Stephanic Martin born (1962)

April

- 2 Hope C. [Omachi] Kawashima born (1937)
- 3 Richard Proulx born (1937)
- 4 Ernest Warburton Shurtleff born (1862)
- 5 Maria C. Tiddeman christened (1837)
- 11 Graham Elias George born (1912)
- 21 Anna Belle Russell born (1862)
- 27 Warren Michel Swenson born (1937)
- 29 Ray Palmer died (1887)
Henry Lahee died (1912)

May

- 1 Hyde Wyndham Beadon born (1812)
- 2 [Sir] Arthur Somervell died (1937)
- 7 Carl Ferdinand Wilhelm Walther died (1887)
- 10 Frances Elizabeth Cox born (1812)
- 15 Ada Rundall Greenaway died (1937)
- 23 Ludvig Matthias Lindeman died (1887)
- 28 John Thomas East died (1937)
- 30 Norman Cornthwaite Nicholson died (1987)

June

- 4 Peter Warwick Cutts born (1937)
- 8 Hans Leo Hassler died (1612)
- 9 Wendell Phillips Whalum died (1987)
- 12 John Nicholson Ireland died (1962)
- 14 William Chatterton Dix born (1837)
- 21 James Walch born (1837)
- 27 John Pyke Hullah born (1812)
- 28 William Henry Houghton born (1887)
- 29 Lloyd Stone born (1912)
- 30 Judith Fetter born (1937)

July

- Thomas Ken born (1637)
- 1 Clara [Tear] Williams died (1937)
- 3 Philip M. Young born (1937)
- 6 Sandra Dean born (1937)
- 7 Henri Abraham César Malan born (1787)
- 8 Johann Georg Ebeling born (1637)
- 19 William Shakespeare Hays born (1837)
- 21 Rosamund Eleanor Herklots died (1987)
- 24 Duane Blakley born (1937)

August

- 2 David Nathaniel Marion Johnson died (1987)
- 6 Benjamin Jonson died (1637)
- 9 Emma [Leslie] Toke born (1812)

- 12 William Gustavus Fischer died (1912)
- 13 Vincent Persichetti died (1987)
- 19 Countess Emilie Juliane born (1637)
- 21 William Beadon Heathcote died (1862)
- 27 Henry Carey born (1687)

September

- 1 Henry More died (1687)
- 2 Jessie Seymour Irvine died (1887)
- 7 George Nelson Allen born (1812)
- 8 George Currie Martin died (1937)
- 11 John Carl Ylvisaker born (1937)
- 12 William Josiah Irons born (1812)
- 14 Johann Michael Haydn born (1737)
- 16 Oswald Mosley Feilden born (1837)
- 21 Judge Jefferson Cleveland born (1937)
- 26 Maurice Frederick Bell born (1862)

October

- 2 Carl Döving died (1937)
- 3 Wendell Phillips Loveless died (1987)
- 6 Joseph Warren Pinson Jr. born (1937)
- 8 Janie Alford born (1887)
- 7 George James Webb died (1887)
- 11 Samuel Wesley died (1837)
- 13 Claude de Sermisy died (1562)
- 18 Christian Möck born (1737)
- 21 Henry Lawes died (1662)
- 22 William Penfro Rowlands died (1937)
- 31 [Sir] George Alexander Macfarren died (1887)

November

- 1 Robert Collyer died (1912)
Robert Balgarnie Young Scott died (1987)
- 5 Robert George Thompson born (1862)
- 10 Abram Bowman Kolb born (1862)
- 13 George William Kitchin died (1912)
- 21 John Henry Yates born (1837)
- 23 or 25 Franz Xaver Grüber born (1787)
- 27 Andrew Reed born (1787)
Adelaide Addison Pollard born (1862)
- 28 Ludvig Matthias Lindeman born (1812)

December

- 4 Henry Dennis died (1887)
- 6 Dorothy Irene [Hoyer] Scharlemann born (1912)
- 10 Henry Ernest Nichol born (1862)
- 12 William Beadon Heathcote born (1812)
- 17 Samuel Wesley born (1662)
Theodore Marier born (1912)
Christopher Johnson born (1962)
- 19 John Bishop died (1737)
- 24 Joseph Funk died (1862)
- 25 Francis Duckworth born (1862)
- 30 Henry George Ley born (1887)
- 31 John Robson Sweney born (1837)

Carl P. Daw Jr., FHS, served as executive director of The Hymn Society from 1996 to 2009. He is now the curator of hymnological collections and adjunct professor of hymnology at Boston University School of Theology.