



Introduction to The Hymnal 1940

November 1984

Those who spend their time padding their bank-account are reviled and scorned by the world. Those who spend their time pursuing selfish interests are ridiculed and execrated by the world. Those who spend their time doing what is good, what is true and what is beautiful earn the world's respect and affection.

The Hymnal 1940 is preeminently the work of one man who spent his time doing what is good, what is true and what is beautiful. Because of this one man, The Hymnal 1940 ranks as a classic work of spiritual literature. The Hymnal 1940 is the Benchmark, the standard of excellence, for all collections of Church Music.

Who is this one man to whom we owe such a debt of gratitude? His name is Winfred Douglas and he is known to Church Musicians as, simply, Canon Douglas. He held that official dignity in the Episcopal Church during the first half of this Century. The tracks of his work in The Hymnal 1940 are often just the letters, W.D. But that little monogram is in vast, inverted proportion to his actual contribution. Really, The Hymnal 1940 is Canon Douglas. He, personally, embodied the spiritual excellence, the technical competence, the artistic discrimination, the administrative skill and the warmth of personality which, alone, can produce great things, and, in this case, The Hymnal 1940.

It was a decree of Providence that these qualities should coincide in Canon Douglas. It was a further decree of Providence that his efforts should be seconded by a band of Poets, Musicians and Clergymen the likes of whom appear together perhaps once in several Centuries. Such are the people who produced The Hymnal 1940. They were a high and rare company of fellow craftsmen, led by one man who, in his own day, by his own

colleagues, and because of what he did, was given respect and affection as first among equals.

What are Hymns? Hymns are the spiritual genetics of the people. Hymns are the outward expression of our inner yearning and goal. They are the lispings, the prattle and the eloquence of the faithful as they draw nearer and nearer to God's Glory and Holiness. They are internal, not external, communications, coming from the heart, not the brain.

For this reason, the Hymns embody tremendous emotional and intellectual power. Truth is Power. Beauty is Authority. Goodness is more fundamental than the atom. Our Hymns are carrying all of these aspects. They are having in them the very primordial stuff out of which this universe is made. They are impregnated with the very Spirit of God and in some sense share His Eternality.

In the Hymnal we will find every thought, every emotion and every intellectual conception which it is worthy for a human being to express.

The Hymnal is like the Bible in this respect, that it is all-encompassing. The three fundamental processes of creation, preservation and dissolution are comprehended and fully expressed in the Hymnal. In this sense do I mean that Hymns are the spiritual genetics of the people: they reveal where we have come from, they express who we are and they foretell where we are going.

Now, the Hymnal, like the Bible, is also a Catholic thing. These two, Hymnal and Bible, are what all Christians, of whatever denomination, agree upon and treasure. Theologians become disagreeable and argue against one another in endless tedium. Clergymen declare things must be done this way instead of that and feel superior to those who do differently. But all of us -- Laymen, Clergymen and Theologians -- read the same Bible and sing the same Hymns. This fact has to be appreciated by us. We have to dwell upon those things wherein we are one and forget those things wherein we are at odds. Our unity is lasting and important, being of God. The diversity is passing and trivial, the effect of ignorance.

Each of you has in your house a copy of the Bible. I want to ask that beside that Book each of you place a copy of the Hymnal, especially The Hymnal 1940. Furthermore, I want to make the more serious and life-giving suggestion that each of you take both books, the Bible and the Hymnal, off of the shelf in your house and install them on the Altar of your Home, which is your own Heart. This will give us genuine happiness, lasting Bliss. It will make us worthy to carry the sacred title of Christian. Christian means, one who is anointed by God for a life of holiness, reverence, goodness and beauty.

The Bible and the Hymnal, when we put them into daily practice, make these qualities appear in our life, just as steady churning makes butter appear in milk. They confer on us peace and happiness when we apply them throughout each day.

We may tie a loaf of bread to our stomach, but that will not satisfy the hunger. We may place the medicine before our face, but that will not cure the disease. The food and the medicine have to be taken in through the mouth and digested inside the body before we can get any benefit from them. In the same manner, the ideals and principles of the Bible and the words and music of the Hymnal have to be practiced in our daily life before we can get any benefit from them.

This is why I ask you to remove the Bible and the Hymnal from off of the shelf in your house and install them on the Altar of your Home, namely, your own Heart. The inner meaning is, put the Bible into daily practice, obey the injunctions, practice the discipline, ruminate on the insights. Likewise, sing the Hymns. Sing them by yourself. Sing them in company. Sing them silently. Sing them loudly. But, sing them. Let the habit of singing Hymns begin when you rise in the morning, continue throughout your daily routine and end when you retire at night. Let it be a firm and automatic habit. Let it not cease until your breath departs you. Let your final breath sing out the Gloria in grateful, Blissful resignation.

This is the secret of a happy life. Practice the Bible. Sing the Hymns.

Practice, practice, practice! Happiness does not consist in doing what we like, but, in liking what we have to do. It is all in the practice.

In order to give us some awareness of the immense breadth and depth of the texts and music in The Hymnal 1940, I have tried in what follows to draw together a representative listing of the same. I have divided the list into two main parts, comprising text and music from the First through the Sixteenth Centuries, and again, from the Seventeenth through the Twentieth Centuries. Each of these main sections is sub-divided for texts and music, the two elements of every hymn.

Texts and music are not always composed at the same time or for one another. Frequently, a poet will find an old tune resonating in his or her heart and write a text for it. Just as frequently, a musician will find a poem echoing in his or her heart and decide that it needs an appropriate melodic setting. The Hymnal 1940 is replete with such providential conjunctions. The greatest hymns, those which have stood the test of time and, like St. Francis, have become permanent residents of the people's affections, are those in which text and melody conjoin in perfect harmony.

Many of the great texts are in languages other than English, for example, German and Latin. Two surpassing translators are represented in The Hymnal 1940: Catherine Winkworth of the German texts and John Mason Neale of the Latin texts.

The list of musical arrangers of ancient tunes reads like The Anglican/Episcopalean Church Musicians of the Twentieth Century Who's Who. This does not represent bias or denominational over-loading. It reflects the fact that during the first part of this Century, Anglican/Episcopalean Church Musicians were the heart and soul of Western Church Music during this period. The Hymnal 1940 is the product of their actual and deserved preeminence.

The preeminence of Canon Douglas in that preeminent company is measured by the fact that he, alone, is both the author/translator of texts and the composer/arranger of music. This is a most rare combination: one who writes both text and melody. It is the sign of special genius, if the result can be called uplifting. Canon Douglas' work is uplifting. In texts, he wrote or translated the following: 22, 23, 35, 38, 83, 149, 186, 253, 255, 287, 302 and 446. In music, he composed or arranged the following: 22, 29, 31, 40, 76, 99, 100, 103, 147, 156, 177, 194, 225, 246, 350, 354, 377, 435, 443, 494, 556 and 563. *He harmonized all the plainsong tunes and arranged and harmonized the First and Fourth Communion Services.*

TEXT AND MUSIC: FIRST THROUGH SIXTEENTH CENTURIES

Pre-Reformation Texts:

The Didache (AD100) 195
 Epistle of Diognetus (AD150) 298
 Syriac (AD ?) 201
 Venantius Honorius Fortunatus (AD569) 63, 66, 67, 86, 87, 102, 107
 Greek (AD ?) 11, 173, 176, 180, 190, 374
 Jewish Doxology (AD early) 285, 286
 Bangor Antiphoner (AD690) 202
 Latin (ADearly) 2, 6, 8, 9, 12, 34, 35, 54, 61, 76, 85, 89, 91, etc.
 Aurelius Clemens Prudentius (AD370) 20, 48
 French Thirteenth Century 38
 Heinrich von Laufenburg (AD1429) 185
 Bianco da Siena (AD1434) 376
 Saint Ambrose 132, 158, 160, 161, 162
 Saint Clement of Alexandria 81, 362
 Saint Francis of Assisi 307 (Canticle of the Sun)
 Saint Gregory the Great 56
 Saint Patrick 268
 Saint Thomas Aquinas 193, 194, 199, 200, 204, 209

Pre-Reformation Music:

No. 658 (Magnificat) is a plainsong (embellished) version of a most

hoary and venerable Chant; the Chant is in some sense more compelling than the plainsong, by its deep austerity.

Medieval Tune 132

Plainsong (ADearly) 2, 6, 8, 20, 63, 66, 71, 76, 108, 123, 132, etc.

Hohenfurth Manuscript (AD1410) 29, 35, 322

Fourteenth Century Melody 31

Italian Melody (AD1350) 135

French Melody (AD1250) 38, 324 (324 also in an adapted version somewhere)

(AD1450) 50, 99

(AD ?) 42, 197

Bohemian Bretheran (AD1590) 194, 262, 522 (these were followers of Jon Huss, 15th Century Bohemian reformer, precursor of the Reformation, declared a heretic and burned; their Hymnody is especially powerful)

Lutheran Reformation Texts:

Martin Luther (AD1529) 22, 23, 551

Philip Nicolai (AD1597) 3, 329

Lutheran Reformation Music:

German Traditional Melodies 6, 22, 31, 45, 147, 181, 218, 225, etc.

Nikolaus Hermann (AD1554) 435

Martin Luther (AD1529) 551 (Luther another Douglas, OR, vice-versa!)

Philip Nicolai (AD1597) 3, 329, 351 (another poet/composer)

Nicolaus Selnecker (AD1587) 149

Pia Cantiones (a hymnal) (AD1582) 34, 136

Calvinist Reformation Texts:

The Bible, mainly the Psalter (Psalms) in metred French, English, etc. translations. This reflects Calvin's desire to return to the Sacred Scriptures (Sola Scriptura!) and them alone!

Calvinist Reformation Music:

Louis Bourgeois (AD1551) 113, 129, 139, 176, 179, 192, 195, 220, etc.
Damon's Booke of Musicke (AD1591) 284, 462
Day's Psalter (AD1562) 59, 198, 391, 569
Est's Whole Book of Psalmes (AD1592) 13, 115, 491
French Psalter Tunes (AD1562) 128, 323
 Scottish Psalter (AD ?) 310, 312, 353, 397, 416, 497, 547

Anglican Reformation Texts:

I can't make any out. This doesn't mean there aren't any.

Anglican Reformation Music:

Thomas Tallis (1567) 165, 298, 382, 424
 Orlando Gibbons (AD1623) 69, 404, 433, 436, 451, 470, 573
 Anglican Reformation music reflects some British folk-music influence, but predominately reflects the Calvinist strand of the Reformation, as did Anglican moral and theological feeling in general. The British folk-music feeling is especially strong in Gibbons' music, which, strictly speaking, is post-Reformation, being contemporaneous with the great Puritan movement within the Church of England. The full weight of Calvinist feeling, however, was never adopted in the Church of England. For that, we need to go north, to Scotland, to ye John Knox, and to the Puritans, who fled the Church of England and came to you-know-where.

Roman Counter-Reformation Texts:

Liturgical texts.

Roman Counter-Reformation Music:

Palestrina (AD1588) 91

Palestrina is to 16th Cen. music what Bach is to 18th Cen. music. He introduced polyphony to the Roman Church. It had been using all

monophonic chant and plainsong. Palestrina's polyphony was regarded by the authorities in much the same manner that we might regard the introduction of "exotic dancers" during the Holy Communion. A Papal trial was had at which Palestrina's personal piety convinced the tribunal that his music was not the delirium of Pan. So, we have an ironic situation: as Lutheran and Calvinist Reformers moved toward austere monophony (hymns sung in unison), Roman Counter-Reformers moved toward polyphony, which the Reformers regarded as further proof of Papal decadence. The Anglicans took a middle course, experimenting with polyphony in small ways and, in general, not condemning it. A classic example of this Anglican spirit is Hymn 165, a tune of Calvinist flavour (austere) but adapted to polyphony, in this case, a famous canon. Anyhow, in remarking Church Music of the Reformation era, one has to pay homage to Palestrina. The Hymnal 1940 does.

TEXT AND MUSIC: SEVENTEENTH THROUGH TWENTIETH CENTURIES

Lutheran Pietism Texts:

Paulus Gerhardt (AD1656) 32, 75, 149, 181, 446
 Johann Heerman (AD1630) 71
 Mattheus A. von Lowenstern (AD1644) 395
 Joachim Neander (AD1680) 279

Lutheran Pietism Music:

Johann Rudolph Ahle (AD1664) 186, 403
 Johann Crueger (AD1640) 57, 71, 144, 190, 205, 210, 276, 370, 400, 453
 Ahasuerus Fritsch (AD1679) 14
 Bartholomaeus Gesius (AD1605) 505
 Hans Leo Hassler (AD1601) 75, 446
 Michael Praetorius (AD1609) 17, 18, 47, 98, 133, 158

Johann Hermann Schein (AD1629) 93
 Johann Schop (AD1642) 25, 211
 Melchior Teschner (AD1615) 62
 Melchior Vulpius (AD1609) 37, 252, 592
 Wurzburg Melody (AD1628) 83
 Johann Sibelius Bach (AD1730) 3, 14, 25, 53, 61, 75, 89, 159, 181, etc.
 J. A. Freylinghausen (AD1706) 154, 253, (78)

Moravian (Hussite) Pietism Texts:

Nicolaus Ludwig von Zinzendorf (AD1721) 411, 425

Moravian (Hussite) Pietism Music:

Moravian Melody (AD1745) 72

Anglican Pietism Texts:

Scottish Presbyterian (Calvinist)
 Isaac Watts (AD1707) 127, 242, 277, 289, 300, 319, 337, 369, 542, etc.
 Charles Wesley (AD1744) 1, 5, 27, 85, 95, 104, 150, 153, 251, 325, etc.
 John Wesley (AD1738) 411, 464

Anglican Pietism Music:

Charles Wesley, Jr. (AD1780) 447

American/British 19th Century Texts:

Edward Caswall (AD1849) 9, 48, 109, 116, 183, 209, 335, 456, 462
 Frederick William Faber (AD1854) 74, 182, 284, 304, 348, 393, 472, 588
 Frances Ridley Havergal (AD1872) 349, 359, 408, 574
 Reginald Heber (AD1812) 46, 169, 196, 254, 266, 306, 318, 328, 549
 William Walsham How (AD1867) 126, 237, 323, 333, 402, 407, 481, 559
 James Montgomery (AD1822) 28, 70, 213, 219, 256, 292, 293, 331, 334, etc.
 John Mason Neale (AD1854) 6, 18, 20, 31, 54, 62, 66, 73, 93, 94, 96, etc.
 Catherine Winkworth (AD1858) 3, 32, 144, 185, 210, 276, 484
 Christopher Wordsworth (AD1862) 26, 53, 92, 103, 125, 270, 305, 379, 474

American/British 19th Century Music:

Joseph Barnby (AD1866) 126, 172, 214, 226, 327, 367, 395, 460, 588
 John E. Dykes (AD1875) 24, 64, 74, 213, 224, 233, 266, 294, 305, etc.
 Henry J. Gauntlett (AD1852) 88, 118, 124, 236, 456, 558, 596
 W. H. Havergal (AD1859) 375, 418, 439, 545
 Lowell Mason (AD1832) 170, 219, 254, 440, 449, 465, 495, 495
 William Henry Monk (AD1850) 9, 57, 91, 104, 105, 169, 182, 189, etc.
 Henry Smart (AD1867) 28, 103, 121, 257, 267, 384, 457, 472, 553, etc.
 Arthur S. Sullivan (AD1867) 19, 87, 92, 94, 229, 234, 359, 412, 420, etc.
 Samuel Sebastian Wesley (AD1872) 73, 281, 297, 338, 347, 396, 420, 463

American/British 20th Century Texts:

Robert Bridges (AD1900) 71, 75, 129, 158, 176, 181, 367, 520
 George Wallace Briggs (AD1920) 207, 239, 258, 295, 505, 582
 Henry Sloane Coffin (AD1940) 477
 Percy Dearmer (1925) 122, 157, 201, 262, 299, 317, 322, 372, 403
 Arthur W. Farlander (AD1939) 253, 255, 287, 302, 425, 446
 Harry Emerson Fosdick (AD1930) 524
 Howard Chandler Robbins (AD1937) 14, 81, 100, 307, 354, 380
 W.D. (AD1940) see page 5, top

American/British 20th Century Music:

T. Tertius Noble (AD1920) 29, 84, 346, 357, 440, 576, 598
 Geoffrey Shaw (AD1915) 26, 34, 296, 312, 325, 488, 532, 593
 Martin Shaw (AD1931) 131, 202, 244, 251, 290, 292, 311, 514, 538
 Leo Sowerby (AD1940) 41, 242, 245, 365, 527
 Healey Willan (AD1928) 228, Second Communion Service
 David McK. Williams (AD1940) 201, 206, 317, 437, 503, 543
 R. Vaughn Williams (AD1940) 21, 43, 45, 86, 101, 102, 107, 126, 157, etc.
 W.D. (AD1940) see page 5, top

In conclusion, I would like to mention several Serendipities contained in The Hymnal 1940. These are little things that might escape the cursory glance while revealing themselves to the deeper inquiry. In their own unique ways, each of these little things is important. So I am calling them, Serendipities.

Hymns by Heretics

Peter Abelard 68, 589

Hussites 194, 262, 522, 72

Hymns associated with "Fundamentalists"

407, 409, 415, 422, 424, 426, 430, 458, 471

Jewish Hymns

222, 285 - also 27, by Mendelssohn, a Jew

Negro Spirituals

80, 263

Children's Hymns

235 to 252 (lovely)

Hymns adapted from secular songs

19, 21, 26, 30, 36, 41, 331, 345, 444, 446, 470 (plus many more)

Women Author/Translators

3, 29, 32, 88, 138, 140, 144, 185, 210, 257, 276, 368, 465, 484, etc.

Women Composers/Arrangers

241, 458, 490, 526, 585 (490 and 585 are priceless gems)

Ethnic Hymns

Finnish 431	English 21
Norwegian 596	Italian 135
Swedish 136	American 156, 585
Russian 523	Sicilian 247
French 123	Moravian 72
German 245	Silesian 346
Irish 122	Manx 208
Dutch 103	Welch 169, 301, 347, 506, 570

(Welch Hymns are in a class by themselves. They are mighty rocks anchored deep in the ocean of life: firm, steady, unshakable.)

Famous Poets

Joseph Addison 297	James Russell Lowell 519
Walter Russell Bowie 494	John Masefield 475
John Bunyan 563	John Milton 308
G. K. Chesterton 521	John Henry Newman 343
Harry Emerson Fosdick 524	Alexander Pope 389
Oliver Wendell Holmes 291	Alfred Tennyson 365
Thomas Hughes 547	John Greenleaf Whittier 227
Rudyard Kipling 147	Samuel Wolcott 537

In my opinion, three major omissions from The Hymnal 1940:

- 1- the Welch tune Llangloffan in the minor mode -- omission corrected in the Hymnal Supplement. (Welch tune Cwm Rhondda is also now in Hymnal Supplement.)
- 2- the Welch tune Bryn Calfarfa.
- 3- the tune Union Seminary -- of course, it was written after 1940!

Introduction to The Hymnal 1940

Week One -- January 20, 1985

First through Sixteenth Centuries

Men and Women separate -- if enough -- sing Tallis' Canon #165
ask 2 singers to go once through it
then men first one verse, women first one verse; then women first as a canon
sing through verses without a break if possible

Hand out paper -- please read this as background for the course
course will illustrate the paper

Organization of the Hymnal

Table of Contents p. VII

The Hymnal is a history book. The spiritual yearning of the Western Church
is enshrined therein.

Five types of texts:

- 1- Divine Story -- Christmas Carols, Passion Week Hymns, etc.
- 2- Divine Names -- #589
- 3- Soul's Yearning -- #586 (watts)
- 4- Petitions -- #521 (Chesterton)
- 5- Savoring the Sweetness of Divine Comradeship -- as a bee savoring nectar.
Thee and Thou are intimate pronouns in Old English, like German "Du"
#204 -- "Feed on Him in yor hearts...."

Pre-Reformation Texts

Abelard 589 St. Thomas 204

Pre-Reformation Music

Plainsong 204 Bohemian Bretheran 522

Lutheran Reformation Texts

Nicolai 3

Lutheran Reformation Music

Luther 551

*Chorales are "breathy"*Calvinist Reformation Texts

translated, metred Psalms

Calvinist Reformation Music

Bourgeois 195

Damon's Psalter 781 (Supplement)

Day's Psalter 59

Anglican Reformation Texts

I don't see any, but this doesn't mean there aren't any.

Anglican Reformation Music

Tallis 424

Note: This Hymn is very like English folk music of the period, common in Hymnal.

English Folk Music: short 3/4 or 4/4 dance, abbreviated, punchy,
stopped, puckish, cheery #40

French Folk Music: long 3/4 or 4/4 dance, refined, flowing, fluid
#42

Counter-Reformation Texts

Liturgical texts.

Counter-Reformation Music

Palestrina 91 — *sing in parts if possible*

The Second Millenium of the Christian Era in Western (Roman) Civilization may be compared to a tree. The 11th and 12th Centuries are the seed. The 13th and 14th Centuries are the ^{root and} shoot. The 15th and 16th Centuries are the trunk. The 17th and 18th Centuries are the branches. The 19th and 20th Centuries are the fruit.

Chartres Cathedral is the key to the whole Second Millenium of the Western Church. All the energies and adventures, latent and patent, are there enshrined. Chartres Cathedral is the genetic coding of the Second Millenium. Understand Chartres and you understand every aspect of the whole Millenium.

Chartres Cathedral witnesses to the preeminence of the Frankish Celts or Celtic Franks during this Millenium. These people, in manifold guises, comprise the primary, central thread of the evolution of Western Civilization. Or, as one of their number might put it, they are the central axis of the advance of Christogenesis so far as Western Civilization is concerned.

The evolution of Western Civilization during this Millenium comprises an interplay of two aspects of Godhead: science and mysticism, intellect and emotion. At each stage of the development of the tree we call the Second Millenium, we see these two aspects in conjunction and confluence. They can never be separated. The inner lesson is this: the purpose of the Millenium has been to clarify or purify the intellect and the emotions of Western Man. This purpose is being accomplished, all along. Again, let it be noted that Chartres Cathedral is the key to the whole process.

It is without a doubt the single most important Edifice of the Western Church. Unlike the big edifice at Rome, Chartres was built with the people's love, not by extortion, not by bleeding the people white. Chartres is the example of how things can and should be done: clarify the intellect, purify the emotions.

The Seed (11th & 12th Cens): St. Bernard and the Gothic ⁻⁻ embody both science and mysticism [^]

The Shoot (13th & 14th Cens.): St. Francis -- embodies mysticism
St. Dominic -- embodies science (St. Thomas)

The Trunk (15th & 16th Cens.): Jon Huss -- the Reformation is started by Huss in the 15th Cen.; a Bohemian = Celt
Luther -- embodies mysticism
Calvin -- embodies science

[Bracketed sections not given out]

The Branches (17th & 18th Cens.): Pascal -- embodies both science and
mysticism
Geo. Washington -- embodies both science
and mysticism

The Fruit (19th & 20th Cens.): R. E. Lee -- embodies both science and mysticism
Teilhard de Chardin -- embodies both science
and mysticism to a superlative
degree -- the fulfillment of
St. Bernard and Chartres!!

The French or Celtic strand bears the internal essence of the whole
Second Millenium.

Usually, the outline of Western history for the Second Millenium is given
as a series of disjoint or vaguely connected epochs and incidents. This
outline shows that the Millenium is an organic unit in process of evolution
and also purposive. History is a Divine Drama, written, produced, *directed and*
acted by the One God in countless costumes. History is not a field of
random incidents. It is teleological, meaning, purposive, directed,
expansive. Along with the evolution described here, there is a coordinated
involution, represented by the appearance of the fruit of the Tree, which
was latent in the seed, namely, Chartres Cathedral.

Incidentally, the seed which was planted by St. Bernard at Chartres was
prepared for planting by St. Benedict. It had been cultivated by St. Jerome.

It is common today to worry over the crisis into which Western Civilization
and indeed all mankind has gotten itself. There is a crisis, alright.
But this outline shows that it is unnecessary, and implies that it is even
harmful, to worry about it. Our attention is fixed on the bitter rind,
things that are passing and momentary. We have to peel off the rind to
get to the sweet fruit within, that which is lasting and momentous. Deep
forces are at work, unseen. Faith is required. Indeed, only the eye of
faith, itself, will discern that this outline is true and correct. The
correct metaphor for understanding both history and the individual is the
same: it is the Tree, the Tree of Life. See Psalm 1. Also this: "I am
the Vine. You are the Branches." Now, we may ask ourselves, what is the
difference between a Vine and its Branches, a seed and its tree? Verily,
there is none!

The Hymnal 1940 is a history book. The spiritual yearning of the Western Church, which is Western Civilization, is enshrined therein. We should sing the Hymns with a deep feeling of kinship and solidarity with those great souls who wrote the words and composed the music. They are us. We are them. The Hymnal 1940 is God's Call to His ancient playmates to "feed on Him in your hearts, by faith with thanksgiving," imbibing the Sweetness which is He.

Introduction to The Hymnal 1940

Week Two -- January 27, 1984

Seventeenth through Twentieth Centuries

#585 Jerusalem My Happy Home

men 1&2
tutti 3
women 4&5
tutti 6

Hand out paper

Organization of the Hymns -- use 585

metre
tune name
style of rendition
composer/source & date
author/source & date

Morris has no dates -- must be immortal!

A word on Pietism

In the 17th Century there arose a spiritual renaissance that is called Pietism. This was a flowering of the Reformation of the previous two Centuries and it continued for 200 years. Its effects are felt today, albeit in a distorted manner, in the movement called "born-again Christian," as if there were another kind. The counterpart of Pietism in America was The Great Awakening, lead by, among others, Johnathan Edwards, the great Calvinist Divine. In England, Pietism was established by two Clergymen of the Church of England -- brothers -- John and Charles Wesley. These two literally saved English society and England itself from sinking into irreparable depravity and destruction. Their emphasis was two-fold; the poor and the rich must live equally in moral truth and spiritual discipline, and, the rich must cease brutalizing the poor. The Wesleys held a high and immutable standard of Christian living and their efforts saved England from disaster. Never was the truth and unimpeachable necessity of Christian practice more clearly demonstrated than by the Methodist movement of the Church of England. The very existence of human society depends absolutely upon the steady, unflinching practice of the highest moral standards by all members of society, regardless of race, rank or station. This truth was clearly demonstrated by the Wesleys.

possible
alternate
purpose for
tune 585

Clapp Campbell, Rise!
Strap on your sword,
the English to surprise.

Then fight we now
for Scotland's Lord,
and win sweet victory's
prize.

Get along little doggies
...
(Father John)

Pietism in both Europe and North America released a flood of ^{religious} poetry. The Hymnody of the last 4 Centuries may fairly be attributed to this Pietist spirit, which emerged in the 17th Century. What a flood of poetry emerged! The sheer bulk of it is astonishing. Poets emerged everywhere. While the quality is not uniformly high, the amount of religious poetry from the past 4 centuries is unrivaled by any previous period. Truly, religious democracy had arrived. And, a great amount of the poetry that was produced is of the highest quality. Much of it is in The Hymnal 1940.

Now, a question: What is the highest vocation to which a human being may aspire? A poet! What is the pinnacle of human achievement? Great poetry! God is the Great Poet. What makes a Poet great? This; that he or she actually lives their poetry and that their poetry enobles and uplifts the individual, the society, the humanity and the whole world. Only such a person may be deemed a Poet.

The texts of the Hymnal are all poems, either originals or translations. Hymns are not discursive literature. They are poetic literature, par excellence! This is an important fact. Only poetry can adequately express the yearning of the human soul. When St. Paul wishes to dilate upon the nature of Christ, as in the Letter to the Ephesians, he did not use the terms of abstruse philosophy, which he in fact knew quite well. Instead, he used Poetry, and sublime poetry at that! Poetry is our highest achievement and Poets our most important people. The founder of modern poetry in Western Civilization is St. Francis of Assisi. His most well-known poem, in metred English translation, is Hymn # 307.

Lutheran Pietism Texts

Gerhardt 75 Heerman 71 interest in Passion -- even Bach

Lutheran Pietism Music

Crueger 276 Bach 3

Bach's most intimate and precious music is preludes based on German chorale tunes. He composed or sketched these while in prison, where he resided for some time compliments of the Duke of Brandenburg, for whom Bach had previously composed the Brandenburg Concertos.

Moravian Pietism Text (Hussite)

Zinzendorf 411 -- translated by John Wesley who met the Count on ship to America and said later that he learned more about Christian piety from the Count than he had from anyone or anything else. Zinzendorf's bretheran are active still in this country.

Anglican Pietism Texts

Charles Wesley 1 wrote about 6500 Hymns -- one a day for 18 years! Pietism inspired a flood of poetry.

Calvinist Pietism Texts

Isaac Watts 289 and many more -- Watts was a major author and compiler of Hymns. His Hymnals were in wide use in the 18th both in Scotland and in the American Colonies. In 1780, during the War of Independence, British regulars raided Springfield, New Jersey. A detachment of Continentals stood them off in a pitched battle that grew tense for the Continentals when they ran short of paper to make wadding for their guns. Seeing their danger, The Rev. James Caldwell, Presbyterian minister, ran into the Presbyterian Church, gathered up the Hymnals and brought them swiftly to the Continental soldiers, yelling, "Give 'em Watts, boys!" Parson Caldwell's wife had been shot by the British two weeks earlier and he became known as "The Fighting Parson." A painting of the battle scene at Springfield, showing The Rev. Caldwell with Watts in hand in the thick of the fight, hangs at Fraunces Tavern in New York, along with many other famous scenes of the War. The painting is by John Ward Dunsmore.

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American
Revolutionary
War
by National
Geographic
Special
Publications

[Bracketed sections not given out]

American/British 19th Century Texts

Kipling 147 Chesterton 521 Today we take for granted the social and spiritual virtue of caring for the unloved and unlovely. It was not always so. In recent Centuries, the credit for instilling a social conscience among Christian peoples must be given primarily to the Wesley brothers. In the next Century, the 19th, several great figures built upon the principles the Wesleys laid down, among them, Charles Dickens, Herman Melville, Tolstoy, Schliermacher, Kipling, Whittier and Chesterton. The list of names is much longer. The 19th Century witnessed the emergence of the ideal of a just, happy and prosperous society, for all ranks and classes. America was the great hope. But, the ideal was universal in Western Civilization. The New Deal and Great Society programs of recent years in America were actually inspired 300 years ago by two Anglican Clergymen -- John and Charles Wesley. The ideal remains.

But its accomplishment can only come through inward spiritual renewal, as the Wesleys showed. The reconstruction of society on the principles of morality is a spiritual task that has to rest on a fundamental religious base. The purely political approaches to the ideal, such as during this Century in America, have had to admit failure because they did not start from the only true and reliable base of operations, namely, the spiritual hunger of the human heart. The political arm can foster the spiritual impulse. It cannot substitute for it.

Many Hymns in The Hymnal 1940 reflect this great ideal of a just, happy and prosperous society. The ideal is entirely Biblical. That means, it is entirely realistic.

American/British 19th Century Music

Barnby 367 much 19th Cen. music has a characteristic Victorian flavor: like an old Ohio living room, dark woods, somber furniture with horse-hair seats and backs; or, like horse-drawn farming, slow-paced, steady, indomitable, lacking dash but essentially relentless.

American/British 20th Century Texts

Fosdick 524 written during the Depression; Fosdick was the Spiritual Preceptor to the Rockefeller family during the first half of this Century; he inspired the great Rockefeller philanthropic activities; John D. II built a pulpit for Fosdick; Riverside Church in New York City.

American/British 20th Century Music

McKay Williams 201 R. V. Williams 43
McKay Williams was most respected Episcopalean Church Musician of first half of this Century. St. Bart's, NYC.
R. V. Williams was his counter-part in England.

20th Century Music -- a note on

For the Episcopal Church, The Hymnal 1940 represents the first half of this Century. We may remark four special musical interests that are reflected in the Hymnal. First, an interest in folk melodies, especially of English origin. R. V. Williams is responsible for many of these, adapting and harmonizing them for church use. Second, an interest in harmonic variety. Third, an interest in spare composition. And fourth, an interest in plain-song-type singing, that is, fluid instead of rigidly metric rhythm. The interest in harmonic variety was ignited by developments in secular music at the turn of this Century. Spare composition became an ideal after the

florid and cloying harmonic tapestries of the late Victorian era, as, for example, the composition of Sir Edward Elgar. Fluid, plain-song-type singing was reintroduced because of the antiquarian interest that has typified the whole body of classical musicians of this Century. The Hymnal 1940 was, in relation to its immediate historical environment, a profound reformation movement and also a very bold step into the future. Both the conservative and the progressive aspects of the Hymnal may be seen in retrospect to have been thoroughly meet, right and salutary.

The Hymnal Supplements and the New Hymnal in process of appearing represent for the Episcopal Church the second half of this Century. We may remark four special musical interests that are reflected in the Supplements and the New Hymnal. First, an interest in folk melodies, especially now American folk melodies. Second, an interest in further harmonic variety, such as minor 7th chords, the diminished 7th, the open 5th, the 6th, 9th and 11th chords and parallel 5th and Octaves. Such sounds would have caused Bach to tear off his wig and hurl it at the offending musician. However, the Gloria and Sanctus composed by Harley Brumbaugh, which we so much enjoy, contain just these chords that would have made Bach's skin crawl. Times change. Third, the Supplements and New Hymnal reflect an interest in second-and third-or-less-rate composers of antiquity -- a characteristic of classical musicians today in general, greatly lamented by this one. Fourth, the Supplements and New Hymnal reflect an interest in a modern type of florid composition, not Victorian with endless accidentals, but rather, what we might call schmaltzy, sound for sound's sake only, razzle-ma-tazzle.

The most remarkable feature of the second half of the 20th Century is the dearth of religious poetry emanating from the orthodox denominations. Apparently, the great outpouring of poetry that was inspired three hundred years ago and continued into this Century stopped when the veterans returned home from Tokyo and Berlin. If the spontaneous production of religious poetry is a measure of our interest in our own spiritual feeding and welfare, then one has to observe that there is no such yearning since 1950 as there had been before. This is a remarkable fact. As a people, our spiritual hunger has vanished to a very large extent. We say, "Divine, Divine," but really we are indulging in deep wine. The Wesleys faced the same situation in 18th Century England.

The Hymnal 1940 contains the secret of peace and happiness that was encoded in stone, lead and glass at Chartres Cathedral nearly a thousand years ago. It is the distillation, the sweet essence, of a thousand years and more of human yearning and spiritual achievement.

When we sing the Hymns in faith and joy, they impart clarity to the intellect and purity to the emotions. In this way, the Hymns help us to emerge in the Grandeur which is our true nature. If we do not sing them daily, at all times, who can we blame for the loss we incur?

You have heard the proverb, Old is Gold! That is the Truth. That is The Hymnal 1940.

In general 20th Century music of all types is in a crisis of direction. The altered scales on which were built the experimental dissonances of the early years have proved of limited use -- far less use than the well-tempered scale of classical yore. Blues and Gospel and their derivatives, some not deserving the title, music, have been explored to their end. We are, in fact, settling back toward the well-tempered scale as the only base offering sufficient harmonic and melodic variety to retain our interest and sustain our musical expression. This is an ironic development, since the impulse of this Century has been precisely to get beyond the well-tempered scale. Apparently, it cannot be gotten beyond with any lasting happiness.

Aesthetically, the only musical creativity outside the well-tempered scale that appears to retain our interest is the aleatory music of John Cage. This music is built up of random sound. It is not suited for congregational singing and may not be appreciated in many churches. In recent weeks here at St. Luke's, however, we have heard some aleatory music based on the well-tempered scale which has seemed to cause some satisfaction and not raised a stir. Of course, it was not announced as aleatory music, but it was.

Our use of TV, radio, tapes and records has nearly destroyed our ability to discriminate. It is necessary to avoid these media if we will rediscover

and get any benefit from our Christian Hymnody. One cannot serve two masters. A house divided against itself cannot stand. We must be all one thing or all the other, to quote the Great Emancipator!

Try to avoid TV, radio, tapes and records. If you can add newspapers, magazines and romance novels to the list, so much the better. There is nothing inherently wrong with these devices -- except the romance novels, which are base and mean by design -- but, the way we use them is making us ugly. They are the thick, bitter rind that surrounds the sweet fruit of the spirit within. The rind has to be peeled off and thrown away so that the sweet beauty within can be imbibed. We should be sweet and beautiful, spiritually beautiful. When we use our Hymns constantly, we emerge in the beauty that the Hymns are. We become beautiful, like them. Or rather, our own inherent beauty emerges from inside us, where it has been hiding, obscured by the thick, bitter rind of sensuous, worldly pleasures and infatuations. The Image of God, in which we are formed, is Beauty. When we sing our Hymns constantly, that Image of God, Beauty Itself, becomes our visible aspect. Let us so resolve to strive to peel off the bitter rind of worldly attachments so that the Divine Effulgence within us may radiate Its Glory in pleasing streams of captivating song.