

Introduction to Hymnody

Class 3

- ## Review
- The Dark Ages
 - Hymns as expressions of early orthodoxy to prevent heresies
 - Gregorian Changes
 - Formalization of chants, liturgical reforms
 - The Reformation
 - Lutheran (hymn) and Calvinistic (psalm) additions
 - The Enlightenment
 - Chorales, Pietistic developments

- ## British Hymnody Traditions - 1
- English reformers chose to follow Calvin of Geneva rather than Martin Luther of Germany. Since Calvin developed metrical psalmody to a high degree, the development of English hymnody was delayed relative to the rest of Europe.
 - English poets of 17th C began to break the hold of metrical psalmody

- ## British Poets of 16th – 17th C
- George Herbert, John Donne, Nicholas Ferrar, and Izaak Walton.
 - Herbert: “Come, my way, my truth, my life” (H 487) set to R. V. Williams *The Call*.
 - John Milton, “The Lord will come and not be slow” (H 462)
 - John Bunyan, “He who would valiant be” (H 564) – epilogue to a chapter in *Pilgrim’s Progress*
 - Thomas Ken, “Awake my soul” (H 11)

- ## British Hymnody Traditions - 2
- Beginning in the 18th C, pressure to widen the sphere of church song was realized.
 - First acknowledged English hymnist was Issac Watts (1674-1748) who paraphrased scripture and wrote devotional poetry
 - “Come heavenly Spirit..” (H 510)

- ## British Hymnody Traditions - 3
- The School of Watts (Joseph Addison, Philip Doddridge, Joseph Hart, Anne Steele) developed a stylized hymn form:
 - Common long or short meter
 - Theme in first line
 - Repetitive, using parallels (like the Psalms)
 - Uses imperfect rhymes
 - Dramatic climax
 - 17 of Watts hymns are in the 1982 Hymnal

Issac Watts

- "Joy to the World" (H 100)
- "Come Holy Spirit, heavenly dove" (H 510)
 - -see handout

Development of American Hymnody

- The English Revival
- The Wesleys
 - John Wesley's *Collection of Psalms and Hymns*, 1737 published in Charleston, SC
 - Half the hymns were Watts', the rest were hymns of inner experience and evangelistic concern (this came from Lutheran piety by way of the Moravians).

The Wesleys

- John Wesley was a writer of hymns, but also a collector, editor, and publisher.
- Charles Wesley had a conversion experience in 1738. He wrote 6500 hymns on hundreds of scripture texts, Christian experience, and Methodist theology.
- There are 24 of Charles' hymns and 1 of John's hymns in the 1982 Hymnal

Charles Wesley

- "Come thou long expected Jesus" (H 66)
- "Christ the Lord is risen today" (H 188)
- "Christ, whose glory fills the skies" (H 6)
- "O for a thousand tongues to sing" (H 493)
- "Ye servants of God" (H 535)
- "Hark! The herald angels sing" (H 87)

Characteristics of Revivalist Hymns

- Highly romantic
- Deeply personal
- Lyric expressions of emotion
- Imaginative expressions of beauty
- Careful regard for elegance of form

The Oxford Movement

- In 16th C, Thomas Cranmer had dispensed with singing of hymns all together (only chants, canticles, anthems).
- As a result of the revival in the 18th C and the hymns of Watts and the Wesleys, hymns made their way back.
- The Oxford movement of the 19th C sought to restore the glory of High Church to Anglicanism (John Keble, John Henry Newman).

Oxford-Inspired Hymns of the 19th C

- Sabine Baring-Gould, "Onward Christian Soldiers" (H 562)
- Samuel John Stone, "The church's one foundation" (H 525)
- Matthew Bridges, "Crown him with many crowns" (H 494)

Uniquely American Hymnody

- The Singing School – began in new England to improve quality of congregational singing.
 - "All hail the power of Jesus' name" (H 450) is the earliest American hymn in use today (Oliver Holden, 1765-1844)
- Revivalism in camp meetings
- Folk hymns and shape note hymnody
- Black Spirituals
- *Hymns Ancient & Modern*, 1859-1861

Episcopal Hymnody - 1

- Earliest 19th C hymn (1833) in today's hymnal is "Take up your cross, the Savior said," Charles Everest (H 675)
- There have been seven Episcopal Hymnals approved for use since the founding of the Church in 1789.

Episcopal Hymnody - 2

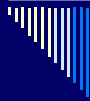
- 1871. Lyrics only were bound with the hymnal
- 1874. First Episcopal Hymnal not to be required to be bound with the Prayer Book. 1874 General Convention added 12 hymns, substituting sixteen for others and changing the texts of many others.
- General Convention authorized only the words of the hymnal, leaving it up to publishers to pair texts and tunes.

Episcopal Hymnody - 3

- 1916. First US hymnal to include tunes.
- 1933. 1916 hymnal was revised to make the service music conform to the rubrics of the 1928 Book of Common Prayer. Became known simply as *The Hymnal*.
- The Hymnal, 1940.

Episcopal Hymnody - 4

- The Hymnal, 1982.
 - Has 720 hymns.
 - Takes some beginning steps toward multiculturalism by including Native American (2), Afro-American (8), Ghanainan (2), Hispanic (2), and Asian (Chinese – 2) material.
 - Is strongly founded on congregational singing
 - Has expanded service music and chant section, which became necessary with the introduction of the 1979 *Book of Common Prayer*.



Episcopal Hymnody - 5

- The Episcopal Church requires that the words of hymns be from officially approved sources.
 - Joint Commission on Church Music of the Episcopal Church, founded in 1919.
 - The Standing Commission on Church Music.
 - Canon 24, Section 1 gives the final authority over the music used in services to the priest.