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Hymnody in Lancashire

by Ken F. Bowden

This article was written and submitted in 1975, to mark the centenary of the appearance of The Burnley Tunebook, although its publication has been subject to regrettable delay. Mr. Bowden is a Life Member of the Hymn Society of Great Britain and Ireland, a Methodist local preacher and Librarian of Bacup, Lancashire, with a special interest in local history and local hymnology. It gives us special pleasure to publish research of this character.

ONE hundred years ago in September 1875, Thomas Simpson issued *The Burnley Tunebook*, a compilation of 383 hymn tunes, of which 26 were his own compositions. He regarded it as a "humble effort to supply a collection of original tunes, etc . . . the greater number of which are new". Many of the tunes bear names reflecting their Lancastrian origin. Thomas Simpson himself has a *Towneley Hall* set to "O worship the King" and *Habergham Eaves* for "O day of rest and gladness" whilst the name *Burnley* itself is given to the sole tune in the 8.6.8.6.8.8.8.8. metre, which accompanies "Salvation! O the joyful sound". It has however, the following footnote: "The first part of this tune being of Common Metre, may be sung apart from the Chorus, as an ordinary C.M."

The *Burnley Tunebook* in fact saw the first publication of Henry J. E. Holmes' tune *Pater Omnium* which derives its name from the last line of the hymn to which it was originally set:

Footsore and faint to Thee we cry,
Father of all, be very nigh.

Holmes, a Burnley solicitor for sixty years, wrote 52 hymn-tunes, of which *Pater Omnium* is easily the most popular, though *Armentieres* to "Nearer, my God, to Thee" has a haunting melody which deserves to be better known.

Lancashire's place in hymnody, however, extends much further in time than the *Burnley Tunebook* whose centenary has recently fallen. It even antedates the Wesley brothers who claim in the preface to the *Methodist Hymn Book* that "Methodism was born in song".

The Psalm Singer's Necessary Companion was issued towards the end of the seventeenth century, and was one of the earliest collection of tunes by a Lancashire man for Lancashire people. The tunes are mainly the old Psalm tunes, some of them renamed so as to give a local touch to the collection. A tune named *Windsor*, for instance, appears as *Bolton*.

Elias Hall was one of those who were instrumental in founding the Old Lancashire Notation, and in 1708 wrote his *Psalm-Singers'*

Compleat Companion. For a time he was a member of the Oldham Musical Society.

The tune familiarly known as *Irish* has its links with Lancashire. Although its composer is unknown, and it originated in Dublin in 1749, the first English composer to take any notice of it was Caleb Ashworth, the son of the Rev. Richard Ashworth, a Baptist minister in Rossendale for 52 years. Caleb Ashworth followed Dr. Philip Doddridge as the head of Northampton Academy, and included the tune in his *Collection of Tunes* about 1760, giving it the name by which it is generally known.

Probably the most familiar Lancashire hymn is that which began life as a Christmas present poem of 48 lines for Dolly Byrom in 1749. Her father, John Byrom, was born on Leap Year Day, 1691 (O.S.), in Kersall Cell, which may have been in the Old Shambles area of Manchester. It was not published as a hymn until 1773—ten years after the author's death. The original manuscript of the Christmas Day poem for Dolly Byrom, which begins: "Christians, awake! salute the happy morn . . ." is carefully preserved in Chetham's Library, a mere stone's throw from the Old Shambles. John Byrom's Jacobite sympathies led him to compose a familiar epigram quoted by Sir Walter Scott in his novel *Redgauntlet*:

God bless the King—I mean the Faith's Defender;
God bless (no harm in blessing) the Pretender!
But who Pretender is, or who is King,
God bless us all! that's quite another thing.

Byrom also invented and patented a system of shorthand, and amongst those to whom he taught it were the Methodist Wesley brothers. As a result, John Wesley's *Journal* and Charles Wesley's hymns were written mainly in Byrom's shorthand.

His famous hymn is inseparably wedded to the tune written by John Wainwright, organist at Stockport Parish Church, and which has in its time had at least ten different names. It is best known as *Yorkshire* (as in the *Methodist Hymn Book*), though sometimes *Stockport* appears in parentheses beside it. It seems that the first man to print this tune was Caleb Ashworth, previously mentioned for his popularization of *Irish*.

In the Whitaker Park Museum at Rawtenstall reposes a manuscript book of 255 tunes, two-thirds of which were in use in Goodshaw, Lumb, and the Dean Valley between 1750 and 1860. These were composed principally by the Deighn Layrocks (or Larks of Dean), whose formation has been attributed to the influence of George Frederic Handel. In everyday life the Layrocks worked mainly as weaver-farmers and quarry workers (or, in local idiom, "delph-chaps"), and in their spare time they delighted those who dwelt among the hills and the dales with their charming melodies. After the conversion of their leader John Nuttall around 1747,

these moorland minstrels not only sang the compositions of others, but produced psalm tunes and chants in profusion, some of which are still sung in the Rossendale Valley today, at events like the annual Old Chapel Sermons at Goodshaw. John Nuttall and his friend Richard Hudson in fact antedated the American Moody and Sankey campaigns by a hundred years, Nuttall preaching, and Hudson leading the music, in a "local" area which stretched over the Yorkshire border as far as Keighley! It has been pointed out that the story of this musical society started by Baptists in the middle of the eighteenth century and responsible for an evangelistic movement as well as a number of new tunes is probably unique.

Some of the Layrocks' more famous tunes include *Spanking Roger*, named after one Roger Aytoun of Manchester (after whom the city's Aytoun Street is named). To make the Common Metre words fit the tune, each line of the hymn had to be sung twice, and then the last two lines repeated again, making in effect a ten-line verse! One of the hymns to which the tune was set was "There is a land of pure delight", and this is how the verse needed to be sung:

There is a land of pure delight,
 There is a land of pure delight,
 Where saints immortal reign,
 Where saints immortal reign;
 Infinite day excludes the night,
 Infinite day excludes the night,
 And pleasures banish pain,
 And pleasures banish pain,
 Infinite day excludes the night
 And pleasures banish pain.

Another who made a significant contribution to the hymnody of Lancashire was James Leach, the violinist of Wardle who, according to the dialect writer John Trafford Clegg, pleased John Wesley greatly by setting tunes to some of Charles Wesley's hymns when the 85-year-old Methodist patriarch preached at Wardle in the spring of 1788—so much so that John Wesley remarked: "It is gratifying indeed to find my dear Charles's verses clothed in music of so much power and beauty". Thus did *New Trumpet* (to "Blow ye the trumpet, blow . . .") and *Judgment* (to "Lo, He comes with clouds descending") make their appearance. Another of Leach's common metre tunes, *Crown Him*, was sung at the coronation ceremonies of three successive British monarchs—William IV, Victoria, and Edward VII.

It is a matter of some regret that Leach is almost totally forgotten nowadays, for in the 1860s, during the direst days of the Lancashire cotton famine, his plaintive melodies were heard in the streets of Manchester and elsewhere, completely displacing what Edwin Waugh described as the "feeble compositions of the ordinary street-singers". Leach's only tunes currently in general use are *Watchman*, which appears in the *Baptist Church Hymnal* of 1962

as well as in the 1933 *Methodist Hymn Book*: whilst the latter is the only recent hymnbook to include his tune *Egypt*—one of Leach's own favourite melodies, and which was carved in a half-circle on the gravestone marking his burial-place in Rochdale. He was a mere 36 when he died, flung out of the Leeds-Rochdale-Manchester stage-coach when it lost a wheel going down an incline near Blackley.

The well-known tune *Duke Street* was the address of its composer. John Hatton lived in Duke Street, in the Windle district of St. Helens, and the tune first appeared in 1793 as *Addison's 19th Psalm*. John Hatton died later that year.

Curiously enough, in that same year, in another Duke Street was born the Liverpool poetess Felicia Dorothea Browne, who is perhaps better known for the much-parodied "The boy stood on the burning deck" than for the funeral hymn she wrote, and which appears in the *Congregational Hymnary* of 1920 and the *Baptist Church Hymnal* of thirty years earlier.

The most prominent hymn-writer in Liverpool during the eighteenth century was converted under the preaching of Isaac Watts. Samuel Medley, a one-time midshipman on board the 74-gun ship "Intrepid", subsequently entered the Baptist Ministry, and from 1772 until his death on July 17, 1799, he held the pastorate of Byrom Street Baptist Church, Liverpool. Most of his hymns were written to summarize the content of his sermons, five collections of hymns being published in all. He is best remembered nowadays for "I know that my Redeemer lives"—his only hymn to appear in a majority of current denominational hymnbooks.

Even less noticed today is Alvery Jackson of Barnoldswick, who is another example of a Baptist minister who formed the habit of writing hymns for use at the end of his sermons. Jackson's manuscript book of 42 hymns were specially composed for the use of his church, and were characterized by their intense devotion and rugged poetry—though none appear in hymnals today.

William Gadsby, born in Warwickshire in 1773, came to Manchester in 1805 and until his death 39 years later ministered to a Calvinistic congregation in what was then St. George's Road (now Rochdale Road). In 1814 he published his *Selection of Hymns*, adding further supplements in 1838, 1847 and 1850. Many of his compositions were published under the title of *The Nazarene's Songs*, and he frequently signed himself "A Nazarene". He is described by the Manchester historian William Axon as a worthy preacher, who "occupied a very warm place in the affections of the people, and in spite of some eccentricities he was generally admired for his abilities and respected for the sincerity of his efforts to benefit those around him". His hymns are often used in churches of the Particular Baptist persuasion.

Rev. Joseph Harbottle, born in 1798 at Ulverston, came to Accring-

ton in 1823 as pastor of Machpelah Baptist Church. "Farewell, my friends, farewell!" became known locally as the Farewell Hymn, and was written in 1825 in the back room of a shop in Warner Street, Accrington.

Darwen's sole hymnist of note was Edmund Harwood, born in 1707 and brought up as a handloom weaver. He subsequently took up music at Liverpool and issued two books of tunes, many of which are named after places in or near Liverpool. He was best known in his lifetime for *Vital Spark*, which was set to Alexander Pope's "Ode for Music on St. Cecilia's Day", and which was for many years regularly sung at funerals. Nowadays he is remembered for the tune preserved by the *Methodist Hymn Book* as *Grosvenor*—though it was originally entitled *Christmas Hymn*.

Liverpool was in fact the birthplace of several hymn-writers, including the one and only William Ewart Gladstone, four times Prime Minister of the United Kingdom, whose two-verse Communion hymn begins "O lead my blindness by the hand". In the 1962 *Baptist Church Hymnal* it is set to a tune by Norman Cocker, sub-organist of Manchester Cathedral 1919-1943 and organist until his death in 1953.

Also of Liverpool origin was Arthur Hugh Clough, who became a protégé of Dr. Thomas Arnold of Tom Brown's Rugby schooldays, and whose epic poem "Say not the struggle naught availeth" appears as hymn No. 637 in *Songs of Praise*. William Boyd Carpenter, later chaplain to Queen Victoria and subsequently Bishop of Ripon, was born on Merseyside, as was James Ashcroft Noble, whose best-known hymn is based on the Emmaus story recorded by St. Luke—"Lord Jesus, in the days of old. . ." Sir Henry Coward, apprentice in the cutlery trade and later renowned as a choral conductor, lived all but eight of his ninety-four years in Sheffield. But by birth he was a Lancashire man—born in the Shakespeare Hotel in Williamson Street, Liverpool.

The Rev. Thomas Raffles, D.D., the founder of Lancashire Independent College, was for 51 years minister of Great George Street Chapel, Liverpool, and for many years he wrote a hymn for his congregation to sing every New Year's Day. His grand-daughter was Ella Sophia Bulley, who was born at 4 a.m. on March 3, 1841, in the West Derby district of Liverpool. The exact time indicates that she was one of a multiple birth. In 1874 she married the Rev. Edward Armitage, and in 1881 she published a Service of Song entitled *The Garden of the Lord*, which contained sixteen of her hymns. One of these is her best-known hymn, "In our dear Lord's garden", which was written just over 100 years ago—for the opening of a new Sunday School. Nearly all her hymns were written for special events at her church at Waterhead, Oldham. She also lectured on English history at the University of Manchester, which gave her an honorary degree

for her other consuming passion—archaeology. But she said of herself: “I believe I was intended by nature for an archaeologist, but life had made me a hymn-writer, and I shall be content to be known as such when my archaeology is forgotten”. She has her wish.

The Jacksons of Oldham will always have a niche in the hymnody of Lancashire. Thomas Jackson was the organist of St. Peter’s Church, Oldham, for 47 years, outliving his father, the church clerk, by a mere four years. When he died in 1868, his son Robert succeeded him at the organ of St. Peter’s, holding that office for 45 years. Robert was a prolific composer. He set to music many of the songs written by Edwin Waugh, including his “A Lift on the Way”—which is described by “Teddy Ashton” (the pseudonym of Allen Clarke) as “as cheery a piece of melody as ever uplifted the heart of man”. Hymnologically, he is remembered for tunes such as *Niagara*, *Lymington*, and *Trentham*.

Ralph Harrison was from 1771 until his death in 1810 the minister of Cross Street Chapel, Manchester, which in those days was Independent, not Unitarian. He was educated at Warrington Academy (regarded as the cradle of eighteenth century Unitarianism), and named one of his best-known tunes after it—*Warrington*. His only other composition to have survived is *Cambridge*. He had one daughter, Ann, who became the mother of William Harrison Ainsworth, the talented author of *The Lancashire Witches* and thirty-eight other novels. He was also educated at Manchester Grammar School.

Manchester Grammar School has for over 460 years been a major seat of learning in Lancashire’s second largest city, and it has also produced its quota of hymnists. John Darwall, born in 1731, was a scholar there, and in 1769 became Vicar of Walsall. He wrote a tune for each of the 150 Psalms, but the only one to have survived is universally known as *Darwall’s 148th*, and set to “Lord of the worlds above”. Elijah Hoole, another Old Mancunian, entered the Wesleyan Methodist ministry in 1818, and went out as a missionary to India, issuing in 1825 *Nyânâ Pâtugal—Tamil Hymns*. Douglas Walmsley, born in 1848, was a Unitarian minister in Bury for twenty years, and is represented by several hymns in the *Burnley High School Hymnal*, one of which is in several more recent hymnbooks—“Father, O hear us, seeking now to praise Thee.”

Contemporary with Douglas Walmsley was another Manchester man, “John Oxenham”, who was beloved for his novels and volumes of prose and verse published during the first World War. William Arthur Dunkerley was born in 1852 in Smedley Lane, Cheetham, and in hymnody is perhaps best known for his “In Christ there is no East or West”—a hymn on the brotherhood of Christ. His pen-name derives from one of the Tudor sea-dogs in Charles Kingsley’s book *Westward Ho!* In business life he was a commercial traveller, and

was at one time associated with the humorist Jerome K. Jerome.

James Frederick Swift, born in Manchester in 1847, became organist at several churches in Liverpool, and amongst his best-known tunes is *Te Laudant Omnia*—composed about 1889 for a children's service at St. Bede's Church in Liverpool. In 1881 he revived the Liverpool Musical Society, and acted also as deputy organist for W. T. Best at St. George's Hall—the venue of popular organ recitals given by W. H. Jude.

William Herbert Jude, organist, singer and evangelist, was born in 1852 in the little Suffolk village of Westleton, but later became the organist of several churches in Liverpool. He founded the Liverpool Organ School, gave popular organ recitals in St. George's Hall, and after his religious conversion during an extended tour of Australia for health reasons, he returned to Liverpool as a "preacher-musician" and produced his better-known collections *Music and the Higher Life* and *The Ministry of Music*. He was also philanthropic to such an extent that a little verse was coined:

The poor, when by ill fate pursued,
Can always find a friend in Jude.

Until 1902 Jude lived at No. 18 Abercromby Square in Liverpool—and it is curious that St. Catherine's Vicarage in the same square was where "Woodbine Willie", much-loved padre, poet, and Chaplain to the Forces, died on March 8, 1929, worn out at the age of 46.

Henry Thomas Smart, born in 1813, was for three years from 1835 to 1838 organist at Blackburn Parish Church, and during this spell wrote the tune *Lancashire* at the request of the Methodists for one of their missionary meetings, being set to Bishop Heber's hymn "From Greenland's icy mountains".

James Walch was born in 1837 at Egerton, near Bolton, learned his music under Henry Smart, amongst others, and became organist at several churches in Bolton, as well as conducting the Bolton Philharmonic Society from 1870 to 1874. *The Burnley Tunebook* includes 19 tunes by him, of which perhaps the best known is *Beloved*, written for a Sunday School Anniversary in 1857, and now widely known under its present name *Sawley*.

John Fawcett was born in 1789 at Wennington in North Lancashire. Both his birthplace and the village which gave its name to his best-known tune *Melling* are about ten miles east of Carnforth. After a spell as a shoemaker, he eventually became organist at Bridge Street Wesleyan Methodist Church, Bolton, and published five collections of Psalm and hymn tunes.

Samuel Crompton, more famed for his cotton spinning mules than for his hymnody, was Bolton bred and born, and was the honorary choirmaster at the New Jerusalem Church in Bury Street, Little Bolton. He composed many hymn tunes, and his biographer Gilbert J. French quaintly remarks concerning a few of them, that

“*Mary’s Joy* and *Martha’s Comfort* might have been supposed to refer to the sisters in the New Testament were they not followed by *Ellen’s Delight*, for which no Scripture reference can be found. On enquiry, we discovered that these tunes derived their names from three favourite treble singers in the choir with whose general conduct and musical attainments Crompton had reason to be well pleased.”

Charles Swain, born in the Ancoats district of Manchester on the fourth day of the nineteenth century, wrote many poems, sketches and songs over a period of forty years from 1827 to 1867. He wrote an extra verse to the National Anthem, too, and this was sung on October 10, 1851, when Queen Victoria visited Peel Park, Salford, and 82,000 children of Salford Sunday Schools assembled to sing the National Anthem in her honour. The extra verse read as follows:

Crown’d by a nation’s love,
 Guarded by Heaven above,
 Long live the Queen!
 Long may each voice exclaim
 Wide as Britannia’s fame,
 Long live Victoria’s name,
 God bless the Queen!

Rev. Ebenezer Alfred Tydeman, for several years minister of Zion Baptist Church, Bacup, wrote two hymns when the local Sunday Schools united to celebrate Queen Victoria’s Golden Jubilee in June 1887. When he moved to Sidcup in Kent, he became a regular contributor of hymns and sacred poems to *The Sword and the Trowel*, a monthly magazine edited by the Rev. Charles Haddon Spurgeon, renowned pastor of the Metropolitan Tabernacle in London.

Contemporary with Charles Swain was Hugh Stowell, the son of a Manx rector, who, after being ordained himself, became Rector of the new Christ Church at Salford. He later became Canon of Chester and Rural Dean of Salford. He wrote 46 hymns in all, many of them for Sunday School anniversaries. A powerful preacher, he had a reputation as “an extemporaneous fire-brand”, and became a leading Anglican evangelical in Manchester.

Robert Walmsley, by profession a jeweller in the Cheshire suburb of Sale, wrote many hymns for the Whit-week Festivals of the Manchester Sunday School Union, publishing 44 of them in *Sacred Songs for Children of All Ages* in the year 1900. Perhaps his best-known is “Come, let us sing of a wonderful love”, to which Stretford-born Adam Watson, for 35 years headmaster of the Sale Township Schools, wrote the haunting melody which appears in the additional tunes section of the *Methodist Hymn Book* as *Wonderful Love*(2). Watson is also credited with the revision of some of the harmonies and contribution of tunes to *The Independent Methodist Tune Book for use in churches, Sunday Schools and Mission services*, published in 1906 from the Independent Methodist Bookroom at Wigan, and

containing 42 tunes by Richard Brimelow, who with Thomas Robinson edited it.

Cuthbert Howard, who lived in Failsworth, wrote the tune familiarly known as *Lloyd*, although I am assured that he assigned to it the name *Longsight* and any change of title was without his authority.

The haunting strains of *Dowston Castle* were composed by Clarence Hudson who lived in a house of that name at Oldham. In 1891 he issued the *Oldham Psalmody*—a collection of old psalm tunes which was “primarily intended for the use of a small circle of musical friends, chiefly interested in the revival and continuance of some of the best of the tunes of long ago”. He wrote several other tunes, but it is for *Dowston Castle* (set to “Now the day is over”) that he will be best remembered.

Charnock Richard, near Chorley, was for some years the home of a wealthy coal owner named James Darlington, who in 1858 issued a compilation of 250 *Hymns Selected by the teachers of the Charnock Richard Sunday School*, arranged in the alphabetical order which is a feature of many modern hymnals. To this compilation he himself contributed Hymn No. 100:

Israel's God! to Thee we raise
Grateful hearts in songs of praise.

A few years later, J. A. Law of Bacup, a local carpenter by profession, who also happened to be the secretary of Ebenezer Baptist Sabbath School, issued a compilation of 300 hymns entitled *Sacred Songs for Baptist Schools*. Previously they had been using four different hymn books, and the teachers of the said school deemed it desirable to gather into one book the best available hymns for Sunday School use. In 1892, a second edition containing a total of 500 hymns was published. Bacup hymn-writers provided eight of these, but there were many more from the pens of Lancastrians, including the one for which John Heywood, for thirty years the post-master of Heywood, is best known—“Sabbath Schools are England's glory.”

William Medlen Hutchings is another known primarily for a single hymn. “When mothers of Salem” was written in 1850 for the Sunday School anniversary at St. Paul's Chapel, Wigan, where he was the superintendent of the Sunday School at the time.

The familiar tune *Angel Voices* was written by Dr. E. G. Monk, organist of York Minster, to a hymn originally headed “For the Dedication of an Organ or for a Meeting of Choirs”. The organ was opened at St. Oswald's Parish Church in the Lancashire village of Winwick, near Newton-le-Willows, in 1861. Both words and tune were written for this occasion. *Angel Voices* is in fact Dr. Monk's sole surviving hymn-tune, and exudes the joy and happiness of worshipping God, in perfect harmony with the hymn.

James Ellor, a hatter from Droylsden, is best remembered for the magnificent tune *Diadem*, which he wrote in 1828 to fit the words "All hail the power of Jesu's name".

Robert Henry Earnshaw, born in Todmorden, wrote the tune *Arizona*, though there are several different accounts of how it came to be written! One suggests that he wrote it sitting above the River Ribble, and named his new tune after the first boat he saw after composing it. Another story suggests that he was himself sailing on the S.S. *Arizona* at the time of writing the tune—and that he was seated in the "little room" at the time!—whilst Mr. J. T. Lightwood asserts that the tune was originally written for a hymn for travellers by the Rev. Dr. Henry Burton, and circulated largely in transatlantic steamers.

L. Heap of Ramsbottom wrote an outstanding tune named *Beethoven*, popularized by the celebrated Besses o' th' Barn Prize Band at their Sunday Evening Concerts many years ago. Many tunes in fact owed their circulation to be played by brass bands—of which Lancashire had, and still has, a goodly number.

Clement Hill, of Whitworth, near Rochdale, harmonized a melody which originated with a local bandsman named Alan Jackson—the well-known tune *Silver Hill*, which is often sung to the words "Sweet is the work, my God, my King".

Silverdale, the Lancashire hamlet beloved by William Riley ("Windyridge") was the birthplace of the Rev. Edward Charles Walker, who died at the early age of 24 in 1872. His memorial is the tune *Kirkbraddan*, set to "From the Eastern Mountains."

"The Hound of Heaven" is the major claim to fame of Francis Joseph Thompson, born in December 1859 at Winckley Street, Preston. He is also represented in *Songs of Praise* by a hymn of five stanzas, "O World Invisible, we view thee . . .", with its closing couplet:

And lo! Christ walking on the water
Not of Gennesareth, but Thames!

In the same year that Francis Thompson died, Cyril Vincent Taylor was born in Wigan. From 1939 to 1953 he was the Assistant Head of the B.B.C. Religious Broadcasting Department, and contributed twenty tunes to the *B.B.C. Hymnbook* of 1951, including the one for which he is now widely known—*Abbots Leigh*. It is named after the Bristol district in which the composer was stationed at the wartime headquarters of the B.B.C. Religious Broadcasting Department.

Lancashire has also benefited from visiting Yorkshiremen!

Francis Duckworth was born on Christmas Day 1862 in a Ribblesdale village which has given its name to his most famous composition. He spent his teenage years as the organist at Stopper Lane Wesleyan chapel, then for a further forty years was organist at Albert Road, Colne. In 1904 he published his most famous tune *Rimington*, of

which it has been remarked that its huge popularity is out of all proportion to its musical worth. The opening bars are carved on his gravestone in the churchyard at Gisburn. He composed many other tunes to which he gave local names.

Edwin Paul Coupland is a Huddersfield-born Methodist minister who belongs to the "Geoffrey Beaumont school" and has produced two collections of hymn tunes in modern rhythmic style—*In places where they swing*, and *More for swinging places*, each containing nine tunes.

William Joseph Penn was born at Leicester in 1875, trained as a musician and a teacher, and in 1902 became organist at Tarleton Parish Church near Preston, and headmaster at the Church School. He scarcely missed a service till he retired fifty years later, writing hymns and tunes, one of which, "Enthroned thy God" was published in the *B.B.C. Hymnal* of 1951, and in other hymnbooks since. One verse of this hymn appears on the memorial scroll in Tarleton Parish Church, where he died on January 15, 1956.

Preston was also the home of John Richardson, who trained as a painter and decorator, but made music his profession instead, and is remembered by his hymn tunes *Lichfield* and *St. Bernard*.

Arthur George Leigh, Registrar, Alderman, and Councillor in Chorley, issued the *Chorley Tune Book* in 1898, to which he contributed many items.

Richard Birch Hoyle translated the well-known Easter hymn "Thine be the glory, risen, conquering Son". He was a native of Cloughfold in Rossendale, born in March 1875 the son of a Methodist mother, and died in 1939 in the Baptist ministry in Surrey.

Jennette Threlfall of Blackburn was a lifelong invalid, but produced a collection of hymns in 1873, of which her best-known is undoubtedly

Hosanna, loud hosanna,
The little children sang.

Nearly a hundred years later, the Blackburn Diocesan "Call to Mission" in 1968 was responsible for the first hymn written by the Rev. Edward J. Burns, who was born and has spent all his life in Lancashire; "We have a gospel to proclaim" has since appeared in the current Supplement to *Hymns Ancient and Modern—100 Hymns for Today*.

John Roberts, Welshman bred and born, moved to Liverpool as editor of a Welsh weekly newspaper. Four of his tunes appear in the *Baptist Church Hymnal*. Another composer, John Ambrose Lloyd of Mold, emigrated to Liverpool at the age of 15 and became a commercial traveller for a firm of grocers, and also composed several tunes. His son of the same name also wrote many hymn tunes, and so did his son-in-law, Joseph Parry, who wrote *Aberystwyth* and other stirring melodies. The Rev. Howard Augustus Crosbie was born in

1844 in Liverpool, and after ordination in 1867 became Vicar of Milnrow, Rochdale. Fifteen of his tunes first appeared in the *Burnley Tunebook* of 1875, though only *Sefton* survives to the *Baptist Church Hymnal* of 1962. Another composer associated with the area was A. L. Peace, who was organist of St. George's Hall, Liverpool. Asked to write a tune for a hymn newly written by the blind George Matheson, he produced *St. Margaret*. In his own words, "I wrote the music straight off, and I may say that the ink of the first note was hardly dry when I had finished the tune". It is a perfect setting to "O Love that wilt not let me go".

Although Rev. Henry Burton never ministered in Lancashire, one of his best hymns owes its existence to a soliloquy on a railway bridge at Blundellsands on Christmas Eve 1900. It is "Break, day of God, O break". He also wrote the children's hymn popular many years ago:

Have you had a kindness shown?
Pass it on.

Ron Jones, conductor of the Liverpool Chorale at the present time, is the composer of the modern popular tune to "O Happy Day", whilst another hymnist of Liverpool origin is the Rev. F. Pratt Green, Methodist minister, and author of several hymns which have appeared in supplements to the main denominational hymnals.

There is a vast wealth of hymnody in the Red Rose shire, and besides those who composed tunes and wrote words many years ago there are many thus engaged today. John Holland of Wigan, founder of the Wigan Orpheus Choir, has composed over 100 hymn-tunes, some of them specially composed in aid of Cancer Research Funds. The Rev. Harold Dawson, born in Bolton, has served over thirty years in the Manchester diocese, and written many hymns.¹ The Rev. Albert Frederick Bayly, now in retirement in Chelmsford, was for four years pastor of Hollinggreave Congregational Church, Burnley, where in October 1950 he published a collection of 55 hymns and verses under the title *Rejoice, O People*. One of them is a localized Christmas Carol, "If Christ were born in Burnley", written in 1947 and inspired by the moors around Burnley. He is represented in the *Baptist Hymnbook* of 1962 by five hymns, his best-known perhaps being "O Lord of every shining constellation."

The two volumes of *Youth Praise* were edited in the late 1960s by Michael A. Baughen when he was Rector of Holy Trinity, Platt, in Manchester. Their purpose is to provide an adequate number and variety of words and tunes "to allow contemporary expression of youth praise and prayer and worship."

St. Augustine once said: "A hymn is the praise of God by singing. A hymn is a song embodying the praise of God. If there be merely

¹ Mr. Dawson has died since this article was written.

praise but not praise of God it is not a hymn. If there be praise, and praise of God, but not sung, it is not a hymn. For it to be a hymn, it is needful, therefore, for it to have three things—praise, praise of God, and these sung.”

In similar vein is a hymnist in Manchester who is writing at the present time. “I cannot help but feel that my hymns and poetry were intended to be written, as the words and tunes just flood into my mind in any situation, and I am deeply thankful to God for this wonderful gift.”

The volume of hymnody is equally as great today as when the *Burnley Tunebook* appeared in 1875. Ways of expression may differ. Some hymns, and tunes, will not survive the test of time. But many will, and this article would be far longer if it tried to cover all the attempts by the hymnists of Lancashire to find expression in word and song.

Bacup, Lancs.