

A GUIDE TO THE PRINCIPAL AUTHORS
AND COMPOSERS OF GOSPEL SONG
OF THE NINETEENTH CENTURY

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Presented to
the Faculty of the School of Church Music
Southern Baptist Theological Seminary

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

by
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APPROVAL SHEET

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AND COMPOSERS OF GOSPEL SONG
OF THE NINETEENTH CENTURY

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Chapter 1

FORMULATION OF THE PROBLEM

Statement of the Problem

With the growth of interest in musicology and ethnomusicology, which seek to comprehend any music in relation to its context and functions, there began to come about a change in the thinking of many individuals regarding the gospel song and its heritage.¹ Where it had previously been given consideration, it was almost universally dismissed as musically and textually inferior.² However, when the gospel song began to be considered within the framework of its greater social and religious significance, it became readily apparent that the subject was worthy of serious consideration.³

Although research has begun in many areas related to the gospel song, there is no single reference source available where an investigator may turn to ascertain information on the individuals most responsible for the creation of the gospel song--that is, the authors and composers. In selected areas, a wealth of information is becoming available. Exam-

¹A survey of the writings of Erik Routley will demonstrate a continual movement over the years in this direction. The quarterly publication The Hymn (the Hymn Society of America) also clearly demonstrates this change of attitude and interest. This is reflected both in the more recent inclusion of materials and attitudes sympathetic to the gospel song and in the appointment of individuals responsible for editorial and policy decisions.

²See pp. 7-9.

³See pp. 9-12.

ples include Bernard Ruffin's definitive work on Fanny Crosby⁴ and Donald P. Hustad's Fanny Crosby Speaks Again.⁵ In addition, the unpublished doctoral dissertations of Alan B. Wingard (on William B. Bradbury), Bob J. Neil (on Philip P. Bliss) and Edward P. Carroll (on Daniel B. Towner) have contributed greatly to this wealth of information.⁶ Yet none of this information has been compiled into a practical reference work for dissemination among the growing number of researchers, educators and church musicians who might benefit by access to these latest findings in addition to previously available information. Thus, the purpose of this research was to develop a practical reference tool or guide to the principal authors and composers of gospel song of the nineteenth century.

Specific Problems

A guide of this type seeks to meet the following specific needs in relation to each of the selected authors and composers: (1) general biographical information, (2) contributions to the gospel song movement, (3) significance to the gospel song movement, (4) a selected listing of titles and tunes and their locations in selected hymnals, and (5) a critically annotated bibliography for the researcher desiring further information. The guide also contains a comprehensive index of first

⁴Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976).

⁵Donald P. Hustad, Fanny Crosby Speaks Again (Carol Stream, Ill.: Hope Publishing Company, 1977).

⁶Alan B. Wingard, "The Life and Works of William Batchelder Bradbury, 1816-1868" (DMA dissertation, Southern Baptist Theological Seminary, 1973); Bob J. Neil, "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1977); Edward P. Carroll, "Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer, and Editor-compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1979).

lines and common titles so that the guide may be used as a practical reference tool.

Definition of Terms

Gospel Song--A simple harmonized tune in popular style combined with a religious text of an emotional and personal character in which, rather than God, the individual (and/or religious experience) is usually the center. The text, primarily concerned with the conversion experience, life after death and personal companionship with Jesus, is usually subjective in nature, developing a single thought instead of a line of thought. However, after 1870 the Gospel Song developed in many directions including objective praise, teaching and theology. This primary thought usually finds its foremost expression in a repetitive refrain, which binds together the stanzas in a closely-knit unity. Thus, the form is mainly the verse-refrain pattern. . . . The melodic, harmonic and rhythmic style is often associated with the style of secular music, often drawing attention to itself and away from the text.

The terms gospel song and gospel hymn are used interchangeably, although the term gospel song is preferred for this investigation. The term gospel song should not be confused with gospel music of the Stamps-Baxter type or black (Negro) gospel music.

Revivalism--The Protestant ritual (at first spontaneous but, since 1830 routinized) in which charismatic evangelists convey 'the Word' of God to large masses of people who, under this influence, experience what Protestants call conversion, salvation, regeneration, or spiritual rebirth.⁸

Evangelical--Belonging to or designating the Christian churches that emphasize the teachings and authority of the Scriptures, esp. of the New Testament, in opposition to the institutional authority of the church itself, and that stress as paramount the tenet that salvation is achieved by personal conversion to faith in the atonement of Christ.⁹

⁷James R. Davidson, A Dictionary of Protestant Church Music (Metuchen, N.J.: The Scarecrow Press, 1975), p. 136.

⁸William G. McLouglin, Revivals, Awakenings and Reform (Chicago: The University of Chicago Press, 1978), p. xiii.

⁹Jess Stein, ed., Random House Dictionary of the English Language (New York: Random House, 1966).

Delimitations of the Study

By 1900 the gospel song had achieved a strong foothold within evangelical hymnody. Particularly among those groups that carried the spirit and methods of revivalism into the larger framework of regular worship, the gospel song often became the musical mainstay of their hymnody. Since it was the early authors and composers of the gospel song who developed a genre of hymnody that was to remain fairly consistent in its style and appeal until the middle of the twentieth century, it is most appropriate to an understanding of the movement and the genre that a preliminary guide of this type focus upon those early individuals. Therefore, the focus of this research is upon those authors and composers whose major contributions were made within a time frame prior to the twentieth century.

Additional criteria for the guide include those individuals whose work has evidenced a continuing influence in the twentieth century. Of necessity, this has excluded certain individuals who made important early contributions to the movement (such as Philip Phillips and Hubert Main), but whose contributions are seldom included in hymnals published in the second half of the twentieth century. However, the significance of an individual to his period and to the gospel song movement in particular has also been a major factor of delimitation.¹⁰ Inclusion in the guide reflects an individual's prominent role in the shaping of the early era of the gospel song as evidenced by his or her representation

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Although a relatively limited number of songs by men such as William G. Fischer, Ralph E. Hudson, and Will R. Thompson are included in contemporary hymnals, their unique contributions and significance merit their inclusion in the guide.

in Gospel Hymns Nos. 1 to 6 Complete¹¹ and by a continuing representation in contemporary American hymnals sympathetic to the gospel song tradition.¹²

The following individuals meeting the above qualifications have been chosen for inclusion in the guide:

Bliss, Philip P.	Kirkpatrick, William J.
Bradbury, William B.	Lowry, Robert
Crosby, Fanny J.	McGranahan, James
Cushing, William O.	Root, George F.
Doane, William H.	Sankey, Ira D.
Excell, Edwin O.	Stebbins, George C.
Fischer, William G.	Sweney, John R.
Gabriel, Charles H.	Thompson, Will L.
Hoffman, Elisha A.	Towner, Daniel B.
Hudson, Ralph E.	Whittle, Daniel W.

¹¹Ira D. Sankey, James McGranahan, George C. Stebbins, Gospel Hymns Nos. 1 to 6 Complete (Cincinnati: The John Church Co.; New York: Biglow and Main Co., 1894). The first volume of this series resulted from the collaboration of Philip P. Bliss and Ira D. Sankey. The book's introduction into the meetings of Dwight L. Moody met with "a somewhat overwhelming effect and was circulated in immense quantities throughout the country." Louis F. Benson, The English Hymn (New York: George H. Doran, 1915), p. 487. The succeeding volumes totaling six in number, included the most prominent gospel song authors and composers of the nineteenth century. The success of the collection was unprecedented, with sales rising to over fifty million by 1900, second only to the Bible.

¹²A.M.E.C., Revision Committee of the African Methodist Episcopal Church (Nashville: Henry A. Belin, Jr., 1954).

American Service Hymnal, ed. Earl Smith (Nashville: John T. Benson, 1968).

Armed Forces Hymnal, The Armed Forces Chaplain's Board (Washington, D.C.: U.S. Government Printing Office, [n.d.]).

Baptist Hymnal (1956), ed. Hines Sims (Nashville: Convention Press, 1956).

Baptist Hymnal (1975), ed. William J. Reynolds (Nashville: Convention Press, 1975).

Baptist Standard Hymnal, ed. A. M. Townsend (Nashville: Sunday School Publishing House, 1924).

Christian Worship, eds. Ralph Miller and William Abernathy (St. Louis: Christian Board of Publications; The Bethany Press, 1953).

Favorite Hymns of Praise, eds. Donald P. Hustad and John F. Wilson (Chicago: Tabernacle Publishing Company, 1967).

Great Hymns of the Faith, ed. John W. Peterson (Grand Rapids, Mich.: Singspiration, Inc., 1968).

The amount and type of data included has been determined by its relevance to both the specialist and the non-specialist reader. For the non-specialist, this is reflected in the general nature of the biographical material. For the specialist, a critically annotated bibliography is included. The other major areas should be of benefit to both types of readers.

This guide should be of potential benefit to the following individuals:

1. Students and teachers of the following areas: Hymnology, Music History, American History, Church History, Historical Musicology, Music Education, Sociology, Anthropology, Folklore, Poetry, Literature, Ethics.

2. Church-related individuals in the following areas: Pastors, Ministers of Music, Ministers of Education, Organists/Pianists, Soloists, Sunday School and Training Union Workers, Day-School Teachers, Church Music Publishers, State and Associational (music) person-

Hymns for the Family of God, ed. Fred Bock (Nashville: Paragon Associates, Inc., 1976).

Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1974).

Hymns of Faith and Life, The Joint Hymnal Commission (Winona Lake, Ind.: Light and Life Press; Marion, Ind.: The Wesley Press, 1976).

Hymns of the Christian Life, The Committee on Hymnal Revision (Harrisburg, Penn.: Christian Publications, Inc., 1962).

Hymns of the Church of God, ed. Robert A. Nicholson (Anderson, Ind.: The Warner Press, 1971).

Hymns, The Church of Jesus Christ of Latter-Day Saints, Church Music Department (Salt Lake City: Deseret Book, 1948).

Inspiring Hymns, ed. Alfred Smith (Grand Rapids, Mich.: Sing-
spiration, 1951).

Praise and Worship (Kansas City: Lillenas Publishing Company, [n.d.]).

The Methodist Hymnal (later retitled The Book of Hymns: Official Hymnal of the United Methodist Church), ed. Carlton Young, (Nashville: The Methodist Publishing House, 1966).

The New Church Hymnal, ed. Ralph Carmichael ([n.p.:] Lexicon Music, 1976).

The New National Baptist Hymnal, National Baptist Publication Board (Nashville: Triad Publications, 1977).

Trinity Hymnal, chairman, Robert S. Marsden (Philadelphia: Great Commission Publications, 1961).

Worship in Song (Kansas City: Lillenas Publishing Company, 1972).

nel, Denominational personnel, Composers and Arrangers.

Basic Assumptions

This study is predicated upon the basic assumptions that (1) a sufficient amount of data on the selected individuals is presently available to allow such a compilation, (2) there exists a readership for such a guide, and (3) that those productions characterized as gospel songs form a genre distinct enough to study as a specific entity.

Need for the Study

The need for a study of this type is most clearly reflected in the changing attitudes towards the gospel song on the part of many individuals during the second half of this century. Typical of earlier attitudes is that of Archibald Davison writing for the Harvard Dictionary of Music.

Many of its texts were closely connected with the doctrine of 'salvation by grace' so that their content is often no more than an irritatingly priggish assumption of Christian superiority. Both as literature and music they plumbed the depths of commonness.¹³

In the same vein John Tasker Howard observed, "The songs, of course, have a distinct mob value, and have been highly successful in swaying crowds at revival meetings."¹⁴

While Howard's comments as a secular historian may be understandable, a number of church music historians have offered a no more positive

¹³ A[rchibald] T. D[avison], "Hymn, English," Harvard Dictionary of Music (2d ed.; Cambridge: Belknap Press of Harvard University Press, 1969), p. 398.

¹⁴ John Tasker Howard, Our American Music (3d ed.; New York: Thomas Y. Crowell, 1946), p. 606.

picture. Millar Patrick in The Story of the Church's Song summarized the section on the gospel song with this observation:

For there is no doubt at all that a deterioration in taste follows the use of this type of hymn and tune; it fosters an attachment to the trivial and sensational which dulls and often destroys all sense of the dignity and beauty which best befit the song that is used in the service of God. For this reason some alternative is much to be desired. . . . There is evidence that the day of the 'Gospel Song' of the Sankey type is passing. The advance in education and musical culture should soon render it obsolete. Meantime its place is solely in the evangelistic meeting and even there it should have a place only until the taste for something worthier has been created. . . . The long sway of the 'Gospel Song' has been due to an illusion; experience will show that people are responsive to better things if only they are invited and taught to sing them.¹⁵

Such highly critical views have not been uncommon. E. S. Barnes, writing in the Bulletin of the Church Federation of Los Angeles related,

The trouble with the gospel hymn is that it offends good taste--and we should offer at least good taste to the Lord. . . . With the noble reservoir of both ancient and modern hymns, containing thoughts beautifully expressed and music in keeping with such poetry, the gospel hymn is unnecessary.¹⁶

D. R. Breed lamented that "the character of piety they cultivate is somewhat superficial, not to say hysterical. . . . We are unable to approve."¹⁷

Such views are representative of a legion of similar condemnations. This writer observes two primary reasons for such critical observations concerning the gospel song. First, it has generally been judged on the basis of its musical and poetic quality. The yardstick of comparison has usually been that of art music and poetry. Since it was not the

¹⁵ Millar Patrick, The Story of the Church's Song, ed. James R. Sydnor (1927; rev. ed. Richmond, Virginia: The John Knox Press, 1962), p. 172.

¹⁶ E. S. Barnes, "The Modern Use of Hymns," Bulletin of the Church Federation of Los Angeles, June, 1948, p. 4.

¹⁷ D. R. Breed, The History and Use of Hymns and Hymn-Tunes (New York: Fleming Revell, 1902), p. 333.

intention of the authors and composers of the gospel song to produce aesthetic works of art, but rather functional church music, it is not unusual that the critics of gospel hymnody often found it to be sadly lacking such characteristics as good taste and dignity. A second reason that the gospel song has so consistently received a negative rating results from the built-in bias of music historians. With few exceptions, critics of the gospel song have been associated with a liturgical or non-revivalistic church tradition. The gospel song, which has generally experienced a rather limited existence in that tradition and has often, in fact, been viewed as incompatible with it, has been rejected as unworthy of being labeled legitimate church music. One has to read very little about the gospel song in the writings of men like Patrick, Davison and others to feel the condescending tone of musical elitism and high-church snobbery.

However, in the second half of the twentieth century, a number of factors have effected a rather dramatic reversal of many former opinions. First, the growth and influence of musicology has been instrumental in refocusing the emphasis of much musical research towards the cultural context rather than the artistic standards of Western art music. The result has been the adoption of a perspective beyond the personal view of the researcher. The basic issue is not whether any particular music has meaning for the researcher but whether it has meaning for the participants of the culture in which it functions. This change in research methodology or perspective has resulted in the gospel song's becoming a legitimate subject for serious research. A growing number of theses and dissertations related to gospel hymnody are now being produced by researchers in many schools.

These changes began to be reflected as early as 1953 with the

publication of Robert Stevenson's Patterns of Protestant Church Music.

Dr. Stevenson concluded the section on the gospel song:

Gospel Hymnody has the distinction of being America's most typical contribution to Christian song. Gospel Hymnody has been a plough digging up the hardened surfaces of paved minds. Its very obviousness has been its strength. Where delicacy and dignity can make no impress, Gospel Hymnody stands up triumphing. In an age when religion must win mass approval to survive . . . Gospel Hymnody is inevitable. Dan Emmett and Stephen Foster only did in secular music what Ira D. Sankey and P. P. Bliss did as validly and effectively in sacred music.¹⁸

Such positive evaluations are not limited to writers on church music.

The musicologist Gilbert Chase in America's Music took much the same position. Although he did not deal specifically with the gospel song, he did treat two of its precursors (revival hymnody of the camp meeting and the Southern shape note tradition) with a seriousness of scholarship and respect wholly lacking in earlier works of similar nature.

Another noted musicologist, Wiley Hitchcock, writing in Music in the United States: A Historical Introduction, attempted to relate more fairly both the weaknesses and strengths of the gospel song. After comparing the text of P. P. Bliss's "Pull for the Shore" to the metaphorically exaggerated arias of seventeenth-century Italian opera or the "artfully homespun doggerel of Edgar Guest,"¹⁹ he remarked:

But the tune of its chorus is an almost irresistible march, perfectly suited to its soul-stirring evangelistic purpose. The universality of some gospel hymn tunes and text phrases is undeniable.²⁰

Hitchcock not only conceded the importance of the gospel song but also

¹⁸Robert Stevenson, Patterns of Protestant Church Music (Durham, N.C.: Duke University Press, 1953), p. 162.

¹⁹Wiley Hitchcock, Music in the United States: A Historical Introduction (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1974), p. 102.

²⁰Ibid.

viewed this area as fertile territory for research.

I have been speaking . . . about the major vernacular tradition in American 19th century worship music. Offshoots of this . . . deserve and would repay independent attention in a more exhaustive way. So too would various other separate, minor vernacular sub-traditions.²¹

A second important factor in the change of attitude toward the gospel song is the rise in popularity of the evangelical influence on the American religious scene.

Evidence is mounting that the U.S. may be in an early stage of profound religious revival, with the evangelical movement providing a powerful thrust. . . . Gallop Poll findings show the evangelical movement in this nation to be an increasingly powerful one, affecting the religious character of many churches. A widely reported Gallop Poll finding in the summer of 1976 showed 1 in 3 (34%) saying he or she has been 'born again'--that is, has had a turning point in life of commitment to Jesus Christ. Among Protestants alone, nearly half (48%) say they are born again.²²

One result has been a growing focus on the music of evangelicalism as well as its theological implications and practices. Since the gospel song has played a major role in the music of evangelicalism for over a century, it has also received both popular and serious attention on an unprecedented scale. The outgrowth ranges from such serious studies as Sandra Sizer's Gospel Hymns and Social Religion²³ to the popularity of "Amazing Grace" and "O Happy Day" in the commercial rock music industry.²⁴

²¹ Ibid.

²² Jackson Carroll and others, Religion in America: 1950 to the Present (New York: Harper and Row Pub., 1979), pp. 113-114.

²³ Sandra Sizer, Gospel Hymns and Social Religion (Philadelphia: Temple University Press, 1978).

²⁴ B. Fong-Torres, "O Happy Day: a pop godsend," Rolling Stone, 33:12, May 17, 1969.

Because the gospel song has previously been considered unworthy of serious study, there exists a void in the study of this field. A survey of the few published works that have touched upon the subject produces an almost identical recounting of the same limited facts and figures. In an address to the Society for Ethnomusicology, James C. Downey concluded:

The gospel songs . . . became the songs most familiar to the Anglo-Saxon segment of the American people.

In recent years we have made progress in documenting the musical activity of isolated groups in Western society. Like the historical musicologist, we have emphasized one extreme of the social complex, and we have allowed a middle-ground of 'popular music' to go unnoticed--we have failed to reveal the Gestalt, the complete picture. The ethnomusicologists, with their effective techniques of cultural analysis and their objective social criteria, can contribute much to illumine the vast areas of music that are operative between the more systematically defined and documented strata of folk-primitive and fine-art musics.²⁵

Since that address and challenge in the mid-1960's, a growing number of researchers have investigated this vast "middle-ground of popular music." The life and work of a few of the pioneers of gospel hymnody has been unearthed and brought to light for the first time in almost a century. However, most of this research remains scattered and unavailable to the interested reader. This guide reflects one important step towards meeting this need.

Incidence

This writer first recognized the need for practical material on the history of evangelical hymnody, and especially the gospel song, as a college teacher seeking to prepare a history of evangelical

²⁵ James C. Downey, "Revivalism, the Gospel Songs and Social Reform," Ethnomusicology, 9:125, November, 1965.

church music for America's Bicentennial in 1976. It became readily apparent in studying available information on church music that the authors were either ignorant of or antipathetic to the gospel song movement and heritage. This seemed unusual in light of the fact that the gospel song has enjoyed continued popularity for over a century among perhaps a majority of Protestants. Upon realizing this void in scholarly study and the need to overcome a long-standing hymnological bias against a major influence in American church music, a resolution was made to alter the situation. This guide is part of that response.

Review of Related Literature

If, as a number of authors have suggested, the gospel song is the "major vernacular tradition in American 19th century worship"²⁶ or "America's most typical contribution to Christian song,"²⁷ then the amount of available information pertaining to the subject is miniscule, indeed.

Published Literature

Among the standard works on hymnody which touch upon the gospel song in at least a cursory or survey fashion are The English Hymn by Louis F. Benson,²⁸ The Gospel in Hymns by A. E. Bailey,²⁹ A Joyful Sound

²⁶ Hitchcock, p. 102.

²⁷ Stevenson, p. 162.

²⁸ Louis F. Benson, The English Hymn (New York: George H. Doran, 1915).

²⁹ Albert E. Bailey, The Gospel in Hymns (New York: Scribner's Sons, 1950).

by William J. Reynolds and Milburn Price,³⁰ and Sing With Understanding³¹ by Harry Eskew and Hugh T. McElrath. William Hooper devoted an entire chapter in his Church Music in Transition³² to the gospel song. However, it is almost totally concerned with surveying the forerunners of the genre, allowing only six pages to the subject proper. Key Words in Church Music, edited by Carl Schalk,³³ and A Dictionary of Church Music by James R. Davidson³⁴ both contain good entries and selected bibliographies on the subject.

One of the few works in print seeking to deal with the gospel song as its primary focus is A History of Evangelistic Hymnody by James Sallee.³⁵ Like Hooper's work, much of the material recounts the basic hymnic developments prior to the advent of the gospel song. While two entire chapters do focus on the subject proper and do contain some good information, the author's obvious enthusiasm for his subject and his disdain for "staid, established religious music," result in almost as many historical inaccuracies and biases in favor of the gospel song as other writers have produced in opposition to it.

Additional publications for assessing specific biographical in-

³⁰William J. Reynolds and Milburn Price, A Joyful Sound (New York: Holt, Rinehart and Winston, Inc., 1977).

³¹Harry Eskew and Hugh T. McElrath, Sing With Understanding (Nashville: Broadman Press, 1980).

³²William Hooper, Church Music in Transition (Nashville: Broadman Press, 1963).

³³Carl Schalk, ed., Key Words in Church Music (St. Louis: Concordia Publishing House, 1978).

³⁴Davidson (see fn. 7).

³⁵James Sallee, A History of Evangelistic Church Music (Grand Rapids, Mich.: Baker Book House, 1978).

formation, as well as the spirit and life of the late nineteenth century, include Ira D. Sankey's My Life and the Story of the Gospel Hymns,³⁶ George C. Stebbins' Reminiscences and Gospel Hymn Stories,³⁷ and J. H. Hall's Biography of Gospel Song and Hymn Writers.³⁸ Although anecdotal in scope and content, these works provide valuable biographical information on most of the important individuals connected with nineteenth-century gospel song. At present, a number of hymnal companions provide the only readily available information on many such individuals. The two best and most recent are William Reynolds' Companion to Baptist Hymnal³⁹ and Donald P. Hustad's Dictionary-Handbook to Hymns for the Living Church.⁴⁰ The latter work also contains a valuable section by George H. Shorney, Jr., tracing "The History of Hope Publishing Company and Its Divisions and Affiliates" which has played an integral part in the gospel song movement.

Bernard Ruffin and John Loveland have each authored a biography of Fanny Crosby with the respective titles Fanny Crosby and Blessed Assurance.⁴¹ The first of these provides excellent and detailed infor-

³⁶Ira D. Sankey, My Life and the Story of the Gospel Hymns (New York: Harper and Brothers, 1906).

³⁷George C. Stebbins, Reminiscences and Gospel Hymn Stories (George H. Doran, 1924).

³⁸J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914).

³⁹William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976).

⁴⁰Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Co., 1978).

⁴¹John Loveland, Blessed Assurance (Nashville: Broadman Press, 1978).

mation previously unavailable on the poet's life and work; the second work is more devotional or popular in character. Donald Hustad's Fanny Crosby Speaks Again provides a unique perspective on the hymnist by printing many of her unpublished poems.⁴² Few other biographical works are available. The happy exceptions are George F. Root's autobiography The Story of a Musical Life,⁴³ Daniel Whittle's Memoirs of Philip P. Bliss,⁴⁴ and Charles Ludwig's Sankey Still Sings.⁴⁵ Charles Gabriel's The Singers and Their Songs and A. J. Showalter's The Best Gospel Songs and Their Composers⁴⁶ should also be noted. Dictionaries of American and national biography provide relatively little information. The same holds true for John Julian's A Dictionary of Hymnology,⁴⁷ although it does provide an interesting perspective on the few entries it does include. Perhaps more typical of the trend in recent reference works is The New Grove Dictionary of Music and Musicians. Under the heading of "Gospel Music, I," an excellent survey of nineteenth-century gospel hymnody is presented.⁴⁸ A few gospel song writers such as William B. Bradbury and George F. Root also have major entries under their names.

⁴²Hustad, Fanny Crosby (see fn. 5).

⁴³George F. Root, The Story of a Musical Life (1889; rpt. New York: Da Capo Press, 1970).

⁴⁴Daniel Whittle, Memoirs of Philip P. Bliss (New York: A. S. Barnes and Co., 1877).

⁴⁵Charles Ludwig, Sankey Still Sings (Anderson, Ind.: The Warner Press, 1947).

⁴⁶Charles Gabriel, The Singers and Their Songs (Chicago: The Rodeheaver Co., 1931); A. J. Showalter, The Best Gospel Songs and Their Composers ([n.p.:] A. J. Showalter Co., 1904).

⁴⁷John Julian, ed., A Dictionary of Hymnology (New York: Scribner's Sons, 1892; Dover Publications, 1957).

⁴⁸Harry Eskew, "Gospel Music, I," The New Grove Dictionary of Music and Musicians (1980), VII, 549-554.

A limited number of related studies have been compiled which view the gospel song as a reflection of certain cultural elements or influences in society. A scholarly treatment is found in Gospel Hymns and Social Religion by Sandra Sizer.⁴⁹ Jubilate! Church Music in the Evangelical Tradition by Donald P. Hustad views the gospel song in the context of functional church music.⁵⁰ Johann Riedel's Soul Music, Black and White: the Influences of Black Music on the Churches, while not specifically dealing with the gospel song, provides excellent insight into a segment of society that has both retained and strongly modified the gospel song tradition.⁵¹

Relatively little information that is not available in the works listed above is contained in magazine or journal articles. The Hymn, published quarterly by the Hymn Society of America, contains a few scattered articles relating to gospel hymnody, but has made relatively limited contributions to an understanding of its heritage or the individuals important to its development. This situation appears to be slowly changing as demonstrated by more recent articles on Robert Lowry⁵² and Philip P. Bliss.⁵³

Perhaps the most serious treatment afforded the gospel song in a

⁴⁹Sizer (see fn. 23).

⁵⁰Donald P. Hustad, Jubilate! Church Music in the Evangelical Tradition (Carol Stream, Ill.: Hope Publishing Company, 1981).

⁵¹Johannes Riedel, Soul Music, Black and White: The Influence of Black Music on the Churches (Minneapolis: Augsburg Pub. House, 1975).

⁵²John F. Zelner, III, "Robert Lowry: Early American Hymn Writer" The Hymn, 26:117-124, October, 1975; 27:15-21, January, 1976.

⁵³Robert K. Kalis, "The Poet of Gospel Song" The Hymn, 25:101-104, October, 1974; 26:46-50, April, 1975.

journal has resulted from the contribution of James C. Downey. His paper on "Revivalism, The Gospel Songs and Social Reform" was published in The Journal of Ethnomusicology.⁵⁴

Unpublished Literature

The field of unpublished literature contains a growing amount of both general and specific literature relating to the gospel song. The best general work on the subject is "The Gospel Hymn, 1875-1930" by James C. Downey.⁵⁵ An earlier but less beneficial work is "A Study of the Gospel Song" by Charles E. Gold.⁵⁶ Additional works which touch upon the gospel song include "Sacred Lyrics of Protestant America: A Sociological Study in Compensation" by Charles Meyer,⁵⁷ "Revivalism and the Popular Spiritual Song in Mid-Nineteenth Century America, 1830-70" by Paul Kaatrud,⁵⁸ "A Brief Study of White Southern Gospel Music" by Stanley H. Brobston,⁵⁹ and "A Study of Music in the Major Religious Re-

⁵⁴Downey, "Revivalism, The Gospel Songs and Social Reform," Ethnomusicology, 9:115-125, November, 1965.

⁵⁵James C. Downey, "The Gospel Hymn, 1875-1930" (MM thesis, University of Southern Mississippi, 1963).

⁵⁶Charles E. Gold, "A Study of the Gospel Song" (MM thesis, University of Southern California, 1953).

⁵⁷Charles Meyer, "Sacred Lyrics of Protestant America: A Sociological Study in Compensation" (PhD dissertation, University of Evanston, 1933).

⁵⁸Paul G. Kaatrud, "Revivalism and the Popular Spiritual Song in Mid-Nineteenth Century America, 1830-70" (PhD dissertation, University of Minnesota, 1977).

⁵⁹Stanley H. Brobston, "A Brief Study of White Southern Gospel Music" (PhD dissertation, New York University, 1977).

vivals in America since 1875" by Marvin McKissick.⁶⁰

Those works dealing with biography of gospel song authors and composers are almost totally products of the last decade. Such pioneer studies include "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler" by Bob J. Neil,⁶¹ "George Frederick Root, Pioneer Music Educator" by Mazie Carder,⁶² "The Life and Works of William Batchelder Bradbury 1816-1868" by Alan B. Wingard,⁶³ and "Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer, and Editor-compiler" by Edward P. Carroll.⁶⁴

Methodology

The methodology of research reflects the historical approach with relation to data for inclusion in the guide. Since the purpose of such a guide is the collation and assimilation of data heretofore unavailable in this format, the nature of the data reflects secondary source material. Where voids exist in relation to data on specific individuals included within the guide, primary source data has been employed whenever possible.

Sources of data include (1) presently published books and periodicals, (2) books and periodicals now out of print, (3) unpublished

⁶⁰ Marvin McKissick, "A Study of Music in the Major Religious Revivals in America since 1875" (MM thesis, University of Southern California, 1957).

⁶¹ Neil (see fn. 6).

⁶² Mazie P. H. Carder, "George Frederick Root, Pioneer Music Educator" (EdD dissertation, University of Maryland, 1971).

⁶³ Wingard (see fn. 6). ⁶⁴ Carroll (see fn. 6).

research such as theses and dissertations available through inter-library loan or from University Microfilms in Ann Arbor, Michigan, (4) historical societies such as the Gospel Songwriters Museum (Rome, Penn.) and the Gospel Music Hall of Fame (Nashville, Tenn.), (5) historical archives such as the (George C.) Stebbins Collection of the Washington Cathedral in Washington, D.C., (6) publishers such as Hope Publishing Co. (Carol Stream, Ill.) and Rodeheaver Publishing Co. (Winona Lake, Ind.), and (7) denominational and inter-denominational hymnals, companions and gospel songbook collections in which prefaces, forwards, footnotes, or directions for singing provide important data.

The guide itself is found in chapters two and three. Chapter two is divided into twenty sections, with one section for each individual included in the guide. Each section is divided into five parts respectively titled Biographical Information, Contributions to the Gospel Song Movement, Significance to the Gospel Song Movement, Hymnal Location of Words and/or Music, and Annotated Bibliography. The part entitled Contributions to the Gospel Song Movement focuses upon a more objective statement of what each individual did, while the part entitled Significance to the Gospel Song Movement is more evaluative in nature. The first three parts have been limited to a survey format (averaging approximately three thousand words) with no attempt to be exhaustive. The fourth part contains a listing of texts and tunes in selected hymnals; and the fifth part consists of an annotated bibliography.

Because the entire guide is designed as a selective reference tool with each part of each section forming a complete entity (without the necessity of reading accompanying parts), there is of necessity

some redundancy between the various parts. Chapter three contains a cumulative indexing of all first lines and song titles included in the preceding sections. This feature should facilitate rapid location of a particular song title or the tune associated with it. No attempt has been made to group the individuals as either authors or composers since many individuals included in the guide have made contributions in both areas. The order of inclusion will be alphabetical, listed in the Table of Contents.

Chapter 2

A GUIDE TO THE PRINCIPAL AUTHORS AND COMPOSERS OF GOSPEL SONG OF THE NINETEENTH CENTURY

Introduction

Chapter two is divided into twenty sections, with one section allotted to each author or composer of nineteenth-century gospel songs. Each section is divided into five parts respectively titled Biographical Information, Contributions to the Gospel Song Movement, Significance to the Gospel Song Movement, Hymnal Location of Words and/or Music, and Annotated Bibliography. The part entitled Contributions to the Gospel Song Movement focuses upon a more objective statement of what each individual did, while the part entitled Significance to the Gospel Song Movement is of a more evaluative nature. Subjects are listed alphabetically. See Table of Contents for page numbers.

Codes and Listing of Hymnals Surveyed for Hymnal Location of Words and/or Music

Code

- AME A.M.E.C., Revision Committee of the African Methodist Episcopal Church. Nashville: Henry A. Belin, Jr., 1954.
- ASH American Service Hymnal, ed. Earl Smith. Nashville: John T. Benson, 1968.
- AF Armed Forces Hymnal, The Armed Forces Chaplain's Board. Washington, D.C.: U. S. Government Printing Office, [n.d.].
- BH Baptist Hymnal (1956), ed. Hines Sims. Nashville: Convention Press, 1956.
- NBH Baptist Hymnal (1975), ed. William J. Reynolds. Nashville: Convention Press, 1975.
- BSH Baptist Standard Hymnal, ed. A. M. Townsend. Nashville: Sunday School Publishing House, 1924.

- CW Christian Worship, eds. Ralph Miller and William Abernathy. St. Louis: Christian Board of Publications; The Bethany Press, 1953.
- FHP Favorite Hymns of Praise, eds. Donald P. Hustad and John F. Wilson. Chicago: Tabernacle Publishing Company, 1967.
- GHC Gospel Hymns Nos. 1 to 6 Complete, eds. Ira D. Sankey, George C. Stebbins, and James McGranahan. New York: Biglow and Main Company; Cincinnati: The John Church Company, 1894.
- GHF Great Hymns of the Faith, ed. John W. Peterson. Grand Rapids, Mich.: Singspiration, Inc., 1968.
- HFG Hymns for the Family of God, ed. Fred Bock. Nashville: Paragon Associates, Inc., 1976.
- HLC Hymns for the Living Church, ed. Donald P. Hustad. Carol Stream, Ill.: Hope Publishing Company, 1974.
- HFL Hymns of Faith and Life, The Joint Hymnal Commission. Winona Lake, Ind.: Light and Life Press; Marion, Ind.: The Wesley Press, 1976.
- HCL Hymns of the Christian Life, The Committee on Hymnal Revision. Harrisburg, Penn.: Christian Publications, Inc., 1962.
- HCG Hymns of the Church of God, ed. Robert A. Nicholson. Anderson, Ind.: The Warner Press, 1971.
- LDS Hymns, The Church of Jesus Christ of Latter-Day Saints, Church Music Department. Salt Lake City: Deseret Book, 1948.
- IH Inspiring Hymns, ed. Alfred Smith. Grand Rapids, Mich.: Singspiration, 1951.
- PW Praise and Worship. Kansas City: Lillenas Publishing Company, [n.d.].
- MH The Methodist Hymnal (later retitled The Book of Hymns: Official Hymnal of the United Methodist Church), ed. Carlton Young. Nashville: The Methodist Publishing House, 1966.
- NCH The New Church Hymnal, ed. Ralph Carmichael. [n.p.:] Lexicon Music, 1976.
- NNB The New National Baptist Hymnal, National Baptist Publication Board. Nashville: Triad Publications, 1977.
- TH Trinity Hymnal, chairman, Robert S. Marsden. Philadelphia: Great Commission Publications, 1961.
- WS Worship in Song. Kansas City: Lillenas Publishing Company, 1972.

Explanation of Codes for
Annotated Bibliography

Code

- C Hymnal companions or handbooks; other sources in which information is generally organized in the manner of a hymnal companion. Selected hymnal companions and handbooks included in the annotated bibliographies include:
- C1 Bucke, Emory, Fred Gealy, Austin Lovelace, and Carlton Young. Companion to the Hymnal: a handbook to the 1964 Methodist Hymnal. Nashville: Abingdon Press, 1970.
- C2 Haeussler, Armin. The Story of Our Hymns: The Handbook to the Hymnal of the Evangelical and Reformed Church. St. Louis: Eden Publishing House, 1952.
- C3 Hostetler, Lester. Handbook to The Mennonite Hymnary. Newton, Kansas: Board of Publication, General Conference of the Mennonite Church of North America, 1949.

- C4 Hughes, Charles W. Notes on Hymns and Biographies of the Authors and Composers: American Hymns, Old and New. New York: Columbia University Press, 1980.
- C5 Hustad, Donald P. Dictionary-Handbook to Hymns for the Living Church. Carol Stream, Ill.: Hope Publishing Company, 1978.
- C6 Lightwood, James T. The Music of the Methodist Hymn Book (1933). London: The Epworth Press, 1950.
- C7 McCutchan, Robert Guy. Our Hymnody: A Manual of the Methodist Hymnal. New York: The Methodist Book Concern, 1937.
- C8 Reynolds, William J. Companion to Baptist Hymnal (1975). Nashville: Broadman Press, 1976.
- C9 _____ . Hymns of Our Faith. (Companion for Baptist Hymnal 1956). Nashville: Broadman Press, 1964.
- C10 Rodeheaver, Homer A. Hymnal Handbook for Standard Hymns and Gospel Songs. Chicago: The Rodeheaver Company, 1931.
- D Works of a devotional or popular nature that relate to the authors or composers; also works including hymn stories or anecdotes.
- R Reference material: works on hymnology, church music, or music dictionaries.
- S Information primarily of a scholarly or primary source material nature. Suggested for pursuance by the more serious reader.
- DAH The Dictionary of American Hymnology. A Project of The Hymn Society of America: This project, when completed, will consist of some 5,000 American hymnals and collections indexed by first line, title, refrain, author, translator and original first lines for centos. Articles about denominations, authors, translators, ethnic groups, etc., will also be included. Its basic design is similar to John Julian's Dictionary of Hymnology. Although a publication date is still in the future, the project's information is available to qualified researchers. Address: 7811 Custer Road; Bethesda, MD 20014.

PHILIP P. BLISS

Biographical Information

Birth: July 9, 1838
 Clearfield County, Huston Township, Pennsylvania
 Death: December 29, 1876
 Near Ashtabula, Ohio

Lineage

Philip P. Bliss was the third child born to Isaac and Lydia (Doolittle) Bliss. Coming from a line of Seventh Day Baptists, Isaac was considered a godly father whose "character and example undoubtedly had much to do in molding the character of his son."¹ He married Lydia on June 7, 1831, and they had five children: Phobe, Reliance, Philip, Elizabeth, and James D.

Early Years

Philip was born in a log cabin. His family moved from Clearfield County, Pennsylvania, to Trumbull City, Ohio, when he was six; three years later the family returned to Pennsylvania, to Tioga City.² In 1849 young Bliss left home and, for the next five or six years, worked on farms and in logging camps as assistant cook. In 1851 he earned nine dollars per month.³ Although frequent moving and living in sparsely populated areas

¹Bob J. Neil, "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1977), p. 11.

²Basil Miller, Ten Singers Who Became Famous (Grand Rapids, Mich.: Zondervan Publishing House, 1954), p. 16.

³Neil, p. 16.

limited Bliss's early education, he spent the winter of 1865 at school in East Troy, Bradford County, Pennsylvania. He began teaching the following year at a school in Hartsville, Allegany County, New York. In 1857 he entered Susquehanna Collegiate Institute pursuing English and vocal music under Miss O. Louisa Jenks.⁴ During the school year of 1857-58, Bliss taught in the district school at Towner Hill in Rome, Pennsylvania, where Daniel Brink Towner was one of his students.⁵ Daniel's father, J. G. Towner, is credited with providing young Bliss with some of his earliest systematic music instruction. It was probably during the same year that Bliss attended his first musical convention in Rome. William Bradbury was one of the teachers, and Bliss developed a deep affection for him. The following year Bliss stayed in Rome but taught at the Rome Academy. It was during that period that he boarded with the O. F. Young family, who also encouraged the young teacher's musical pursuits.

Marriage and Family

The Young's oldest daughter was Lucy J., born March 14, 1841. All of the Young family sang and were associated with Bliss in singing schools and choir meetings. Lucy was considered a fine musician, possessing a contralto voice and good ability at the keyboard. She sometimes accompanied and sang with Philip and probably taught him to play the organ.⁶ Lucy and Philip were married on Sunday, June 1, 1859. Lucy bore two boys: Philip Paul and George Goodwin.

It has generally been inferred from Philip Paul's middle name that

⁴Ibid., pp. 18, 19.

⁵See section on Daniel Brink Towner.

⁶Neil, pp. 37, 23.

his father's middle name was also Paul, although it was always signed only "P." Philip Paul was born November 25, 1872, and later followed in his father's musical footsteps, traveling to Paris to study with Jules Massenet. Young Bliss was recognized as "a noted composer of both secular and sacred music" who became an editor for the John Church Company of Cincinnati, Ohio, and for Theodore Presser Music Company of Philadelphia.⁷ A second son, George Goodwin, was born in 1874. He graduated from Princeton and became an accountant and auditor. Since neither of the sons had any children, Philip P. Bliss was left with no direct descendants.

Adult Years

The year of his marriage Bliss went to work on the farm for his father-in-law. During the winter seasons Bliss traveled the countryside with his horse, Old Fanny, and a twenty dollar melodeon teaching singing schools.⁸ For Bliss, a typical singing school usually met in the evenings once or twice a week for several weeks. He often used Mason's Mammoth Exercises (NY: Mason Bros., 1856) and Bradbury's The Jubilee: An Extensive Collection (NY: Mason Bros., 1857).⁹ In addition to singing schools, Bliss taught violin, tuned pianos and melodeons, and gave voice lessons. He was apparently successful enough at his musical ventures to save one thousand dollars to purchase a house in Rome, Pennsylvania, in

⁷ Ibid., p. 30.

⁸ William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 267.

⁹ Neil, p. 49.

1863.¹⁰ Philip and Lucy lived in their home, which they called the Cottage of Content, for only about two years. Although his schools ran well during the Civil War, Bliss was concerned about being drafted. He did eventually serve in the military, but it was for only about two weeks at the very end of the war.¹¹

Bliss continued to develop his musical ability by attending the Normal Academy of Music in Geneseo, New York, for two or three summers in the early 1860's. The instructors included Carlo Bassini, T. E. Perkins, and J. J. Cook. Bliss's desire for suitable songs for his own early concerts led him to begin composing music. "His compositional style was probably greatly influenced particularly by George F. Root."¹² His secular songs reflected the style of mainstream nineteenth-century popular song of the sentimental type epitomized by the work of Stephen Foster.

By 1864 Bliss had sold his first song to Root and Cady of Chicago and soon became associated with the firm. His four-year stay with the company began in 1865 when he was invited to sing with the Yankee Boys, a men's quartet that performed for patriotic meetings. The venture met with little success and was disbanded. However, Bliss stayed on with Root and Cady for one hundred dollars a month plus expenses, holding singing schools, musical conventions, and giving concerts in towns throughout the Northwest. Another responsibility was that of regular contributor to the Root and Cady publication, The Song Messenger of the Northwest. Bliss wrote under the pseudonym of "Pro Phundo Basso" and contributed articles of wit, good-natured humor and musical satire.

¹⁰ Ibid., p. 50. The building still stands and houses the P. P. Bliss Gospel Songwriters Museum.

¹¹ Ibid., p. 56.

¹² Ibid., p. 95.

These articles, along with Bliss's many letters, reflect his exceptional sense of humor, his deep concern, and his compassion for his fellow man.¹³

Bliss also aided Root in his musical Normals which were on a more advanced level than the musical conventions.

Religious Background and Affiliations

During schooling at Elk Run, Pennsylvania, (1850) Bliss made a public profession of faith during a revival meeting conducted by a Baptist minister. He was soon immersed in a creek near his home by a minister of the Christian Church who was holding meetings nearby. He subsequently joined a Baptist church four miles from his home. Of Bliss's conversion, the evangelist Daniel W. Whittle later observed that Bliss himself had never claimed that he had

any marked period of conversion; that he could never remember the time when he did not love the Savior--when he was not sorry for his sins and when he did not pray. He undoubtedly experienced regeneration . . . at a very early age.¹⁴

Bliss remained in association with the Baptists until his marriage in 1859, after which he and Lucy joined the Presbyterian church in Rome, Pennsylvania.

During the summer of 1869 Bliss and C. M. Wyman, a songwriter with whom Bliss had collaborated, went to a meeting held by Dwight L. Moody in which no songleader was present.¹⁵ The music was of very poor quality, and Bliss gave what leadership he could from the audience; Moody

¹³ Ibid., pp. 32, 33, 58.

¹⁴ Daniel Whittle, Memoirs of Philip P. Bliss (New York: A. S. Barnes and Co., 1877), pp. 18-19. See section on Daniel Webster Whittle.

¹⁵ J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), pp. 179-180.

was impressed. In April of the following year, Bliss met the evangelist Daniel Webster Whittle who recommended him to the First Congregational Church of Chicago where E. P. Goodwin was pastor. Bliss became music director in July 1870, and soon became superintendent of the Sabbath School where attendance ran well over six hundred. On July 8, 1870, Bliss appeared on a musical program at the church with Dudley Buck.¹⁶ Bliss remained in both positions for three years.

In 1873 Bliss, who had aided Moody in a number of religious meetings, was asked to accompany the great evangelist to England, but Bliss declined on financial grounds. Moody continued to urge Bliss, who was reputed to have a very fine voice with a range from low D^b to g' (above middle c), to become an evangelistic singer on a full-time basis.¹⁷ As an experiment Bliss arranged with D. W. Whittle to hold a series of meetings in Waukegan, Illinois. The meetings were considered successful, resulting in thirty decisions. On March 25, 1874, Whittle and Bliss decided to make the arrangement permanent.

Such a commitment forced Bliss to resign his five-thousand-dollar-a-year job at the Elgin Watch Company.¹⁸ He had already resigned his positions at the First Congregational Church the previous year, possibly over disagreement concerning the type of music desired.¹⁹ Bliss and Whittle enjoyed good success with crowds of two to three thousand people in

¹⁶Neil, pp. 66-67. Bliss also sang the bass role in performances of Haydn's Creation and Mendelssohn's Elijah in the Chicago area. Elias Nason, The Lives of the Eminent American Evangelists Dwight Lyman Moody and Ira David Sankey . . . and also a sketch of the Lives of Philip P. Bliss and Eben Tourjée (Boston: B. B. Russell, 1877), p. 265.

¹⁷Hall, pp. 182-183.

¹⁸Neil, p. 33.

¹⁹Whittle, p. 41.

attendance. In addition to Bliss's musical duties, he worked with the children's meetings in the afternoons. The team conducted about twenty-five series of revival meetings in Illinois, Wisconsin, Michigan, Pennsylvania, Kentucky, Tennessee, Minnesota, Missouri, Alabama, and Georgia.²⁰

In September of 1876 Bliss visited Moody in Northfield, Massachusetts, where he appeared in eleven meetings in one week. Moody continued to urge Bliss to accompany him to England, and Bliss consented to go after the upcoming Chicago meeting.²¹ Bliss spent the early part of December in a Peoria, Illinois, revival meeting; he then returned to Towanda, Pennsylvania, (near Rome) to spend Christmas with the family. On December 28 Philip and Lucy bade good-bye to their children and boarded a train for an engagement at Moody's Tabernacle in Chicago. The Blisses made one transfer and continued towards their destination; however, a severe winter storm had piled ice and snow on the tracks. As the Pacific Express passed over the gorge approaching Ashtabula, Ohio, the bridge collapsed, and seven cars of the train plunged into the icy stream below.²² A New York Times article of January 2, 1877, reported that Bliss escaped unhurt but returned to the wreckage to save his wife Lucy who was trapped in the ironwork of the seats. Although urged to save his own life from the impending fire, Bliss replied, "If I cannot save her, I will perish with her," and plunged into the flames.²³ The accuracy of such a quotation is suspect, for a Chicago paper reported only that a person assumed

²⁰Neil, p. 78.

²¹Hall, p. 181.

²²Reynolds, p. 268. The train was part of the Lake Shore and Michigan Southern Railroad.

²³Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 124.

to be Bliss had returned to the wreckage to save his wife and was himself burned.²⁴ Whittle soon came to the wreckage but could find none of Bliss's belongings.

Contributions to the Gospel Song Movement

Bliss composed or authored 303 pieces of music considered sacred.²⁵ He also composed many quasi-religious texts, including temperance songs and sentimental religious ballads, which were often included in the Sunday School books. According to Neil, "There is practically no difference in the music Bliss composed for his sacred and secular songs" except that the gospel songs were usually written in four-part harmony rather than as a solo melody with piano accompaniment as was Bliss's secular sheet music.²⁶ The music was rhythmically and harmonically simple with singable melodies in a major key in the style of Stephen Foster's popular songs of the genteel tradition. The gospel song texts were characterized by simplicity and subjectivity, usually consisting of three stanzas (sometimes more or fewer) and usually a chorus. "The main difference between Bliss' secular and sacred songs was the content and implications of their texts."²⁷ Concerning the texts, Whittle observed,

He never felt the songs originated with him. They seemed to come through him from God. As he grew in the knowledge of God's word, he would marvel at the truth he had expressed in his songs without knowing it. . . . The last year of his life nearly all the songs he wrote contain the three themes of gospel testimony, Christ died for our sins, He lives for our justification, He is coming again in a glory which we are to share. He did not plan these hymns with any

²⁴Neil, pp. 36-37. Whittle's Memoirs contains a good collection of articles about the disaster.

²⁵Ibid., p. 165.

²⁶Ibid., p. 167.

²⁷Ibid., p. 98.

purpose to teach those truths, and was surprised himself when his attention was called to the fact of the uniformity of their testimony.²⁸

Bliss also composed a number of tunes in a more hymn-like style including HALLELUJAH, WHAT A SAVIOR for "Man of Sorrows" and VILLE DU HAVRE for "It is Well With My Soul." His first gospel song was published in Root and Cady's The Triumph (1868). Three years later Bliss began issuing his own collections beginning with The Charm, A Collection of Sunday School Music (Root and Cady, 1871). This was basically a Sunday School book and contained "Almost Persuaded," "Hold the Fort," and "Jesus Loves Me" (by Bradbury and Warner) in the infant section.²⁹ This was followed by The Tree (1872), Sunshine for Sunday Schools (1873), Gospel Songs, A Choice Collection of Hymns and Tunes, New and Old (1874), Gospel Hymns and Sacred Songs (1875 with Sankey), and Gospel Hymns No. 2 (1876 with Sankey).³⁰

These last two collections resulted from the phenomenal success of the gospel song during the revival campaigns of Moody and Sankey in Great Britain from 1873-1875. Upon his return to America, Sankey discovered Bliss's Gospel Songs (Cincinnati: The John Church Co., 1874) and proposed combining their efforts which resulted in the famous Gospel Hymns series. The first volume contained contributions of Bliss such as "The Light of the World is Jesus," LIGHT OF THE WORLD. The 133 selections were composed in four-part harmony and were laid out much like the contemporary hymnal. Gospel Hymns No. 2 was produced with the purpose of providing new gospel songs in addition to the prevailing favorites.

²⁸ Whittle, p. 60.

²⁹ Neil, pp. 119, 121.

³⁰ Reynolds, p. 268.

This collection was the first to include "Man of Sorrows, What a Name," HALLELUJAH, WHAT A SAVIOR.³¹

Significance to the Gospel Song Movement

Although Bliss died early in his career as a gospel song writer, his impact during those few short years was significant. His widespread influence was primarily the result of his songwriting, and many believed that his musical talent was "far superior to that of any of his contemporaries in the gospel hymn business, with the possible exception of Ira Sankey."³² It was, however, Bliss's association with Sankey that made his name prominent in the world of popular religious music. It was Sankey who took many of Bliss's songs to England in 1873 where both Sankey and the music he sang became internationally famous.³³ Upon Sankey's return to the United States in 1875, he found that Bliss had already published many of the highly popular pieces in a collection entitled Gospel Songs (1874). Bliss and Sankey then combined their efforts to produce Gospel Hymns and Sacred Songs (1875) and, in so doing, brought together the resources and copyrights of the two most important publishers of popular religious music--Biglow and Main of New York and Chicago

³¹Neil, pp. 141-153. "As all the best songs had been gathered in 'Gospel Hymns No. 1' only second-rate material was left for 'Gospel Hymns No. 2' and the new songs by Bliss and Sankey did not raise the standard sufficiently to repeat the success of 'No. 1.'" Edmund S. Lorenz, Church Music: What A Minister Should Know About It (New York: Fleming Revell, 1914), p. 348.

³²Ruffin, p. 113.

³³Many considered that Bliss's music was "the very foundation of Sankey's great career." Richard Day, Bush Aglow (Boston: The Judson Press, 1936), p. 177.

and The John Church Company of Cincinnati.³⁴

The influence of Gospel Hymns and its subsequent volumes cannot be overestimated.

The mainstream of gospel hymnody followed Gospel Hymns, and this series remained unchallenged to the end of the century. Gospel songs which first appeared in other collections later became immensely popular through their inclusion in one of the six editions.³⁵

So great was the popularity of the series that it and Bliss's earlier collection, Gospel Songs, helped to change the name from Sunday School song to gospel song or gospel hymn the world over.³⁶ The overwhelming popularity of Gospel Hymns made the term "gospel" a generic term for any personal, unsophisticated, popular religious song.³⁷ Gospel Hymns eventually began to supplant Sunday School song collections in the Sunday School, devotional meetings, and evening services, and became a general-purpose songbook. This resulted because the editors

could command through their associated evangelists and singers the

³⁴ Although Sankey (whose association was with Biglow and Main) was the more popular of the two men, Bliss (whose association was with John Church Company) was considered the more talented and was chosen as editor of the collection with Sankey acting as his associate. Lorenz, p. 347. It should be noted that Bliss's previous usage of the title Gospel Songs "shut it out from consideration when 'Gospel Hymns' was christened." Lorenz, p. 346.

³⁵ William J. Reynolds, A Survey of Christian Hymnody (New York: Holt, Rinehart and Winston, 1963), p. 106.

³⁶ Ruffin, p. 112. Bliss has been credited with being one of the first to use the term gospel song with reference to singing materials common to both the Sunday School and the revival meeting. However, the exact meaning of the term was left quite vague. Carlton Young, "Gospel Song," Key Words in Church Music, ed. Carl Schalk (St. Louis: Concordia Publishing House, 1978), pp. 175-176.

³⁷ Stanley H. Brobston, "A Brief Study of White Southern Gospel Music" (PhD dissertation, New York University, 1977), p. 101. Carlton Young, ed., Companion to the Hymnal: a handbook to the 1964 Methodist Hymnal (Nashville: Abingdon Press, 1970), p. 491, contended, "This is the beginning of an unfortunate association of both 'gospel songs' and

best materials, [and] because of the rigid exclusion under the copyright laws of any editors and publishers from the use of the popular songs the combination controlled.³⁸

It should be carefully noted that Bliss's pivotal role as editor of the Gospel Hymns series exerted a tremendous influence on the general style and spirit as well as the specific songs which were included in the volumes that subsequently became popular.

It is also very suggestive to notice the character of teaching in words furnished by other authors with music written by him, that did appear in this same work. I am sure that he did not contemplate any test of this kind, . . .³⁹ he simply set to music the words that inspired music in his soul.

Bliss was inspired to write songs which became popular during his lifetime and have remained so for over a century. Approximately twenty of Bliss's songs are included in current hymnals; of these songs, about half are widely sung.⁴⁰ For the majority of these songs, Bliss supplied both the words and the music. Of his ability as a poet and a composer, George C. Stebbins remarked,

There has been no writer of verse since his time who has shown such a grasp of the fundamental truths of the Gospel, or such a gift for putting them into poetic and singable form as he.

His work in both fields [words and music] is worthy to be recog-

'hymns' with the music of revival and the Sunday schools of Reconstruction times."

³⁸Lorenz, p. 339. "As a writer-publisher, Bliss typifies the use of the newly opened copyright office in Washington, D.C. (1870)." Young, Key Words, p. 175.

³⁹Neil, p. 112.

⁴⁰This compares with forty texts and sixty-one tunes which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of texts and tunes in current hymnals, see p. 38.

as an ideal to be followed by writers of today.⁴¹

In addition to Bliss's role as a gospel song author, composer, and publisher, Neil has noted that, along with Philip Phillips and Ira D. Sankey, Bliss was a pioneer in the work of professional music evangelism. Both his public example and his personal influence did much to assure the continuance of the work he had begun after his death.⁴² The significance of that work has been recognized by no less an authority than Robert Stevenson, who summarized Bliss's contribution:

Gospel Hymnody has the distinction of being America's most typical contribution to Christian song. Gospel Hymnody has been a plough digging up the hardened surfaces of paved minds. Its very obviousness has been its strength. Where delicacy and dignity can make no impress, Gospel Hymnody stands up triumphing. In an age when religion must win mass approval to survive . . . Gospel Hymnody is inevitable. Dan Emmett and Stephen Foster only did in secular music what Ira D. Sankey and P. P. Bliss did as validly and effectively in sacred music.⁴³

⁴¹George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran, 1924), pp. 193, 197.

⁴²Neil, p. 1-6. Bliss was a direct influence in the lives of Daniel Webster Whittle, James McGranahan, and Daniel Brink Towner as touching their decisions to enter musical evangelism. (See sections on Whittle, McGranahan, and Towner.)

⁴³Robert Stevenson, Patterns of Protestant Church Music (Durham, North Carolina: Duke University Press, 1953), p. 162. For an outstanding example reflecting the mass appeal which Stevenson noted, see a careful documentation of one of Bliss's most popular songs in Paul J. Scheips, Hold the Fort! the Story of a Song from the Sawdust Trail to the Picket Line, Smithsonian Studies in History and Technology, No. 9 (City of Washington: Smithsonian Institution Press, 1971).

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

W/M "Almost persuaded, now to believe" ALMOST: AME:250 ASH:428
 BH:248 BSH:237 FHP:299 GHC:569 GHF:251 HFG:437 HCG:197
 HCL:525 PW:463 NCH:470 NNB:144 WS:233

W/M "Brightly beams our Father's mercy" LOWER LIGHTS: AME:255 ASH:395
 BH:300 BSH:355 CW:313 FHP:181 GHC:45 GHF:371 HCL:512
 LDS:301 IH:251 PW:412 MH:148 NCH:223 NNB:257 WS:355

M "Can it be right for me to go": AME:353 BSH:267 GHC:150

W/M "Free from the law, O happy condition" ONCE FOR ALL: BH:199
 NBH:168 FHP:139 GHC:13 GHF:205 HLC 231 HCL:500 IH:112
 NCH:95

M "Go bury thy sorrow, the world hath its share": BSH:345 GHC:43

W/M "Ho, my comrades! see the signal" ("Hold the Fort"): ASH:155
 BSH:576 FHP:345 GHC:11 GHF:409 IH:168

W/M "I am so glad that my Father in heav'n" JESUS LOVES EVEN ME:
 AME:553 ASH:327 BH:509 BSH:316 FHP:234 GHC:18 GHF:492
 HCG:324 HFG:225 PW:423 NCH:574 NNB:456 TH:647 WS:492

M "I gave My life for thee" KENOSIS: AME:536 ASH:380 BH:399
 NBH:417 BSH:383 CW:289 FHP:58 GHC:600 GHF:375 HCG:212
 HLC:508 HFL:308 HCL:200 IH:341 PW:102 NCH:31 NNB:82
 WS:284

W "I will sing of my Redeemer": ASH:73 BH:143 NBH:465 FHP:222
 GHC:577 GHF:488 HCG:296 HFG:228 HLC:408 HFL:91 HCL:470
 IH:109 PW:365 NCH:202 TH:681 WS:71

W/M "'Man of Sorrows,' what a name" ("Hallelujah, What a Savior")
 HALLELUJAH: ASH:341 BH:163 NBH:56 FHP:158 GHC:645 GHF:127
 HCG:116 HFG:246 HLC:155 HCL:80 IH:301 PW:456 NCH:20
 TH:175 WS:160

W/M "More holiness give me" MY PRAYER: BH:338 BSH:343 FHP:269
 GHC:594 GHF:362 HLC:390 HCL:226 LDS:114,376 IH:338

M "Precious promise God hath given ("I Will Guide Thee"): GHC:36
 IH:36

W/M "Should you feel inclined": LDS:159

W/M "Sing them over again to me" WORDS OF LIFE: AME:208 ASH:385
 AF:243 BH:181 NBH:142 BSH:168 CW:442 FHP:326 GHC:579
 GHF:234 HCG:154 HFG:29 HLC:222 HFL:223 HCL:493 IH:163
 PW:166 MH:109 NCH:363 NNB:133 TH:722 WS:206

- M "Sowing the seed by the dawnlight fair" ("What shall the Harvest Be"): GHC:662 BSH:461
- W/M "Standing by a purpose true" ("Dare to Be a Daniel"): ASH:325
BSH:575 FHP:512 GHC:652 GHF:363 HCL:339 IH:456 PW:311
NNB:417 TH:660
- W/M "The whole world was lost in the darkness of sin" LIGHT OF THE
WORLD: BH:88 FHP:156 GHF:213 HFG:636 HLC:261 HFL:218
HCL:486 IH:335 PW:362 NCH:57 TH:679 WS:96
- W/M "'Tis the promise of God" ("Hallelujah, 'Tis Done"): AME:508
ASH:265 BSH:143 GHC:5 GHF:197 IH:433 PW:212
- M "When peace like a river attendeth my way" ("It is Well with my
Soul") VILLE DU HAVRE: AME:189, ASH:95 BH:265 NBH:339
BSH:477 FHP:73 GHC:573 GHF:256 HCG:343 HFG:495 HLC:401
HFL:444 HCL:299 IH:271 PW:156 NCH:381 NNB:189 TH:580 WS:70
- W/M "'Whosoever heareth,' shout, shout the sound" ("Whosoever Will May
Come") WHOSOEVER: AME:261 ASH:109 BH:238 NBH:184 BSH:223
FHP:302 GHC:618 GHF:203 HCG:275 HLC:254 HCL:503 IH:206
PW:331 NCH:458 WS:196
- M "With harps and viols" ("The New Song"): TH:714

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. Good biographical sketch of romantic nature.
- R Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Brief but valuable evaluation of Bliss's songs and his role with Sankey in the Gospel Hymns series.
- R Bliss, P. P. Hold the Fort. Boston: William F. Gill and Company, 1877. A fascinating tribute to the widespread popularity of "Hold the Fort." The date suggests the book was published as a possible memorial to Bliss. No biographical data. Only text of song with illustrations.
- R Ellsworth, Donald P. Christian Music in Contemporary Witness. Grand Rapids, Mich.: Baker Book House, 1979. Noted in relation to Sankey's role in developing Gospel Hymns series.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical account. Very factual but no relation to Bliss as a gospel song composer. No titles, few collections listed. Photo.

- R Kalis, Robert K. "The Poet of Gospel Song." The Hymn, 25:101-104. October, 1974; 26:46-50. April, 1975. Excellent article containing biographical information as well as Bliss's contributions to gospel hymnody.
- D Konkel, Wilbur. Living Hymn Stories. Minneapolis: Bethany Fellowship, Inc., 1971. Devotional on "The Light of the World is Jesus." Some biographical.
- D Long, Edwin M. Illustrated History of Hymns and Their Authors. Philadelphia: J. L. Landis, 1882. Four pages plus photo. Examples of the influence of specific hymns.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell Company, 1923. Brief survey of Bliss's role in early development of the gospel song.
- C/D McCommon, Paul. Great Hymns of Evangelism. Nashville: Convention Press, 1978. Good short biographical sketch plus background information on some texts.
- D Miller, Basil. Ten Singers Who Became Famous. Grand Rapids, Mich.: Zondervan Publishing House, 1954. Very good 7-page biographical sketch. Good devotional material.
- S Minarik, Sharon. "The Moody-Sanke Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6." MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979. A disappointing treatment of gospel hymnody's most important collection. Little or no original material or conclusions with exception of numerical contributions of authors and composers to the series.
- R/S Nason, Elias. The Lives of the Eminent American Evangelists: Dwight Lyman Moody and Ira David Sankey . . . and also a sketch of the lives of Philip P. Bliss and Eben Tourjée. Boston: B. B. Russell, 1877. Very good section of biographical information, hymn anecdotes, letters, etc. Much material not widely published elsewhere. Photo of Mr. and Mrs. Bliss.
- S Neil, Bob J. "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler." EdD dissertation, New Orleans Baptist Theological Seminary, 1977. A scholarly and well-written, as well as informative work. Probably the best overall information available. Excellent bibliography, general information on life and work plus a listing and location of works.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Includes information on Bliss as his life and work related to Fanny Crosby. Ruffin is very enthusiastic about Bliss's abilities and may have somewhat overstated his talents.

- R Schalk, Carl, ed. Key Words in Church Music. St. Louis: Concordia Publishing House, 1978. Under the term "Gospel Song," Carlton Young has contributed a good entry on Bliss, particularly in relation to the development of copyright protection and its ramifications on gospel song publishing.
- S Smucker, David. "Philip Paul Bliss and Musical, Cultural and Religious Sources of the Gospel Music Tradition in the United States, 1850-1876." PhD dissertation, Boston University School of Theology, 1981. Not reviewed.
- R Stevenson, Robert. Patterns of Protestant Church Music. Durham, N. C.: Duke University Press, 1953. Although only passing reference to Bliss in particular, the author takes a very positive view of the gospel song with Bliss as a prime representative.
- S Whittle, Daniel W. Memoirs of Philip P. Bliss. New York: A. S. Barnes, 1877. One of the most important sources of information on Bliss. Includes numerous newspaper articles and correspondence not published elsewhere. Photo of Bliss and family. Written by a close friend, Whittle includes much information that otherwise might have been lost.
- DAH The Dictionary of American Hymnology Project.

WILLIAM BATCHELDER BRADBURY

Biographical Information

Birth: October 6, 1816
 York (York County), Maine
 Death: January 7, 1868
 Montclair, New Jersey

Lineage

William Batchelder Bradbury was the third child born to David and Sophia (Chase) Bradbury. The Bradbury family tree included such prominent individuals as signers of the Declaration of Independence, convicted witches, and John Cotton.¹ David and Sophia had five children: Elizabeth C., Cotton Chase, William B., Jotham C., and Edward Grow.

Early Years

At the age of fourteen, William moved from York, Maine, to Boston where he probably saw a piano and an organ for the first time. It was then that he decided to become a professional musician and began the study of harmony at fifteen years of age. Two years later in 1833 he attended the Boston Academy of Music, and he also sang in the Lowell Mason's choir at Bowdoin St. Church.² Mason's early opinion of Bradbury was that he showed "no particular talent or aptitude for the study

¹Alan B. Wingard, "The Life and Works of William Batchelder Bradbury, 1816-1868" (DMA dissertation, The Southern Baptist Theological Seminary, 1973), pp. 17-19. John Cotton (1584-1652) was the renowned Puritan preacher of St. Botolph's Church in Boston.

²William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 272.

of music and was remarkable for nothing but his punctual attendance and his willingness to undertake any task."³ Bradbury began organ lessons in 1834 and must have made good progress, for, within two years, Lowell Mason had asked him to become organist at Bowdoin Street Church for the sum of twenty-five dollars per year. William served in that capacity for about three months during 1836 until he resigned in order to move to Machias, Maine, where he experienced his first measure of success as a singing school teacher. During the next few years, Bradbury made frequent moves and experienced great financial instability, at times being almost destitute.⁴

Marriage and Family

On August 28, 1838, William Bradbury married Adra Esther Fessendon. They had four daughters and one son.

Early Years

By 1840 Bradbury had given up itinerant music instruction in Maine and had proceeded to Brooklyn, New York, where he took a job as organist at the First Baptist Church. The following year he became Music Director of the Baptist Tabernacle in New York City where he also conducted singing classes after the manner of Lowell Mason in Boston.⁵ These were the first classes of their kind in New York, and the great demand for them often resulted in classes with over six hundred pupils in attendance.⁶ The classes eventually developed into Juvenile Music Festivals held annually at the Tabernacle, boasting thousands of children.

³Wingard, p. 26.

⁴Ibid., pp. 28-31.

⁵Reynolds, p. 272.

⁶Wingard, pp. 36-37.

In response to the need for suitable music for such classes, Bradbury began writing his own. His earliest collections were not designed for the Sunday School but for his classes, festivals, and singing schools. He collaborated with Thomas Hastings, who acted as his editor.⁷ Bradbury's early collections of this type included The Young Choir (1841), The Psalmodist (1844), and The New York Choralist (1847).

On July 2, 1847, the Bradbury family left America for Europe for the purpose of furthering William's musical studies. During the first stop in England, Bradbury was impressed with the good congregational singing "we rarely hear in America."⁸ After a number of additional stops, the Bradburys finally arrived in Leipzig, Germany, where they spent the remainder of their stay abroad. There Bradbury heard many Gewandhaus concerts, met Franz Liszt, heard the Schumanns, and resided within three doors of the famous Felix Mendelssohn. The great composer lived for only about four weeks after Bradbury's arrival, and William attended Mendelssohn's funeral on November 4, 1847. Mendelssohn had a great influence on Bradbury, who issued The Mendelssohn Collection (in collaboration with Hastings) upon his return to America in 1849.⁹

In addition to attending concerts and meeting famous musical personalities, Bradbury spent much of his European stay in serious musical pursuits. He studied voice with Boehm, harmony with Moritz Hauptmann and piano with Wenzel and Ignaz Moscheles. Bradbury was, in fact, so serious about his piano studies that he practiced six hours a day, resulting in temporary injury to his right arm, which was lame for several months after returning home.¹⁰ Bradbury also returned with a great deal of mu-

⁷ Ibid., p. 45.

⁸ Ibid., p. 54.

⁹ Ibid., p. 115.

¹⁰ Ibid., p. 276.

sic which he used in his later collections. The reports and observations of his travels were regularly published in The New York Evangelist, and these helped Bradbury gain widespread recognition in the United States.¹¹

Returning from Europe in 1849, Bradbury continued to compose, edit books, and conduct musical conventions. In 1850 he became choir leader at the Broadway Tabernacle in New York City. He also held a number of singing classes and other musical programs with choruses of over one thousand children. He remained at Broadway for two years until declining health and the inconvenience of traveling to his Bloomfield, New Jersey, residence forced him to resign in 1854.

During that same year he undertook two new ventures. He became associated with Lowell Mason, Thomas Hastings, and George F. Root in the Normal Musical Institute organized by Root in New York City.¹² These were twelve-week institutes in which Bradbury was employed as one of the main teachers, giving instruction in harmony. In partnership with his brother E. G. Bradbury, William bought a \$22,000 interest in a piano manufacturing company owned by Henry Newton and Ferdinand Light. By 1861 the company was manufacturing the "Bradbury Piano," and this name was retained even after Bradbury, because of declining health, had relinquished his interest in the business in 1867.¹³

In that same year Bradbury disassociated himself from many of his business affairs and confined himself to his home in Montclair, New Jersey, where he had moved in 1864. Overwork was credited with bringing

¹¹Ibid., pp. 114, 115, 117.

¹²Ibid., p. 124. See section on George Frederick Root, p. 213.

¹³Ibid., pp. 141, 149, 155.

on a slowly incapacitating lung ailment--probably tuberculosis. Of Bradbury's hard work, a friend recounted, "It was this spasmodic energy that led to an over estimate of his strength during his whole life. He was never really as strong a man as he seemed."¹⁴

Religious Background and Affiliations

Unlike many of his contemporaries in the field of the gospel song during a century of widespread revivalism, there seems to be no spiritual conversion experience recorded in the life of William Bradbury. Around fifteen years of age, William joined the Charles St. Baptist Church in Boston pastored by Dr. Sharp. Bradbury was also closely associated with the Baptists in his church music. Unlike Mason and his associates who tended to move in Congregational and Presbyterian circles, Bradbury gravitated towards the Baptists and "certain Methodist compilers and editors of music . . . such as Sylvester Main [who] brought him into close contact with those denominations which leaned more on the revival song tradition."¹⁶

Bradbury undoubtedly saw his church work as more than just a job as a professional musician, for, upon his resignation from the Broadway Church in 1854, the pastor praised Bradbury for being "a Christian capable of realizing all that a pastor could desire as an auxiliary in con-

¹⁴Ibid., p. 220.

¹⁵Edwin M. Long, Illustrated History of Hymns and Their Authors (Philadelphia: J. L. Landis, 1882), p. 31.

¹⁶Paul G. Kaatrud, "Revivalism and the Popular Spiritual Song in the Mid-Nineteenth Century America, 1830-70" (PhD dissertation, University of Minnesota, 1977), p. 270.

ducting the devotions of the Sabbath."¹⁷ From other accounts one can see that Bradbury was a pious and devout man. An entry in his private journal recorded that Bradbury often praised the Lord for preserving him from his enemies. Private devotions were also important to Bradbury, and he would not let the pressures of business interfere with them. "My little Bible frequently opens out of its own accord."¹⁸ His love for the Scripture can be perceived most clearly in an incident that occurred the day before his death when Bradbury requested to hear again the last two chapters of the book of Revelation from the Bible. His response to its reading was, "What have I done that I should have such delightful assurance and comfort! How good is my Heavenly Father."¹⁹

The funeral was a solemn yet glorious occasion. A choir of children sang "We are going, we are going," which was the first text Fanny Crosby had written at Bradbury's urging.²⁰ The service was held at the First Presbyterian Church in Montclair, New Jersey, where Bradbury had served in many capacities, even impersonating Santa Claus at Christmas. In the years after her husband's death, when inquiries were made concerning Bradbury's doctrinal or denominational beliefs, Mrs. Bradbury always replied that her husband was strictly non-sectarian in his views, and that he belonged to the "children's church."

¹⁷Wingard, p. 131.

¹⁸Ibid., p. 166.

¹⁹Ibid., p. 222.

²⁰J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 39. See section on Frances Jane Crosby.

Contributions to the Gospel Song Movement

William Bradbury composed over one thousand hymn tunes and edited or compiled over eighty collections of sacred and secular music.²¹ Many of his collections, especially the earlier ones, were intended for singing schools and music festivals. Others were intended more for the Sunday School. During the first part of the nineteenth century, Sunday School collections generally used standard psalm and hymn tunes associated with the church worship service. The texts, likewise, were more on the level of adult comprehension. "Around 1856 . . . certain popular melodies began to be adapted to hymns written for anniversary occasions. The reaction of the children in the Sunday school was so enthusiastic that the idea began to spread very rapidly."²² Within a short time any popular tune, no matter what the association, became a candidate for use in the Sunday Schools.

Bradbury, who was very experienced in working with children, realized the advantage of using attractive melodies for young people but was opposed to those with worldly associations. To meet the demand for lighter songs while stemming the use of "profane tunes," Bradbury decided to use

his best talents as a composer . . . to the Sabbath School cause until our Sabbath Schools should at least be in possession of melodies and hymns composed expressly for their use, that were not only pleasing and attractive, but free also from all unhallowed associa-

²¹George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 1.

²²Wingard, p. 158.

tions.²³

Bradbury's first Sunday School collection was Sabbath School Melodies (1850) with music "simple and chaste, and free from all objectionable associations" and with melodies "pleasing and lively, without being light and trifling."²⁴ The first marked success of this genre was Oriola (1859), which was widely used and laid the foundation for the success of Bradbury's later Sunday School books. In addition to a number of traditional revival tunes, the collection included more than fifty new pieces in the rhythmical folk-like style of the juvenile singing schools and the common (public) schools. Bradbury assured his buyers that the tunes in his collection would soon be as popular as that "objectionable class" or those "profane tunes" widely in use. BRADBURY, the tune associated with "Savior Like a Shepherd Lead Us," was typical of the new tunes.²⁵

The success of collections such as Oriola motivated Bradbury to form the William B. Bradbury Company in 1861 to publish his own collections. The first of these was The Golden Chain (1861) which was apparently influenced by Horace Waters' Sabbath School Bell (1859) with its many secular tunes, solo-duet sections, and choruses. Bradbury's Chain more greatly abandoned the hymntune style and frequently employed the refrain or chorus, stating that this "modern feature" tended to fasten the sentiment of the text like a "nail in a sure place."²⁶ The success of this volume resulted in a whole series of "Golden" collections including The Golden Shower (1862), The Golden Censer (1864), The New Golden Chain

²³William B. Bradbury, ed., The Golden Censer (New York: William B. Bradbury Co., 1864), preface.

²⁴Wingard, p. 159.

²⁵Kaatrud, p. 271.

²⁶Ibid., pp. 276-277.

(1866), and The New Golden Shower (1866). These and other Bradbury collections sold over three million books in less than a decade. Such books were pocket size (5" x 6"), contained 130-160 pages, and sold for a quarter each.²⁷

Unlike the singing school books which contained a section of musical rudiments, the Sunday School collections contained but one page of directions for purpose and usage. Bradbury had already issued many singing school books of the oblong type such as The Psalmist (1844), The Choralist (1847), The Mendelssohn Collection (1849), The Shawm (1853), and The Jubilee (1858). In addition to these, Bradbury also published congregational hymn and tune books, primarily as supplements to the hymnal for use in prayer meetings and private devotions. Such a collection was Devotional Hymn and Tune Book (1864). Many tunes now considered to be gospel songs appeared in those singing school and tune books.²⁸

"An examination of the Sunday school collections by Bradbury reveals 373 examples of the new popular type of song known later as the gospel hymn."²⁹ The musical characteristics included the use of the refrain, tag lines, and dialogue devices. The presence of compound meters (6/8, 9/8), syncopation, dotted rhythms, echo voices and fermatas was common. Bradbury also employed wide skips, chromaticism, brief modulation to the dominant, dominant seventh chords, and pick-up beats. The success of these tunes rested on their simplicity, sweetness, and adaptability to the popular demands of the Sunday School. "These songs were concerned mainly with a love for the Sunday school, a love for Christ, and an antici-

²⁷Wingard, pp. 165-166.

²⁸Ibid., pp. 207-209.

²⁹Ibid., p. 223.

pation of heaven. They were in the spirit and the language of the people."³⁰

Bradbury's collections offered a choice of musical traditions: the singing school, European, genteel, folk, and popular hymnody--all antecedents of the newly developing gospel song which was to achieve phenomenal popularity later in the century. WOODWORTH, Bradbury's tune for "Just As I Am," "was one of hundreds of simple tunes written during the middle of the nineteenth century which marked the transition between the Lowell Mason sort of tune and the gospel song."³¹

Significance to the Gospel Song Movement

Bradbury has often been viewed as a musical pioneer. He, along with Mason and Hastings, played a role of major importance in American church music during the early and middle part of the nineteenth century. This is reflected in the work of these men towards standardizing the form of the modern Protestant hymn.³² "In most cases, however, he [Bradbury] can be classified as a 'disciple' of Mason rather than as a 'pioneer'."³³ This can be seen in Bradbury's efforts in the singing schools, musical conventions, Normals, and in the idea of writing special music for the Sunday Schools. Although the idea of writing special music for the growing Sunday Schools did not originate with Bradbury, his collections reflected a new development in hymnody, both musically and textually; and Bradbury "probably influenced the direction of this movement as much

³⁰Ibid., p. 257.

³²Ibid., p. 260.

³¹Ibid., p. 308.

³³Ibid., p. 253.

as any one individual connected with it."³⁴

Much of that influence resulted from Bradbury's position as a publisher of music for the Sunday School. While other publishers, such as Mason Brothers, issued Sunday School songs in addition to their standard church music, Bradbury's company specialized in them. The William B. Bradbury Company was formed in 1861 and enjoyed good success. But it experienced only a short life as a result of Bradbury's failing health and was sold in 1867 to the newly-formed Biglow and Main Company of New York. The new company proudly advertised itself as "Successors to William Bradbury" and continued the direction which Bradbury had charted in church music.

That direction was clearly evident in the type of music included in Bradbury's collections.

As this popular movement began to grow in interest, the Sunday school went almost from exclusive use of plain church tunes to the use of every type of street melody imaginable. Bradbury's Sunday school compositions, although not containing the highest degree of poetry or music, were a barrier by which this trend was stopped.³⁵

Bradbury not only stopped one trend by refusing to adopt existing secular tunes, but he also set another by creating a style of juvenile music for the Sunday School that swept the country and set the pattern for his successors.

The long series of Sunday school books of George F. Root, William B. Bradbury . . . and others, beginning in the late forties and extending forward unbrokenly, demand recognition for the part played by their songs and contagious melodies in developing a taste in the young for the lighter type of religious song. . . . These Sunday school books furnished . . . the earliest examples of what are known as Gospel Hymns.³⁶

³⁴Ibid., p. 256.

³⁵Ibid., pp. 255-256.

³⁶Louis F. Benson, The English Hymn (New York: George H. Doran, 1915), p. 484.

Bradbury could not have guessed that those early gospel songs, then called Sunday School songs, would be the progenitors of a special type of religious song which would accompany nineteenth-century revivalism around the world and would win a central place in the standard hymnody of Protestant Christianity. After well over a century, about twenty-five of Bradbury's tunes--many of which were originally considered lighter music--are still included in current hymnals. Of these twenty-five tunes, less than half are widely sung.³⁷

Although Bradbury wrote only tunes, he did play a major role in the development of gospel song texts, for it was he who encouraged Fanny Crosby to turn her talent for writing secular poetry to religious verse.³⁸ Fanny Crosby's response was so great that she became a major supplier of texts for Bradbury's publications as well as his close friend. Upon nearing death, Bradbury "made it clear that he expected her to assume leadership in the Sunday School Hymn Movement when he was dead."³⁹ Such a charge was not irresponsible, for Bradbury did possess the mantle of leadership which he sought to pass on to his friend.

Bradbury stood squarely at the dawning of a new age in church music, an age which he had helped to usher in and guide. He should be considered not only the most important of the modern Sunday School song writ-

³⁷This compares with nineteen of Bradbury's tunes which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of tunes in current hymnals, see p. 54.

³⁸Hall, p. 27.

³⁹Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 99.

ers but also "The Father," or perhaps, "The Grandfather of the modern day gospel song."

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "Angels of the church" REST: AME:296
 M "Asleep in Jesus! blessed sleep" REST: AME:485 BSH:592 TH:25
 M "Come, O my soul": AME:9,10
 M "Comfort ye, minister of grace" REST: AME:296
 M "Depth of mercy! can there be" ALETTA: FHP:168 GHF:233 IH:406
 NNB:240
 M "God calling yet! shall I not hear" WOODWORTH: BH:223 BSH:208
 M "God moves in a mysterious way": LDS:48, 331
 M "He leadeth me, O blessed thought" HE LEADETH ME: (also words to
 refrain: AME:288 ASH:408 AF:286 BH:58 NBH:218 BSH:430
 CW:405 FHP:219 GHC:637 GHF:295 HCG:362 HFG:606 HLC:434
 HFL:429 HCL:330 IH:71 PW:98 MH:217 NCH:330 NNB:209 TH:500
 WS:484
 M "Holy Bible, Book divine" ALETTA: ASH:391 BH:179 NBH:139
 FHP:253 GHF:179 HFG:34 HLC:226 HFL:523 IH:460 TH:674
 M "Holy, holy, holy is the Lord": GHC:467 HCG:13 CW:97 IH:217
 M "How sweet, how heavenly is the sight" BROWN: CW:475
 M "I think when I read that sweet story of old" SWEET STORY: AME:550
 AF:361 BH:506 CW:213 HFG:213 TH:650
 M "Jesus loves me! this I know" CHINA: (also words to refrain) AME:
 548 ASH:329 AF:365 BH:512 NBH:336 FHP:513 GHC:724 GHF:479
 HFG:226 HFL:537 IH:454 PW:422 NCH:424 NNB:465 TH:633 WS:497
 M arranged for "Join all the glorious names" CLAREMONT: AME:141
 M "Just as I am, without one plea" WOODWORTH: AME:226 ASH:424
 AF:248 BH:240 NBH:187 BSH:265 CW:295 FHP:62 GHC:682 GHF:
 249 HCG:182 HFG:417 HLC:260 HFL:253 HCL:538 IH:198 PW:464
 MH:119 NCH:478 NNB:145 TH:431 WS:232
 M "Lord, I hear of showers of blessing" EVEN ME: AME:259 BSH:527
 FHP:284 GHC:639 GHF:168 HLC:363 HFL:261 HCL:274 IH:143
 PW:74

- M "My hope is built on nothing less" SOLID ROCK: AME:393 ASH:153
AF:303 BH:283 NBH:337 BSH:286 FHP:310 GHC:654 GHF:272
HCG:428 HFG:92 HLC:313 HCL:302 IH:329 PW:173 MH:292 NCH:54
NNB:223 WS:92
- M "Not to condemn the sons of men" ROLLAND: BSH:184
- M "O praise the Lord" NEWELL: TH:84
- M "Over the ocean wave, far, far away" OVER THE OCEAN WAVE: AME:569
BSH:558 GHC:172
- M "Savior, like a shepherd lead us" BRADBURY: AME:178 ASH:16
AF:308 BH:344 NBH:213 BSH:537 CW:401 FHP:480 GHC:660
GHF:294 HCG:374 HFG:601 HLC:321 HFL:390 HCL:318 IH:38
PW:15 MH:121 NCH:338 NNB:247 TH:644 WS:489
- M "Sing of His mighty love": GHC:34 HCG:58
- M "Sweet hour of prayer" SWEET HOUR or CONSOLATION or WALFORD:
AME:260 ASH:396 AF:319 BH:327 NBH:401 BSH:341 CW:337
FHP:110 GHC:634 GHF:361 HCG:411 HFG:439 HLC:434 HFL:351
HCL:192 LDS:166, 328 IH:30 PW:72 MH:275 NCH:305 NNB:333
TH:534 WS:475
- M "Take my life and let it be" YARBROUGH: AME:535 BH:356 BSH:402
- M "Take up thy cross": AME:9, 10
- M "There is no name so sweet on earth" SWEETEST NAME or GOLDEN CHAIN:
BH:53 GHC:346 NBH:440 BSH:469 (to "I've found a friend")
GHF:443 HLC:97 TH:652
- M "Thy mercy and Thy truth, O Lord" CADDO: TH:55
- M "'Tis midnight; and on Olive's brow" OLIVE'S BROW: AME:311
ASH:416 BH:104 BSH:99 FHP:321 GHC:685 (to different text)
GHF:119 HLC:139 HFL:148 HCL:79 IH:411 PW:111 MH:431 TH:
182 WS:138
- M "We all are enlisted": LDS:210
- M "When, as returns this solemn day" ZEPHYR: AME:36,636 BSH:21,
101,588

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1-C10
- R/S Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Noted as composer of Sunday School hymns.
- S Brobston, Stanley H. "A Brief Study of White Southern Gospel Music." PhD dissertation, New York University, 1977. Noted as progenitor of the Sunday School and gospel song.
- R Davidson, James R. A Dictionary of Protestant Church Music. Metuchen, N. J.: The Scarecrow Press, 1975. Information relating to historical development under heading of "Gospel Song."

- R Ellinwood, Leonard. The History of American Church Music. New York; Moorehouse-Goreham, 1953. Biographical sketch plus Bradbury's "Creed for a Church Musician."
- S Eskew, Harry. "Bradbury, William Batchelder." The New Grove Dictionary of Music and Musicians, 1980, III, 150-151.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Biographical sketch. Almost no recognition as a contributor to gospel song. Photo.
- R Hitchcock, Wiley. Music in the United States: A Historical Introduction. Englewood Cliffs, N. J.: Prentice Hall, 1974. Noted as foreshadowing the gospel song. Gives examples of Bradbury's secular works such as the extremely sentimental "The Lament of the Blind Orphan Girl."
- C Hustad, Donald P. Dictionary-Handbook to Hymns for the Living Church. Carol Stream, Ill.: Hope Publishing Company, 1978. In addition to the standard biographical and text/tune information, the book contains an excellent and more complete biographical section in the first part of the book, "The History of Hope Publishing Company," by George H. Shorney, Jr.
- S Kaatrud, Paul G. "Revivalism and the Popular Spiritual Song in Mid-Nineteenth Century America, 1830-1870." PhD dissertation, University of Minnesota, 1977. A fine perspective on Bradbury's role in developing the Sunday School song.
- D Long, Edwin M. Illustrated History of Hymns and Their Authors. Philadelphia: J. L. Landis, 1882. Very good devotional type material. Photo plus titles of many collections.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Excellent section on the development of the Sunday School hymn. Surveys the changing musical styles with reference to various song collections and Bradbury's influence on other composers of the period.
- R Metcalf, Frank J. American Writers and Compilers of Sacred Music. New York: The Abingdon Press, 1925. Brief 5-page sketch of biographical nature. Survey of tunes in current hymnals (1925). Dealt with more as a music teacher than a composer of Sunday School music.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Includes information relating to Bradbury and the life of Fanny Crosby plus a biographical sketch of Bradbury. Ruffin inaccurately credits Bradbury with the introduction of the organ to American churchgoers.

- R/S Stevenson, Robert. Protestant Church Music in America. New York: W. W. Norton, 1966. Presents historical-critical view. Contains good paragraph on Bradbury's anthems and cantatas.
- S Wingard, Alan B. "The Life and Works of William Batchelder Bradbury, 1816-1868." DMA dissertation, The Southern Baptist Theological Seminary, 1973. The outstanding work on Bradbury covering his life and work. Includes information on Bradbury's business of piano manufacturing, a categorization of his tunes, a catalog of his collections with their publishers and the location of present collections. A fine bibliography.
- DAH. The Dictionary of American Hymnology Project.

FRANCES JANE CROSBY

Biographical Information

Birth: March 24, 1820
 Putnam County, New York
 Death: February 12, 1915
 Bridgeport, Connecticut

Lineage

Frances Jane Crosby (universally known as Fanny) was the first child born to John and Mercy Crosby. John and Mercy were probably first cousins whose marriage would not have been unusual for that period. They belonged to a community in which men wore full beards that often stretched to the waist, wore black clothing, smoked cigars or clay pipes, and answered to biblical names. They were rural, hard-working people who believed in the "unadulterated Puritan-Calvinist doctrine" of the Presbyterian Church.¹

Mercy Crosby's side of the family traced its roots back to William Brewster, a Pilgrim who arrived on the Mayflower. Nothing is known of her husband John who died less than a year after Fanny was born. Mercy remarried in 1838 and bore three children; however, her second husband deserted her and the family in 1844 to follow Joseph Smith and his "saints" to Illinois.²

¹Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), pp. 17-18.

²Ibid., pp. 42, 56.

Early Years

John and Mercy Crosby lived with her parents in the Gayville settlement near Doanesburg in Putnam County, New York. When John died, Mercy went to work as a maid and young Fanny was cared for by Mercy's mother, Eunice. Grandmother Eunice took a special interest in Fanny and was closer to her than her own mother for four or five years.

This special interest resulted from an incident that occurred when Fanny was about six weeks old. The infant had been suffering from an eye infection, but the community doctor was away. An individual claiming to be a physician prescribed the application of hot poultices to the eyes; these were to draw out the inflammation but not damage the eyes. As the unfortunate result of the treatment, ugly white scars formed on the eyes, and in the ensuing months, the young child showed no response to objects held before her. The family soon accused the man of blinding the child, and he was driven from town.³

Eunice Crosby allowed the blind Fanny a great deal of freedom, and the young girl did not realize herself different from others in those early years. Mercy Crosby worked and saved for five years to take Fanny to the Columbia University School of Medicine to be examined by an eye specialist named Dr. Delafield. He and others confirmed what had long been suspected, that the poultices had burned the corneas causing scar tissue to form. The damage was irreversible.⁴

During the next few years Mercy moved to the nearby Quaker com-

³Ibid., p. 20; Samuel Travena Jackson, Fanny Crosby's Story of Ninety-four Years (New York: Fleming Revell, 1915), (pp. 30-31.) p. 26 (HTM)

⁴Ruffin, pp. 25-26.

munity of North Salem, and later to Ridgefield, Connecticut, where she worked as a domestic. It was in Ridgefield that Fanny was given to the care of Mrs. Hawley who was "kind, loved beautiful things," and who set the young girl to memorizing the entire Bible as well as secular literature.⁵ Mrs. Hawley undoubtedly had a great influence over Fanny, for, within two years, she had memorized the whole Pentateuch (including genealogies, legal rituals, etc.), the four Gospels, many of the Psalms, all of Proverbs, Ruth, and the Song of Solomon.⁶

By the time of her adolescence, Fanny had developed moodiness and depression over her handicap. She became very competitive in every area of life and developed somewhat of a chip on her shoulder. Her formal schooling was of necessity limited until she entered the newly-founded New York Institute for the Blind on March 3, 1835. There she studied and quickly mastered English grammar, science, music, history, philosophy, astronomy and political economy. She so loved grammar that she could recite the entire text of Brown's Grammar until the day of her death--word for word.⁷ She hated math and had problems with Braille, which she rarely used throughout her life.

While at the Institute for the Blind, Fanny began to develop seriously her natural gift for writing poetry. She was given instruction by Hamilton Murray, who was on the Board of Managers at the Institute. Although no poet himself, Murray taught Fanny rhyme, meter, and

⁵Frances J. Crosby, Fanny Crosby's Life-Story, by Herself (New York: Everywhere Publishing Co., 1903), p. 26.

⁶Jackson, p. 35.

⁷Ibid., p. 38.

how to imitate other well-known poets. This common practice familiarized Fanny with the works and styles of Carlyle, Tennyson, Browning, Longfellow, W. C. Bryant, Lowell, and Whittier. Hymnists of the period included Horatius Bonar, James Montgomery, Reginald Heber, and John Keble. Fanny also learned rapidity of composition, a trait which later became a hallmark of her ability. She could, at almost a moment's notice, construct fairly-elaborate original poems with which to greet visiting dignitaries at the Institute for the Blind. The school was not slow to give "The Blind Poetess" every "opportunity" to impress important visitors and donors. Although not always eager to write poetry on command, Fanny never complained and did enjoy the chance to make many important friends. One of her friends, who after was to become famous as president of the United States, was Grover Cleveland. It was Cleveland, who, while working at the Institute, acted as Fanny's amanuensis.⁸

Fanny also had a natural ability in music and quickly learned guitar, piano, organ, and was considered a virtuoso on the harp. She also possessed a clear soprano voice.⁹

Marriage and Family

On March 5, 1858, thirty-eight-year-old Frances Jane Crosby married twenty-seven-year-old Alexander Van Alstyne (or Alstine), a blind teacher at the Institute. He was born February 18, 1831, Alexander Van Alsteine, Jr., in Oswego, New York. He became known as an organ virtuoso as well as a performer on the piano and the cornet. Fanny and Van

⁸Ibid., p. 74.

⁹J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 40.

(as he was usually called) left the Institute upon their marriage. Van taught music lessons to the poor at low cost and served area churches as a paid organist.

The year after their marriage, Fanny bore a child that died soon after birth. Almost nothing is known about the infant, not even its sex. Fanny never spoke of the child, even to close friends or relatives. Bernard Ruffin, Crosby's most recent biographer, revealed, "This was perhaps the greatest misfortune of Fanny's life."¹⁰

Fanny continued to use her maiden name after marriage, resorting to Van Alstyne only as a pseudonym or when legal matters necessitated. She chose to live in crowded tenement houses and gave away all money not needed for essentials. Van seemed to gravitate towards the more affluent members of society, and, by the 1880's, the couple began growing apart. Although after that time they did not live together, there was no apparent rancor between the two whose relationship grew to be more like that of good friends than husband and wife.¹¹ They continued to take an interest in each other's careers but went their separate ways. Van died in 1902 of cancer and a stroke. He lies in an unmarked and forgotten grave in Olivet Cemetery in Queens, New York.¹²

Adult Years

In 1847 Fanny became a teacher of English grammar, Roman and American history, and rhetoric at the Institute for the Blind. She remained there for eleven years until her marriage. During that period she gained growing popularity as a poet. She was a regular contributor to the poetry

¹⁰Ruffin, p. 81.

¹¹Ibid., p. 158.

¹²Ibid., p. 199.

columns of various New York papers including the Herald, Tribune and the magazine Saturday Evening Post.¹³ Four books of her poetry were also published.¹⁴ Fanny often collaborated with the famous composer of Civil War songs, George F. Root, providing texts for his highly successful songs. The most popular were "Hazel Dell," "The Honeysuckle Glen," "Music in the Air," and "Rosalie, the Prairie Flower." From the latter song alone, Root garnered over \$3000, while Fanny received one dollar for her lyrics--the customary procedure of the day.¹⁵

In 1864, at the instigation of William B. Bradbury, Fanny turned her poetic talents to hymnwriting. She also became deeply involved in home missions, to the extent of actually living among the people to whom she was seeking to minister. By the early 1880's Fanny was living at 9 Frankfurt Street on the Lower East Side--perhaps one of Manhattan's worst slums. After sixty years of age, Fanny considered her chief occupation to be a home mission worker. She spent much of her time at Jeremiah Auley's Water Street Mission, Albert Rulifson's Bowery Mission, Mrs. E. M. Whittemore's Door of Hope (for "fallen women"), and The Railroad Branch of the YMCA.¹⁶

Until almost the end of her life, Fanny maintained a grueling pace which exhausted younger companions who often traveled with her. Although she suffered a near-fatal heart attack in her late seventies, she fully recovered and outlived everyone who had worried about her.

¹³Ibid., pp. 51, 57.

¹⁴These were The Blind Girl (1844), Monterey and Other Poems (1851), A Wreath of Columbia's Flowers (1858), and Bells at Evening (1897).

¹⁵Ruffin, p. 78.

¹⁶Ibid., pp. 132-134.

At eighty years of age (1900), Fanny finally left New York City and returned to Bridgeport, Connecticut, where she lived out her final years. Her funeral drew greater attention than that of her fellow Bridgeportian, P. T. Barnum. She was revered by all as "The Protestant Saint."

Religious Background and Affiliations

Undoubtedly the biggest influence in young Fanny's life was that of her grandmother Eunice. Fanny recalled, "The stories of the Holy Book came from her lips and entered my heart and took deep root there."¹⁷ It was Eunice who taught the young blind girl to pray as direct communication with God and to rejoice in sufferings and frustrations which would lead to better things. On her deathbed, she asked Fanny if she would meet her in heaven, and this question haunted the young girl for many years.¹⁸

Many years later, in 1850, following a terrible cholera epidemic and after experiencing a dream about a dying friend, Fanny Crosby attended revival meetings at Methodist Broadway Tabernacle on 30th Street in New York. After attending services for some time, she responded to the altar call on two separate occasions--but to no avail. Then on her third response, during the singing of Watts' "Alas, and Did My Savior Bleed," she finally found the peace for which her soul had been searching. The date of this famous "November Experience" was November 20, 1850; Fanny Crosby was thirty years old.¹⁹

She soon began attending John Street Methodist Church, Henry Ward

¹⁷ Jackson, p. 33.

¹⁸ Ruffin, p. 32.

¹⁹ Ibid., pp. 68-69.

Beecher's Plymouth Congregational Church, and others in New York. However, it was not until 1883 or 1884 that she officially associated with a church, Cornell Memorial Church on 76th Street.²⁰ For almost fifty years after her conversion, Fanny Crosby was a very active and widely sought-after speaker at every sort of religious meeting during a period of widespread revivalism in America.

Contributions to the Gospel Song Movement

Although Fanny Crosby was recognized as a fairly successful writer of secular poetry, it was not until 1864 that her hymn writing career began. For some time William B. Bradbury had been searching for someone to write suitable texts for his popular Sunday School melodies. Knowing of this, the Reverend Peter Stryker, of the Dutch Reformed Church at 23rd Street in New York, suggested to Fanny that she contact Bradbury about writing lyrics for him. In January of 1864, Fanny had a vision which convinced her that her new purpose for living was to write hymns.²¹

After a meeting with Bradbury and Sylvester Main (Bradbury's assistant) on February 2, 1864, Fanny exclaimed, "It now seemed to me that the great work of my life had really begun."²² Three days later she produced her first hymn text: "We are going, we are going to a home beyond the skies." Soon thereafter, Fanny Crosby began work for William B. Bradbury and Company and was launched on a career that was to make her the patron saint of evangelical hymnody.

It is estimated that Fanny Crosby wrote approximately 9000 hymn

²⁰Ibid., p. 158.

²¹Ibid., pp. 86, 88; Jackson, p. 118. }

²²Crosby, p. 114.

texts. These were supplied primarily to (1) Biglow and Main Publishing Company (Fanny's lifelong employer and successors to Bradbury's company upon his death), (2) William H. Doane and Robert Lowry who edited numerous hymnals, (3) John R. Sweney and William J. Kirkpatrick, hymnal editors, (4) plus a limited number for her friend Ira D. Sankey. For each text, the author received one or two dollars (the standard rate), at which time the text became the sole property of the composer.²³

"Fanny Crosby's hymn writing was inextricably connected with her mysticism."²⁴ It was usually late at night when Fanny would pray and enter into a meditative state she called "The Valley of Silence" when she believed her soul went forth from the body in "Deep Meditation." There she could hear "the Celestial choirs" and the voices of relatives and friends who had died. It was under such circumstances that she often received inspiration to write.²⁵ However, many, if not the majority of her hymns, were written to meet a deadline for her employer or to meet the request of a friend or mission worker. At such times she had to pray for special inspiration. She often took a popular tune such as that sung to "Sweet Hour of Prayer" and used it as a model to construct verses, for the words must be singable.²⁶

Hymns produced under inspiration came quickly; otherwise, the process was slower. When writing, she often held a small book (Bible, psalter, prayer or secular book) upside down in front of her face. This was simply a ritual and served no practical purpose.²⁷ Upon arriving at

²³Ruffin, p. 145. The amount of remuneration was increased during the latter part of her career.

²⁴Ibid., p. 140.

²⁵Ibid.

²⁶Ibid., p. 144.

²⁷Ibid.

Biglow and Main for work, she would often dictate the previously-composed hymns to two secretaries at once: two lines of one poem to one secretary and two lines of another poem to a second secretary--and never forget herself.²⁸

Fanny was so prolific that her publishers requested her to disguise their heavy reliance upon her material by the use of pennames. She employed over two hundred, including Mrs. Van Alstyne, Grace J. Frances, Mrs. C. M. Wilson, Lizzie Edwards, Maud Marion, and such bizarre identifications as ### and *.²⁹ By the 1870's Fanny Crosby had written most of the hymns that were to gain widespread popularity. She had most likely "written herself out"³⁰ with her later products being second or third paraphrases of what she had written earlier.

However, Fanny Crosby's fame did not wane with her advancing years. In fact, her name became an almost magic formula for success as composers of gospel songs sought her texts for their tunes. Her hymns arose from the social milieu of the poor and reflected the promise of a better life to come for those destitute in this life. "She wrote the hymns as she did, because she wanted them to be understood by the common people . . . carpenters, porters, and grocery clerks."³¹ Her words carried great power to arouse emotions as a result of simplicity of language and a personal treatment of themes. In short, Fanny Crosby spoke the language of the late nineteenth century by putting common religious feeling into rhyme. By the 1880's, Fanny Crosby was generally considered the unrivalled "Queen of gospel hymn writers."³²

²⁸ Ibid., p. 145.

²⁹ Hall, p. 41; Ruffin, p. 105.

³⁰ Ruffin, p. 129.

³¹ Ibid., p. 96.

³² Ibid., pp. 53, 130.

Significance to the Gospel Song Movement

There seems to be little doubt about Fanny Crosby's position as hymnwriter of nineteenth-century gospel songs. She rests squarely at the top. After more than a century of social, political, theological, and technological change, the hymns of Fanny Crosby are more widely sung by many evangelical Protestants than the hymns of any other author, including Isaac Watts or Charles Wesley. Of the hymnals surveyed, nearly fifty titles are still in common usage with an average of over sixteen hymns included per hymnal.³³

While many of the leading gospel song writers of the nineteenth century have faded in importance, Fanny Crosby remains the most important writer of gospel songs in this century as she was in the last.

From the 1860's Fanny completely dominated the hymnals published by the New York firm [of Biglow and Main, one of the nation's largest hymnal publishers]. In the hymnals of Biglow and Main published in the next two decades, Fanny invariably contributed between one third to one half of the selections.³⁴

In addition, she authored thousands of hymns for all the leading gospel song composers of her day. William Reynolds has observed that, "more than any other author, she captured the spirit of the nineteenth-century American gospel song."³⁵

Fanny Crosby also exerted a strong influence on gospel song tunes

³³This compares with sixty of Fanny's texts which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of texts in current hymnals, see p. 72.

³⁴Ruffin, p. 105.

³⁵William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 291.

in the nineteenth century. "Although she seldom wrote the music, the fact that she pronounced on the suitability of numerous tunes that were submitted to her for lyrics made her influential even in that area."³⁶

In a day with no radios or phonographs and with limited access to a piano to facilitate repeated hearings, Fanny believed the best tunes were ones which could be memorized in one or two hearings. "So for Fanny Crosby the best poetry for the congregational hymn was popular verse and the best music was the popular tune."³⁷

The "Queen" of gospel hymn writers has not been without her critics. Erik Routley still surprisingly clings to the hackneyed descriptions of an earlier generation of critics who viewed the gospel song as beneath contempt by stating, "when you have seen one you have seen them all."³⁸ Despite this type of judgment, such myopic vision is quickly giving way to more careful analysis. In the monumental new work by Charles Hughes, the author confessed, "It must be granted that in her special genre she succeeded admirably in what she set out to do."³⁹

And what Fanny Crosby set out to do was to win one million souls to Christ through her hymns. When writing a hymn, Fanny prayed specifically that God would use it to lead souls to Christ.⁴⁰ From a century of testimonies concerning the influence of Fanny Crosby's songs, it

³⁶Ruffin, p. 129.

³⁷Ibid., pp. 96-97.

³⁸Erik Routley, A Panorama of Christian Hymnody (Collegeville, Minn.: The Liturgical Press, 1979), p. 157.

³⁹Charles W. Hughes, Albert Christ-Janer, and Carleton S. Smith, American Hymns, Old and New: Notes on Hymns and Biographies of the Authors and Composers (New York: Columbia University Press, 1980), p. 534.

⁴⁰Ruffin, p. 147

would seem that her prayers have been answered many times over.⁴¹

From Fanny Crosby's viewpoint, she considered herself a home mission worker.

In many ways, hymnwriting was but an extension of her mission work, and many of her hymns were written expressly for use in missions. This explains the fact that a large percentage of her hymns either urge one to make a decision, describe the joys of a relationship with Jesus, or offer the broken and downcast the hope of a better world.⁴²

In addition to her role as songwriter and mission worker, Fanny Crosby was, according to Bernard Ruffin, among the three most prominent figures in American evangelical life in the late nineteenth century.⁴³ When she spoke at a church, people would line up for a block or more for the chance to hear her. As late as 1911, although very frail, Fanny Crosby was a principal speaker at the New York City "Tent, Open-Air and Shop Campaign" with over 5000 people present in Carnegie Hall.⁴⁴

Although renowned as a social worker, lecturer and preacher, Fanny Crosby gained lasting fame as a hymnwriter. However, her poetry has yet to be given much serious study.⁴⁵ Such studies would seem more justified for one who has been called "the most prolific and significant

⁴¹ For a good collection of testimonials and anecdotes about the power and influence of her hymns, see Ruffin, Fanny Crosby, pp. 13-16, 147-156; also annotated bibliography for this section.

⁴² Ruffin, p. 136.

⁴³ Ibid., p. 15 Ruffin considered D. L. Moody and Ira D. Sankey to have been the leading figures.

⁴⁴ Ibid., pp. 16, 229.

⁴⁵ Sandra Sizer, Gospel Hymns and Social Religion (Philadelphia: Temple University Press, 1978). Although the focus of this work is primarily directed towards the contributions of Ira D. Sankey, the conclusions concerning the social significance of the gospel song texts are applicable to the hymns of Fanny Crosby.

writer of gospel songs in American history."⁴⁶

It has been just about one hundred years since Fanny Crosby produced the songs which filled the hearts and hymnals of the entire evangelical world. And after a century, there seems to be a renaissance of interest in her life and work. Three books, including the first definitive biography of the poet, have been published within the last few years, and on October 29, 1975, Fanny Crosby was posthumously inducted into the Gospel Hall of Fame at the Dove Awards program held in Nashville at the Grand Ole Opry House.⁴⁷

As the mother of modern congregational singing in America, she should also be remembered for her great contribution to American Christian civilization. It was with her generation of hymn writers, . . . of which she was the chief example, that the popular congregational and Sunday school hymn originated. In this sense she can be considered the grandmother of many of the modern hymns . . . [and] of all hymns that address the personal feelings and emotions of the singers, all hymns that are written in a popular idiom, all hymns that great groups of people love to sing.⁴⁸

⁴⁶Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 228.

⁴⁷George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 6. See annotated bibliography for information on the three recent books by Ruffin, Loveland, and Hustad. Fanny Crosby was also listed in the Guinness Book of World Records (1977 edition) as history's "most prolific hymnist." Cited by Bernard Ruffin, rev. of Donald P. Hustad, Fanny Crosby Speaks Again (Hope), The Hymn, 29:123, April, 1978.

⁴⁸Ruffin, p. 16.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

W "A few more marchings weary" ("When We Gather Home"): BSH:578
W "A wonderful Savior is Jesus my Lord" ("He Hideth My Soul"):
ASH:23 BH:272 NBH:451 FHP:247 GHF:258 HCG:316 HFG:120 HFL:89
HCL:402 HCL:334 IH:255 PW:291 NCH:262 NNB:207 TH:675 WS:46
W "Another year": BSH:648
W "All the way my Savior leads me": AME:183 ASH:331 BH:268
NBH:214 BSH:474 CW:396 FHP:472 GHC:42 GHF:296 HCG:360
HFG:598 HLC:440 HFL:381 IH:22 PW:92 MH:205 NCH:332 NNB:201
TH:505 WS:490
W "Behold! a royal army": LDS:7
W "Blessed assurance, Jesus is mine": AME:332 ASH:166 AF:164
BH:269 NBH:334 BSH:429 CW:412 FHP:289 GHC:304 GHF:255
HCG:315 HFG:67 HLC:317 HFL:287 HCL:298 IH:311 PW:236 NH:224
NCH:144 NNB:27 WS:437
W "Conquering now and still to conquer" ("Victory through Grace"):
ASH:220 GHC:429 GHF:411 HCL:356 TH:665
W "God of our strength, enthroned above": BSH:66
W "Hark! there comes a whisper": AME:251 BSH:213
W "He is coming, the 'Man of Sorrows'": BH:121
W "Here from the world, we turn": TH:345
W "Hide me, O my Savior, hide me": IH:440
W "Holy, holy, holy is the Lord": CW:97 GHC:467 HCG:13 IH:217
W "I am Thine, O Lord" ("Draw Me Nearer"): AME:267 ASH:89 AF:272
BH:349 NBH:352 BSH:363 CW:312 FHP:265 GHC:572 GHF:314
HCG:386 HFG:455 HLC:354 HFL:311 HCL:230 IH:347 PW:47
MH:159 NCH:244 NNB:329 TH:713 WS:62
W "I must have the Savior with me": HFL:385
W "In a lowly manger sleeping": AME:92 BSH:75
W "In Thy cleft, O Rock of Ages, hide Thou me": AME:429 BSH:482
GHC:230
W "Jesus is tenderly calling thee home" ("Jesus is Calling"): AME:
346 ASH:430 BH:229 NBH:188 CW:280 FHP:59 GHC:308 GHF:247
HCG:434 HLC:252 HFL:239 HCL:529 IH:197 PW:485 MH:110
NCH:463 NNB:176 TH:697 WS:236
W "Jesus, keep me near the cross" ("Near the Cross"): AME:144
ASH:415 AF:311 BH:97 NBH:351 BSH:142 CW:339 FHP:407
GHC:598 GHF:351 HCG:421 HFG:254 HLC:361 HFL:348 HCL:83
IH:62 PW:22 MH:433 NCH:191 NNB:94 TH:704 WS:139

W "Jesus, Thou mighty Lord": BSH:134 HCG:57
 W "Mighty Rock, whose towering form": CW:407
 W "More like Jesus would I be": BH:316 BSH:370 HLC:334
 W "My song shall be of Jesus": GHC:65 HLC:251
 W "'Nearer the cross,' my heart can say": FHP:409 GHC:320 HCL:272
 PW:99
 W "Now just a word for Jesus": AME:335 BSH:263 GHC:77
 W "Never be sad or desponding" ("Never Give Up"): ASH:254
 W "O come, sinner, come": AME:273 BSH:235
 W "O, the unsearchable riches of Christ": ASH:287 GHF:495 HCG:318
 HFL:90 IH:451 PW:78 NNB:305
 W "Only a step to Jesus": AME:264 BSH:226 GHC:66 IH:160
 W "On that bright and golden morning" ("What a Gathering"): GHC:338
 GHF:157
 W "Pass me not, O gentle Savior": AME:182 ASH:449 BH:219 NBH:176
 BSH:362 FHP:51 GHC:585 GHF:235 HCG:188 HFG:416 HCL:534
 IH:254 PW:465 MH:145 NCH:450 NNB:162 TH:707 WS:231
 W "Praise Him! praise Him! Jesus, our blessed Redeemer": AME:546
 ASH:122 AF:168 BH:137 NBH:67 BSH:530 FHP:19 GHC:271
 GHF:442 HCG:47 HLC:96 HFL:83 HCL:110 IH:223 PW:4 NCH:281
 NNB:12 TH:683 WS:78
 W "Redeemed, how I love to proclaim it": ASH:21 BH:203 NBH:444,
 446 FHP:140 GHF:475 HFG:646 HLC:285 HFL:284 HCL:455 IH:276
 PW:247 NCH:404 NNB:261 WS:357
 W "Rescue the perishing, care for the dying": AME:379 ASH:227
 BH:207 NBH:283 BSH:439 FHP:194 GHC:592 GHF:432 HCG:467
 HFG:661 HCL:480 HFL:480 HCL:429 IH:397 PW:185 MH:175
 NCH:227 NNB:142 WS:349
 W "Safe in the arms of Jesus": AME:181 ASH:230 BSH:290 FHP:44
 GHC:6 HCL:369 IH:437 PW:43 NNB:431 TH:608
 W "Savior, more than life to me": AME:369 ASH:369 BH:326 BSH:278
 CW:397 FHP:176 GHC:593 GHF:304 HCG:371 HCL:292 PW:135
 MH:226 NNB:242 WS:478
 W "Someday the silver chord will break" ("Saved by Grace"): ASH:189
 FHP:471 GHF:512 HCG:439 HCL:368 IH:447 NCH:501 TH:726 WS:260
 W "Speed away on your mission": BSH:563 GHC:544
 W "Take the world but give me Jesus": GHF:385 IH:344 PW:26 WS:113
 W "Tell me the story of Jesus": ASH:212 BH:211 NBH:437 FHP:237
 GHF:106 HCG:104 HFG:215 HLC:130 IH:113 PW:177 NCH:139
 TH:685 WS:493
 W "There is healing at the fountain": HCL:517
 W "'Tho your sins be as scarlet'": AME:371 BH:213 FHP:142 GHC:549
 HCL:524 NNB:169 TH:465
 W "Thou, my everlasting portion" ("Close to Thee"): AME:359 ASH:381
 BH:354 NBH:355 CW:413 FHP:298 GHC:599 GHF:328 HCG:409
 HFG:405 HFL:452 HCL:223 IH:340 PW:343 MH:176 NCH:235
 NNB:346 WS:42
 W "'Tis the blessed hour of prayer": BH:329 CW:332 FHP:118
 GHC:596 GHF:345 HCG:420 HLC:433 IH:381 PW:82 NCH:300
 WS:473
 W "To God be the glory, great things He hath done": ASH:363 BH:41
 NBH:33 FHP:127 GHF:449 HCG:5 HFG:363 HCL:40 HFL:42
 HCL:28 IH:227 NCH:298 NNB:23 TH:667 WS:3

- W "To the work, to the work": AME:494 BH:435 BSH:631 FHP:363
GHC:576 GHF:428 PW:257 IH:401 NNB:393 WS:336
- W "Tread softly": NNB:525
- W "When Jesus comes to reward His servants" ("Will Jesus Find Us
Watching"): AME:573 BH:119 BSH:594 FHP:187 GHC:659 GHF:148
IH:140 PW:470 NCH:485 WS:187
- W "When my life's work is ended" ("My Savior First of All"): ASH:96
BH:472 GHF:502 IH:491 PW:128 NCH:480 WS:253
- W "Will you come . . . with your poor, broken heart" ("Jesus Will
Give You Rest"): PW:472

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. Six-page biographical sketch of romantic nature. Date of death incorrect.
- D Blanchard, Kathleen. Stories of Popular Hymns. Grand Rapids, Mich.: Zondervan Publishing House, 1967. Hymn story: "Safe in the Arms of Jesus."
- S Brobston, Stanley H. "A Brief Study of White Southern Gospel Music." PhD dissertation, New York University, 1977. Good summary of life and work--taken completely from Ruffin's book.
- D/S Carleton, Will, ed. Fanny Crosby's Life Story by Herself. New York: Everywhere Publishing Company, 1903. This is actually a compilation of articles about the poet's early life--before she began writing hymns. They had previously been published in Everywhere Magazine. Of the book Fanny Crosby wrote, "It was mainly not written by me, but was compiled from incidents of my life . . . for a magazine five years ago; and was finally issued in a book with my toleration rather than my consent." Cited in Bernard Ruffin, Fanny Crosby, p. 212. (*see letter to bk itself!*)
- R Claghorn, Charles E. Biographical Dictionary of American Music. West Nyack, New York: Parker Publishing Company, 1973. Biographical notations plus song titles.
- D Crosby, Fanny and Adelbert White, eds., Memories of Eighty Years. Boston: James H. Earle, 1906. Reminiscences, anecdotes, etc. Rough and disconnected. "Written in haste and suffers accordingly."

- D Emurian, Ernest K. Living Stories of Famous Hymns. Boston: W. A. Wilde, 1955. Biographical information plus lengthier anecdotes.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch and review of Crosby's role in the development of the gospel song. Listing of more popular titles. Photo.
- R Hustad, Donald P., ed. Fanny Crosby Speaks Again. Carol Stream, Ill.: Hope Publishing Company, 1977. Excellent biographical sketch of life with an emphasis on her role as a writer of gospel songs. Three photos at 25, 78, and 92 years of age. Reproduction of Crosby's first song published by Bradbury in his Golden Censer. Hustad reflects a much clearer understanding of Crosby's conversion experience and its influence on her role as a composer of gospel songs than does her biographer Ruffin.
- D Jackson, Samuel Travena. An Evening of Song and Story with Fanny Crosby, the Blind Poetess. New York: The Biglow and Main Company, 1912. Biography and anecdotes of romantic nature. Quite rambling in style. Musical examples plus photo of Crosby at 92 years of age.
- R Julian, John, ed. A Dictionary of Hymnology. New York: Scribner's Sons, 1892; Dover Publications, 1957. Listed under Van Alstyne. Listing of over 75 titles of her songs with the names of the collections in which they appeared. Listing of pseudonyms. Year of birth incorrect.
- D Long, Edwin M. Illustrated History of Hymns and Their Authors. Philadelphia: J. L. Landis, 1882. Brief biographical sketch plus hymn stories and conversion account. Photo. Date of birth incorrect.
- D Loveland, John. Blessed Assurance. Nashville: Broadman Press, 1978. View of life and work from a more devotional perspective. Limited amount of factual information interspersed with a number of hymn texts.
- C/D McCommon, Paul. Great Hymns of Evangelism. Nashville: Convention Press, 1978. Brief biographical account plus brief discussion of the literary quality of Crosby's hymns.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. The definitive work on the life of Fanny Crosby. Scholarly and well-done. Includes much peripheral information about the period and the friends and collaborators of the poet; however, specific information is difficult to locate since the book

has no index. The biggest weakness is the author's lack of understanding of Crosby's conversion experience and its influence upon her life and work. At times he seems almost embarrassed by the incident and tries to justify it to the reader. He does not seem to view nineteenth-century revivalism from the same perspective and understanding as do its inheritors in the twentieth century.

- D Sanville, George. Forty Gospel Hymn Stories. Winona Lake, Ind.: Rodeheaver Publishing Company, 1943. Hymn story: "Saved By Grace."
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Brief biographical account plus anecdotes, especially as related to life of Stebbins. Photo.
- D Sutherland, Allan. Famous Hymns of the World: Their Origin and Their Romance. New York: Frederick A. Stokes, 1923. A rather good, albeit romantic, biographical account of about 15 pages. A few biographical inaccuracies.
- R Williamson, David. Ira D. Sankey: The Story of His Life. London: S. W. Partridge, [n.d.] Biographical sketch from perspective of Crosby as "fellow-laborer" of Sankey.
- DAH The Dictionary of American Hymnology Project.

WILLIAM ORCUTT CUSHING

Biographical Information

Birth: December 31, 1823
 Hingham Center, Massachusetts
 Death: October 19, 1902
 Lisbon (St. Lawrence County), New York

Lineage

William Orcutt Cushing was one of six children born to Jacob and Martha (Orcutt) Cushing of Hingham Center, Massachusetts. Jacob Cushing was known locally as "Captain," although his livelihood came from farming. The Cushing line could be traced back to 1638 when Matthew Cushing came to America from England on the ship Diligent.¹

Early Years

William grew up on the family homestead and undoubtedly received his education in nearby Hingham. Young Cushing probably left home during his late teens or early twenties to gain further education in preparation for the ministry.

Marriage and Family

Cushing's first pastorate upon entering the ministry was at Searsburg, New York. There he met a Miss Hena Proper (or Roper), and, after thirty-five years as a bachelor, Cushing was married on February 4, 1854. His wife proved to be a great help to his ministry until her health began

¹History of Hingham: Genealogy, II (Hingham, Massachusetts: Town of Hingham, 1893), p. 148.

to fail in the 1860's. After a lengthy illness, during which Cushing faithfully cared for her, she died on July 13, 1870. The couple apparently had no children.²

Adult Years

Most of Cushing's efforts during his adult years were directed toward the pastorate. He also possessed a strong interest in education and served with over twenty other individuals as a Trustee of Starkey Seminary in Eddytown, New York, from 1861-1868.³ Although the Seminary was created and largely controlled by the Christian Churches (Disciples of Christ) of New York state, it was not an institution for training ministers. It was, rather, a boarding school which also accepted some day students; it ranged from grades eight through twelve. Cushing's primary contribution to the school was probably that of keeping its name and work before the churches of the denomination in which he was pastor.⁴

Although Cushing must have made a marginal living as pastor of small churches, he seems to have been very philanthropic with his limited

²J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 51.

³Letters from W. R. Kuklantz, President of Lakemont Academy Alumni Association, August 1 to 11, 1981. Kuklantz (Starkey Class of 1926) is the "self-appointed historian" of the school. He compiled A History of Starkey Seminary (n.p., 1978). Although the school was called Starkey Seminary, it was not located in that city, but in Eddytown (changed to Lakemont in 1900), which is about 3 miles south of Starkey.

⁴J. H. Hall's statement in Biography of Gospel Song and Hymn Writers, p. 52, that Cushing was "instrumental in the erection of the Seminary," is misleading according to W. R. Kuklantz, historian and alumni president of the school. Cushing was only 15 years old when the school opened its doors, and even after he became associated with Starkey Seminary, the school records do not show him to have been a substantial donor to the school though it was constantly in need of funds. Letter from Kuklantz, Aug. 1, 1981.

income. He contributed to the school for the blind in Batavia, New York, and reportedly gave a blind girl one thousand dollars to secure an education.

Poor health plagued Cushing during the last thirty years of his life. "Sometime after his ordination"⁶ he began to lose his voice. By 1870 he could no longer preach and could only speak in a whisper, a situation which necessitated his retirement from the active ministry.⁷ It is not clear where Cushing went or how he supported himself during the next two decades of his life. In 1876, a few years after his retirement from the pastorate, he was living in Moravia, New York.⁸ The "creeping paralysis" apparently worsened over the years, and, during the last decade of his life, Cushing lived as a semi-invalid in the home of the Reverend and Mrs. E. E. Curtis of Lisbon, New York.⁹ Cushing died in 1902, and his funeral was held in the Curtis home. During the funeral, three hymns by Cushing were sung.¹⁰ His body was taken to Trumansburg, New York, where he had formerly been pastor. Cushing was buried in Jones

⁶Wilbur Konkkel, Living Hymn Stories (Minneapolis: Bethany Fellowship Inc., 1971), p. 76.

⁷The slow debilitating form of his disease may have been some form of multiple sclerosis.

⁸Kathleen Blanchard, Stories of Wonderful Hymns (Grand Rapids, Mich: Zondervan Publishing House, 1967), p. 33.

⁹The identity of Rev. Curtis is somewhat of a mystery. Although local newspapers (in Cushing's obituary notices) listed Rev. Curtis as a long-time resident of the area, neither Curtis nor Cushing was included in the 1900 census for Lisbon. Curtis is also not listed in local history books for the town of Lisbon. Letter from Jennifer Bixby, Lisbon Town Historian, August 7, 1981.

¹⁰Ogdensburg [NY] Advance, October 23, 1902.

Cemetery in the Town of Hector, Schuyler County, in the hills west of Trumansburg.¹¹

Religious Background
and Affiliations

William Cushing grew up in a Unitarian home and received his early religious training from a Unitarian minister. However, "when he became old enough to read the Bible and think for himself, he joined the Christian Church."¹² At eighteen years of age Cushing felt a call to the ministry and began to pursue training in preparation for the pastorate. His first church was at Searsburg, New York. In later years he served churches in Auburn, Brooklyn, Buffalo, Sparta, and Trumansburg, all in New York. He also served in at least one church in Massachusetts.¹³

Cushing's obituary notice in the Ogdensburg Advance referred to him as a "retired Methodist minister."¹⁴ Such a reference may have resulted from Cushing's membership in the Wesleyan Methodist Church of Lisbon during his final years. However, most of his church affiliations were with the Christian Church (Disciples of Christ). Cushing was considered to have been a successful and dearly loved pastor and a great church work-

¹¹Letter from Toby Dills, Trumansburg Town Historian, September 15, 1981. The Jones Cemetery is a large and active family-type cemetery. Although Cushing's gravestone appears to be missing, the official records list "W. O. Cushing Oct. 20, 1902." The incorrect date of death (which should read Oct. 19) is understandable since Cushing died in another locale.

¹²Hall, p. 51.

¹³Ernest K. Emurian, Forty Stories of Famous Gospel Songs (Grand Rapids, Mich.: Baker Book House, 1973), pp. 76-79.

¹⁴Ogdensburg [NY] Advance, October 23, 1902.

er in the Sunday School.¹⁵ "Mr. Cushing was poor in purse, but rich in spirit; homeless but not friendless."¹⁶

Contributions to the Gospel Song Movement

When, around 1870, Cushing retired from the active pastorate as a result of a "creeping paralysis," he reportedly prayed, "Lord, still give me something to do for Thee!"¹⁷ The answer to that prayer was nearly thirty years of a ministry in hymnwriting. Cushing has been credited with writing over three hundred hymns, many of which were set to music by the most famous composers of gospel song during the second half of the nineteenth century.

In actuality, Cushing's contribution to the gospel song movement began long before paralysis forced him from the pastorate. By 1856 Cushing had already written "When He cometh" ("Jewels"), which became famous as sung to George F. Root's popular melody. The text was written for the Sunday School children in a church which Cushing pastored in Massachusetts.¹⁸ George F. Root,¹⁹ the well-known music educator who was soon to become an important figure in the field of church music, was so impressed with Cushing's abilities that he later sent Cushing one of his own tunes with the request that Cushing write a suitable text for it. The tune

¹⁵Emurian, pp. 76-79, records what are purported to have been conversations and sermon excerpts from Cushing's Massachusetts pastorate in 1856.

¹⁶Hall, p. 53. Cushing apparently possessed few material goods, for no will was ever filed in the county where he died. Letter from Bixby, August 7, 1981.

¹⁷Hall, p. 52.

¹⁸Emurian, pp. 76-79.

¹⁹See section on George Frederick Root.

had previously been associated with the secular text, "The Little Octo-
roon." Of the tune, Cushing reported,

After receiving it, the melody ran in my head all day long, chim-
ing and flowing in its sweet musical cadence. I wished greatly
that I might secure the tune for work in the Sunday-school and for
other Christian purposes. When I heard the bells of heaven ring-
ing over some sinner that had returned, it seemed like a glad day
in heaven. The words 'Ring the bells of heaven,' at once flowed
down into the waiting melody. It was a beautiful and blessed ex-
perience, and the bells seem ringing yet.²⁰

The song was later included in a collection by Root and B. R. Handby
called Chapel Gems for Sunday School (1866).²¹ Two years later Cushing
and Root collaborated on "We are watching, we are waiting" ("The Beau-
teous Day").²²

Both "When He Cometh" and "Ring the Bells of Heaven" by Cushing
and Root were apparently popular enough to be included in the famous Gos-
pel Hymns series. Ira D. Sankey,²³ who was one of the editors of the
series, also collaborated with Cushing on a number of gospel songs.
These included "O safe to the Rock that is higher than I" ("Hiding in
Thee" 1876), "There'll be no dark valley when Jesus comes," and "Under
His Wings" (1890). The first of these resulted from Sankey's request
of Cushing, "Send me something new to help me in my Gospel work."²⁴

In addition to collaborating with Root and Sankey, Cushing also

²⁰Ira D. Sankey, Sankey's Story of the Gospel Hymns (Philadel-
phia: The Sunday School Times Company, 1906), p. 176.

²¹William J. Reynolds, Companion to Baptist Hymnal (Nashville:
Broadman Press, 1976), pp. 185-186.

²²Albert Christ-Janer, Charles W. Hughes, and Charlotte S. Smith,
American Hymns Old and New (New York: Columbia University Press, 1980),
p. 391.

²³See section on Ira David Sankey.

²⁴Sankey, p. 99.

supplied texts for composers Robert Lowry²⁵ ("Down in the valley with my Savior I would go" to the tune FOLLOW ON, 1878) and William F. Sherwin²⁶ ("Beautiful Valley of Eden." 1875). Other songs by Cushing that attained some degree of popularity were "Do They Know?" "I Am Waiting by the River," "The Name of Jesus," "Fair is the Morning Land," and "Gathering Home to the Silent Shore."²⁷

Significance to the Gospel Song Movement

Like Elisha Hoffman,²⁸ Robert Lowry, and Daniel Whittle,²⁹ William Cushing was a minister of the gospel by vocation and a hymnwriter by avocation. Unlike Hoffman and Lowry, he compiled or published no collections. It is uncertain exactly how many hymns Cushing wrote, but of over three hundred of his hymns which were set to music, only about half a dozen are included in current hymnals.³⁰ Of these half-dozen songs, none is widely sung today. Eight of Cushing's songs appeared in the English publication, Sankey's Sacred Songs and Solos, which reportedly sold over eighty million copies.³¹ Approximately the same number of

²⁵See section on Robert Lowry.

²⁶Sherwin received his music education under Lowell Mason and subsequently taught at the New England Conservatory. He possessed great ability as an organizer and director of amateur choirs. The Baptist layman was chosen as musical director of the Chautauqua Assembly in New York. Reynolds, p. 426.

²⁷Hall, p. 52. ²⁸See section on Elisha Albright Hoffman.

²⁹See section on Daniel Webster Whittle.

³⁰See p. 86.

³¹Charles Claghorn, Biographical Dictionary of American Music (West Nyack, New York: Parker Publishing Company, 1973), p. 11.

Cushing's songs were included in the Gospel Hymns series in this country. With the exception of "Under His Wings," which was not written until 1890, all of Cushing's songs included in current hymnals appeared in the Gospel Hymns series.

Cushing's texts reflect many characteristics common to authors of gospel songs during the second half of the nineteenth century. In fact, "We are watching, we are waiting" sounds much like the work of Fanny Crosby ("We are going, we are going to our home beyond the skies"). Most of Cushing's texts are loosely based on Scripture. "Ring the bells of heaven" alludes to the story of the Prodigal Son recorded in Luke 15; but it is freely mixed with angels, symbolism about heaven, and the language of revivalism. "O safe to the Rock that is higher than I" ("Hiding in Thee") is a reference to Psalm 61, while "Under His Wings" alludes to Psalm 91.

As a poetic unifying device, Cushing often repeated the same phrase in each stanza of a hymn (e.g. "Ring the bells of heaven," "We are watching, we are waiting," "Down in the valley" ("Follow On"), "His loved and His own" ("Jewels"), and "Over the heart(s) of . . ." (Beautiful Valley of Eden"). The chorus, which was one of the most characteristic elements of the gospel song, was almost always present in Cushing's works. Its main feature was a high degree of textual repetition. The spirit of his texts speaks more of comfort and consolation than of praise (e.g. "Under His Wings" and "Hiding in Thee"). Salvation or the "new birth" and heaven were also popular subjects (e.g. "Ring the bells of heaven . . . for a precious soul is born again" and "I have heard of a land far away").

The quality of Cushing's poetry in current hymnals varies greatly

from the trite "Down in the Valley" to the more pensive "O safe to the Rock." Cushing's texts were often set to music by the most important gospel song composers of his day. However, as many of those men, such as Root, Sankey, and Lowry, began to lose some of their popularity in the twentieth century, Cushing's reputation also suffered. As an author of gospel songs, William Cushing has generally received a well-deserved recognition. J. H. Hall observed that Cushing wrote "many of the world's best known gospel poems;"³² and Bernard Ruffin, in referring to Fanny Crosby's work, reported that "there were many in her court, such as the Rev. W. O. Cushing."³³

In retrospect, Cushing made a limited overall contribution to the gospel song movement. He did not compile, edit or publish, nor was he an influential musician in either revivalism or the local church. Because of the limited number of his hymns which remain in current usage, he should be viewed as a secondary figure in this survey. He neither charted new directions nor brought older currents to an apex. He did, however, make a strong and positive contribution to the body of literature called gospel song. He may best be understood as representing a host of gospel song authors who, although not as gifted as Fanny Crosby or as influential as Ira Sankey, employed their abilities to help make the gospel song the most popular form of church music in the nineteenth century.

³²Hall, p. 52.

³³Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 131.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- W "Down in the valley with my Savior I would go" ("Follow On"):
ASH:199 NBH:226 FHP:431 GHC:564 GHF:398 HCG:266 IH:343
PW:263 WS:328
- W "O safe to the Rock that is higher than I" ("Hiding in Thee"):
ASH:199 BH:271 FHP:431 GHC:564 GHF:398 HCG:266 IH:343
PW:263 WS:328
- W "Ring the bells of heaven": AME:540 NBH:300 BSH:307 FHP:28
GHC:622 GHF:458 HCL:519 IH:300 PW:340 NNB:445 WS:426
- W "There'll be no dark valley when Jesus comes": GHF:147
- W "Under His wings I am safely abiding": ASH:257 FHP:311 GHF:269
HCG:380 HFG:412 HLC:232 HCL:310 PW:160 NCH:376 WS:451/236
- W "When He cometh . . . to make up His jewels" ("Jewels"): ASH:323
BSH:539 FHP:511 GHC:638 GHF:150 HCL:399 IH:455 PW:126
NCH:482 TH:651 WS:494

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C3-C5, C8-C10.
- R Christ-Janer, Albert, Charles W. Hughes, and Carlton S. Smith. American Hymns Old and New. New York: Columbia University Press, 1980. Cushing's "We are watching, we are waiting" is included in section on Revival and Gospel Hymns.

- D Emurian, Ernest K. Forty True Stories of Famous Gospel Hymns. Boston: W. A. Wilde, 1959. Hymn anecdote.
- D Goodenough, Caroline L. High Lights on Hymnists and Their Hymns. New York: AMS Reprint, 1974. Descriptive paragraph plus a few song titles.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Limited biographical sketch tracing role in gospel song writing. Photo.
- S History of Hingham: Geneology, II. Hingham, Mass.: Town of Hingham, 1893. Little-known information about Cushing lineage.
- R Julian, John, ed. A Dictionary of Hymnology. New York: Scribner's Sons, 1892; Dover Publications Reprint, 1957. Brief reference plus listing of 8 titles.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Passing references as related to life of Fanny Crosby.
- D Sankey, Ira D. My Life and the Story of the Gospel Hymns. New York: Harper and Row Publishers, 1906. Hymn anecdotes.
- D Sheppard, W. J. Limmer. Great Hymns and Their Stories. London: Lutterworth Press, 1970. Hymn anecdotes.
- DAH The Dictionary of American Hymnology Project.

WILLIAM HOWARD DOANE

Biographical Information

Birth: February 3, 1832
 Preston (New London County), Connecticut
 Death: December 24, 1915
 South Orange, New Jersey

Lineage

William Howard Doane was the fifth child born to Joseph Howes and Frances (Treat) Doane. Joseph, who traced his family roots back to early settlers of Plymouth, Massachusetts, headed the manufacturing firm of Doane and Treat in Voluntown, Connecticut.¹ His wife, Frances (Treat) Doane, was the sister of his business partner. Young William Doane grew up in the company of four brothers and three sisters.

Early Years

After attending public school William matriculated at Woodstock Academy, a Congregationalist school, in Woodstock, Connecticut, which was probably taught by the Reverend John Avery.² Upon graduation in 1848, William went to work in the counting room of his father's manufacturing plant in Voluntown. During the next decade, young Doane rose rapidly through the ranks of the business world. After leaving Voluntown, he

¹J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 78.

²Alfred B. Smith, To God Be the Glory: Inspiring Life Story of William Howard Doane (Grand Rapids, Mich.: Singspiration, 1955), p. 16.

proceeded to Norwich to take charge of the books and financial department of the J. A. Fay Company, manufacturers of woodworking machinery. Within a few years he was promoted to the Chicago branch and put in charge of the salesroom and general agency there. In 1860 Doane was transferred to Cincinnati, Ohio, as a vice-president and partner in the firm. It was but a short step to the presidency of the company in the succeeding year.

Marriage and Family

On November 2, 1857, William Doane married Frances ("Fannie") Mary Treat. Fannie was Doane's first cousin and the daughter of his father's manufacturing partner.³ She was also undoubtedly a childhood sweetheart of young William Doane who, in 1848, dedicated his first musical composition to her. William and Fannie had two daughters: Ida Frances and Marguerite Treat.

Adult Years

William Doane was a man of great and varied achievements. In the business field, Doane was also the president of the Central Safe and Deposit Company as well as director of numerous business enterprises. He received over seventy patents for inventions which furthered the productivity and diversity of the woodworking industry. These efforts were given international recognition at the Paris Exposition of 1889 when Doane was awarded the Legion of Honor for his contributions.⁴

³Frank J. Metcalf, Stories of Hymn Tunes (New York: The Abingdon Press, 1928), p. 161.

⁴"Doane, William Howard," The National Cyclopaedia of American Biography, XLI, 95.

In addition to Doane's business acumen and inventive mind, he also possessed a great love of music. It is recorded that he first sang at six years of age, joined the choir at ten, mastered the flute by twelve, and was church organist at fifteen.⁵ Formal training began at country singing schools; this was supplemented by more serious study with B. F. Baker (whom he later assisted in musical conventions), Artemas Nixon Johnson, Holbrook, and Kanhoiser.⁶ He began directing choirs at Woodstock Academy during his fourteenth year and later became music director at the Baptist Church in Voluntown, Connecticut. In 1852 Doane was appointed conductor of the Norwich Harmonic Society, a post he held for two years.

Doane's love of music plus his financial prosperity enabled him to amass an outstanding music library. His study housed a pipe organ, pianos, a cabinet organ, a harp, and an extensive collection of instruments from Egypt, Mexico, Japan, Africa, Russia, Turkey, and Syria. The library also contained an eighth-century manuscript as well as autographed manuscripts by Beethoven, Mozart, Handel, and various American composers.⁷ Doane donated the collection to the Cincinnati Art Museum.

Such philanthropy was another outstanding hallmark of William Doane. He was a regular contributor to a host of institutions such as the Cincinnati Art Museum, YMCA, and Denison University, a Baptist school in Granville, Ohio. The latter institution conferred an honorary Doctor

⁵Ronald E. Wilburn, The Life and Music of Christian Song Writers (published privately, 1978), p. 14.

⁶Henry S. Burrage, Baptist Hymn Writers and Their Hymns (Portland, Maine: Brown, Thurston and Co., 1888), p. 456.

⁷Hall, pp. 79-80.

of Music degree upon Doane in 1875.⁸

Throughout his career he was philanthropically active in religious and educational fields. He erected or aided in erecting many churches and mission halls and many missionaries and clergymen received their education through his beneficence.⁹

Amid Doane's success in the worlds of business, music, and civic affairs, he suffered a near-fatal heart attack at about thirty years of age. Instead of attributing the problem to tension and overwork, he believed it was the Lord's chastening him for not serving God as he should have done. Upon recovering his health, he immediately reordered his priorities and began an active avocation in hymn composition and editing. Doane not only experienced a complete recovery from his illness but he also lived for another half century. He died of pneumonia at South Orange, New Jersey, in 1915.¹⁰

Religious Background and Affiliations

The home life of William Doane might well be characterized as very pietistic, with carefully provided religious instruction. William seems to have been influenced more by his Baptist mother than by his Presbyterian father. During his school days the younger Doane regularly attended South Woodstock Baptist Church, about three miles from Woodstock Academy. It was there, in 1847, while in his final year of school, that Doane was converted during meetings held by Pastor Elder T. Payne.¹¹

⁸William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 297.

⁹National Cyclopaedia of American Biography, p. 96.

¹⁰Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 239.

¹¹Smith, p. 17.

Filled with zeal to share his new experience, William and some of his friends immediately began holding religious meetings of their own at Woodstock Academy. William was baptised in 1851 by the Reverend Frederic Denison.¹²

Doane remained a strong Baptist throughout his life. While living in Norwich, Connecticut, he associated with the Central Baptist Church; upon his move to Cincinnati he joined Mount Auburn Baptist Church (located in the suburb of Auburn) where he faithfully served as Sunday School superintendent of the Bethesda Mission for over twenty-five years.¹³

Doane was also a lifelong supporter of the YMCA throughout the country, president of the American Baptist Publication Society (1911-1912), and president of the Ohio Baptist Convention from 1899-1902.¹⁴ He was also closely connected with Denison University, acting as a trustee and contributor; a number of buildings at the school were named in his honor.

Contributions to the Gospel Song Movement

Doane's entry into the world of the gospel song came in a rather dramatic fashion. Stricken as a fairly young man with heart disease, Doane went to Plainfield, Connecticut, for rest. Upon the return trip home, he suffered a near-fatal heart attack and was taken off the train at Lockport, New York. Doane vowed to God that he would pursue musical

¹²Burrage, p. 456.

¹³National Cyclopaedia of American Biography, p. 96.

¹⁴Ibid.

endeavors if restored to health. His prayers were answered, and he immediately set to work; within a few months he had produced his first collection, Sabbath School Gems (1862).¹⁵

This was only the first of about forty collections which became widely known and very popular. They included Little Sunbeam (1864), Silver Spray (1867), and Bright Jewels (in collaboration with William Bradbury, Chester Allen, William F. Sherwin and others, 1869). The most successful of these was Silver Spray which sold over 300,000 copies.¹⁶

Many of Doane's collections were the result of his work with Robert Lowry, the Baptist minister who was also famous as an author, composer, and editor of gospel songs. Upon the death of William Bradbury in 1868, Lowry had been selected to take charge of Sunday School music at the firm of Biglow and Main. Although Doane and Lowry had collaborated as early as 1865 on Happy Voices, their first important collection was Pure Gold (1871).

This book was superior in literary and musical value to anything that had appeared before which the Sunday school public was quick to see, and it absorbed over a million copies. It was . . . an entire departure from the old hymn tunes and the church hymn; instead it had a rhythmical freshness and variety and a vigour beyond any collection issued before.¹⁷

Although the collections contained a rhythmical freshness and vigour which reflected the popular secular songs of the period, Doane and Lowry were careful to assure their prospective buyers that "no secular elements

¹⁵Smith, p. 126.

¹⁶National Cyclopaedia of American Biography, p. 95.

¹⁷Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell Company, 1923), p. 333.

have been permitted to find a place in a book intended mainly for use on the Lord's Day."¹⁸ Additional collections included Royal Diadem, Temple Anthems, Tidal Wave, Brightest and Best, Welcome Tidings, Glad Hosannas, Fountain of Song, Good as Gold (which contained "a fair proportion of hymns adapted to the International [Sunday School] Lessons of 1880 and 1881"),¹⁹ Gospel Music, Glad Refrain, Joyful Lays, Bright Array, Hymns of Praise, Book of Gems, Notes of Gladness, and Sunny Side Songs.²⁰

These collections excelled those of Bradbury in literary quality primarily as a result of a greater reliance upon the contributions of Fanny Crosby in supplying lyrics. This fortunate circumstance resulted from Doane's earlier collaboration with "The Blind Poetess." Because Doane was not only an editor and compiler but also an active composer of tunes, he began during his early efforts to seek suitable lyrics for his melodies. He attempted to write his own but found that unsatisfactory.²¹ One day, during November of 1867, while praying for a poem suitable for a new hymn, Doane heard a knock at his hotel door. A messenger presented a letter which read, "Mr. Doane, I have never met you, but I feel impelled to send you this hymn. May God bless it. Fanny Crosby."²² Doane was impressed and immediately set it to music.

Doane began searching for the gifted poet who had sent him the

¹⁸Robert Lowry and W. Howard Doane, eds., Brightest and Best (New York: Biglow and Main, 1875), preface.

¹⁹Robert Lowry and W. Howard Doane, eds., Good as Gold (New York: Biglow and Main, 1880), preface.

²⁰National Cyclopaedia of American Biography, p. 95.

²¹For examples of his lyrics, see Lowry and Doane, eds., Good as Gold.

²²Ruffin, p. 98.

letter. He finally located Fanny Crosby at 88 Varick Street in New York. He was not only shocked at the squalid living conditions but also at the poet's blindness.²³ He gave Fanny Crosby twenty dollars and began a collaboration and friendship that was to last forty-seven years. During their partnership, in which the two collaborated on over one thousand songs, it was not unusual for Doane to compose the tunes which he then submitted to Fanny Crosby for appropriate texts.²⁴

Doane's tunes were in the tradition of popular songs such as "Columbia, the Gem of the Ocean" and "Hail to the Chief." They were distinguishable by their simple, straight-forward and march-like quality.²⁵ The catchy tunes reflected Doane's own high energy level and a more Western emphasis on rhythm and movement. The tune RESCUE, for "Rescue the Perishing," is musically typical.²⁶ William Doane has been credited with composing over 2200 hymn tunes.²⁷ He also served as editor of The Baptist Hymnal (Philadelphia, 1883), the second hymnal of the American Baptist Publication Society. The hymnal included thirty-five

²³See section on Frances Jane Crosby.

²⁴George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 5; Reynolds, p. 296. The standard practice was for a composer to write a tune for a poem which had already been penned; the procedure of Doane and Crosby was often the reverse of standard practice.

²⁵Ruffin, p. 101.

²⁶Lorenz, p. 333.

²⁷Doane has also been credited with popularizing the "Christmas Cantata." Some controversy was present during his lifetime over the inclusion of Santa Claus in many of these. See Hall, p. 79., and Charles Gabriel, Gospel Songs and Their Writers (Chicago: The Rodeheaver Company, 1915), p. 27.

of Doane's tunes which contributed to its more "popular" flavor.²⁸

Significance to the Gospel Song Movement

Of the approximately thirty tunes by Doane still found in current usage,²⁹ nearly eighty percent are settings of texts by Fanny Crosby. After the death of William Bradbury, Doane effectively succeeded him as Crosby's chief collaborator. In many respects, Doane should be viewed from the same general perspective as Fanny Crosby. "Howard Doane was truly as remarkable in his accomplishments as was Fanny."³⁰ Their remarkable accomplishments stemmed, in part, from their pivotal roles during an important period in the development of the gospel song.

First, both worked for Biglow and Main Publishing Company, one of the nation's largest publishers of hymnals and Sunday School collections. Second, they were both writing during an important period in which the Sunday School song was gaining acceptance and was, in some cases, often surpassing in popularity the standard church hymn, the psalm-tune, or those of the Lowell Mason type. As a composer, compiler, and editor of Sunday School songs, Doane's contributions

stimulated a larger circle of writers in giving expression to their devout feelings and thoughts in the less formal verse adapted to Sunday school use. There was therefore a more devotional and a more definitely evangelistic element in these books which later should supply a large part of the best material for the series of 'Gospel Hymns.'³¹

²⁸Louis F. Benson, The English Hymn (Richmond, Virginia: John Knox Press, 1962), p. 559.

²⁹This number compares with twenty-seven of Doane's tunes which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of tunes in current hymnals, see p. 99.

³⁰Ruffin, p. 101.

³¹Lorenz, p. 334.

Alfred Smith reported that Doane originally felt the Sunday School and gospel song style of music was beneath his classical training. "He had been repeatedly requested to write Sunday School music but had refused. . . . He had an aversion to this 'type' of music."³² Although he may have had an initial aversion, Doane was apparently familiar enough with the style and a gifted enough musician and editor to quickly compile a collection (Sabbath School Gems) after recovering from his illness.

Despite this facile ability to compose popular tunes, Doane has not always been regarded as a great musician. Bernard Ruffin reported that Doane's tunes were sometimes regimented and mechanical, often resorting to tenor-bass countermelodies in the choruses, simply to get through a long note. At best, Doane's tunes were melodic but usually lacking in sweetness and mellifluity; at worst, they were insipid and boring. As an editor, he often butchered the more complicated and reflective texts of Fanny Crosby while rescuing others of a less profound nature from a deserving obscurity.³³

Stylistically, Doane's music represents an important development in the gospel song, for there was considerably less background of the singing school than in Bradbury's work.³⁴ Doane's basically vocal approach resulted in tunes that were very singable. The "range of chords

³²Smith, p. 25.

³³Ruffin, p. 101. It should be noted that Ruffin's judgment about Doane's tunewriting reflected the composer's relationship to Fanny Crosby only and is not necessarily a valid criticism of Doane's overall style. However, even at what Ruffin considered to be Doane's weakest, more of Fanny Crosby's lyrics are sung to Doane's tunes than those of any other composer.

³⁴Lorenz, p. 334.

was limited, both naturally and consciously. . . . Not approaching composition by way of the piano or organ, they never exceeded the range of the average voices."³⁵ Such stylistic characteristics clearly reflect "the embryonic Gospel Song which was never fully developed in the early days of the Moody and Sankey regime."³⁶

Doane also helped to popularize the emerging gospel song in less direct ways. No doubt his magnetic and ever-cheerful personality contributed to his popularity and influence as he sang his songs at YMCA conventions and other meetings.³⁷ He has also been credited with influencing Ira D. Sankey to join Dwight L. Moody in their ministry together.³⁸

Perhaps one of Doane's greatest strengths in the field of the gospel song was that he was not primarily a musician. He was a Christian businessman who was able to donate much time and money³⁹ to a ministry for which, he believed, God had spared his life. He therefore composed, edited, and produced music that spoke to his fellowman in the second half of the nineteenth century. It continues to do so a century later.

³⁵ Ibid.

³⁶ Charles H. Gabriel, Gospel Songs and Their Writers (Chicago: The Rodeheaver Company, 1915), p. 5.

³⁷ Benson, p. 484.

³⁸ Wilburn, p. 14.

³⁹ Most, if not all, of the money Doane received from his musical endeavors was donated to charitable causes. National Cyclopaedia of American Biography, p. 95.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "A few more marchings weary" ("When We Gather Home") A FEW MORE MARCHINGS: BSH:578
- M "Another year" ENCOURAGEMENT: BSH:648
- M "God of our strength, enthroned above": BSH:66
- M "Hark! there comes a whisper" GIVE THY HEART TO ME: AME:251
BSH:213
- M "Hide me, O my Savior, hide me": IH:440
- M "I am Thine, O Lord" ("Draw Me Nearer") I AM THINE: AME:267
ASH:89 AF:272 BH:349 NBH:352 BSH:363 CW:312 FHP:265
GHC:572 GHF:314 HCG:386 HFG:455 HLC:354 HFL:311 HCL:230
IH:347 PW:47 MH:159 NCH:244 NNB:329 TH:713 WS:62
- M "In a lowly manger sleeping" ADORATION: AME:92 BSH:75
- M "In the harvest field, there is work to do" ("Labor On"): IH:392
- M "Jesus, keep me near the cross" NEAR THE CROSS: AME:144 ASH:415
AF:311 BH:97 NBH:351 BSH:142 CW:339 FHP:407 GHC:598
HCG:421 HFG:254 HLC:361 HFL:348 HCL:83 IH:62 PW:22 MH:433
NCH:191 NNB:94 TH:704 WS:139
- M "Jesus, Thou mighty Lord" MIGHTY LORD: BSH:134 HCG:57
- M "Jesus, Thy name I love" JESUS THY NAME I LOVE: BSH:330
- M "More like Jesus would I be" MORE LIKE JESUS: BH:316 BHS:370
HLC:334
- M "More love to Thee, O Christ" MORE LOVE TO THEE: AME:315 ASH:382
AF:322 BH:292 NBH:494 BSH:322 CW:390 FHP:282 GHC:61 GHF:
323 HCG:403 HFG:476 HLC:359 HFL:437 HCL:178 IH:145 PW:62
MH:185 NCH:299 NNB:254 TH:548 WS:39
- M "My song shall be of Jesus" ALSTYNE: GHC:65 HLC:251
- M "Now just a word for Jesus": AME:335 BSH:263 GHC:77
- M "O come, sinner, come" MERCY'S CALL: AME:273 BSH:235
- M "Only a step to Jesus": AME:264 BSH:226 GHC:66 IH:160
- M "Pass me not, O gentle Savior" PASS ME NOT: AME:182 ASH:449
BH:219 NBH:176 BSH:362 FHP:51 GHC:585 HCG:188 HFG:416
HCL:543 IH:254 PW:465 MH:145 NCH:450 NNB:162 TH:707 WS:231
- M "Rescue the perishing, care for the dying" RESCUE: AME:379 ASH:227
BH:207 NBH:283 BSH:439 FHP:194 GHC:592 GHF:432 HCG:467
HFG:661 HLC:480 HFL:480 HCL:429 IH:397 PW:185 MH:175
NCH:227 NNB:142 WS:349

- M "Safe in the arms of Jesus": AME:181 ASH:230 BSH:290 FHP:44
GHC:6 HCL:369 IH:437 PW:43 NNB:431 TH:608
- M "Savior, more than life to me" EVERY DAY AND EVERY HOUR: AME:369
ASH:369 BH:326 BSH:278 CW:387 FHP:176 GHC:539 GHF:304
HCG:371 HCL:292 PW:135 MH:226 NNB:242 WS:478
- M "Take the name of Jesus with you" PRECIOUS NAME: AME:178 ASG:261
AF:331 BH:305 NBH:473 BSH:649 FHP:378 GHC:47 GHF:63 HCG:
396 HFG:231 HLC:66 HFL:82 HCL:510 IH:483 PW:114 MH:87 NCH:
44 NNBH:258 WS:109
- M "Tell me the old, old story" EVANGEL or OLD, OLD STORY: ASH:97
AF:35 BH:222 CW:438 FHP:79 GHC:28 GHF:229 HFG:16 HCL:515
IH:157 PW:351 NCH:138 TH:521 WH:195
- M "The ends of all the earth shall fear" VISION: TH:295
- M "'Tho' your sins be as scarlet'" COMPASSION: AME:371 BH:213
FHP:142 GHC:549 HCL:524 NNB:169 TH:465
- M "'Tis the blessed hour of prayer" BLESSED HOUR: BH:329 CW:332
FHP:118 GHC:596 GHF:345 HCG:420 HLC:433 IH:381 PW:82
NCH:300 WS:473
- M "To God be the glory, great things He hath done" TO GOD BE THE
GLORY: ASH:363 BH:41 NBH:33 FHP:127 GHF:449 HCG:5 HCL:40
HFL:42 IH:227 NCH:298 NNBH:23 TH:667 WS:3
- M "To the work, to the work" TOILING ON: AME:494 BH:435 BSH:631
FHP:363 GHC:576 GHF:428 PW:257 IH:401 NNB:393 WS:336
- M "Tread softly": NNB:525
- M "When Jesus comes to reward His servants" ("Will Jesus Find Us
Watching") WOODSTOCK: AME: 573 BH:119 BSH:594 FHP:187
GHC:659 GHF:148 IH:140 PW:470 NCH:485 WS:187

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. Fairly good 2-page biographical entry. A few inaccuracies such as birthdate.
- R Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Noted for association with YMCA and as hymnal editor.
- R "Doane, William Howard," The National Cyclopaedia of American Biography. XLI, 95.
- D Emurian, Ernest K. Living Stories of Famous Hymns. Boston: W. A. Wilde, 1955. Passing references plus interesting account of the similarity and history of Doane's tune for "Pass Me Not, O Gentle Savior" and the Hawaiian "Aloha."

- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D/H Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Biographical sketch plus listing of some titles and collections. Interesting description of Doane's music room. Photo.
- D Jackson, S. Travena. An Evening of Song and Story with Fanny Crosby, the Blind Poetess. New York: The Biglow and Main Company, 1912. Anecdotes pertaining to Doane and Fanny Crosby. Very romantic in nature.
- R Julian, John, ed. A Dictionary of Hymnology. New York: Scribner's Sons, 1892; Dover Publications, 1957. Brief reference plus a few titles and collections listed.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming H. Revell, 1923. Excellent, although limited, account of contributions to Sunday School and gospel song field. Evaluation of musical style and its place in the overall development of the gospel song. Entries under chapter on Sunday School music and gospel song.
- S Lowry, Robert and W. Howard Doane, eds. Brightest and Best. New York: Biglow and Main, 1875. Preface contains information suggesting some of Doane's musical philosophy with regard to the influence of secular music.
- C McCommon, Paul. Great Hymns of Evangelism. Nashville: Convention Press, 1978. Brief biographical sketch.
- D Rudin, Cecilia M. Stories of Hymns We Love. Chicago: John Rudin and Company, 1945. Devotional in nature. A few biographical facts.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Very good account of Doane as related to the life of Fanny Crosby.
- D Smith, Alfred B. To God Be the Glory: Inspiring Life Story of William Howard Doane. Grand Rapids, Mich.: Singspiration, 1955. Title is completely misleading; not a biography but some general biography of early life. Almost nothing concerning role of Doane as composer. Good photo. Hymn stories plus 50 of his songs.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Limited information of biographical and anecdotal nature--especially as related to life of Stebbins. Photo. Incorrect date of death.
- DAH The Dictionary of American Hymnology Project.

EDWIN OTHELLO EXCELL

Biographical Information

Birth: December 13, 1851
 Stark County, Ohio
 Death: June 10, 1921
 Chicago, Illinois¹

Lineage

Edwin Othello Excell was the son of the Reverend J. J. Excell, a minister of the German Reformed Church.² The older Excell was reported to have been quite a good singer and undoubtedly set an example his son would later emulate.

Early Years

Although Edwin Excell was born in Ohio, his family apparently moved to Uniontown, Pennsylvania, when Edwin was yet a young boy.³ It is uncertain how much formal education Excell received, for he may have become an apprentice in the building trades while still quite young. Thereafter, he served as a plasterer and bricklayer for twelve years.⁴

¹Letter from Medical Records Department of the Northwestern Memorial Hospital (formerly Wesley Memorial Hospital) of Chicago, Illinois, August 10, 1981, confirms place of death.

²During the nineteenth century, this group was known as the Evangelical and Reformed Church. It later became part of the United Church of Christ.

³Caroline L. Goodenough, High Lights on Hymnists and Their Hymns (New York: AMS Reprint, 1974), pp. 325-326.

⁴J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 300. The author gives none of the dates for the twelve years' duration he report.

In 1871 Excell began teaching country singing schools. Although this was probably a part-time venture while he was still working as a brick-layer, he became quite successful as a teacher.

Marriage and Family

In 1871 Excell married Jennie Bell, the daughter of the Honorable A. W. Bell of East Brady, Pennsylvania.⁵ Excell remained in East Brady for a time after his marriage, assisting his father-in-law who was running for political office. Excell was also engaged in singing campaign songs for Ulysses S. Grant who was running for president of the United States in 1872. Edwin and Jennie Excell had at least two children, both boys. After Excell's death in 1921, his wife and sons ran Excell's publishing company for ten years.⁶

Adult Years

By the mid-1870's Excell's interests had turned more strongly in the direction of music. His ventures in teaching singing schools had been successful, and he had also begun to make a name for himself by singing in public. After his conversion during revival services, he decided to devote his energies to sacred music and began attending George F. Root's Musical Normal Institutes.⁷ During the years 1877-1883 Ex-

⁵Ibid. Other sources provide slightly differing information about Mrs. Excell: "Eliza Jane Bell of Brady's Bend, Pa.," cited in "E. O. Excell, Song Publisher and Evangelist, Dies," Chicago Sunday Tribune, June 12, 1921.

⁶George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 8.

⁷See section on George Frederick Root.

cell attended the twelve-week training sessions for music teachers, studying under George F. Root, his son, Frederick Woodman Root, and other musical luminaries of the day. Excell reportedly possessed a voice of unusual quality and power with a range from low C to g' (above middle c).

In 1883 Excell moved to Chicago where he lived throughout the remainder of his life. He soon became involved in Sunday School work, music publishing, music composition, and evangelistic work; in each one of these musically-related endeavors Excell became very successful.

Religious Background and Affiliations

Edwin Excell was reared in the home of a German Reformed minister and, no doubt, received a good deal of religious training. In the mid-1870's Excell was requested to lead the music for revival services being held at the Methodist Episcopal Church in East Brady, Pennsylvania. Dr. J. B. Espey was scheduled to preach, and Excell was to assist by leading music and singing solos. A surprising outcome of the meetings was that Excell himself was one of the converts.⁸ From that time forward, Excell devoted himself to the ministry of church music.

In 1881 Excell was called to the First Methodist Church of Oil City, Pennsylvania, as its Music Director. Two years later he moved to Chicago where he became associated with B. F. and W. B. Jacobs, two of the greatest promoters of the Sunday School movement during that era. For two years Excell was in charge of the music at the Jacobs' Sunday School. From that position of prominence Excell became involved in Sunday School work on the state and national levels, leading more than 2500

⁸Hall, p. 300.

conventions throughout the United States and Canada.⁹

In connection with his Sunday School work, Excell also assisted Bishop John H. Vincent in founding the International Sunday School Lessons. Excell was considered an excellent songleader, and this was evidenced by his directing the music at numerous Chautauquas throughout the country. In about 1886 Excell became the songleader and soloist for the famous evangelist Sam Jones. They were associated as an evangelistic team for twenty years traveling throughout the nation. Excell was also associated with a number of the most prominent evangelists of the period and "was one of the devoted band of workers whom Moody and Sankey could always draw upon."¹⁰

Excell's excellent reputation as a songleader and his association with a number of evangelists enabled him to enjoy a position of musical leadership among evangelistic musicians of his day. One example of this was the annual meeting of the Association of Evangelists held in Winona Lake, Indiana, on August 29, 1920. Excell was selected to direct the choir of six hundred voices which included one hundred fifty of the leading evangelistic musicians of that era.¹¹ It was during Excell's later years that he also assisted Gipsy Smith, the famous English evangelist. During one of their meetings in Louisville, Kentucky, Excell became ill and was forced to return to his home in Chicago where, after an extended

⁹Charles H. Gabriel, Gospel Songs and Their Writers (Chicago: The Rodeheaver Company, 1915), p. 32.

¹⁰Kathleen Blanchard, Stories of Wonderful Hymns (Grand Rapids, Mich.: Zondervan Publishing House, 1967), p. 27.

¹¹R. K. Johnson, Builder of Bridges: The Biography of Dr. Bob Jones, Sr. (Murfreesboro, Tenn: Sword of the Lord, 1969), p. 106.

illness of thirty weeks, he died at the Wesley Memorial Hospital.¹²

Contributions to the Gospel Song Movement

Excell's formal entry into gospel hymnody began about 1883 with his move to Chicago.¹³ As he became active in Sunday School work and musical evangelism, it is certain that Excell discovered, as had others in similar circumstances, the need to produce new music especially suited to his particular situation. Although a great deal of music was available for both Sunday School and revival services, much of it was under the strict copyright control of the major publishing companies.¹⁴ Excell was not a highly-trained musician, but he possessed both a natural ability and a great love for music, and eventually became a highly prolific composer. During his lifetime he composed over two thousand tunes plus a limited number of texts. He set to music the poetry of a wide number of authors, most of whom were associated with nineteenth-century revivalism.

It was perhaps but a short step from composing gospel songs to publishing them. Although it is not quite clear what influences motivated Excell to enter music publishing, his success in the venture is unquestioned. As he traveled the countryside in Sunday School and revival

¹²George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran, 1924), p. 260.

¹³An earlier date of 1878 is given as Excell's entry into music publishing, cited in Shorney, p. 7. This date seems far too early, however, for Excell was apparently not in Chicago at the time, and he had just begun his musical studies under George F. Root.

¹⁴The nature of that control was reflected in most companies' refusal to sell or grant copyright permission for individual songs in a collection. It was usually necessary to purchase the rights for an entire collection in order to use any of the specific songs it contained.

work, he met many authors and composers of the popular gospel song. He began to publish their works and soon had the largest and most extensive collection of engraved plates in the country. With the development of a valuable copyright library, Excell was able to offer the services of his company to other firms and groups on a contract basis. Services included editorial assistance, beautifully engraved plates of thousands of hymns, access to a wide range of copyrighted material through exchange agreements, as well as printing and binding.¹⁵

Although Excell published a limited number of titles under his own name, he became the largest publisher's agent in the country, supplying many denominations with all of their songbook and hymnal needs. This kind of phantom publishing relieved him of the problems and attendant costs of advertising, distribution and sales promotion. He could deliver 50,000 songbooks to the Southern Methodists in Nashville, and return to Chicago the next day with the bill paid in full.¹⁶

A number of collections published by E. O. Excell publishing company included Echoes of Eden for Sunday School (1884), Triumphant Songs (Nos. 1-5, 1889-1896), Make His Praise Glorious (1900), International Praise (1902), Praises (1905), Coronation Hymns (1910), Make Christ King (1915) and Praiseworthy (1916). After Excell died in 1921, his wife and sons attempted to run the company. Collections from that period included The Excell Hymnal (1925), American Church and Church School Hymnal (1927), Wonderful Jesus and Other Songs (1927), and American Junior School Hymnal (1929). The company met with only limited success and was purchased by the Hope Publishing Company of Chicago in 1931. Two years later, the Excell Company was merged with the newly-acquired Biglow and Main Company

¹⁵Outstanding examples of Excell's beautifully engraved plates can be found in Coronation Hymns (1910) and Crowns of Rejoicing (1913); the multi-color designs adorning the covers of Excell's hymnal and songbook collections also present a strong visual appeal.

¹⁶Shorney, p. 8.

to become the Biglow-Main-Excell Company. In 1968 the company ceased to exist as a separate entity as a result of its consolidation into the Hope Publishing Company. Within a few years its remaining publications were phased out.¹⁷

As noted, much of Excell's success resulted from his work with and for other publishers. In 1915 he became a musical editor for Hope Publishing Company, editing two of their major collections during that period, Joy to the World (1915) and Eternal Praise (1917). He also assisted Robert Coleman of Dallas and John T. Benson of Nashville whose fledgling companies greatly benefitted from Excell's expertise and service.¹⁸ Excell edited or compiled nearly ninety collections during his lifetime; of these, he published about forty, with thirty-eight additional collections being produced for others.¹⁹

Significance to the Gospel Song Movement

Excell was highly successful in many avenues related to church music in the nineteenth century. As an evangelistic musician, associated with many of the leading evangelists of the day for over three decades, Excell exerted a significant influence on the direction and practice of gospel hymnody. As a soloist and songleader, Excell could introduce and help to popularize many of the new gospel songs he had composed or published. He often led crowds of people numbering in the thousands.²⁰

¹⁷Ibid.

¹⁸Ibid.

¹⁹Hall, p. 301.

²⁰Of Excell's songleading, Daniel Brink Towner, who emphasized "scientific conducting" employing a standard conducting pattern, observed, "Conducting is an art which Excell does not possess. By his personality he can lead well." Edward P. Carroll, "Daniel Brink Towner (1850-1919):

As a composer, Excell wrote about ten gospel songs which are included in current hymnals; of these ten, only two are widely sung.²¹ Few of Excell's compositions appeared in the Gospel Hymns series, and none of those has remained in popular favor. Excell often wrote the melodies of his songs, and these were completed by composers like Charles Gabriel who collaborated on some of Excell's best work.²² E. S. Lorenz observed that Excell's music was usually "animated, rhythmical, excitant with very little of the quiet devotional style. It was very good revival campaign material; but failed in the quiet prayer meeting."²³

Although Excell was an important evangelistic musician and gospel song composer, his greatest significance lies in his work as an editor and music publisher. Annual sales of from one-quarter to one-half million books reflected the popularity and impact of Excell's publications.²⁴ It should be noted that this impact was made after the Gospel Hymns series had already established itself as the "bible" of gospel song collections. However, through talent, drive, and keen business practices, Excell became one of the most important publishers of gospel music in the late nineteenth and early twentieth centuries.

Part of this importance stemmed from his role in helping to break the strong hold that the Gospel Hymns series of Sankey, Bliss, McGranahan, and Stebbins had on the field of gospel song publishing for many years.

Educator, Church Musician, Composer, and Editor-compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1979), p. 112.

²¹See p. 111.

²²Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1923), p. 350.

²³Ibid., p. 351.

²⁴Hall, p. 302.

Excell published the songs of lesser known and often younger composers whose work was generally not included in the Gospel Hymns series. His collections included W. A. Ogden's "Look and Live," E. T. and Flora H. Cassel's "Loyalty to Christ," and Charles Gabriel's "Glory Song." It was such music, with additional songs by D. B. Towner and others, that Charles ("Charlie") Alexander took to England and around the world, duplicating Sankey's success.²⁵

In addition to helping open the field of gospel song publishing to a wider group of participants, Excell also strongly influenced the musical tastes of certain major denominational groups through the editing of hymnals adopted by their congregations. His editing of Robert Coleman's early books is an important example. Coleman supplied hymnals to many of the Southern Baptist churches in the South and Southwest because the denomination had no official hymnal. "In his early ventures as a songbook publisher, Coleman had the counsel and guidance of E. O. Excell" who supplied the music plates, copyright clearances and actual printing.²⁶

A specific example of Excell's influence is reflected in the hymn "Amazing Grace." It was Excell who added the migrant last stanza, "When we've been there ten thousand years," to John Newton's text and arranged the popular folk tune in its present form. It was first published in Excell's Coronation Hymns (1910) and then appeared in Coleman's New Evangel (1911), printed by Excell. "The inclusion of this hymn in this form and with this tune in this and all subsequent collections issued by Coleman over the following thirty years largely accounts for its popularity

²⁵Lorenz, p. 350.

²⁶William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Publishing Company, 1976), p. 286.

among Southern Baptists."²⁷ The hymn has not been limited to Southern Baptist hymnals, however, and is widely published and sung in the form that Excell gave it.

"No man in the history of modern sacred song possessed the combination of leader, singer, writer and publisher to the degree of success as did Mr. E. O. Excell."²⁸

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- W/M "I have a song I love to sing" ("Since I Have Been Redeemed")
 OTHELLO: ASH:256 BH:208 NBH:442 FHP:232 GHF:467 HLC:280
 HCL:478 PW:357 NCH:401 TH:279 WS:361 HFG:644
- M "I know my heavenly Father knows": AME:520
- M "I saw one hanging on a tree" ("He Died for Me") EXCELL: FHP:334
 HLC:146 NCH:560
- M "In a world where sorrow": LDS:74
- M "Jesus, and shall it ever be" ("Ashamed of Jesus"): IH:244
- M "Jesus wants me for a sunbeam" ("I'll Be a Sunbeam"): FHP:515
 NNB:460
- M "Savior, (I will follow Thee)": FHP:395
- M "There's a Stranger at the door" ("Let Him In"): ASH:436 FHP:68
 IH:161
- M "When upon life's billows you are tempest-tossed" ("Count Your Blessings") BLESSINGS: ASH:112 BH:318 NBH:231 FHP:516
 GHF:370 HCG:311 HLC:569 HCL:164 LDS:202 NCH:296 NNB:38
 WS:89
- M arranged for "Amazing grace! how sweet the sound" AMAZING GRACE:
 ASH:344 AF:252 NBH:165 FHP:487 HLC:288 TH:402 HFG:107

²⁷ Ibid., p. 35.

²⁸ Stebbins, p. 259.

M arranged for "The Lord is my Shepherd" POLAND: FHP:374 HCG:34
IH:443

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C5, C8-C9. It should be noted that Excell's place of death is incorrectly reported as Louisville, Kentucky, rather than Chicago.
- S Chicago Sunday Tribune, June 12, 1921. Obituary notice including background on Excell's life and work.
- D Gabriel, Charles H. Gospel Songs and Their Writers. Chicago: The Rodeheaver Company, 1915. Notes on Excell's early Sunday School work in Chicago with B. F. Jacobs.
- D Goodenough, Caroline L. High Lights on Hymnists and Their Hymns. New York: AMS Reprint, 1974. Brief biographical sketch with many inaccuracies.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch. Photo.
- C Hustad, Donald P. Dictionary-Handbook to Hymns for the Living Church. Carol Stream, Ill.: Hope Publishing Company, 1978. There is an excellent account of Excell's publishing business in the section "The History of Hope Publishing Company and Its Divisions and Affiliates" by George H. Shorney, Jr.
- D Jones, Sam P. Thunderbolts. Nashville: Jones and Hayes, 1895. Includes fascinating photos of Jones' ministry, including one of a young Excell, his assistant.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. A good account of Excell's place in and influence upon the gospel song movement.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Limited biographical information. One of few works correct on place of death. Photo.
- DAH The Dictionary of American Hymnology Project.

WILLIAM GUSTAVUS FISCHER

Biographical Information

Birth: October 14, 1835
Baltimore, Maryland
Death: August 12, 1912
Philadelphia, Pennsylvania

Lineage and Early Years

Very little is known of William Fischer's lineage and early years. His father was reported to have come from Wurtemberg, Germany, although the Fischer family was living in Baltimore, Maryland, when William was born. Within a few years after his birth, "he developed as a child his inclination towards music, and, at the age of eight, would start the singing in a German church."¹

As opportunities arose, young William continued to develop his musical abilities. "He learned to read music in a church singing class, and afterwards studied harmony, piano and organ, under the best of teachers."² It is uncertain when Fischer moved to Philadelphia, but, upon settling there, he continued his musical pursuits, spending his evenings in study and practice. During the day he learned the bookbinding trade at J. B. Lippincotts.

¹J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 131.

²Ibid.

Marriage and Family

William Fischer did marry, but no information concerning his wife or the date of their marriage is available. It is not certain how many children the Fischers had, but three boys and two girls survived William Fischer in 1912.³ The oldest son, Charles, went into business with his father in the late 1800's and became president of the company in 1898 upon his father's retirement.⁴ The youngest son, Edgar S. followed in his father's musical footsteps and became a well-known musical personality in the Northwest. The Fischer home had undoubtedly retained some of its German heritage, for Edgar Fischer became associated with the sänger-fests of Portland, Oregon, and directed a mannerchor in Walla Walla, Washington.⁵

Adult Years

At the age of twenty-four, young Fischer was appointed as a faculty member at Girard College in Philadelphia.

In the earlier period of Girard College the teaching of music was incidental to other services. During the first eleven years prefects served as music instructors. In 1859 an outstanding musician was first appointed for service at the College in the person of William G. Fischer, who became teacher of vocal music and prefect.⁶

His title of music teacher and prefect indicated a new recognition of music at the college. His duties included teaching "foundational music"

³A. L. T., "William G. Fischer," Musical America, 16:8, August 24, 1912.

⁴Hall, p. 132.

⁵Musical America, 16:8, August 24, 1912. The article, which is an obituary notice, does not mention Fischer's wife as one of the surviving relatives.

⁶Cheesman A. Herrick, The History of Girard College (Philadelphia: [n.n., n.d.]), p. 290.

and possibly vocal and instrumental music. Professor Fischer, as he was called, was also undoubtedly responsible for music in the college chapel.⁷

It was while teaching at Girard College that Fischer developed an interest in a piano manufacturing business. To attend to his growing business concerns, he resigned his position as prefect at the college but continued as professor of vocal music until 1868.⁸ At that time he severed all connections with the school to pursue his interest in the music business. As an expression of its appreciation for his years of service, Girard College requested Fischer to name his successor.⁹

Fischer's piano business was located at 1221 Chestnut Street in Philadelphia. He went into partnership with J. E. Gould, and the two men developed a very successful operation. After the death of Gould in 1875, Fischer became the sole proprietor of the business until he was later joined by his son.

In addition to his business endeavors, Fischer continued his involvements in musical pursuits. He became a well-known choral conductor. He was "closely associated with the Welsh in their music festivals, and directed the combined Welsh Societies at the Bi-Centennial of the landing of William Penn."¹⁰

⁷Cheesman A. Herrick, Girard College Chapel (Philadelphia: [n.n., n.d.]), p. 31.

⁸Herrick, History of Girard College, p. 290.

⁹Hall, p. 131.

¹⁰Ibid. The year of the Bi-Centennial celebration was 1882, and the music for the occasion was composed by John R. Sweney.

Religious Background
and Affiliations

Fischer's earliest religious affiliations seem to have been with a German-speaking church in his hometown of Baltimore. There he assisted in leading the congregational singing. He later moved to Philadelphia where he was converted and, on January 19, 1851, joined Christ Methodist Episcopal Church.¹¹ Although he was very active in the various ministries of the church, he constantly refused any office.¹²

Fischer was also associated with revivalism and was much in demand as a choral conductor and songleader. In November of 1875, when Dwight L. Moody and Ira D. Sankey held their great evangelistic campaign in Philadelphia, Fischer was selected to direct the choir. Moody and Sankey had gained great fame in England during their previous campaign and were generating much interest among Philadelphians. To prepare for the meetings, Fischer meticulously trained a large choir for many weeks.¹³ Throughout his lifetime, he continued to direct numerous church choirs and remained a strong supporter of revivalism.

Contributions to the Gospel Song Movement

It is not known what circumstances prompted Fischer to develop an interest in hymnwriting. It is probable that his natural gift for music

¹¹Matthew Simpson, ed., Cyclopaedia of Methodism (Philadelphia: Louis H. Everts, 1881), p. 362.

¹²Frank J. Metcalf, American Writers and Compilers of Sacred Music (New York: The Abingdon Press, 1925), p. 323.

¹³The meetings were held in the old Penn Central Railroad Depot which John Wanamaker remodeled to seat 10,000 people. The size of the choir that Fischer directed has been reported as comprising from 600-1000 persons.

and his close association with revivalism led him to compose the type of church music that was so popular and in such great demand during the middle and latter part of the nineteenth century. Fischer was not a prolific composer; he has been credited with writing about two hundred gospel songs.¹⁴

Fischer relied on the texts of no one single author but composed tunes for the lyrics of many poets. Of Mrs. Annie Wittenmyer ("All glory to Jesus") and Mrs. M. Stockton ("God loved the world of sinners"), almost nothing is known. James Nicholson ("Lord Jesus, I long to be perfectly whole") was a fellow Methodist and Philadelphian. Fischer may well have used the popular product of their collaboration during the Moody-Sankey campaign of 1876 in which he directed the choir. His most famous tune, HANKEY, was composed as a setting for four stanzas of a poem by Katherine ("Kate") Hankey, an English religious and social worker. The Reverend William McDonald was a Methodist Episcopal preacher and the editor of the Methodist magazine Advocate of Holiness. He was also the editor and publisher of a number of song collections. When he discovered Fischer's tune, TRUSTING, which may have originally been set to a secular text,¹⁵ he was inspired to pen the hymn "I am coming to the cross."

Fischer and McDonald may have collaborated on other songs for Simpson reported that Fischer "furnished a number of popular pieces for the Advocate of Holiness" which McDonald edited.¹⁶ The primary vehicle for Fischer's songs to gain public exposure seems to have been a series of pamphlets entitled Joyful Songs. Joyful Songs Nos. 1 to 3 (Philadel-

¹⁴ Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 240.

¹⁵ Ibid., p. 101.

¹⁶ Simpson, p. 362.

phia: Methodist Episcopal Book Room) was issued in 1869 and contained forty-one tunes; twenty-four were by Fischer.¹⁷ The pamphlet included the tune HANKEY (for "I love to tell the story") which was subsequently published in Music for Camp Meetings (1872), Gospel Songs (1874) by P. P. Bliss, and Gospel Hymns and Sacred Songs (1875) by Bliss and Sankey. William Reynolds believed that "these [last] two collections brought the hymn to the attention of the multitudes, and it became extremely popular."¹⁸ This was apparently not the case, however, for Richard Jackson reported that the song "must have attained immediate popularity when it appeared in the collection Joyful Songs (1869), for Fischer published the song as sheet music the same year."¹⁹

Joyful Songs No. 4 (1872) was a sixteen-page pamphlet containing twelve songs, seven of which were by Fischer. One of the songs was "Whiter than Snow" set to the tune known as FISCHER. The song was later included in Gospel Hymns No. 2 (1876). Other songs, with music by Fischer, which attained some degree of popularity included "A Little Talk with Jesus," "Valley of Blessing," and "Waiting at the Pool."

The pamphlets or leaflets containing Fischer's tunes were issued under the firm name of Gould and Fischer. J. E. Gould was Fischer's business partner and they may have issued such leaflets to serve a dual purpose. No doubt the primary purpose was to provide new songs for the Sunday Schools, camp meetings, and revival services which were an important

¹⁷William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 104.

¹⁸Ibid.

¹⁹Angels' Visits (New World Records, NW 220), program notes by Richard Jackson.

part of nineteenth-century religious life. A second reason was that of advertising the music business of Gould and Fischer.²⁰ Fischer was often "urged to write and publish books of sacred music, but in this he seemed to have but little ambition, and has contented himself by writing and supplying others."²¹

Significance to the Gospel Song Movement

Although William G. Fischer was widely known as a composer of gospel songs during the late nineteenth century, only a half-dozen of his tunes are included in current hymnals; of these, only two are widely known.²² Hall reported that Fischer's tunes were generally characterized by a "distinctive devotional ring."²³ Musically, this may have resulted, in part, from a style of writing that was harmonically simple, almost in the extreme. It is difficult, indeed, to believe that Fischer was a teacher of harmony, for most of his tunes employed the barest of harmonic interest. His melodies usually began with an anacrusis and often outlined the chord upon which they were built. It is worthy of note that the two songs which have gained the greatest degree of popularity also exhibit the most harmonic and melodic interest. Of special note is the tune HANKEY.

The piece was a most likely candidate for success in the Sunday school and home parlor. The bright strong tune generates a pleasant sense of forward movement and inevitability, and its sweetness must have been irresistible. Fischer's basic supporting chords are all that is required, and his one measure of F minor in the verse is more: it

²⁰Robert Guy McCutchan, Our Hymnody: A Manual of the Methodist Hymnal (New York: The Methodist Book Concern, 1937), p. 286.

²¹Hall, p. 132.

²²See p. 123.

²³Hall, p. 132.

throws a momentary shadow over the proceedings--not at all a mirror of the text here--that makes the arrival of the chorus that much more pleasing. (The use of minor chords or minor keys was unusual in nineteenth-century American hymn tunes.)²⁴

Another characteristic of Fischer's tunes was their close relationship with the music of the camp meeting movement. After its initial release in pamphlet form, HANKEY "was first published in a major volume titled Music for Camp Meetings in 1872."²⁵ William McDonald, who published a number of Fischer's songs in the Advocate of Holiness, also edited and published song collections entitled Western Minstrels (1840), Wesleyan Sacred Harp (1855) and Beulah Songs (1870). Lorenz observed that Fischer's song pamphlets were issued "for use in the camp meetings" which were held in Pennsylvania, New Jersey, Delaware, and Maryland.²⁶

Lorenz also claimed that Fischer was one of the early Methodist wing of writers--along with John R. Sweney and William J. Kirkpatrick--whose music for the Sunday School and camp meetings was more "distinctly" of the gospel song type.²⁷ Louis Benson further explained:

Indeed the long series of Sunday school song books of George F. Root, William B. Bradbury, . . . Robert Lowry, William G. Fischer and others, beginning in the later forties and extending forward unbrokenly, demand recognition for the part played by their fresh songs and contagious melodies in developing a taste in the young for the lighter type of religious song. . . . These Sunday school books furnished . . . the earliest examples of what are now known as Gospel hymns.²⁸

Two aspects of Benson's observation are important. First, Fischer

²⁴Angels' Visits, notes.

²⁵Hustad, p. 110.

²⁶Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming Revell, 1923), p. 344. The most famous of the Methodist camp meetings was located at Ocean Grove, New Jersey.

²⁷Ibid., pp. 334-335.

²⁸Louis F. Benson, The English Hymn (New York: George H. Doran Company, 1915), p. 484.

must be considered one of the originators of the gospel song as it developed a distinctiveness from the Sunday School hymn and the camp meeting spiritual. Second, the inclusion of Fischer's name with those of Root, Bradbury, and Lowry is significant. Benson's coupling of Fischer's name with the leading lights of the gospel song movement was not original with him, however. As early as 1876, the preface to The Service of Song for Baptist Churches (Boston: Gould and Lincoln) stated that the hymnal contained new materials which reflected "the increasingly popular gospel songs of Sankey, Lowry, Doane, Fischer and Bliss."²⁹

It is clear from these statements and others that Fischer was considered to be one of the leaders of gospel hymnody in the late nineteenth century. As a pioneer in the gospel song movement, he saw a number of his songs included in the early volumes of the Gospel Hymns series. In fact, all but two of his tunes which attained any degree of popularity were eventually included in the series. He also experienced widespread public recognition.

Mr. Fischer was, whenever he appeared, singled out for special honor. Two years ago [1910] he was given a great ovation on the occasion of the visit of the foreign delegates to the International Sunday School Convention, which was held in Washington. John Wanamaker presided, and as the vast audience was singing "I Love to Tell the Story" Mr. Wanamaker, seeing Mr. Fischer, had the veteran musician conducted to the platform, where he was presented to the Rev. Dr. ³⁰ F. B. Meyer, president of the association, and to the audience.

When Fischer died two years later in 1912, his obituary notice in Musical America stated that he was "one of this country's most noted hymn writers, and one whose sacred songs have for years been familiar to millions of

²⁹ Reynolds, p. 149.

³⁰ Musical America, 16:8, August 24, 1912.

people."³¹

There can be little doubt that Fischer was considered a leading figure in the gospel song movement during his lifetime. Yet, nearly a century later, his name is seldom connected with those of Bliss, Sankey, Lowry or Crosby. The reason seems to be four-fold. First, Fischer was not a prolific composer, and his output was limited. Second, he did not edit or publish his own collections; thus, his music was left entirely to the fate of others. Third, although he developed a name for himself as a choral conductor, he was not associated with any particular evangelist as was Sankey, or with any specific organization as was John R. Sweney with Ocean Grove camp meetings or as was Daniel Brink Towner with Moody Bible Institute. And last, although many of Fischer's songs are similar in style to many of those by Bliss, Doane, and Lowry, he seemed confined to only the gospel song style, while Bliss, Doane, and Lowry also composed many pieces in a more hymnic style. Fischer's musical one-dimensionalism has simply not stood the test of time as well as the music of his more versatile contemporaries.

Such a criticism may not be altogether fair, however, for Fischer never claimed to be a composer of merit.

He was one of a considerable number of Americans immersed in such a combination of activities as a direct result of Lowell Mason's music-education work in the 1840s and from the example set by that influential man, whose own formula was a mixture of popular music education, religion, and business.³²

³¹ Ibid.

³² Angels' Visits, notes.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "All glory to Jesus be given" ("Jesus is Mighty to Save"): GHC:109
HCL:520
- M "God loved the world of sinners lost" ("Wondrous Love"): GHC:623
HCL:487
- M "I am coming to the cross" ("I Am Trusting, Lord, in Thee") TRUST-
ING: ASH:434 BH:243 BSH:274 FHP:21 GHC:658 HCG:181 HLC:270
HFL:265 IH:361 PW:487
- M "I love to tell the story" HANKEY (also words to refrain: AME:254
ASH:129 AF:305 BH:141 NBH:461 BSH:440 CW:532 GHC:30
GHF:431 HCG:328 HFG:619 HLC:302 HFL:45 IH:155 PW:223
NCH:435 NNB:407 TH:387 WS:346
- M "Lord, Jesus, I long to be perfectly whole" ("Whiter Than Snow")
FISCHER: AME:529 ASH:438 BH:201 NBH:185 BSH:366 FHP:145
GHC:82 GHF:310 HFG:109 HLC:386 HFL:329 HCL:150 IH:382
PW:460 NCH:459 WS:301
- M "O sometimes the shadows are deep" ("The Rock that is Higher than
I") ROCK OF REFUGE: AME:496 ASH:50 BH:320 FHP:294 GHF:259
HCL:279 PW:460 NNB:319 WS:458
- M "Where shall my wondering soul begin" FILLMORE: HFL:272

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text tune information may be found in
the following hymnal companions and handbooks: C2-C3, C5-C10.
- R Angels' Visits: and other Vocal Gems of Victorian America. New
World Records, NW 220. Program notes by Richard Jackson. Good
background material on Fischer and "I Love to Tell the Story."
Recording of song.

- R Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Credits Fischer's Sunday School songs as being early examples of the gospel song.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Biographical sketch plus listing of popular song titles. Photo.
- D Lillenas, Haldor. Modern Gospel Song Stories. Kansas City: Lillenas Publishing Company, 1952. Hymn story.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Views Fischer as an originator of the gospel song and as one of the "Methodist writers of Philadelphia."
- R Metcalf, Frank J. American Writers and Compilers of Sacred Music. New York: The Abingdon Press, 1925. One page biographical sketch listed under "The Revivalist Group."
- R T., A. L. "William G. Fischer." Musical America, 16, August 24, 1912.
- DAH The Dictionary of American Hymnology Project.

CHARLES HUTCHINSON GABRIEL

Biographical Information

Birth: August 18, 1856
Wilton, Iowa
Death: September 14, 1932¹
Hollywood, California

Lineage

Charles Hutchinson Gabriel was the fourth of eight children born into the Gabriel home. Charles' father was born in Virginia and moved to Ohio during his boyhood. Four years after his marriage in 1850 to Cleopatra Cotton, the elder Gabriel set out for Iowa with his wife and three children. There the family purchased a quarter section of unbroken land for six dollars an acre and built a shanty home where, within the year, Charles Gabriel was born.² Charles' father supported the family by farming, carpentry and serving as the local Justice of the Peace.

Early Years

Young Charles grew up on the family farm which was a mile away from the nearest neighbor. Although the district school was less than a mile from the Gabriel home, bitter winter storms often made it necessary for Charles' father to walk his children to school, holding a blanket in

¹The date of Gabriel's death is variously listed as September 14, 15, and 18. The Chicago Tribune, September 15, 1932, reported that Gabriel's death occurred on September 14. The article is apparently an obituary notice.

²Charles Gabriel, "Personal Memoirs," The Gospel Choir, 4:5, April, 1918.

front of them to shield them from the blistering wind.³ As the Gabriel household grew to include eleven members (father, mother, six children, two relatives from Ohio, and the local school teacher), the one-room shanty was expanded to a total of four rooms. Gabriel later remarked, "How we all were accommodated in those four small rooms, is more than I have been able to deduce."⁴

Gabriel's earliest memories of musical instruction came from his home.

My parents were both musically inclined, and I can recall them singing in the old Fa-Sol-La system. They had a goodly number of old Woodbury, Funk, Mason . . . church music publications of their day. They always sang a new song 'by note' first. I can still see myself seated at the old kitchen table the evening I learned the 'shape notes' and feel the pride I felt when I sang them.⁵

It was from the Rudimental Department located at the beginning of songbooks such as those by Woodbury and Mason that Gabriel received his music instruction. He carefully studied the arrangement of the various voice parts, often making "corrections" of his own. Gabriel later commented that "today I understand fully that my youthful judgment was correct."⁶ There were few instruments in that section of the country during Gabriel's boyhood, and he was obliged to ride ten miles to see and hear his first melodeon.

The closest Gabriel came to formal music instruction was in the singing schools or music conventions sponsored by his father during the

³Gospel Choir, 4:6, April, 1918.

⁴Ibid.

⁵Gospel Choir, 4:6, May, 1918. Gabriel was apparently a bit confused in recalling this experience as the Woodbury and Mason tradition did not employ shape-notes.

⁶Gospel Choir, 4:7, May, 1918.

1870's. H. R. Palmer, Philip P. Bliss, and H. S. Perkins were among the many teachers who frequented the small Iowa community during that period. As H. R. Palmer was leaving the Gabriel home at the end of his 1873 convention, Charles timidly presented Palmer with the manuscript of a song he had written. Many months later, to Charles' great surprise, he found that the composition, "Hour by Hour," had been published. At about the same time, the Root and Cady Publishing Company of Chicago published a duet and chorus Gabriel had earlier sent them.⁷

In August of 1873 Gabriel taught his first singing school class. He also continued to see an additional number of his musical compositions published. In 1874 Gabriel spent the spring and summer in San Francisco, California, as a laborer at \$2.50 per day working on the Palace Hotel. In the fall of that year he returned to his home in Iowa to continue his teaching. In 1876 he opened a music store which carried a supply of sheet music, books, small instruments, organs, and pianos. The venture was short-lived, and Gabriel returned to teaching the following year. His first songbook, Gabriel's Sabbath School Songs, was a collection of forty-eight pages in shape-note notation published in 1877.⁸

During that same year Gabriel joined a brass band and soon became its leader, instructor, and arranger. For the small group, which performed for soldier's reunions, county fairs, and fireman's tournaments, Gabriel composed a number of quick-steps, waltzes, and marches. He also continued music teaching, traveling throughout the southern states until the year 1885. During the 1886-1887 school year, he was in charge of

⁷Gospel Choir, 4:6, July, 1918.

⁸Gospel Choir, 4:5-6, August, 1918.

the music in the public schools in Oskaloosa, Iowa. The following year, Gabriel returned to California and taught school in that state until 1889.⁹

Marriage and Family

In 1888 Charles Gabriel married Amelia Moore, the daughter of a California pioneer family. They had one son, Charles Gabriel, Jr. Though born in California, he grew up in Chicago. After attending the Chicago Musical College, he worked for The Chicago Tribune and radio station WGN. He later became editor of the magazine Popular Mechanics as well as program director for the National Broadcasting Studio in San Francisco.¹⁰

Charles, Jr., also assisted his father in a number of musical endeavors. In addition to collaborating with him on several hundred compositions, he also acted as assistant editor to his father on the magazine The Gospel Choir.¹¹ He died November 13, 1934, two years after the death of his father. The death of Amelia Gabriel, wife of Charles Gabriel, Sr., in April of 1931 greatly affected her husband, and his health rapidly declined during the final year of his life.¹²

Adult Years

Up to the year 1890, Gabriel had devoted most of his time and

⁹Ibid.

¹⁰Chicago Tribune, November 14, 1934.

¹¹Thomas H. Porter, "Homer Alvan Rodeheaver (1880-1955): Evangelistic Musician and Publisher" (EdD dissertation, New Orleans Baptist Theological Seminary, 1981), p. 117.

¹²Chicago Tribune, September 15, 1932.

energy to music teaching. However, as his published compositions gained more widespread popularity, Gabriel felt it necessary to be in closer touch with the music publishing industry. Therefore, on October 2, 1892, he set out with a wife, a baby, a hat and sixteen dollars, for the more centrally-located city of Chicago.¹³ He immediately established a studio in the Methodist Book Concern Building and remained there for twenty-three years. In 1925 Gabriel retired to Berkeley, California, where he spent his last years.¹⁴

Religious Background and Affiliations

As a young boy, Gabriel attended Sunday School in the nearby school house which also doubled as a church building.

It was in this same church-school house where the annual 'protracted meetin'' was held. These services very nearly outrivalled the old-time Negro revivals of the South in uniqueness and originality. People came from a radius of twenty miles to witness the unusual ceremonies.

They had the old-time mourner's bench, and it seemed that the one who could pound the bench the hardest and shout 'Hallelujah!' the loudest was the most soundly converted. As the meetings would 'warm up' the song leader would begin chanting some weird melody, and, as enthusiasm grew, he would improvise verses to meet the momentary developments; these songs would, at times, last over an hour.

Women and men would rush up and down the aisle singing, shouting, crying, laughing, and kissing friends and acquaintances, while others would 'go into a trance,' and fall and lie flat on the floor until the 'spell' wore away.¹⁵

Some years later, a separate building was erected for church services.

Known as Wesley Chapel Methodist Church, it also housed the Sunday School

¹³Caroline L. Goodenough, High Lights on Hymnists and Their Hymns (1931; rpt. New York: AMS Reprint, 1974), p. 333.

¹⁴Chicago Tribune, September 15, 1932.

¹⁵Gospel Choir, 4:6, May, 1918.

Gabriel attended, which ran from May to November of each year.¹⁶

Gabriel does not seem to have been actively involved in church life again until March of 1889 when he "entered the employ of a certain church in San Francisco, as its chorister."¹⁷ After three years in that position, Gabriel moved his family to Chicago. Because he was involved in writing and publishing church music, he became associated with a number of prominent religious figures. These included evangelists Sam Jones, Billy Sunday, Gipsy Smith, J. Wilbur Chapman, and Dwight L. Moody. It was Moody who asked Gabriel to assist with the music in one of his meetings. Gabriel refused and later stated,

I did not go because I never felt that I was competent to conduct or have sole charge of the music in evangelistic services. Having become convinced that my true work was composition, I continually refused to be led into any other channel.¹⁸

Gabriel's most productive association was with Homer Rodeheaver, the songleader for the famous evangelist Billy Sunday. Rodeheaver acquired Gabriel's services in 1912 as an editor, compiler, author and gospel song writer. Gabriel remained with Rodeheaver's publishing company until his death in 1932.

Conspicuous by its absence is any reference in Gabriel's personal memoirs to a religious conversion experience. This is particularly significant since Gabriel was so closely associated with musical revivalism during the latter part of his life. Because the basic focus of revivalism was that of the conversion experience or "new birth," most of those

¹⁶ Gospel Choir, 4:6, June, 1918.

¹⁷ Gospel Choir, 4:6, August, 1918. The church was Grace Methodist Episcopal Church, and Gabriel was apparently its Music Director.

¹⁸ Gospel Choir, 4:7, September, 1918.

persons associated with the movement were quick to testify to others of their own experience. Although no mention of this is made by either Gabriel or by other authors who have written about his life, the texts of Gabriel's gospel songs are filled with the language of revivalism and seem to reflect a thorough understanding of and a sympathy with its aims and tenets.

Contributions to the Gospel Song Movement

Charles Gabriel was a product of the singing school tradition. His musical instruction resulted from reading and applying the information contained in the instructional sections located in the opening pages of most singing school songbooks. His ready mind and strong natural inclination towards music enabled him to become a fairly successful music teacher in both the singing and the public schools. It was the common practice of most singing school instructors to compose and publish their own musical materials. Gabriel began his serious compositional endeavors about 1873, and soon thereafter, his first compositions came into print. In 1878 he became an associate editor of Gospel and Temperance Songs, published by the John Church Company, and of The Class and Choir with H. S. Perkins in 1879.¹⁹

There followed nearly a decade of little compositional activity before Gabriel made his first important contributions to the gospel song movement. It was while serving at Grace Methodist Episcopal Church in San Francisco, that Gabriel wrote "Send the Light" for the Easter Sunday

¹⁹Gospel Choir, 4:5, August, 1918.

Sunday School "Golden Offering."²⁰ The song immediately became very popular and made Gabriel's name a familiar one in gospel song circles.²¹ He soon wrote a number of other songs and extended pieces for various organizations within the church.²² "All were written without thought of publication,"²³ but most were soon published and enjoyed great popularity in both America and Great Britain. Gabriel was soon established as one of the most important composers of popular church music.

On October 2, 1892, Gabriel moved to Chicago, the center of the gospel song publishing industry. He established a studio at the Methodist Book Concern Building and was soon assisting a number of individuals such as J. F. Berry of the Epworth League in compiling and editing song collections. Gabriel also produced many gospel songs which gained widespread popularity. For each of these he usually received the standard fee of five dollars.

In 1912 Gabriel became associated with Homer Rodeheaver as an editor, compiler, author, and gospel song writer. Rodeheaver was the songleader-soloist for evangelist Billy Sunday, and in the early twentieth century, the team of Sunday and Rodeheaver became to revivalism what Moody and Sankey had been in the nineteenth century. Like Ira Sankey, Rodeheaver also became involved in publishing popular church music, and,

²⁰The text of stanza two states, "And a golden off'ring at the cross we lay."

²¹Although Gabriel had earlier written "Calling the Prodigal" and "I Will Not Forget Thee" (1889), they did not attain the degree of popularity enjoyed by "Send the Light."

²²These included the libretto and music for "The Merry Milkmaids," "A Dream of Fairy Land," and "How We Waited for Santa Claus." Gospel Choir, 4:6, August, 1918.

²³Ibid.

for a period of over twenty years, Charles Gabriel was one of Rodeheaver's most important associates, supplying a large portion of the copy-written material used by the Rodeheaver Publishing Company.²⁴

Gabriel's total output has been estimated at well over eight thousand songs.²⁵ He was equally talented as a poet and a composer, often writing both the text and tune for many of his popular pieces. For those songs to which Gabriel contributed only the melody, he collaborated with authors such as Civilla D. Martin, Rufus McDaniel, Johnson Oatman, Jr., Ina Duley Ogden, Jessie Pounds, William Poole, D. R. Van Sickle, and George Webster. Gabriel has been credited with editing thirty-five gospel songbooks, eight Sunday School collections, seven collections for men, eight for women, ten for children, nineteen anthem collections, and twenty-three cantatas.²⁶ In addition he produced over forty Santa Claus (Christmas) cantatas, numerous children's cantatas, operettas, instrumental music, and instruction books.²⁷ He also edited more than ten books which included poetic recitations and information on gospel song composers.²⁸

Gabriel edited over a dozen gospel song collections for the Rodeheaver Publishing Company and assisted in compiling many more. These included Songs for Service (1915), Rainbow Songs (1916), Awakening Songs (ca. 1917), Gospel Hymns and Songs (1917), Rodeheaver's Gospel Songs (1922), and Victorious Service Songs (1925). Other companies also bene-

²⁴Porter, p. 99. ²⁵Chicago Tribune, September 15, 1932.

²⁶William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 313.

²⁷Gospel Choir, 4:6, October, 1918. ²⁸Porter, p. 111.

fitted from Gabriel's expertise in writing and editing. From 1910 to 1914 Gabriel compiled Sunday School books for Hope Publishing Company. Collections included Sunday School Voices No. 1 and No. 2 (1910, 1913). An earlier publication for Hope which Gabriel co-edited with William Doane and William J. Kirkpatrick was Jubilant Voices (1905). For the Lorenz Publishing Company, Gabriel assisted with Riches of Grace (1897), The Voice of Melody (1899), The Master's Call (1901) and Hymns that Help (1903). For the American Baptist Publication Society, Gabriel edited Praise and Service (1907). He also edited collections and assisted in compiling books for many individuals and smaller companies.

Because of the vast amount of material Gabriel produced, he resorted to the use of over twenty different pseudonyms, especially for his texts.²⁹ The most widely used was Charlotte G. Homer, the initials of which are those of Gabriel's name with the G. and H reversed.

Significance to the Gospel Song Movement

In many ways Gabriel followed the pattern set by a number of successful gospel song writers before him such as William Bradbury, Philip P. Bliss, and James McGranahan. He received his musical training in the singing school tradition and eventually became a singing school teacher himself. In that capacity he wrote and published a number of sacred and secular songs. He also followed the example of George Root, William Lowry, and P. P. Bliss by acting as both lyricist and composer for many of his own songs. However, as a musician closely associated with the major evangelists of the day, Gabriel did not appear publicly as a singer or songleader, as did many of the other gospel song writers, but restricted

²⁹Gospel Choir, 4:7, October, 1918.

himself to writing and editing.

Gabriel was an unusually prolific writer of both texts and tunes, but many of his earlier songs were initially rejected by various publishers. Gabriel reported that

ninety per cent of my most popular pieces met the same reception and were printed and copyrighted by myself; which goes to prove that no man, no matter how great his experience, can correctly prescribe for the public.³⁰

Gabriel never attempted to "prescribe for the public" but rather gave the public what it wanted, and this was reflected in a livelier style of music. In referring to this musical characteristic of Gabriel's, Bernard Ruffin called it, "the old Methodist swing,"³¹ while E. S. Lorenz observed that Gabriel was "an exponent of the freer and more rhymical . . . type of gospel music."³² Gabriel himself, in referring to one of his early secular tunes, reported that "the 'swing' and simplicity of its melody convinced me that . . . there was a place for it in evangelistic choirs."³³ This characteristic of a strong rhythmical emphasis is verified by the composer's own admission that "although I have printed many songs that have been classed (by those who used the term unintelligently as 'rag-time.' [sic] I wrote them because the people demanded such."³⁴

Gabriel's songs were also characterized by a contagious melodiousness. To this, the composer credited his early work with brass bands.

³⁰Gospel Choir, 4:6, September, 1918.

³¹Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 187.

³²Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1923), p. 351.

³³Gospel Choir, 4:5, September, 1918.

³⁴Gospel Choir, 4:5, October, 1918.

If there is tune or melody in my songs I give credit of it, largely, to my work with these military bands. We were not professional and played only the light, tuneful marches, quicksteps, etc., of the day which required melody, and being encouraged to compose special numbers that we might have what no other band had, it cultivated and increased what little talent I may have possessed.³⁵

Gabriel's texts are strikingly biblical in their imagery. He often alluded to or quoted short sections of Scripture.³⁶ Christ's redemptive sacrifice was a common theme, yet the focus was very personal with the intent that the biblical references form a basis for personal application in salvation, sanctification or service.

Perhaps the most widely sung and the most widely criticized of Gabriel's songs was "When all my labors and trials are o'er," as sung to GLORY SONG. Gabriel wrote both the words and music in 1900, and it was published the same year by E. O. Excell in Make His Praise Glorious. It became the theme song for Charles ("Charlie") Alexander, the songleader for evangelist Reuben A. Torrey, and it was carried around the globe; within five years the song had attained international popularity.

Gabriel observed:

It has been translated into many different languages and dialects, and many millions of copies have been printed. I have heard it played by brass bands, German bands, hand organs, street pianos, and phonographs. I have heard it numerous times sung by ten and twenty thousand people, and again by the usual congregation.³⁷

Although the song became very popular, it also met with great criticism. It was felt by many to represent the epitome of religious preoccupation with self in its repetitious strains of "O that will be

³⁵Gospel Choir, 4:5, August, 1918.

³⁶A typical example is the line, "We have heard the Macedonian call today," from the second stanza of "Send the Light." It is an allusion to Acts 16:9.

³⁷Gospel Choir, 4:5, September, 1918.

glory for me, glory for me, glory for me."³⁸ A few years later Gabriel composed another tune, set to a text by Ina Duley Ogden, which possibly eclipsed in both popularity and criticism Gabriel's "Glory Song." Of "Brighten the Corner," one newspaper account reported,

It's the town song. It's being played in cafes. It's a carnival jubilee air. It is syncopated by the 'ivory artists,' rumbled from almost every home piano, sung by the street beggar and the County Commissioners, whistled on the street and used as a panacea by people waiting for a trolley car.³⁹

As to the song's criticism that it was not sacred, Gabriel replied that the song had been printed with a Scripture quotation for each line of each stanza and chorus, and that the song appealed to both sinners and the saints of every denomination and creed. "Brighten the Corner" became a sort of theme song for the Sunday-Rodeheaver evangelistic campaigns, acting as a "crowd warmer" by entertaining the members of the audience and by providing them an active role in the service.⁴⁰ Rodeheaver viewed such songs as a bridge between secular and sacred music for the unevangelized masses and not as ends in themselves.⁴¹ It was, in fact, the more biblical songs of Gabriel that formed the nucleus of con-

³⁸As early as 1910, Charles Silvester Horn wrote a "more appropriate text" for the catchy tune. It is included in Baptist Hymnal (1975) #493 and is set to Gabriel's tune.

³⁹Gospel Choir, 4:6, October, 1918. For a scathing treatment of the song, see Hubert M. Poteat, Practical Hymnology (Boston: The Gorham Press, 1921), pp. 69-71.

⁴⁰Porter, p. 77. It should be noted that "When all my labors and trials are o'er" ("Glory Song") matched the biblicism of evangelists such as R. A. Torrey and J. Wilbur Chapman, while "Brighten the Corner Where You Are" reflected the more secular image and preaching of Billy Sunday. Statement by Dr. Donald P. Hustad, telephone interview, Louisville, Kentucky, November 19, 1981.

⁴¹Homer Rodeheaver, Twenty Years with Billy Sunday (Nashville: Cokesbury Press, 1936), p. 78. It should be noted that "Brighten the Corner" is not included in any of the hymnals surveyed.

gregational and choral music for the Sunday-Rodeheaver campaigns.

Gabriel's significance to the gospel song movement was also evident in his influence as the editor of The Gospel Choir, A Monthly Journal Devoted to the Interests of Choirs, Choir Leaders and Evangelistic Singers. The magazine was published by the Rodeheaver Publishing Company from February 1915 through January 1923 with the aim of furnishing local church choirs with appropriate music. In addition to advertising current Rodeheaver publications, the magazine also contained articles, tips, and anecdotes relating to gospel music.⁴² Gabriel's relationship with Homer Rodeheaver was significant in that Rodeheaver, like Ira Sankey, was not a trained musician and needed assistance in putting his ideas on paper. The result was that "Rodeheaver relied upon . . . Gabriel, and others to assist him with the compositions of these works as he often did in the writing of the texts."⁴³ Of Gabriel's songs, Rodeheaver commented, "Without 'Brighten the Corner Where You Are,' 'Sail On,' 'My Wonderful Dream,' and 'Awakening Chorus'--not to mention others--I could not have held the immense choirs and tremendous audiences I have had to quiet and control."⁴⁴

Charles Gabriel was possibly the most prolific writer in the history of the gospel song. He may well have eclipsed in total output the nine thousand or more hymns of Fanny Crosby. More importantly, the number of Gabriel's songs included in current hymnals is second only to Crosby. Of the more than forty titles still current, approximately a dozen are widely sung.⁴⁵ Gabriel became highly successful as a hymn-

⁴²Porter, pp. 116-119

⁴³Ibid., p. 196.

⁴⁴Grace W. Haight, "Sail On," The Fellowship News, [Cleveland, Tenn.], July 26, 1947.

⁴⁵See p. 139.

writer and was one of the few "whose successes in the gospel song arena were to match those of Irving Berlin in the commercial."⁴⁶ Almost single-handedly he supplied the popular music for the mass evangelism of Reuben A. Torrey, J. Wilbur Chapman, and Billy Sunday.⁴⁷ Gabriel made his mark almost a full generation after most of the giants of the movement had already established themselves. He therefore stands midway between the gospel song writers of the nineteenth century and the later writers of the twentieth century. He has rightly been called the successor to the tradition of William Doane, Robert Lowry, Ira Sankey and Fanny Crosby,⁴⁸ and the "King of Gospel Hymn Writers."⁴⁹

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "A call for loyal soldiers comes to one and all" ("As a Volunteer"):
 FHP:341 IH:167 NCH:209
 M "All hail to Thee, Immanuel": ASH:277 FHP:518 NNB:517

⁴⁶Robert Stevenson, Protestant Church Music in America (New York: W. W. Norton, 1966), p. 91n.

⁴⁷Statement by Dr. Donald P. Hustad, telephone interview, Louisville, Kentucky, November 19, 1981.

⁴⁸Ruffin, p. 188.

⁴⁹David J. Beattie, The Romance of Sacred Song (London: Marshall, Morgan, and Scott, Ltd., 1931), p. 146.

- W "'All things are ready,' come to the feast": BSH:241 FHP:305
PW:248
- W/M "Are you heavy hearted" ("Christ is All You Need"): BSH:425
- W/M "Awake! awake! and sing the blessed story" ("Awakening Chorus"):
ASH:279
- W/M "Be not a-weary, for labor will cease" ("Some Bright Morning"):
IH:502 NNB:327
- M "Do you fear the foe will in the conflict win" ("Let the Sunshine
In"): ASH:330
- M "Every prayer will find its answer": BSH:352
- M "Go to the deeps of God's promise": IH:330
- M "I must needs go home by the way of the cross" ("The Way of the
Cross Leads Home") WAY OF THE CROSS: ASH:228 BH:196 NBH:161
FHP:402 HCL:522 IH:68 PW:292 NCH:162 WS:150
- M "I know that my Savior will never forsake" ("He'll Walk with Me All
the Way"): IH:25
- M "I need Jesus, my need I now confess: FHP:266 HFG:450 IH:265
NCH:49 WS:470
- W/M "I stand all amazed at the love Jesus offers me" ("Oh, It Is Won-
derful"): GHF:461 HFL:153 LDS:80 IH:4
- W/M "I stand amazed in the presence" MY SAVIOR'S LOVE: ASH:35 BH:139
NBH:63 FHP:182 GHF:452 HCG:68 HFG:223 HCL:294 HFL:154
IH:85 PW:368 NCH:58 WS:219
- M "I'm pressing on the upward way" HIGHER GROUND: ASH:232 BH:319
NBH:324 BSH:395 FHP:262 GHF:308 HCG:469 HLC:355 HCL:216
IH:345 PW:18 NCH:177 NNB:309 WS:278
- W/M "In loving kindness Jesus came" HE LIFTED ME: ASH:174 BH:202
NBH:426 FHP:209 GHF:459 HCG:287 HFG:653 HLC:299 IH:444
NCH:402 NNB:151 TH:672 WS:375
- W/M "It may not be on the mountain height" ("I'll Go Where You Want Me
to Go"): FHP:399 HCG:205 HCL:361
- M "Jesus, Rose of Sharon, bloom within my heart": FHP:381
- W/M "Just a few more days to be filled with praise" ("Where the Gates
Swing Outward Never"): FHP:502 IH:481
- M "Just when I need Him, Jesus is near" GABRIEL: BH:267 NBH:220
FHP:285 HCG:346 HLC:412 IH:431 NCH:329 NNB:198 WS:459
- M "Leaving all to follow Jesus": PW:348
- M "Look all around you, find someone in need" ("Help Somebody Today"):
FHP:196 IH:390
- W/M "Lord, as of old at Pentecost" ("Pentecostal Power") OLD TIME
POWER: BH:173 NBH:322 IH:149 PW:382 NCH:318 WS:273
- M "Lord, like the Publican" AVONDALE: TH:85
- M "Love led the Savior, in days long ago" ("Love Led Him to Calvary"):
FHP:134 IH:82
- W/M "Low in a manger" ("Dear Little Stranger"): AME:547
- W/M "More like the Master I would ever be" HANFORD: ASH:52 BH:325
FHP:280 GHF:325 HLC:362 IH:359 NCH:163 WS:277
- M "My Father watches over me": AME:502 NNB:214
- W/M "O sweet is the story of Jesus" ("The Wonderful Story"): IH:114
- M "Since I lost my sins" ("There is Glory in my Soul"): ASH:218
- W/M "So precious is Jesus, my Savior and King" ("He is So PRECIOUS TO
ME"): ASH:184 BH:304 NBH:449 FHP:208 GHF:456 IH:258 PW:303
NCH:403 NNB:262 WS:360

- W/M "Sweet is the promise" ("I Will Not Forget Thee") SWEET PROMISE:
BH:278
- M "The tender love a father has" AVONDALE: TH:85
- W/M "There's a call comes ringing o'er the restless wave" ("Send the
Light") MCCABE: ASH:88 BH:457 NBH:304 FHP:447 GHF:424
HFG:663 HCL:425 IH:475 PW:355 NCH:229 NNB:410 WS:351
- W/M "There's One who can comfort when all else fails" ("Jesus, Blessed
Jesus"): IH:429
- M "Tho' your heart may be heavy with sorrow and care" ("Carry Your
Cross with a Smile"): IH:289
- W/M "They led Him away": BSH:89
- W/M "Upon a wide and stormy sea" ("Sail On"): IH:176
- M "What a wonderful change in my life has been wrought" ("Since Jesus
Came Into My Heart") MCDANIEL: AME:491 ASH:36 BH:310 NBH:487
FHP:29 HFG:639 HLC:281 IH:280 PW:361 NCH:430 NNB:301 WS:402
- M "When all my labors and trials are o'er" ("O That Will Be Glory")
GLORY SONG: ASH:57 BH:485 NBH:497 FHP:494 GHF:505 HFG:132
HLC:538 HCL:367 IH:501 PW:127 NCH:484 WS:254
- M "When the weary day is ending" ("An Evening Prayer"): NNB:29
- M "Why should I feel discouraged" ("His Eye is On the Sparrow"):
AME:516 FHP:248 NCH:151 NNB:204 TH:725

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in
the following hymnal companions and handbooks: C5-C6, C8-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall
Morgan and Scott, 1931. Limited biographical. Gives to
Gabriel title of "King of Gospel Hymn Writers."
- S Chicago Tribune, September 15, 1932. Gabriel obituary notice.
- S Chicago Tribune, November 14, 1934. Charles Gabriel, Jr., obit-
uary notice.
- D Emurian, Ernest K. Forty True Stories of Famous Gospel Songs.
Boston: W. A. Wilde, 1959. Limited biographical information
plus hymn anecdotes.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of
Music and Musicians, 1980, VII, 549-554. Included in general
survey of the gospel song.
- D/S Gabriel, Charles H. Gospel Songs and Their Writers. Chicago: The
Rodeheaver Company, 1915. Anecdotes and observations about gos-
pel songs and their writers by Gabriel. Provides interesting
details not generally recorded. Photos.

- S _____ "Personal Memoirs." The Gospel Choir, 4, April-October, 1918. A fairly detailed, and possibly biased, account of Gabriel's early years. Much information not elsewhere recorded.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Very limited biographical account (written before Gabriel had achieved greatest fame). Photo.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Written while Gabriel at his height. Noted for completing the melodies of Excell, his association with Rodeheaver, and possibility of writing more songs than any living writer of the time. Observations on musical style.
- S Minarik, Sharon. "The Moody-Sankekey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6." MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979. A disappointing treatment of gospel hymnody's most important collection. Little or no original material or conclusions with exception of numerical contributions of authors and composers to the series.
- S Porter, Thomas H. "Homer Alvan Rodeheaver (1880-1955): Evangelistic Musician and Publisher." EdD dissertation, New Orleans Baptist Theological Seminary, 1981. Good perspective on Gabriel as the major supplier of music for Sunday-Rodeheaver. Listing of song collections edited for Rodeheaver Publishing Company.
- R Poteat, Hubert M. Practical Hymnology. Boston: The Gorham Press, 1921. Provides very negative view of some of Gabriel's most famous gospel songs.
- D/R Rodeheaver, Homer A. Twenty Years With Billy Sunday. Nashville: Cokesbury Press, 1936. Anecdotal in nature, but providing good perspective on how Gabriel's songs were used in revival services.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Brief account of Gabriel in life of Crosby.
- C Sanville, George. Forty Gospel Hymn Stories. Winona Lake, Ind.: 1943. Hymn anecdotes of "Glory Song," "Brighten the Corner," and others.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Gabriel noted as important figure of then present-day gospel song. List of titles.
- R/S Stevenson, Robert. Protestant Church Music in America. New York: W. W. Norton, 1966. Compares Gabriel's commercial success to that of Irving Berlin.
- DAH The Dictionary of American Hymnology Project.

ELISHA ALBRIGHT HOFFMAN

Biographical Information

Birth: May 7, 1839
Orwigsburg, Pennsylvania
Death: November 25, 1929
Chicago, Illinois¹

Lineage

Elisha Albright Hoffman was the son of the Reverend Francis A. and Rebecca Ann (Waggoner) Hoffman. The Reverend Hoffman was a minister of the Evangelical Association of the East Pennsylvania Conference, and was an active preacher for over sixty years. The family reflected its German and religious heritage by giving their son Elisha the middle name of Albright. The name was symbolic of the admiration the Hoffman family had for Jacob Albright, the founder of the Evangelical Movement.²

Early Years

Elisha grew up in Orwigsburg, Pennsylvania, and was educated in the Philadelphia public schools where he graduated from Central High with an emphasis in "the scientific course."³ He developed an

¹Robert R. Ebert, "The Reverend Elisha A. Hoffman: Ministry, Music and German Heritage" (Paper prepared for American German Institute, 1978), p. 8.

²Ibid., p. 2.

³J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914, p. 163.

early interest in law, but he eventually "felt the call" and prepared to enter the ministry. Hoffman also exhibited a strong interest in music. Although his formal music education was limited, his natural bent towards music was nurtured at home where his parents regularly sang the hymns of the church. "A taste for sacred music was created and developed, and song became as natural a function of the soul as breathing."⁴ By eighteen years of age, young Hoffman had found that he could express his inner self through song.

During the Civil War Hoffman served with the 47th Pennsylvania Infantry Division.⁵ In 1868 he moved to Cleveland, Ohio, where he became a General Publishing Agent for the Board of Publications of the Evangelical Association.⁶

Marriage and Family

About 1866 Hoffman married Susan Orwig, the daughter of Bishop William H. Orwig of the Evangelical Association.⁷ Susan Orwig was the great-granddaughter of Gottfried Orwig who had emigrated from Germany in 1741 and founded Orwigsburg, Pennsylvania.

Elisha and Susan Hoffman had three sons: Ira Orwig, Harry, and William. Ira, the oldest, was a life-long resident of Cleveland,

⁴Ibid., pp. 163-164.

⁵Ebert, p. 8.

⁶In 1922 the Evangelical Association reunited with the United Evangelical Church to form the Evangelical Church. In 1946 it merged with the Church of the United Brethren in Christ to become the Evangelical United Brethren (EUB). In 1968 this denomination merged with The Methodist Church to become The United Methodist Church.

⁷Wilbur Konkel, Living Hymn Stories (Minneapolis: Bethany Fellowship, Inc., 1971), p. 62.

Ohio, a financial editor of local publications, and a hymn writer. He often harmonized many of the hymn tunes written by his father. Susan Hoffman died on June 14, 1876, and Elisha later remarried. Hoffman and his second wife, Emma S. (d. July 25, 1941), had one daughter, Florence Hoffman (O'Hara).⁸

Adult Years

In addition to his job as publishing agent which he held for eleven years,⁹ Hoffman also held a number of pastorates. His interest in hymns and publishing led him and his older son to operate a music publishing company in Cleveland, Ohio. When a change of pastorates took the elder Hoffman to Chicago in 1882, the publishing company also moved.

It was during his years in Chicago that Hoffman became associated with the fledgling Hope Publishing Company, the successors of Biglow and Main. The first president of the firm was Henry Date, a close friend of Hoffman. In 1894 Hoffman was chosen as the first music editor of the new company, a position in which he served until 1912. He was a man of boundless energy who, in addition to his pastoral and publishing interests, became a crusader in the Temperance movement.¹⁰

Religious Background and Affiliations

Elisha Hoffman grew up in a godly home which had a family worship time each morning and each evening. Hoffman "was converted

⁸Ebert, pp. 2, 8.

⁹William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 338.

¹⁰Ebert, p. 2.

at an early age" and preached to playmates in the attic of his home.¹¹ He felt led to follow in his father's ministerial footsteps and attended Union Seminary of the Evangelical Association. He was licensed to preach in September of 1862 by the East Pennsylvania Conference of the Evangelical Association and was later ordained as an Evangelical minister.¹²

Hoffman spent a number of years in home mission work. In 1872 he founded a mission in Napoleon, Ohio; in Cleveland he spent a year at the Bethel Home for Sailors and Seamen, the City Mission, and three years at the Chestnut Ridge Union Chapel. In later years he founded a Bohemian Mission in the same city. During the late 1870's he held a pastorate in Lebanon, Pennsylvania.¹³

In 1881 Hoffman began a pastorate at the Grace Congregational Church on West 65th Street in Cleveland. The next year he also became the pastor of the Rockport Congregational Church in the same city--serving both churches concurrently. When Hoffman resigned his pastorate at Grace Congregational in 1885, the Rockport Church attempted to raise his salary to the level of a full-time position. The church minutes record that

it was decided that we offer him three hundred and fifty dollars and one hundred in produce with as much more as we can, also that we will try to get one hundred dollars from the Home Mission Society.¹⁴

The church's efforts were not sufficient to meet Hoffmans's needs, and he departed on May 2, 1886, for a pastorate in Grafton, Ohio.

¹¹Konkel, p. 62; Ebert, p. 3.

¹²Ebert, p. 8.

¹³Ibid.

¹⁴Ibid., p. 4-5. This was the annual salary!

Two or three years later, when the pulpit of the Rockport Congregational Church again became vacant, the church called upon Hoffman to fill it. This time they offered an annual salary of five hundred dollars, and he returned. He served as pastor until 1892 when he received a call to the pastorate of the Presbyterian Church in Vassar, Michigan. "Hoffman's preaching style must have been similar to evangelist [sic] clergymen. . . . He held frequent revivals for his congregation."¹⁵ He was apparently very well loved by the people of the Rockport Church, for they again attempted to raise his salary in an effort to retain him, but, "after changing his mind twice, Hoffman accepted the call to Vassar on May 29, 1892."¹⁶

Hoffman remained in Vassar until 1897 when he accepted the pastorate of the Benton Harbor Presbyterian Church in Benton Harbor, Michigan. In 1911 Hoffman moved to Cabery, Illinois, to pastor the Presbyterian Church of that city. At eighty-three years of age he retired from the full-time ministry, serving the South Shore Presbyterian Church of Chicago as Honorary Pastor from 1922 until his death in 1929.¹⁷

Contributions to the Gospel Song Movement

Elisha Hoffman was a prolific writer of hymns with a total output of over two thousand songs; of these, approximately half have been published.¹⁸ Some of his first hymns were published in The

¹⁵Ibid., p.2.

¹⁶Ibid., p. 5. At \$1,200 per year.

¹⁷Ibid., p. 8.

¹⁸Ibid., p. 5. Although a number of sources record 2000 as the number of published hymns, Hoffman listed the number as 1000 in a speech given in 1924.

Living Epistle, a denominational publication of the Evangelical Association which Hoffman helped to edit in Cleveland, Ohio.¹⁹ Although Hoffman often supplied both the text and the tune for a song, he also collaborated with others such as John H. Stockton, William E. Marks, and A. J. Showalter. In the latter instance, the composer first wrote the tune and the text for the refrain and requested Hoffman to supply the appropriate lyrics. The result was "What a fellowship, what a joy divine," ("Leaning on the Everlasting Arms").²⁰

Hoffman also received musical assistance from his oldest son, Ira, who often harmonized his father's tunes. Ira also aided his father in a music publishing business the family operated in Cleveland, Ohio. The firm published a monthly magazine entitled Hoffman's Musical Monthly, a Journal of Song²¹ and probably a series of Sunday School booklets. One of these booklets may have been Happy Songs for the Sunday School containing "Glory to His Name," published in 1876.²² Two years later the song appeared in John R. Sweney's Joy to the World with a tune by John H. Stockton.²³

Elisha Hoffman not only published some of his own works but also acted as musical editor for about fifty songbook collections and hymnals. "Perhaps Hoffman's most noted hymnal was The Evergreen published in Cleveland in 1873 as the first songbook issued by the Evangelical Association."²⁴ Later productions included Spiritual Songs for Gospel Meetings and Sunday School (1878 with J. H. Tenney), Gems of Gospel Song (1881

¹⁹Konkel, p. 62.

²⁰Reynolds, p. 237.

²¹Ebert, pp. 5-6.

²²Konkel, p. 62.

²³Reynolds, p. 62.

²⁴Ebert, p. 6.

with R. E. Hudson and Tenney), Best Hymns (1894), and Hymns for the People (1912).

Both Best Hymns and Hymns for the People reflect Hoffman's association with The Evangelical Publishing Company of Chicago. Another Chicago firm for whom Hoffman edited music was the Hope Publishing Company. The company grew out of the efforts of Henry Date, a close friend of Hoffman, who "felt the need of an appropriate gospel song book that could be sold at a popular price."²⁵ The result of Date's initial efforts was a sixty-four page booklet which met with great success. It was actually the "Advance Pages" of what was to become Hope Publishing Company's first full-fledged publication, Pentecostal Hymns (1893).²⁶

Date was assisted in the music editing by Elisha A. Hoffman and W. A. Ogden.²⁷ The collection proved a great success, and Hope Publishing Company was well on its way to becoming "one of the foremost independent inter-denominational publishers of church music in the twentieth century."²⁸ Elisha Hoffman was retained as the company's first musical editor, serving in that capacity from 1894-1912. During that time Hoffman assisted in editing additional volumes of the Pentecostal Hymns series which became bestsellers, remaining in print over thirty years.²⁹ Upon Hoffman's death in 1929, his widow sent all

²⁵George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill: Hope Publishing Company, 1978), p. 11.

²⁶Ibid.

²⁷Ebert, p. 6.

²⁸Shorney, p. 11.

²⁹Ibid., pp. 12, 17. Hoffman assisted with volumes #1-4 of the series which was continued under other editors.

of his unpublished manuscripts to Hope, a number of which are still in the vault.³⁰

Significance to the Gospel Song Movement

The life and work of Elisha Hoffman bear strong testimony to the widespread influence of revivalism in the second half of the 19th century. This was reflected in both the preaching and hymnwriting of Hoffman. His religious and musical associations and affiliations were many. As a denominational worker in missions and publishing, and as a pastor of Evangelical, Congregational and Presbyterian churches of varying size and social standing, Hoffman carried his enthusiasm for revivalism into every area of his work--and was well accepted. His hymn texts clearly reflect a strong interest in revivalism, and his musical collaborators also shared that interest.

Although Hoffman was an enthusiastic supporter of revivalism, there is no record of his association with any of the noted evangelists of the period. He left his mark, rather, as a writer of Sunday School music and gospel songs. His musical activities were probably similar to many of that period who sought to make what contributions they could to the growing demand for the popular church song of the nineteenth century. And the popular church song of the late nineteenth century was the Sunday School hymn and the gospel song.

In addition to the major music publishing companies such as William B. Bradbury, Biglow and Main, Root and Cady, and The John

³⁰Ebert, p. 6.

Church Company, there were a multitude of small music publishing operations of varying degree, often run by one or two individuals. Many of these published inexpensive booklets rather than the hardbound, more expensive hymnbooks. Hoffman's own publishing company was probably of this type. The major target for the publications was the Sunday School and not the regular worship service. In commenting on this practice, Edmund S. Lorenz observed that "J. E. Gould, J. E. Perkins, . . . Rev. E. A. Hoffman, each issued a series of these books, many of them quite popular, but had no appreciable influence on the character of the Sunday-school Song."³¹

Few people have ever made extravagant claims for the songs of Hoffman. The songwriter himself confessed,

They are not in themselves of a high literary order. No such claim has ever been made for them. Only this can be said of them, . . . they interpret well the Spiritual phases of the soul's experience.³²

The term experience may well be a key to Hoffman's method as well as his purpose. As a man of little formal musical training, he generally relied upon his native ability. This did not seem to be a hindrance, however, for "the hymns and tunes just bubbled from my heart to my lips."³³

In many instances such hymnic inspiration seemed to include both text and tune. Although the production of both words and music by the same individual was more common among the writers of Sunday School and

³¹Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1923), p. 337.

³²Ebert, p. 7.

³³Kathleen Blanchard, Stories of Wonderful Hymns (Grand Rapids, Mich: Zondervan Publishing House, 1967), p. 104.

gospel songs, the practice was by no means the norm. Many of the most successful writers in the field found that they had to rely on either the literary or the musical muse, and must find a collaborator to give their work life. Hoffman wrote the words and/or music for about seventeen songs still current in hymnals. For all but one of those, he supplied the words. He supplied the majority with both text and tune, relying on various composers for half-a-dozen musical settings. Of all the songs still current, about a third are widely known.³⁴

Although Hoffman does not seem to have been closely associated with the editors of the Gospel Hymns series--Ira Sankey, George Stebbins, and James McGranahan--a few of his songs were included in those important volumes (e.g. "Christ has for sin atonement made" appeared in Gospel Hymns No. 6, 1891).³⁵ Three years after its initial American publication, "Have you been to Jesus for the cleansing power" appeared in England in Sankey's Sacred Songs and Solos (the English equivalent of the Gospel Hymns series). "It is interesting to note that this song is not found in any of the four editions of Gospel Hymns that appeared after the writing of this song."³⁶

In addition to his association with the Gospel Hymns series, Hoffman also reflected a great many diverse influences. One of these was his collaboration with A. J. Showalter who established in Dalton, Georgia, a publishing company which reflected the southern tradition of shape-note

³⁴See p. 154.

³⁵Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill: Hope Publishing Company, 1978), p. 49.

³⁶Reynolds, p. 83.

hymnody. Showalter's hexatonic tune for Hoffman's "What a fellowship, what a joy divine," has found wide acceptance in many hymnals outside the South.³⁷

Hoffman's most important association was probably with the young Hope Publishing Company of Chicago. As its first musical editor, he undoubtedly deserves some of the credit for the company's early success, especially with relation to the Pentecostal Hymns series which he co-edited.

"The ministry and music of Elisha Albright Hoffman witness to the evangelistic fervor of a gifted late 19th and early 20th century clergyman!"³⁸ Although Hoffman has not stood as a major figure in the gospel hymnody of either century, his significance lies in his enthusiastic commitment to "nineteenth-century revivalism." It seems to be the one constant factor amidst a variety of religious and musical affiliations.

Will the heritage of Elisha Hoffman live on? Hymnals of the evangelistically oriented, more fundamentalist denominations continue to carry his hymns in their current hymnals. How well future generations accept the hymns of Elisha A. Hoffman will be dependent on their acceptance of the emotional appeal of Gospel Hymns.³⁹

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gos-

³⁷Harry Eskew and Hugh T. McElrath, Sing With Understanding, Nashville: Broadman Press, 1980), p. 181.

³⁸Ebert, p. 7.

³⁹Ibid.

pel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- W/M "Christ has for sin atonement made" ("What a Wonderful Savior")
 BENTON HARBOR: BH:130 FHP:376 GHC:413 GHF:454 HCG:292
 HFG:372 HCL:86 HCL:521 IH:116 PW:234 NCH:47 WS:114
- W/M "Christian, gird the armor on" ("On to Victory"): HCL:342
- W "Down at the cross where my Savior died" ("Glory to His Name"):
 AME:501 ASH:444 BH:95 NBH:454 FHP:188 GHF:489 HCG:290
 HFG:255 HLC:289 HFL:276 HCL:476 PW:192 NCH:108 WS:81
- W/M "Give Him the glory": PW:273 WS:373
- W "God's abiding peace is in my soul today" ("It is Mine"): IH:270
 PW:301 NCH:386 WS:380
- W/M "Have thine affections been nailed to the cross" ("Is Thy Heart
 Right with God"): AME:347 BSH:239 FHP:172 HCL:494 PW:477
 WS:426
- W/M "Have you been to Jesus for the cleansing power" WASHED IN THE
 BLOOD: ASH:170 BH:192 NBH:162 FHP:328 GHF:208 HCG:168
 HFG:259 HCL:504 IH:95 PW:483 NCH:468 NNB:170 WS:250
- W "Here am I, O Master": BSH:441
- M "I love to serve my Jesus": HCG:284
- W/M "I must tell Jesus all of my trials" ORWIGSBURG: AME:511 ASH:57
 BH:298 BSH:350 FHP:113 GHF:344 HCG:407 HFG:49 HLC:437
 IH:422 PW:152 NCH:364 NNB:232 WS:469
- W "Roll, billows, roll; o'er life's billows flying": BSH:417
- W/M "Send me forth, O blessed Master" ("Master, Use Me"): HCL:435
- W/M "The 'Good News' must be told": BSH:176
- W/M "To the millions living o'er the deep, deep sea" ("Speed the
 Light"): HCL:438
- W "What a fellowship, what a joy divine" ("Leaning on the Everlast-
 ing Arms") (stanzas only): AME:188 ASH:400 AF:315 BH:371
 NBH:254 BSH:483 FHP:292 GHF:460 HCG:344 HFG:87 HLC:417
 HCL:310 IH:323 PW:194 NCH:145 NNB:211 TH:718 WS:446
- W "Where will you spend eternity": AME:258 BSH:220
- W/M "You have longed for sweet peace" ("Is Your All on the Altar")
 HOFFMAN: BH:350 FHP:390 GHF:381 HCG:169 HCL:210 IH:351
 PW:475 NCH:179 NNB:183 WS:280

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions or handbooks: C2, C4, C8-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. Two-page notation, primarily background of "I Must Tell Jesus."
- D Bonner, Clint. A Hymn is Born. New York: Wilcox and Follett, 1952. Hymn story with some biography intertwined.
- S Ebert, Robert R. "The Reverend Elisha A. Hoffman: Ministry, Music and German Heritage." Paper prepared for American German Institute, 1978. Although closely focused upon Hoffman's ministry, the paper fills in many of the details of Hoffman's life previously unavailable (e.g. date and place of death). Contains chronology of life, emphasis on German heritage, etc.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Three-page biographical account, mostly devotional in nature with limited factual material. Photo.
- D Lillenas, Haldor. Modern Gospel Song Stories. Kansas City: Lillenas Publishing Company, 1952. Hymn story.
- DAH The Dictionary of American Hymnology Project.

RALPH E. HUDSON

Biographical Information

Birth: July 9, 1843
Napolean, Ohio
Death: June 14, 1901
Cleveland, Ohio

Lineage and Early Years

Almost nothing is known of Ralph E. Hudson's lineage and early years. He was born in Napolean, Ohio, but moved to Pennsylvania during his childhood. When the Civil War erupted, he enlisted as a private at Camp Wilkins with the 10th Pennsylvania Reserves (later renamed 39th Pennsylvania Volunteers) on June 20, 1861. From June of 1862 to February of 1863 Hudson served as a nurse at the General Hospital in Annapolis, Maryland. He was honorably discharged on June 11, 1864.¹

Marriage and Family

Ralph Hudson married Miss Mary Smith on March 4, 1863. She was from Annapolis, Maryland, and apparently met Hudson while he was stationed there during the war. They were married soon after Hudson completed his tour at the General Hospital in Annapolis, after which he was probably transferred to another location.²

It is uncertain how many children the Hudsons reared. The Can-

¹William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 342.

²Hudson was discharged from the service in Pittsburg, Pennsylvania.

ton-Alliance City Directory for 1889-1890 listed five members of the Hudson household. Besides Ralph E. Hudson, there was Miss Cora A. (resident), Miss Gertrude M. (student), Miss Maud D. (resident), and Miss Minnie M. (high school student).³ It is presumed that all of these were daughters. Since the information reflects a period more than twenty-five years after Hudson was first married, it is possible that there could have been older children who had already left home.

Strangely absent from the directory listing is the name of Mrs. Mary S. Hudson. A logical assumption would be that she had died prior to 1889; however, there is a notation in the 1905 collection Revival Hymns, for the song, "I'll Live for Him," which states, "By permission of Mrs. R. E. Hudson, owner of copyright."⁴ It seems probable that either Mrs. Hudson's name was mistakenly omitted from the directory or that Ralph Hudson remarried sometime after 1889.

Adult Years

After his discharge from the army in June of 1864, Hudson moved to Alliance, Ohio, where he became associated with Mount Union College.⁵ His connection with the school seems to have been related to the area of music. It was not an academic relationship however. There is no record of Hudson's having received any formal musical training or possessing any

³Canton, Massillon and Alliance City and County Directory: 1889-90 (Akron, Ohio: Beacon Publishing Company, 1889), p. 919.

⁴D. B. Towner and Charles Alexander, eds., Revival Hymns (Chicago: The Bible Institute Colportage Association, 1905), No. 222.

⁵A number of sources incorrectly report Hudson to have taught at Mt. Vernon College in Alliance, Ohio. There has never been a Mt. Vernon College in Alliance, and Hudson's association with Mt. Union has been verified in a statement by Yost Osborn, head librarian and historian at Mt. Union College, telephone interview, June 16, 1981.

academic qualifications for college teaching. In addition, American colleges of that era did not offer academic programs in music. What music small colleges such as Mt. Union did offer was extra-curricular. Hudson's responsibilities apparently included some private music instruction, organizing music for religious services such as college chapels, and conducting excursions to nearby Chautauquas or meetings of religious and musical interest.⁶ Although Hudson remained at the school only until 1869, he was often referred to as "Professor Hudson" in later years.⁷

His association with Mt. Union College was probably only a part-time position. Hudson undoubtedly supported himself and his family with a number of occupational endeavors. He was a licensed preacher in the Methodist Episcopal Church, a songwriter, and a music publisher. He was also associated with D. D. Waugh of Alliance, Ohio, as a real estate and loan agent. The office of the business partnership was located on the second floor of a building at the northwest corner of Main and Ash Streets in Alliance.⁸ Hudson lived only a few blocks away on Arch Street.

Religious Background and Affiliations

Little is known of Hudson's early religious life and training.

⁶ Osborn interview, June 16, 1981.

⁷ Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 104. The title seems to have been simply a popular form of address bestowed upon anyone associated with an educational institution. It did not necessarily reflect academic achievement or rank at that time.

⁸ Canton-Alliance City Directory, p. 919.

He eventually joined the Methodist Episcopal Church and was licensed to preach. He apparently did not hold any pastorates, but, rather, "devoted much of his time to evangelistic work."⁹ It is uncertain whether Hudson actually preached during the various evangelistic meetings in which he participated or whether he was in charge of the music only. The latter seems to have been the case when Hudson "conducted the singing" in meetings in Troy, Ohio, in 1875.¹⁰

In addition to Hudson's interest in evangelism, he was also an ardent Prohibitionist and a supporter of the Salvation Army. As a Prohibitionist he wrote a number of temperance songs and published The Temperance Songster (1886).¹¹ His support of the recently-established and somewhat controversial Salvation Army was met by strong opposition from churches in his area.¹² Although there is no record of Hudson's experiencing any type of religious conversion, the texts of his gospel songs clearly speak the language of revivalism which emphasized the "new birth" or conversion experience. As an active participant in evangelistic meetings, it is assumed that Hudson had experienced such a conversion as recorded in his song, "At the Cross:"

At the Cross, at the cross, where I first saw the light,
And the burden of my heart rolled away,
It was there by faith I received my sight,
And now I am happy all the day.

⁹Reynolds, p. 342. Hudson did not consider his religious work as one of his main occupations, as he is listed in the Canton-Alliance City Directory as a composer and a real estate agent.

¹⁰Hustad, p. 104.

¹¹Reynolds, p. 342.

¹²A contemporary of Hudson's, who taught at Mt. Union College and espoused support for the Salvation Army, was disciplined out of his local church for holding such views. Hudson was apparently more discreet. Osborn interview, June 16, 1981.

Contributions to the Gospel Song Movement

Hudson's contributions to the gospel song movement reflect his role as a songwriter and a publisher. As a songwriter, there is no record of his total output, but the majority of his songs were undoubtedly included in the publications issued by the company he owned. Hudson often supplied both the words and music for his songs.¹³ Although the production of both words and music by the same individual was more common among the writers of Sunday School and gospel songs, the practice was by no means the norm. Many of the most successful writers in the field found that they had to rely on either the literary or the musical muse, and must find a collaborator to give their work life. As a composer, Hudson set the texts of many well-known hymnwriters such as Frances Havergal ("I know I love Thee better, Lord . . . The half has never been told"), Isaac Watts ("Alas, and did my Savior bleed"), and Charles Wesley ("O for a thousand tongues to sing").¹⁴ Hudson did collaborate with a number of lesser-known hymnwriters such as Clara Tear Williams ("All my life long I had panted . . . I am satisfied").¹⁵ Although Hudson usually composed the music for his songs, he occasionally relied on other sources. For his text "My life my love, I give to Thee" ("I'll Live for Him"), Hudson employed a tune by C. R. Dunbar of whom nothing is known. More commonly, he borrowed tunes from other sources and adapt-

¹³ See p. 165.

¹⁴ It would be inaccurate to suggest that Hudson collaborated with the hymnwriters listed since Watts and Wesley were dead and he simply used their uncopyrighted and unprotected hymns. A possible exception is the hymn by Frances Havergal set to Hudson's music which bears a copyright date of 1881.

¹⁵ Hustad, pp. 104, 341.

ed them to his purposes.

The most popular of his songs to employ such a practice is "Alas, and did my Savior bleed . . . At the cross." The chorus was borrowed, with slight adaptation, from John Hill Hewitt's setting of "Take Me Home."¹⁶ The anonymous poem also provided Hudson with a textual idea for the chorus which he appended to Watts' famous hymn. Compare Hudson's "At the cross . . . where I first saw the light" to the anonymous poem which began, "Take me home to the place where I first saw the light, / To the sweet sunny South take me home."¹⁷

Another popular example of Hudson's borrowing is the tune BLESSED NAME ("Blessed Be the Name"), associated with Wesley's text, "O for a thousand tongues to sing," and with William Clark's text, "All praise to Him who reigns above." The tune has been variously attributed to William Kirkpatrick (arranger), Elisha A. Hoffman (copyright owner), as well as other sources. Reynolds stated that

the tune was widely known, and the variance in crediting composer-ship suggest folk origin. It is interesting to note that this tune does not appear in Gospel Hymns, number 1 through 6, nor in Sankey's Sacred Songs and Solos. It seems most likely that the tune is of camp meeting origin and that various common-meter hymns were used for the stanzas, keeping the same text for the refrain.¹⁸

In addition to adapting the tune to his purpose, Hudson also modified Wesley's text by substituting the phrase "Blessed be the name of the Lord" for the second and fourth lines of each stanza.¹⁹

¹⁶Ernest K. Emurian, "Take Me Home At the Cross," The Hymn, 31: 195-199, July, 1980. John Hill Hewitt, the "Bard of the Confederacy," composed the tune under the pen name Eugene Raymond, and it was published with the anonymous text, "Take Me Home" in 1864 by Blackmar and Brother of Augusta, Georgia.

¹⁷Ibid., p. 198.

¹⁸Reynolds, pp. 156-157.

¹⁹Ibid. It is also possible that Hudson simply recorded the song as he heard it sung at camp meetings.

Hudson's version of the text and tune was first published in the collection Songs for the Ransomed (1887). The collection was one of a number which Hudson published privately under the name "R. E. Hudson, Alliance, Ohio." It is uncertain how many collections Hudson published, but other titles included Salvation Echoes (1882), Gems of Gospel Songs (1884), and Songs of Peace, Love and Joy (1885). All of the above titles were later combined into a single volume entitled Quartet. Hudson also published a Prohibitionist collection, The Temperance Songster (1886). Most of these collections sold for about thirty-five cents each. It is uncertain exactly when Hudson began his publishing ventures, but evidence suggests that he was involved in publishing by the mid-1870's.²⁰

Significance to the Gospel Song Movement

In many ways, Ralph E. Hudson reflected the role of the more "typical" gospel song composer of the late nineteenth century. This role represented an individual who usually wrote the words and/or music of religious songs to meet the practical demands of a given situation. There was probably little or no collaboration with other noted authors or composers in the field of the gospel song, and often, the songwriter published and distributed his own music. To a large extent, Hudson was probably self-taught in music; but his deep involvement in revivalism undoubtedly presented the demand for new music to meet the needs of that special type of religious service. Hudson's response was to write music

²⁰Hustad, p. 104.

for " . . . Sabbath Schools and Gospel Meetings."²¹ When he did not supply both the words and the music for a song, he often adapted material from other sources. For texts, he turned to the hymns of Watts, Charles Wesley, and Frances Havergal. Hudson also adapted the words of Scripture. In "The Lord is my Shepherd, / His yoke is easy," Hudson paraphrased Psalm 23 as the basis of his hymn stanzas, but freely mixed in a line from the book of Isaiah and a personal assurance of the author, "I've found it so, I've found it so" in the chorus. For his tunes, Hudson often borrowed camp meeting or secular popular songs.

Although Hudson was an enthusiastic supporter of revivalism, there is no record of his association with any of the noted evangelists of the period. He left his mark, rather, as a writer of Sunday School music and gospel songs. His musical activities were probably similar to many of that period who sought to make what contribution they could to the growing demand for the popular church song of the late nineteenth century. And the popular church song of that period was the Sunday School hymn and the gospel song.

In addition to the major publishing companies such as William B. Bradbury, Biglow and Main, Root and Cady, and The John Church Company, there were a multitude of small music publishing operations of varying degree, often run by one or two individuals. Many of these published inexpensive booklets rather than the hardbound, more expensive hymnbooks. Hudson's own publishing company was probably of this type. The major target for his publications was the Sunday School and revival

²¹R. E. Hudson, ed., Songs of Peace, Love, and Joy . . . for Sabbath Schools and Gospel Meetings" (Alliance, Ohio: R. E. Hudson, 1885, title page.

meetings rather than the regular worship service, particularly in the "holiness Methodist" tradition.

Although Hudson was, in many ways, typical of the lesser-known songwriter and the smaller music publisher, he made a number of significant contributions to the gospel song movement. In addition to contributing a number of songs and collections to the genre, he did much to wed the music of the rural campmeeting song or folk hymn to urban gospel hymnody. To an even greater extent than William J. Kirkpatrick, who recorded and arranged many campmeeting songs for publication,²² Hudson fused certain elements of the folk hymn tradition with the gospel song tradition in his works. Folk elements included the free adaptation of common meter texts (e.g. Watts and Wesley), tunes of unknown origin, and a highly repetitive refrain or chorus. The gospel song tradition involved the use of major keys, harmonic movement of the "common practice period" (no parallel fifths or chords without thirds; use of standard voice-leading), the presence of a chorus, and the publication of songs in collections printed in standard notation (not shape-notes). The element of the language of revivalism in the texts was common to both traditions.

Hudson was not dependent upon folk melodies alone as the basis of his songs, but also composed numerous original tunes. Nevertheless, none of Hudson's contributions was included in either official or unofficial Methodist hymn and tune books until 1878.²³ A century later, slightly over half a dozen of his songs are included in current hymnals; of

²² See section on William James Kirkpatrick.

²³ Double H. Hill, "A Study of Taste in American Church Music as Reflected in the Music of the Methodist Episcopal Church to 1900: (PhD dissertation, University of Illinois, 1962), [n.p.].

these, only one is widely sung.²⁴ The greatest concentration of his published songs is found in the hymnals of the Lillenas Publishing Company which reflects the Methodist holiness tradition with which Hudson was associated.²⁵

As a songwriter, Hudson has often been ignored or overlooked by hymnologists and writers on the gospel song movement. J. H. Hall's Biography of Gospel Song and Hymn Writers omits any mention of Hudson although Hall surveyed the life and musical works of over sixty-five different authors and composers of nineteenth-century gospel song. During his lifetime, Hudson apparently came to the attention of at least one of the editors of the Gospel Hymns series, for two of Hudson's songs are included in the collections.²⁶ Although Hudson's influence and popularity seem to have been relatively limited during his lifetime, he is probably one of the few gospel song writers whose works are more widely published and more widely sung today than during his lifetime.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gos-

²⁴See p. 166.

²⁵The Lillenas Publishing Company has no record of any direct association with Ralph Hudson. Statement by Ken Bible, Lillenas Publishing Company, telephone interview, Kansas City, Missouri, July 10, 1981.

²⁶It is interesting to note that one of these inclusions, "At the Cross," is the most popular of Hudson's songs.

pel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "Alas, and did my Savior bleed" ("At the Cross") HUDSON (also words to refrain): AME:319 ASH:19 BH:94 NBH:157 BSH:389 FHP:95
GHC:305 GHF:129 HCG:298 HFG:95 HLC:279 IH:55 PW:172 NCH:422
NNB:79 WS:143
- M "All my life long I had panted" ("I Am SATISFIED"): NBH:345 GHF:
446 HFG:100 HLC:283 HFL:255 PW:233 NCH:412 WS:395
- M "All praise to Him who reigns above" ("Blessed Be the Name"): see
"O for a thousand tongues to sing"
- W/M "Do you hear them coming, brother" ("A Glorious Church"): GHF:184
PW:220 NCH:474 NNB:387 WS:305
- M "I know I love Thee better, Lord" ("The Half Has Never Been Told")
HUDSON: HCG:302 HFL:405 HCL:179 PW:45 WS:403
- W "My life, my love I give to Thee" ("I'll Live for Him"): ASH:427
BH:359 NBH:189 BSH:406 CW:293 FHP:283 GHF:396 HCG:176
HFG:453 HLC:368 HFL:295 HCL:207 PW:497 NCH:150 WS:243
- M "O for a thousand tongues to sing" ("Blessed Be the Name") BLESSED
BE THE NAME or EVAN (also words to refrain): ASH:397 BH:140
NBH:50 FHP:16 GHF:32 HCG:63 HFG:352 HLC:81 HFL:79 PW:77
NCH:64 NNB:13 WS:84
- W/M "The Lord is my shepherd" ("His Yoke is Easy") HIS YOKE IS EASY:
HFL:400 PW:208 WS:444

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C5, C8, C9.
- D Goodenough, Caroline L. High Lights on Hymnists and Their Hymns. 1931; rpt. New York: AMS Reprint, 1974. One of the few works to even mention Hudson. Unfortunately it is of almost no value.
- S Canton, Massillon and Alliance City and County Directory: 1889-90. Akron, Ohio: Beacon Publishing Company, 1889. Contains important, although limited, information concerning Hudson's family and work.

- R Emurian, Ernest K. "Take Me Home at the Cross." The Hymn, 32:195-199. July, 1980. A fascinating article examining the source of Hudson's "At the Cross." Original song from which Hudson adapted his refrain is reproduced. Also contains good background information about original.

WILLIAM JAMES KIRKPATRICK

Biographical Information

Birth: February 27, 1838
Duncannon (near Harrisburg), Pennsylvania
Death: September 20, 1921
Germantown (Philadelphia), Pennsylvania

Lineage

William James Kirkpatrick was born to Irish immigrants Thompson and Elizabeth Kirkpatrick.¹ After settling in Pennsylvania, Thompson Kirkpatrick taught school and became a well-known musician in the counties surrounding the city of Duncannon.

Early Years

Around sixteen years of age, William left home for Philadelphia to study music and to learn a trade. He was probably involved in the carpenter's trade when the Civil War erupted. In 1861 he served as a fife-major in the 91st Regiment of Pennsylvania Volunteers under Colonel E. M. Gregory and was stationed in and around Washington, D.C., until his position was abolished by the government in October of 1862.² Thereafter he was transferred to Philadelphia and assigned to ship-

¹There is some disagreement about Kirkpatrick's birthplace. While the vast majority of sources list America as his birthplace, a few sources such as David J. Beattie, The Romance of Sacred Song (London: Marshall, Morgan and Scott, Ltd., n.d.), p. 184, record that Kirkpatrick was born in Ireland shortly before his parents immigrated to America.

²George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran, 1924), p. 290.

building until near the end of the war.

Marriage and Family

It was during the early part of the Civil War, in 1861, that Kirkpatrick married S. T. Doak. They were married for seventeen years until her death in 1878. Kirkpatrick remained a widower until October 23, 1893, when he married Sara Kellogg Bourne of New York. She died about 1910, and Kirkpatrick remained a widower until 1917. At that time Kirkpatrick, who was not quite eighty years old, married the former Mrs. Lizzie E. Sweney, widow of his former publishing partner, John R. Sweney.³

Adult Years

After the Civil War, Kirkpatrick worked in the furniture business until 1878. He left that occupation after the death of his first wife and turned his attention towards music.⁴ Kirkpatrick had always been deeply interested in the subject with youthful intentions of being a professional musician. His interests were nurtured from childhood, for the Kirkpatrick home was a musical one. William's first teacher was his father, and the young boy became proficient at an early age on the flute, fife, violin, and cello.⁵ In later years he studied with Pasquale Rondinella, Leopold Menigen (conductor of the Philadelphia Harmonia Society) and

³William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 353; Mrs. Lizzie E. Sweney and John J. Hood, eds., Songs of Love and Praise No. 6 (Philadelphia: John J. Hood, 1900), preface. This collection is the only source in which this writer has been able to locate the name of Mrs. Sweney.

⁴J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 158.

⁵Beattie, p. 184.

T. Bishop (a leading oratorio and ballad singer).⁶ Kirkpatrick also studied organ with the well-known blind organist David D. Wood. With his membership in the Harmonia Society and the Handel-Haydn Sacred Music Society, Kirkpatrick was able to hear music of the greatest composers of the day performed by some of the best singers.⁷

Although Kirkpatrick was seeking to learn a trade, he spent all of his leisure time in musical pursuits. When he finally abandoned the furniture business to devote his full time to music, he already possessed a great deal of training and experience. The focus of Kirkpatrick's musical pursuits was directed towards church music and music teaching. In 1889 the "Professor," as he was often called, ceased his teaching to give all his energy to church music and religious work.⁸

Kirkpatrick became a successful composer and publisher and served as president of a Philadelphia music publishing company. Despite his success, "Kirkie," as he was called by close friends like Fanny Crosby, generally shied away from publicity or taking credit for his accomplishments. In response to Fanny Crosby's repeated requests for information about her friend to include in one of her autobiographies, Kirkpatrick replied, "I really have no . . . clippings that would be of use to you concerning myself."⁹ During his later years he maintained a winter residence in Winter Park, Florida. The "Quakerdelphian," as he preferred to be called, remained active in musical endeavors until the

⁶Reynolds, p. 353.

⁷Hall, pp. 156-157.

⁸Ibid., pp. 158-159.

⁹Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 214.

end of his life and "died at his desk with pen in hand"¹⁰ of a heart attack in his eighty-third year.

Religious Background and Affiliations

In February of 1855, soon after his move to Philadelphia, Kirkpatrick joined Wharton Street Methodist Episcopal Church. This may have followed his spiritual conversion which occurred during his seventeenth year.¹¹ It was also during this period that Kirkpatrick's interests became more focused upon church music and his violin and cello playing was often in demand at various churches.¹² From the time of his return to Philadelphia in 1862 he became very active as a Sunday School chorister and choir member in several prominent Methodist churches.

Ebenezer Methodist Episcopal Church elected Kirkpatrick its Music Director in 1865. Over the next seventeen years he held the position three different times.¹³ In 1886 Kirkpatrick became Music Director of Grace Methodist Episcopal Church and held the position until 1897; he remained a member there until his death. In addition to his church music responsibilities, he was very active in Sunday School work, church conventions and camp meeting singing. After his close friend and business partner, John R. Sweney, died in April of 1899, Kirkpatrick gave up almost all of his musical activities except composing.¹⁴

¹⁰Ronald E. Wilburn, The Life and Music of Christian Song Writers (published privately, 1978), p. 28.

¹¹Ruffin, p. 128.

¹²Hall, p. 155.

¹³Ibid., p. 157.

¹⁴Ibid., p. 159.

Contributions to the Gospel Song Movement

Kirkpatrick's early experiences in editing church music resulted from his work with A. S. Jenks, who "had radically advanced ideas in church work."¹⁵ In Sunday School music, these ideas were reflected in the use of popular melodies for his collections. Kirkpatrick described his work for Jenks: "In order to obtain the melodies for the hymns he and I visited the leading singers in and around Philadelphia who would sing them over while I wrote the tune down and subsequently harmonized it."¹⁶

The resulting collection of camp meeting songs was published in Philadelphia in 1859 and entitled Devotional Melodies.¹⁷ Rather than being a Sunday School collection, the work was more typical of the later gospel song books in its purpose and adaptation to evangelistic work and devotional meetings. It marked

the transition, not only by the four-part harmony supplied to the spirituals, by the shearing off of the ornamental quaverings and slides, in which especially the soloists had indulged and by the change of the melodies where they were independent of a harmonic basis . . . but also by bringing new songs of a distinctly modern Gospel Song type.¹⁸

Six years later Kirkpatrick again teamed with Jenks to edit Heart and Voice, a hymn and tune book containing every selection in the Methodist hymnal. "It was probably the second hymn and tune book issued

¹⁵Frank J. Metcalf, Stories of Hymn Tunes (New York: The Abingdon Press, 1928), p. 334.

¹⁶Ibid. ¹⁷Reynolds, p. 353.

¹⁸Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1923), p. 334.

in the United States."¹⁹ In succeeding years Kirkpatrick and other Methodist writers of Philadelphia issued little booklets containing texts and tunes more reflective of the style of gospel songs for use in camp meetings throughout Pennsylvania, New Jersey, Delaware, and Maryland.²⁰

These booklets included some of Kirkpatrick's earliest gospel songs such "Resting at the Cross."²¹

In 1878 Kirkpatrick joined forces with John R. Sweney²² to produce The Garner and, in 1880, The Quiver. The two men went into business together in 1880 and, until the death of Sweney, compiled nearly one hundred songbooks and collections which were published by a score of publishers such as the John J. Hood Publishing Company of Philadelphia.²³

Some of those publications included: The Ark of Praise, Songs of Redeeming Love, Joy to the World, Wells of Salvation, Gospel Chorus (Male voices), Our Sabbath Home, Melodious Sonnets, Joyful Sound, On Joyful Wing, Precious Hymns, Quartette, Temple Trio, Revival Wave, Infant Praises, Emory Hymnal, Showers of Blessing, Temple Songs, Prohibition Melodist, Sunlit Songs, Radiant Songs, Songs of Triumph, Glad Hallelujahs, Songs of Joy and Gladness, Hymns of the Gospel--New and Old (published in London); two anthem books: Anthems and Voluntaries and Banner Anthems, plus cantatas and temperance works.

¹⁹Stebbins, p. 290.

²⁰Lorenz, p. 344.

²¹Hall, p. 158. These booklets may well have included "Leaflet Gems, Nos. 1 and 2" issued in 1875, cited in Hall, p. 158. E. S. Lorenz, p. 344, attributed the tune JESUS SAVES to this early group of songs, but was probably mistaken as the tune did not make its appearance until about 1882.

²²See section on John Robson Sweney.

²³Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill: Hope Publishing Company, 1978), p. 269.

"Sweney and Kirkpatrick" became almost a trademark with sales of their books running into the millions. They were supplied with lyrics by the best poets in the field of gospel song. Sweney and Kirkpatrick edited and published nearly one thousand of Fanny Crosby's hymns alone.²⁴ In addition to serving as president of the Praise Publishing Company of Philadelphia, which released many of the Sweney and Kirkpatrick collections, Kirkpatrick edited books for a large number of evangelists and publishing companies. Many of these collections were used in revival and camp-meetings such as the Methodist gatherings at Ocean Grove, New Jersey; Lake Bluff, Illinois; and New Albany, Indiana.

After Sweney's death in 1899, Kirkpatrick teamed with H. L. Gilmore to continue the work of editing and publishing.²⁵ Kirkpatrick also collaborated with John H. Stockton (author of "Only Trust Him" and "The Great Physician") and J. Howard Entwisle. Productions of this period included Young People's Hymnal (Nos. 1,2,3), Sunday School Praises, Jubilant Voices, Devotional Songs, Glorious Praise, The Redeemer's Praise, Joy and Praise, and Hymns and Spiritual Songs No. 2.

In addition to Kirkpatrick's responsibilities as an editor, compiler, and publisher, he was also an active composer. On occasion he employed the penname A. F. Bourne, a reference to his second wife, Sara Kellogg Bourne.²⁶ Kirkpatrick supplied tunes for many of the collections he edited and compiled throughout his career. His tunes were widely sung, because of their "melodiousness that appeals to popular taste."²⁷

²⁴Ruffin, p. 128.

²⁵Lorenz, p. 349.

²⁶Hustad, p. 101.

²⁷A. J. Showalter, The Best Gospel Songs and Their Composers (A. J. Showalter Co., 1904), p. [206.].

Significance to the Gospel Song Movement

Unlike William Howard Doane, whose tunes are closely connected with the texts of Fanny Crosby, the approximately forty tunes of William Kirkpatrick still in current usage are not dominated by the texts of any one single author.²⁸ This resulted, in part, from Kirkpatrick's lack of association with any one particular publishing company during his career. Yet the scope, length, and influence of his life and work demand a strong consideration of William J. Kirkpatrick as one of the major figures in the gospel song movement of the late nineteenth century.

Kirkpatrick represented a movement

entirely independent of that of Bradbury, Lowry, and Doane, which . . . grew out of the more devout side of the 'Spiritual' among the Methodists of Pennsylvania and New Jersey, and had its center at Philadelphia and Ocean Grove, where a great camp-meeting was . . . annually held. The pioneers of this movement were Rev. J. H. Stockton, W. G. Fischer, and especially William J. Kirkpatrick.²⁹

The independence of this movement from the Bradbury-Lowry-Doane group resulted from a number of factors. First was that of their publishers. While the Lowry-Doane group was primarily associated with the Biglow and Main Publishing Company of New York and Chicago, Kirkpatrick and his colleagues were associated more closely with firms such as the John J. Hood Publishing Company of Philadelphia. This not only influenced factors such as potential buyers for the publications and growing copyright considerations but also the accessibility to various authors associated with particular firms. Although both groups made great use of the lyrics of Fanny Crosby, in general, each group tended to rely on a different set of authors for its lyrics. Second, while the Lowry-Doane group reflected

²⁸See p. 178.

²⁹Lorenz, p. 335.

more Baptist connections, the Kirkpatrick group leaned more towards Methodism.³⁰

Perhaps the most important difference between the groups stemmed from their perspective on the emerging gospel song. Lowry and Doane generally approached their work via the Sunday School hymn in the musical tradition of the popular secular song. On the other hand, Kirkpatrick and Sweney reflected more of the influence of the camp meeting song or "spiritual." As indicated above, Kirkpatrick began his career in music editing by copying down, arranging and harmonizing the tunes he heard at camp meetings. Kirkpatrick's partner, John R. Sweney, was the popular music director at the Methodist Ocean Grove camp meetings, and the work of the two men reflected the musical needs of this aspect of nineteenth-century evangelical life.³¹

Although William Kirkpatrick remains a highly significant figure in the gospel hymnody of the twentieth century, his present popularity reflects a role somewhat different from that of the preceding century. While Kirkpatrick's most important contribution at present is the large number of tunes still current in hymnals, his most immediate impact on the nineteenth century probably resulted from his role as editor, compiler, and publisher. This is particularly evident from the limited number of his tunes included in the Gospel Hymns series.³² At the time that Gospel Hymns Nos. 1 to 6 Complete was published in 1894, Kirkpatrick's

³⁰Ibid., p. 344. Lorenz, p. 344, called this group, "The Methodist Writers of Philadelphia."

³¹Ibid. Lorenz, p. 344, called this group, "Methodist preachers of an ultra-evangelistic turn."

³²This may also reflect a later date of composition for some of Kirkpatrick's more popular tunes. His lack of close connection with Biglow and Main and The John Church Company (publishers of the Gospel Hymns series) may also have been a factor.

reputation as a composer had apparently not yet eclipsed that of his role as editor-publisher.

A century later, however, the tunes of William Kirkpatrick are widely sung. They are "smooth and rhythmical without being mechanical [and are] fairly animated at times, particularly in his Sunday-school songs."³³ Such animation is clearly evident in Kirkpatrick's most popular melodies such as JESUS SAVES (the tune for "We have heard the joyful sound"). The presence of the dotted rhythms, prominent in so many of Kirkpatrick's tunes, plus the fanfare-like motives in the melody reflect the composer's band experience.³⁴ Kirkpatrick was not limited however to one style of music, for "he is at his best in his quieter devotional style represented by "'Tis So Sweet to Trust in Jesus."³⁵

William James Kirkpatrick occupies a central position in the history of the gospel song. As an editor, compiler, publisher, and composer, he exerted a wide and lasting influence on the course and development of the gospel song in the nineteenth century. During his long and distinguished career he influenced both lyrics and music in his role as editor and publisher. Kirkpatrick's nearly one hundred collections, which were published by a score of different publishers, enjoyed a widespread popularity within a number of different denominational and religious groups, although Kirkpatrick was closely aligned with Methodism. In addition,

³³Lorenz, p. 336.

³⁴Harry Eskew, "Gospel Music, I," The New Grove Dictionary of Music and Musicians (1980), VII, 550. This generally neglected influence has also been noted by Harry Eskew and Hugh T. McElrath, Sing With Understanding (Nashville: Broadman Press, 1980), p. 179; James C. Downey, "The Gospel Hymn, 1875-1930 (MM thesis, University of Southern Mississippi, 1963), p. 72.

³⁵Lorenz, p. 336.

his role as composer has earned him a lasting place for over a century in many American hymnals. Because Kirkpatrick made such important and lasting contributions during those years when the gospel song was becoming more clearly defined from its progenitors, the Sunday School hymn and the camp meeting "spiritual," he should rightly be viewed as one of "The Originators of the Gospel Song."³⁶

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tunes names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "A wonderful Savior is Jesus my Lord" ("He Hideth My Soul") KIRK-PATRICK: ASH:23 BH:272 NBH:451 FHP:247 GHF:258 HCG:316 HFG:120 HLC:402 HFL:89 HCL:334 IH:255 PW:291 NCH:262 NNB:207 TH:675 WS:46
- M "Away in a manger" CRADLE SONG: HFG:187 HLC:112 HCL:54
- M arranged for ("Blessed Be the Name") BLESSED NAME: GHF:32 HCG:63 HLC:81 HFL:79 HCL:454 IH:5 NCH:64
- M "Bowed beneath your burden" ("Jesus Understands"): PW:149
- M "Buried with Christ and raised with Him too": FHP:318
- M "Dear to the heart of the Shepherd": LDS:26
- M "'Give me thy heart,' says the Father" ZERUIAH or BOURNE: FHP:300 GHF:366 HCG:163 HLC:273 HFL:245 NCH:466 TH:723 WS:234

³⁶ Ibid., p. 344.

- M "God sent His mighty power" ("Tis Burning in my Soul"): HLC:234
PW:169
- M "Hallelujah, praise Jehovah": HCG:22 PW:373
- W/M "Hear the footsteps of Jesus" ("Wilt Thou be Made Whole"): HCL:499
- M arranged for "How oft' in holy converse" ("Hallelujah! Amen"):
PW:398 WS:79
- M "I am not skilled to understand" ("My Savior") GREENWELL: NBH:433
FHP:479 GHC:510 GHF:226 HLC:305 HCL:472 IH:154
- M "I have work enough to do 'ere the sun goes down": LDS:71
- M arranged for "I'm believing and receiving": PW:491
- W/M "I've wandered far away from God" COMING HOME: AME:340 ASH:433
BH:237 NBH:174 FHP:63 GHF:253 HCG:180 HFG:406 HCL:495
IH:105 PW:467 NCH:500 NNB:155 WS:249
- M "Jesus comes with power to gladden" ("When Love Shines In"): FHP:143
GHF:490 NCH:340
- W/M "Jesus, my Savior, is all things to me" ("Jesus for Me"): HCL:165
- M "King of my life, I crown Thee now" ("Lead Me to Calvary") DUNCANNON:
AME:260 NGH:350 FHP:337 GHF:124 HCG:105 HFG:407 HLC:154
HCL:78 IH:396 PW:28 NCH:161 NNB:81 WS:140
- M "Listen to the blessed invitation" ("Him that Cometh Unto Me"):
HCL:536 IH:193
- M "Lord, keep my soul under the blood": PW:115
- M arranged for "My faith has found a resting place" ("No Other Plea")
LANDAS: NBH:380 FHP:193 HLC:287 NCH:146 NNB:441
- M "O for a heart that is whiter than snow" WHITER THAN SNOW: HFL:330
- M arranged for "O Shepherd of the nameless fold" NORSE AIR: MH:304
- M "O spread the tidings 'round" ("The Comforter Has Come") COMFORTER:
AME:504 ASH:160 FHP:49 GHF:161 HFG:143 HLC:189 HGL:333
IH:152 PW:175 NNB:120 WS:275
- M "O to be like Thee! blessed Redeemer" RONDINELLA or CHRISTLIKE:
FHP:18 GHF:316 HCG:401 HFG:480 HLC:333 HFL:301 PW:461
NCH:172 WS:68
- M "O what a wonderful Savior" ("His Grace Aboundeth More"): PW:186
WS:217
- M "On that happy, golden shore" ("Meet Me There"): ASH:178 GHF:506
IH:495
- M "Redeemed, how I love to proclaim it" REDEEMED: ASH:21 BH:203
NBH:446 FHP:140 GHF:475 HFG:646 HLC:285 HFL:284 IH:276
PW:247 NCH:404 NNB:261 WS:357
- W/M "Saved to the uttermost: I am the Lord's": IH:278 PW:349 WS:379
- M "The trusting heart to Jesus clings" ("Singing I Go Along Life's
Road"): NCH:275 WS:409
- M "The whole wide world for Jesus" THE WHOLE WIDE WORLD: HFL:485
- M "There is healing at the fountain": HCL:517
- M "There is rest, sweet rest, at the Master's feet" ("A Blessing in
Prayer"): PW:219
- M "'Tis so sweet to trust in Jesus" TRUST IN JESUS: ASH:405 BH:258
NBH:375 FHP:241 GHF:257 HCG:339 HFG:91 HLC:312 HFL:376
HCL:293 IH:317 PW:198 MH:208 NCH:198 NNB:196 TH:699 WS:407
- M "Trying to walk in the steps of the Savior" ("Stepping in the Light"):
ASH:79 FHP:459 GHF:313 HCG:326 IH:306 PW:379 PW:379 NCH:331
NNB:365 WS:331

- M "Watch, ye saints with eyelids waking" ("Lo, Jesus Comes"): HCL:115
M "We have heard the joyful sound" JESUS SAVES: ASH:29 BH:191
NBH:277 CW:537 FHP:445 GHC:284 GHF:231 HCT:319 HFG:667
HLC:486 HFL:481 HCL:428 IH:469 PW:329 NCH:107 NNB:130
TH:370 WS:198
M "When storms of life are round me beating" ("Alone with God"):
HCG:422
M "Will your anchor hold in the storms of life" ("We have an Anchor"):
ASH:98 FHP:287 GHF:265 HCL:488 IH:332 PW:294 NCH:46 WS:440
M "You may have the joybells ringing in your heart": FHP:69 GHF:373
WS:429

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1, C3, C5, C6, C8, C9, C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. Two-page biographical sketch. Beattie is one of a number of authors stating Kirkpatrick was born in Ireland. Date of death also incorrect.
- D Blanchard, Kathleen. Stories of Wonderful Hymns. Grand Rapids, Mich.: Zondervan Publishing House, 1967. Biographical sketch and hymn story.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D Gabriel, Charles H. Gospel Songs and Their Writers. Chicago: The Rodeheaver Company, 1915. Biographical notes.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch. Listing of a few collections and song titles (none of which has remained popular). Photo.
- D Lillenas, Haldor. Modern Gospel Song Stories. Kansas City: Lillenas Publishing Company, 1952. Biographical notes.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Material reflects Kirkpatrick's role in the "Camp meeting wing" of gospel song development.

- R Metcalf, Frank J. American Writers and Compilers of Sacred Music. New York: The Abingdon Press, 1925. Noted for work with A. S. Jenks in transcribing camp meeting melodies.
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Notations relating to Kirkpatrick's relationship with Fanny Crosby.
- D Sanville, George. Forty Gospel Hymn Stories. Winona Lake, Ind.: Rodeheaver Publishing Company, 1943. Brief account of "Lord, I'm Coming Home," "Lead Me to Calvary," and "Saved to the Uttermost."
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Some biographical information and anecdotes. Photo.
- S Tamke, Susan S. Make A Joyful Noise unto the Lord: Hymns as a Reflection of Victorian Social Attitudes. Athens, Ohio: Ohio University Press, 1978. Author quotes one hymn as reflecting Victorian attitudes.
- R/S Wienandt, Elwyn A. Choral Music in the Church. New York: The Free Press, 1965. Basic references in relation to Kirkpatrick's anthem composition and publishing. Notes unusual development and use of "Hood's Notation" in Anthems and Voluntaries (1881).
- DAH The Dictionary of American Hymnology Project.

ROBERT LOWRY

Biographical Information

Birth: March 12, 1826
Philadelphia, Pennsylvania
Death: November 25, 1899
Plainfield, New Jersey

Lineage

Robert Lowry was the son of Crozier Lowry. Almost nothing else is known of the family. There were reports that the elder Lowry had been a tavern keeper, but the only recorded information reports that Robert's parents were members of the Associate Presbyterian Church, presumably of Philadelphia.¹

Early Years

Of Lowry's childhood, very little is known. He undoubtedly was educated in Philadelphia, probably in the public schools. However, the level of training he completed is a matter of speculation. He apparently did not finish high school, for in 1848, at the age of twenty-four and at the urging of his pastor, he traveled from Philadelphia to Lewisburg, Pennsylvania, where he enrolled in the academic department (the Academy) of the fledgling University of Lewisburg. After two years of study he

¹John F. Zellner, III, "Robert Lowry: Early American Hymn Writer" The Hymn, 26:121, October, 1975; William Cathcart, ed., The Baptist Encyclopedia, II (Philadelphia: Louis H. Everts, 1883), 722.

entered the collegiate division as a college freshman.²

It was during Lowry's college career that the first evidence of his musical gifts was revealed. The program for the first commencement of the school in 1851 records a musical selection "composed for the occasion by Robert Lowry, '54."³ He also composed a number of school songs as well as children's and nonsense songs. There is no record of Lowry's receiving any systematic musical training; but his mind must have been a fertile and creative one, for he remarked, "My brain seems to be a sort of spinning wheel; there is music running through it all the time."⁴ In 1854 Robert Lowry graduated from the University of Lewisburg; he finished first in a class of nine and gave the valedictory address on the topic "The Vengeance of the Future."⁵

Marriage and Family

The year of his college graduation was also that of his marriage--1854. His bride was apparently a childhood sweetheart from his hometown of Philadelphia. Her father, Benjamin R. Loxley, was a home missionary in the "city of brotherly love," and her grandfather, Colonel Benjamin Loxley, had been a local Revolutionary War hero. Her name remains unknown, as does the date of her death, for Lowry remarried sometime after his move to Plainfield, New Jersey, in 1875.⁶

²The Hymn, 26:122, October, 1975. The school is now Bucknell University.

³The Hymn, 26:122, October, 1975.

⁴J. H. Hall, Biography of Gospel Song and Hymn Writers. (New York: Fleming H. Revell, 1914), p. 73.

⁵The Hymn, 26:122, October, 1975.

⁶The Hymn, 27:17, January, 1976.

His second wife was Mary Runyon, the daughter of a judge. Her name was listed in many older hymnals as the owner of the coyright on Lowry's hymns. Of Lowry's five sons, it is not clear whether all five were born to his first wife or whether several were from his second marriage.⁷ Only three of the sons--Harry, Wheaton, and Robert--survived their father. Harry Lowry became a minister, but nothing is known of Wheaton or Robert.⁸

Adult Years

Lowry spent most of his adult life in the ministry as a pastor of various Baptist churches in the Northeast. By 1869 he was also widely known as a highly successful song writer and musical editor. As a result of his outstanding reputation, he was invited to the position of Crozer Professor of Rhetoric (Belles Lettres) at the University of Lewisburg. The school had recently lost its department of theology to the newly-established Crozer Theological Seminary, and "President Loomis determined that he needed a man of both fame and ability to restore the image of the University with his Baptist constituency."⁹

The decision was a difficult one for Lowry, for he loved both his church and his alma mater. After several months of indecision, Lowry moved his family from Brooklyn to the relative obscurity of Lewisburg, Pennsylvania. He served the school (and the college church) from September 12, 1869, to July of 1875.

⁷Lowry would have been about fifty years old at the time of his second marriage.

⁸The Hymn, 27:17, January, 1976.

⁹The Hymn, 27:18, January, 1976.

Dr. Lowry was a successful teacher, much beloved by his students. . . . His metropolitan spirit ejected itself into what was seemingly sinking into a backwoods institution, and gave a decided impulse in the direction of subsequent prosperity. As a co-worker in the faculty, the entire force recognized his wisdom and skill, while the classes he taught felt his perfecting touches, and students individually loved him and confided in him as a true friend. His counsel on questions of personal duty or difficulty was eagerly sought by those under his care, and his advice became to many a deciding element in the choice of life's work.¹⁰

During his years at the University of Lewisburg, Lowry continued to write hymns and became seriously involved in musical studies. A year previous to the move to Lewisburg, he had been appointed musical editor of Sunday School music at the Biglow and Main Publishing Company of New York and Chicago. "When he saw that the obligations of musical editorship were laid upon him, he began the study of music in earnest, and sought the best musical text-books and works on the highest forms of musical composition."¹¹ He possessed a fine music library which abounded in works on the philosophy and science of music; many items in his collection were over one hundred fifty years old. Lowry exhibited a great interest in the mathematical basis of music and spent much time devising scales of his own creation.¹²

By 1875 the school's condition had worsened. Enrollment had dropped, employees went unpaid, and faculty, administration and trustees squabbled as the financial support of the Philadelphia Baptists was transferred to Crozer Seminary. To compound these problems, the loss of hearing began to plague Lowry, and he resigned after the spring term of 1875. In appreciation for his service, the school bestowed upon him an honorary Doctor of Divinity degree and elected him a Curator of the school; in the

¹⁰The Hymn, 27:19-20, January, 1976.

¹¹Hall, p. 73.

¹²Ibid.

following year he was elected Chancellor. He held both of these positions until 1882 when the floundering school was reorganized as Bucknell University.¹³ After leaving the teaching profession, Lowry returned to the pastorate.

Religious Background and Affiliations

Although Lowry's parents were reported to have been Presbyterian in religious affiliation, young Lowry came into contact with the Baptists of Philadelphia. The city had long been an important center of Baptist activity in the North. It is recorded that, at the age of seventeen, Lowry "became a subject of divine grace," and "after reading the New Testament, he was convinced that it was his duty to follow Christ in baptism."¹⁴ This he did on April 23, 1843; the officiating minister was Dr. George B. Ide of the First Baptist Church of Philadelphia.

Dr. Ide was also influential in directing Lowry toward his life's profession. As a young man, Lowry had felt an "irrepressible drawing towards the ministry," but had told no one. When Dr. Ide discovered Lowry's interest, he encouraged the young man to pursue studies to that end. Since Dr. Ide was one of the first Curators of the University of Lewisburg, it was not surprising that Lowry chose the new Baptist school as the place to receive his training. During his school years, Lowry was active at student and church prayer meetings, and in the local Sunday School, church choir, schoolhouse missions, and college chapel. He also served as pulpit supply for many small churches nearby.¹⁵

¹³The Hymn, 27:20-21, January, 1976.

¹⁴Cathcart, p. 722. ¹⁵The Hymn, 27:16, January, 1976.

Lowry was graduated, ordained, and called to pastor the First Baptist Church of West Chester, Pennsylvania in 1854. He remained there four years, when he was called to the Bloomingdale Baptist Church in New York City. He ministered there until 1861 "when the work there languished because of the Civil War."¹⁶ At that time he moved to Brooklyn to pastor the Hanson Place Baptist Church, where four hundred members were added to the roll during his eight-year pastorate. Lowry was also active in establishing the Long Island Baptist Association, denominational boards, and the Fourth Ward Mission of New York City.¹⁷

Lowry was a popular and well-loved preacher; he was considered to be brilliant and interesting, both in and out of the pulpit. His most prominent characteristic was a great sense of humor. Outside of the pulpit Lowry was famous as a writer of popular Sunday School songs, the most successful of which, "Shall We Gather at the River," was written while pastoring the Hanson Place Baptist Church.

It was not an easy decision to leave the metropolitan Hanson Place Church for the backwoods of Pennsylvania, but Lowry's great love for his alma mater enabled him to leave his pulpit in New York. Lowry was not absent from the pulpit during his years in Lewisburg, however, for the First Baptist Church of that city called him to be its pastor. He served the college and the church concurrently for six years beginning in the fall of 1869.

In the summer of 1875, Lowry left Lewisburg, Pennsylvania, for Plainfield, New Jersey, with the intention of resting and studying for

¹⁶The Hymn, 27:17, January, 1976.

¹⁷The Hymn, 27:18, January, 1976.

one year before resuming the pastorate. His plans were altered when a newly-formed church in Plainfield extended a call to him to fill the pulpit; after some hesitation Lowry consented. Over the next decade, Lowry's poor health and growing deafness made it necessary for him to take at least two lengthy rests from his pastoral duties. During these periods he traveled to Europe and to the southwestern United States and Mexico. After his trip in 1885, he may have gone into retirement or semi-retirement, remaining in Plainfield until his death in 1899. His funeral service included his college fraternity "ritual for the dead"--which he himself had written nearly a half century before--most likely as a reflection of his continued affection for his alma mater.¹⁸

Contributions to the Gospel Song Movement

When William B. Bradbury died in January of 1868, he was succeeded as musical editor at Biglow and Main Publishing Company (New York) by his friend Robert Lowry. In addition to being a popular preacher, Lowry was also well known as a composer of popular Sunday School songs. His highly successful "Shall We Gather at the River" had already been published by Biglow and Main in 1865. It was included in the collection Happy Voices, co-edited by Robert Lowry and William Howard Doane.

Doane was a wealthy Christian businessman from Cincinnati whose active avocation was composing and editing Sunday School music. Lowry and Doane produced a number of Sunday School song collections for Biglow and Main, including Pure Gold in 1871.

This book was superior in literary and musical value to anything that had appeared before, which the Sunday school public was quick to see, and it absorbed over a million copies. It was . . . an

¹⁸The Hymn, 26:120, October, 1975.

entire departure from the old hymn tunes and the church hymn; instead it had a rhythmical freshness and variety and a vigour beyond any collection issued before.¹⁹

Although the collections contained a rhythmical freshness and vigor which characterized the popular secular songs of the period, Lowry and Doane were careful to assure their prospective buyers that "no secular elements have been permitted to find a place in a book intended mainly for use on the Lord's Day."²⁰

Additional collections, produced in collaboration with Doane and others, included Chapel Melodies (1868 with Silas J. Vail), Bright Jewels (1869 with William F. Sherwin and Chester Allen), Royal Diadem (1873), Temple Anthems (1873), Hymn Service (1871,72,73), Tidal Wave (1874), Brightest and Best (1875), Welcome Tidings (1877), Fountain of Song (1877), Chautauqua Carols (1878), Gospel Hymn and Tune Book (1879), Good as Gold (1880, which contained "a fair proportion of hymns adapted to the International [Sunday School] Lessons of 1880 and 1881"),²¹ Our Glad Hosanna (1882), Joyful Lays (1884), and Glad Refrain (1886).

These collections excelled those of Bradbury in literary quality, primarily as a result of a greater reliance upon the contributions of Fanny Crosby in supplying lyrics. This fortunate circumstance resulted from Doane's collaboration with "The Blind Poetess." It was Lowry who, as Bradbury had become critically ill, had encouraged Fanny

¹⁹Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1914), p. 333.

²⁰Robert Lowry and W. Howard Doane, ed., Brightest and Best (New York: Biglow and Main, 1875), preface.

²¹Robert Lowry and W. Howard Doane, ed., Good as Gold (New York: Biglow and Main, 1880), preface.

Crosby to submit one of her hymns to William Doane.²² The result was a long and fruitful collaboration which produced approximately one thousand Sunday School and gospel songs, most of which were included in the collections of Lowry and Doane.

As a composer, Robert Lowry also collaborated with Fanny Crosby on a number of hymns such as "All the Way My Savior Leads Me" (ALL THE WAY). He also set to music the hymns of a wide variety of poets including Isaac Watts, William O. Cushing, Sylvanus D. Phelps, and Annie S. Hawks--a member of Lowry's congregation. Many of Lowry's most famous songs were those for which he supplied both the lyrics and melody. The text and music often came to him at the same time.²³ Lowry was one of the earlier composers to write successfully many of his own texts. The practice had been attempted by a number of composers, but with little success. Lowry's success in this area may have prompted others like Philip P. Bliss, Will L. Thompson, and Charles H. Gabriel later to emulate his example.²⁴ This unusual practice of one individual acting as both composer and poet became one of the distinguishing features of the gospel song movement.

Even when another poet supplied the verses for Lowry, he often succeeded in making a refrain out of the last line or in simply adding a chorus of his own. Popular examples include "All the Way My Savior Leads Me" (ALL THE WAY), "We're Marching to Zion" (MARCHING TO ZION), and "I Need Thee Every Hour" (NEED). His musical style often reflected the secu-

²²Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 99.

²³Hall, p. 74.

²⁴See section on each individual listed.

lar songs of the Civil War era. Of his highly successful "Shall We Gather at the River," Lowry observed, "It is brass band music, has a march movement, and for that reason has become popular though for myself I do not think much of it."²⁵

Lowry was not limited to the one style, however, and, compared to his partner William H. Doane, Lowry's music was more thoughtful and sedate. His more conservative approach to rhythm is reflected in "I Need Thee Every Hour" (NEED) and "Savior, Thy dying love (SOMETHING FOR THEE), which are musically more typical of his work."²⁶ Of special interest is the unusual setting, "Low in the grave He lay" (CHRIST AROSE), for which Lowry supplied both the words and music. The dramatic effect of the song results from the contrast between the subdued and hushed stanzas and the exuberant refrain with its fanfare figuration on the words "Up from the grave He arose."

Significance to the Gospel Song Movement

Lowry's own copyright list numbered nearly five hundred works.²⁷ Of the many songs Lowry wrote, just over a dozen are included in current hymnals; of these, about half are well known.²⁸ Like his co-editor, William Howard Doane, Lowry was primarily a composer, although he had a strong literary background and supplied a number of texts for some of

²⁵Hall, p. 74.

²⁶Lorenz, p. 335.

²⁷The Hymn, 26:119, October, 1975. This list probably included collections as well as individual song titles.

²⁸This compares with twenty of Lowry's tunes which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of texts and tunes in current hymnals, see p. 195.

his most popular tunes. Unlike Doane, Lowry had only limited success in setting the texts of Fanny Crosby, whose poetry he admired. Bernard Ruffin claimed that

Lowry was best at writing march tunes of the type popular in secular songs of the Civil War, but most of Fanny's poems were not suited to martial settings. Moreover, Lowry was often at a loss for what to do with some of her lines. Although Fanny's poems are simple as poems go, they tend to be complicated for Sunday school hymns or gospel songs. And Lowry often found this style hampered by complex poetry.²⁹

Stylistically, Lowry's music represents an important development in the gospel song, for there was considerably less background of the singing school than in Bradbury's work.³⁰ Lowry's basically vocal approach resulted in tunes that were very singable. The "range of chords was limited, both naturally and conciously Not approaching composition by way of the piano or organ, they never exceeded the range of the average voices."³¹ Such stylistic characteristics clearly reflect "the embryonic Gospel Song which was never fully developed in the early days of the Moody and Sankey regime."³²

That embryonic gospel song first became evident in Sunday School collections edited by men such as Lowry.

Indeed the long series of Sunday school song books of George F. Root, William B. Bradbury, . . . Robert Lowry, . . . and others, beginning in the late forties and extending forward unbrokenly, demand recognition for the part played by their fresh songs and contagious melodies in developing a taste in the young for the lighter type of religious song. . . . These Sunday school books furnished . . . the earliest examples of what are now known as Gospel Hymns.³³

²⁹Ruffin, p. 109.

³⁰Lorenz, p. 334.

³¹Ibid.

³²Charles H. Gabriel, Gospel Songs and Their Writers (Chicago: The Rodeheaver Company, 1915), p. 5.

³³Louis F. Benson, The English Hymn (New York: George H. Doran, 1915), p. 484.

As an editor, Lowry's musical and literary judgments were widely respected, especially with reference to making a text or tune more singable. Fanny Crosby readily admitted that "his ear was trained to detect the minutest metrical fault."³⁴ More importantly, Lowry's collections

stimulated a larger circle of writers in giving expression to their devout feelings and thoughts in the less formal verse adapted to Sunday school use. There was therefore a more devotional and a more definitely evangelistic element in these books which later should supply a large part of the best material for the series 'Gospel Hymns.'³⁵

If Robert Lowry had written no more than "Shall We Gather at the River," he would still have earned an important place in the pantheon of Sunday School and gospel song writers. In May of 1865, forty thousand children sang the hymn in their Anniversary Parade and in their churches.

Then it went everywhere. It was sung in conventions, in churches, in Sunday Schools, and at the bedside of the dying. It crossed the ocean and became known in Great Britain and on the continent. At some of the most distant missionary stations in Asia, it was translated and sung. It found its way to the Sandwich Islands and soon encircled the globe.³⁶

It was the song Sankey used to lead a crowd to hear Moody preach at the first meeting of the two men in 1870. It was also the song responsible for a great outburst from the assembled delegates at the Robert Raikes Centennial in London in 1880 when it was announced that the composer was present.

The effect was startling. As Dr. Lowry came forward and stood on the platform, the whole audience broke forth in applause. People rose to their feet and waved their handkerchiefs. For some minutes it was impossible to say a word. No more than a dozen Americans in the room had ever seen the man, but they gave spontaneous tribute to the songwriter whose name had been a household word to them for many years.³⁷

³⁴Ruffin, p. 109.

³⁵Lorenz, p. 334.

³⁶Hubert P. Main, Christian Herald (n.d.), cited in The Hymn, 26:118, October, 1975.

³⁷The Hymn, 26:118, October, 1975.

In less than twenty years after that event, the famous composer was dead. His popular songs continued to live, however, and were often passed on orally from one generation to the next. And just as Stephen Foster composed "folk songs" which reflected the secular world of his day, so Robert Lowry composed songs such as "Where is My Wandering Boy Tonight" and "Shall We Gather at the River" which reflected the religious world of his day.³⁸ His music has become such an integral part of our national heritage that musical authorities such as Aaron Copland and Eugene Ormandy have mistakenly credited "Shall We Gather at the River" with being folk music.³⁹

Although time has dimmed the luster of Lowry's name, it should not be forgotten that "Robert Lowry was as famous as John Philip Sousa or Irving Berlin were in their day."⁴⁰ Like his equally famous contemporary Ira D. Sankey, Lowry's fame resulted from his ability to communicate the most important feelings and aspirations of the common man a century ago. Much of his work still speaks today.

³⁸The religious world which Lowry reflected was one strongly influenced by revivalism of the Moody-Sankey variety.

³⁹William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 192. Copland included the song in a set of American folk songs entitled Old American Songs and Ormandy called it a southern camp meeting song during a 1962 telecast of the Philadelphia Orchestra.

⁴⁰The Hymn, 26:118, October, 1975.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "A song I'll sing to you" ("The Church is Moving On") HENDERSON:
AME:613
- M "All the way my Savior leads me" ALL THE WAY: AME:183 ASH:331
BH:268 NBH:214 BSH:474 CW:396 FHP:472 GHC:42 GHF:296
HCG:360 HFG:598 HLC:440 IH:22 PW:92 MH:205 NCH:332 NNB:201
TH:505 WS:490
- M "Come we that love the Lord" ("We're) MARCHING TO ZION" (also words
to refrain): AME:541 ASH:18 BH:308 NBH:505 BSH:476 FHP:126
GHC:567 GHF:514 HCG:306 HFG:550 HLC:275 HFL:381 HCL:328
PW:308 NCH:489 NNB:22 WS:325
- M "Down in the valley with my Savior I would go" FOLLOW ON or
CUSHING: ASH:199 FHP:431 GHC:564 GHF:398 HCG:266 IH:343
PW:263 NNB:226 WS:328
- M "Fresh from the throne of glory" RIVER OF LIFE: BSH:195
- M "I need Thee every hour" NEED (also words to refrain): AME:338
ASH:419 AF:273 BH:334 NBH:379 BSH:379 CW:341 FHP:478
GHC:597 GHF:318 HCG:390 HFG:443 HLC:340 HGL:347 HCL:141
LDS:79 IH:100 PW:396 MH:265 NCH:174 NNB:229 TH:710 WS:476
- M "In Thy cleft, O Rock of Ages" HIDE THOU ME: AME:429 BSH:482
GHC:230
- W/M "Low in the grave He lay" ("Up from the Grave He Arose") CHRIST
AROSE: AME:129 ASH:303 BH:113 NBH:118 BSH:108 FHP:416
GHC:323 GHF:138 HCG:123 HFG:298 HLC:165 HFL:175 HCL:88
IH:121 PW:457 MH:444 NCH:564 NNB:98 TH:206 WS:155
- W/M "O worship the Lord" WORSHIP THE LORD: HCG:20
- M "One more day's work for Jesus": BSH:442 GHC:26 PW:376
- M "Savior, Thy dying love Thou gavest me" ("Something for Thee")
SOMETHING FOR JESUS: AME:318 AF:267 BH:400 NBH:418 BSH:328
CW:387 GHP:264 GHC:591 GHF:341 HCG:405 HFG:279 HLC:345
IH:418 PW:21 MH:177 NCH:166 NNB:382 TH:319/538 WS:56
- W/M "Shall we gather at the river" ("Beautiful River") HANSON PLACE:
AME:459 ASH:364 BH:481 NBH:496 BSH:580 FHP:491 GHC:669
GHF:510 IH:427 PW:146 NCH:499
- W/M "What can wash away my sin" ("Nothing But the Blood") PLAINFIELD:
AME:510 ASH:425 BH:204 NBH:158 FHP:138 GHC:195 GHF:212
HFG:266 HLC:237 IH:130 PW:200 NCH:104 NNB:147 TH:677 WS:130

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1-C6, C8-C10.
- R Angels' Visits: and other Vocal Gems of Victorian America. New World Records, NW 220. Program notes by Richard C. Jackson. Includes limited biographical information, a good perspective on Victorian attitudes concerning the supernatural, and a recording of Lowry's "Shall We Know Each Other There?"
- R Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Credits Lowry's Sunday School songs with being early examples of the gospel song.
- R Burrage, Henry S. Baptist Hymn Writers and Their Hymns. Portland, Maine: Brown Thurston, 1888. Includes short biography and list of songs. Hymn anecdotes.
- R Cathcart, William, ed. The Baptist Encyclopedia. 2 vols. Philadelphia: Louis B. Everts, 1881. Record of religious affiliations.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D Gabriel, Charles H. Gospel Songs and Their Writers. Winona Lake, Ind.: The Rodeheaver Company, 1915. Personal anecdotes, photo.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Biographical sketch reflecting role in gospel song movement. Photo.
- R Julian, John, ed. A Dictionary of Hymnology. New York: Scribner's Sons, 1892; Dover Publications Reprint, 1957. Some background plus listing of 11 titles.
- D Long, Edwin M. Illustrated History of Hymns and Their Authors. Philadelphia: J. L. Landis, 1882. Biographical sketch with photo. Questionable hymn anecdotes.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Brief but excellent survey of Lowry's work in gospel song movement.
- R Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. References as related to life and work of Fanny Crosby.

R Zellner, Robert F., III. "Robert Lowry: Early American Hymn Writer." The Hymn, 26:117-124. October, 1975. The Hymn, 27:15-21. January, 1976. The author's two-part series includes a wealth of information on Lowry's life and work from the perspective of his relationship with the University of Lewisburg (now Bucknell).

DAH The Dictionary of American Hymnology Project.

JAMES MCGRANAHAN

Biographical Information

Birth: July 4, 1840
Near Adamsville, Pennsylvania
Death: July 7, 1907
Kinsman, Ohio

Lineage

James McGranahan was born into a farming family of Scotch-Irish descent. His grandfather had come from near Belfast, Ireland, sometime previous to the American Revolutionary War in which he fought briefly. He married a Miss Smith of English parentage, and they lived in the counties of Westmoreland and Wade in northeastern Pennsylvania. Their youngest son, George, married Jane Blair and settled on a farm near Adamsville, Pennsylvania. The couple had twelve children of whom James was the ninth. Most of James' brothers and sisters possessed varying musical abilities.¹

Early Years

Although James McGranahan spent his boyhood on the family farm, he was able to attend singing schools and soon became a teaching assistant, playing the bass viol.² James' father viewed the music profession with great skepticism and did not encourage his son to pursue such ven-

¹George L. Abell, The P. P. Bliss Museum, Rome, Pennsylvania (Rome, Penn.: published privately, [n. d.]), p. 1.

²J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 191.

tures, for he was needed at home on the farm. Nevertheless, by age nineteen, James had organized his own singing school class and had become very popular in the surrounding area. With the money he earned from teaching and other jobs, he hired a farm-hand to do his work on the family farm when he was away.³

In the summer of 1859, James moved to the village of Rome, Pennsylvania, where he worked as a clerk in a store and for the post office. He apparently moved to Rome to be near his friend Philip P. Bliss whom he had met while attending William Bradbury's Normal Music School in Geneseo, New York.⁴ There the young McGranahan received instruction from Bradbury, T. E. Perkins and Carlo Bassini. He continued to attend the annual summer sessions for about five years.

In 1862 McGranahan became the musical associate of Professor J. G. Towner (the father of D. B. Towner) of Rome, Pennsylvania. For two years they traveled throughout parts of eastern Pennsylvania and New York, giving concerts and holding musical conventions. McGranahan continued his musical studies with some of the finest teachers available including George Webb (voice), Carl Zerrahn (conducting), J. C. D. Parker (harmony), Frederick Woodman Root, and later, with George A. Macfarren of London. It was reported that McGranahan possessed a "matchless tenor voice" of great purity and dramatic quality, and he was ad-

³Abell, p. 13.

⁴Letter from George L. Abell, Curator of The P. P. Bliss Museum, Rome, Penn., August 21, 1981. In his letter Abell reported the date of McGranahan's move to Rome to be 1859, while in his earlier booklet, The P. P. Bliss Museum, he said it was in 1860.

vised by many to pursue an operatic career.⁵ It was also during this period that a number of McGranahan's songs were published by the Root and Cady Company of Chicago.⁶

Marriage and Family

While attending the Normal Music School held in Geneseo, New York, during the early 1860's, McGranahan met Addie Vickery. They were married in 1863, and she proved "a ready accompanist [and] became a most efficient helper in his later institutes, conventions and evangelistic work."⁸ The couple had no children of their own but greatly enjoyed entertaining their many nieces and nephews at their home in Kinsman, Ohio.

Adult Years

Beginning in the 1870's McGranahan became associated with George F. Root, one of the outstanding music educators of the day.⁹ Root had earlier originated and popularized the concept of the Normal Music Institute in which music teachers could receive concentrated instruction in the various aspects of music and pedagogy. McGranahan's first

⁵David J. Beattie, The Romance of Sacred Song (London: Marshall, Morgan and Scott, Ltd., 1931), pp. 38, 166.

⁶Abell, "Bliss Museum", p. 13. The author recorded that the publication of these songs "gave him [McGranahan] some experience in correcting publisher's proofs . . . experience he shared willingly with Bliss as their friendship deepened."

⁷Mary B. Wingate, James McGranahan ([n.p.: n.n.], 1907), title page.

⁸Hall, p. 192.

⁹See section on George Frederick Root.

association with Root was as a student at his school.¹⁰ In 1875 McGranahan had accepted a position as teacher and director of the National Normal Institute, with Root remaining as principal. He served in that capacity for three years, following in the footsteps of men such as Lowell Mason, George Webb, and William B. Bradbury.¹¹

In 1875 McGranahan taught the Normal Institute held in Somerset, Pennsylvania, and the following year at Towanda, Pennsylvania, near his home in Rome.¹² McGranahan's popularity grew not only as a teacher and singer but also as a composer, for during this period, a number of his compositions were published including a "glee chorus and class music and Sabbath school songs."¹³

McGranahan apparently moved to Chicago during the 1870's where he became involved in teaching, playing, composing, and conducting choral and singing classes. By 1876 his close friend, P. P. Bliss, was urging him to enter evangelism as Bliss himself had recently done. After the death of Bliss that same year, McGranahan made the decision to enter musical evangelism on a full-time basis. He remained in that work until 1877 when ill health forced him to discontinue active participation. He then built a "beautiful home among his old friends at Kinsman, Ohio, and

¹⁰George F. Root, who was credited with possessing an exceptional memory, recorded in his autobiography, nearly twenty years after the event, that McGranahan probably attended his South Bend, Indiana, school as early as 1870. The Story of a Musical Life (1889; rpt. New York: Da Capo Press, 1970), p. 145.

¹¹Abell, Bliss Museum, p. 13.

¹²William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 375.

¹³Abell, Bliss Museum, p. 14.

settled down to devote himself . . . to composing."¹⁴

Religious Background and Affiliations

Little is known about McGranahan's early religious training or affiliations. It is recorded only that, as a boy, he was "born of the Spirit."¹⁵ Soon after the death of his close friend P. P. Bliss in December of 1876, McGranahan joined evangelist Daniel Webster Whittle in 1877, and, for the next decade, acted as his music director and collaborator in hymn writing. The team of Whittle and McGranahan was one of a number of such groups under the general auspices of Dwight L. Moody. At times McGranahan was teamed with other evangelists for a series of meetings.¹⁶ However, it was as a close associate of Daniel Whittle that McGranahan made his most important contributions.

The two traveled to Great Britain in 1880 and 1883, the latter trip for the purpose of assisting Moody and Ira D. Sankey.¹⁷ McGranahan's responsibilities usually went well beyond typical musical activities. Like his predecessor, Bliss, he was also partly responsible for the children's meetings, the inquiry room, new converts' instruction, and general promotion. After more than a decade of evangelistic endeavors, McGranahan's health declined to such a degree that he was forced to retire from active work.

It is not certain what physical ailments caused his retirement,

¹⁴Hall, p. 195.

¹⁵Wingate, title page.

¹⁶Will R. Moody, The Life of Dwight L. Moody (Kilmarnock, Scotland: John Ritchie, Ltd., n.d.; New York: Fleming Revell, 1900), p. 162.

¹⁷Hall, p. 194. See sections on Daniel Webster Whittle and on Ira David Sankey.

but McGranahan was later diagnosed as having diabetes.

For eleven years diabetes waged a steady warfare against his health. He met the challenge cheerfully and valiantly, but in the spring of 1907, he was too emaciated and weak to remain at home. His stay at the Meadville, (Pa.) Hospital lasted until within three weeks of his death.¹⁸

McGranahan spent the last three days of his life in a coma and died on July 9, 1907. Although he was a member of the Kinsman Presbyterian Church, the funeral was held in the McGranahan home. Numerous memorial services were later held in Kinsman and around the nation.¹⁹ McGranahan's favorite verse of Scripture was reported to have been John 6:47, "Verily, verily I say unto you, he that believeth on me hath everlasting life."

Contributions to the Gospel Song Movement

One week prior to the death of P. P. Bliss, McGranahan had received a letter from his friend urging him to enter the gospel ministry. The letter had also been read by Daniel Whittle, the evangelist of the Whittle-Bliss team. Later, when both Whittle and McGranahan met at the wreckage of the Ashtabula rail disaster which claimed the life of their mutual friend Bliss, Whittle immediately became convinced that McGranahan should be Bliss's successor.²⁰ Both men returned to their Chicago homes, and, after much discussion and prayer, McGranahan joined Whittle in the winter of 1877.

It was common practice in the late nineteenth century for evangel-

¹⁸Abell, Bliss Museum, p. 15.

¹⁹Wingate, pp. 10, 13. This booklet is primarily a document of the many memorial services held around the nation for McGranahan. It contains the text of the main address at many of the services.

²⁰Hall, p. 193.

istic musicians to produce their own song collections for use in their revival services. While Bliss had often been both author and composer, McGranahan wrote few lyrics.²¹ He was fortunate, however, to find a gifted lyricist in the person of Daniel Webster Whittle, the evangelist with whom he had joined. Together they produced a number of popular gospel songs with Whittle supplying the lyrics, and McGranahan the music. McGranahan was not limited to Whittle alone for lyrics but set the texts of many other poets, including Christopher Wordsworth, Maxwell Cornelius, Alfred Midlane, Erdmann Neumeister, Horatius Bonar, and James M. Gray. In all, McGranahan has been credited with writing the music of over one hundred fifty songs.²²

In 1877 McGranahan became one of the editors of the Gospel Hymns series. He assumed the position after the unexpected death of P. P. Bliss who had been co-editor with Ira D. Sankey. McGranahan was then invited to join Sankey and George Stebbins to continue the work. The result was Gospel Hymns No. 3 (1878), No. 4 (1883), No. 5 (1887), No. 6 (1891), and Gospel Hymns Nos. 1-6 Complete (1894). McGranahan's most successful songs appeared in this series.

In addition to the Gospel Hymns series, McGranahan edited or compiled a number of other collections. These included The Choice, The Harvest of Song (1878 with C. C. Case),²³ Gospel Choir (1885 with Sankey), Christian Endeavor Edition of Sacred Songs No. 1 (1897 with Sankey and

²¹See p.210.

²²Wingate, p. 28. Approximately 120 of these appeared in the Gospel Hymns series.

²³This collection was an "oblong songster," more reflective of the singing school tradition.

George Stebbins), Church Hymns and Gospel Songs (1898 with Sankey and Stebbins), Hymns, Psalms and Gospel Songs (1904 with James M. Gray and J. Wilbur Chapman), and Select Hymns and Psalms (1914 with E. O. Excell).²⁴ McGranahan also contributed a number of musical settings to Bible Songs which contained metricized settings of the Psalms from the Bible.²⁵

McGranahan also pioneered the use of men's choral arrangements, and many of his tunes, which eventually attained popularity as congregational songs, were first sung as arrangements for men's voices. This initially resulted from a series of meetings held in Worcester, Massachusetts, in which no women were available for the choir. McGranahan resourcefully adapted his music for male voices and the result proved very successful.²⁶ Two of McGranahan's popular songs which were first introduced as arrangements for men's voices include MY REDEEMER ("I will sing of my Redeemer") and NEUMEISTER ("Sinners Jesus will receive"), the latter appearing in The Gospel Male Choir No. 2 (1883). The first volume of the series was published in 1878 and followed by one year George Stebbin's publication for male choir.²⁸ Like many other compos-

²⁴This latter collection with Excell was evidently a posthumous edition. McGranahan has been credited with editing or co-editing 17 collections. Wingate, p. 24.

²⁵Abell, Bliss Museum, p. 15. Abell records Bible Songs as being used by the United Presbyterian Church. This is probably an error, for the collection is published by the Associate Reformed Presbyterian Church. Harry Eskew and Hugh T. McElrath, Sing With Understanding (Nashville: Broadman Press, 1980), p. 112.†

²⁶Abell, P. P. Bliss Museum, p. 15. ²⁷Reynolds, p. 108.

²⁸George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran, 1924), p. 48.

N.B. Abell is right! See Bible Songs (783.7 B471s0). We were referring to a later Bible Songs. See 223.2005136 B471s. HTM 1/10/90

ers of the period, McGranahan resorted to the use of a pseudonym for many of his published works; his was G. M. J., an arrangement of the capital letters in his name.

Significance to the Gospel Song Movement

In many ways, the work of James McGranahan may best be understood as an extension of the work of P. P. Bliss. The similarities between the two men are striking. Both were "farm boys" whose strong desire to develop their musical abilities took them from their families and homes in search of opportunities for musical study. Both attended the summer sessions of the Musical Normal Institutes at Geneseo, New York, where the two men became friends. After McGranahan settled in Rome, Pennsylvania, where Bliss also lived, he came under the influence of J. G. Towner, one of Bliss's music teachers. Both Bliss and McGranahan were also associated with the firm of Root and Cady, which published their early songs. Both men also set out on careers as singing school teachers before later joining Daniel Whittle as his song leader and music director. Their musical contributions also reflected a number of similarities; the most striking was their work as successive editors of the famous Gospel Hymns series.

Although McGranahan seemed to continue much of the work left by Bliss at his death, McGranahan made a number of significant contributions in his own right. These were primarily reflected in his work as a composer and editor. In addition, his role as songleader and musician for Whittle should be noted.

In the latter role, McGranahan was no doubt very influential in helping to popularize the gospel song in general and his own compositions

in particular. He was associated for over a decade with one of the major evangelists of the "Moody circle." The two traveled widely, often assisting Moody and Sankey, both in America and Great Britain. McGranahan's outstanding voice and commanding personality greatly contributed to the success of the team's evangelistic efforts. One eye witness account of McGranahan's singing reported,

His voice, for sweetness, compass, power, was phenomenal. His enunciation was as perfect as though the words were spoken instead of sung. His wife usually played his accompaniments, and sometimes sang alto with him. He would stand at the end of a cabinet organ, perfectly impassive, not a look, act or anything that would attract attention to himself, and there send forth a flood of melody bearing on its crest the sentiment, thought, feeling of the words that were sung. You saw, not McGranahan, but the Saviour.²⁹

From the perspective of the twentieth century, McGranahan's significance lies in his contributions as a composer. He "was not a prolific writer, but the few songs he wrote were successful."³⁰ An example of McGranahan's widespread popularity was reflected during the Moody campaign of 1892. Moody was holding services in Spurgeon's Tabernacle in London when there came a request from Mary, Princess of Teck (later Queen Mary, wife of George V), to sing McGranahan's "Sometime We'll Understand;" the request was happily fulfilled. "This incident [illustrates] the favor with which . . . Mr. McGranahan's hymns . . . were received in [England] and . . . that they have found their way into the palaces of royalty as well as the homes of the people."³¹ His widespread popularity

²⁹Wingate, p. 23, citing a memorial address by Rev. William H. Bates of the Presbyterian Church of Pueblo, Colorado, n.d. Bates also stated that, on at least one occasion, McGranahan sang a children's song entitled "My Trundle Bed," to soften the hearts of a crowd of impassive men. Wingate, p. 24.

³⁰Ronald E. Wilburn, The Life and Music of Christian Songwriters (published privately, 1978), p. 38.

³¹Beattie, p. 166.

was also in evidence by the use of his tunes for the metricized Psalm settings of Bible Songs. This historic phenomenon reflected the popularity of the gospel song style in general, and the tunes of McGranahan in particular, even among the conservative Psalm-singing Presbyterians.

Of the approximately twenty-five tunes by McGranahan still current in hymnals, less than a third are widely sung.³² McGranahan's tunes have been characterized by J. H. Hall as possessing strength and vigor as well as exhibiting attractive and flowing melodies.³³ George C. Stebbins, a respected gospel song writer and editor of the Gospel Hymns series observed that

Mr. McGranahan's work as a composer . . . is characterized by originality, by musicianly skill in the treatment of this themes, and by the most painstaking care in adapting his music to the truth to be sung.³⁴

E. S. Lorenz believed that McGranahan's songs reflected a basic change in musical style compared to the earlier melodies of Bliss and Sankey.

Sankey was a leader of singing in public assemblies, not a choral leader. His outstanding concern was to have the people sing. McGranahan and others had been singing school convention leaders, where they had great choirs to deal with. Hence the simple melodies like 'Hold the Fort,' 'Rescue the Perishing,' 'I Need Thee Every Hour,' were followed by more elaborate songs with broken time . . . and somewhat more varied harmonies.³⁵

These developments contributed a new attractiveness to the volumes succeeding Gospel Hymns No. 2 which, according to E. S. Lorenz, had general-

³²See p. 209.

³³Hall, p. 195.

³⁴Wingate, p. 36, citing George C. Stebbins, contribution to James McGranahan memorial booklet.

³⁵Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1923), p. 348.

ly employed inferior material and subsequently suffered in sales.³⁶

Perhaps of equal importance to his role of composer, was McGranahan's position as an editor of the Gospel Hymns series.

The main stream of gospel hymnody followed Gospel Hymns, and this series remained unchallenged to the end of the century. Gospel songs which first appeared in other collections later became immensely popular through their inclusion in one of the six editions.³⁷

The overwhelming popularity of the series made the name "gospel" a generic term for any personal, unsophisticated, popular religious song.³⁸

The Gospel Hymns series quickly moved from the revival meeting into the Sunday School (where it often supplanted Sunday School song collections), devotional meetings, and evening services; it soon was viewed as a general all-purpose song book. The series long retained its popularity and influence because of the Moody-Sankey influence, the high quality of materials available from the authors and composers in the "Moody circle," and the rigid copyright laws which restricted the use of those materials by other editors and publishers.³⁹

The name of James McGranahan is not often associated with those of such luminaries as Philip Bliss, Ira Sankey, or Fanny Crosby. That McGranahan was not as talented as Bliss, nor as innovative as Sankey, nor as prolific as Crosby, may be just cause for withholding the epithet of "giant in his field." Yet his many contributions as songwriter, editor

³⁶Ibid. McGranahan became an editor beginning with Gospel Hymns No. 3, and although sales improved over the preceding volume, they never again attained the level of the first volume.

³⁷William J. Reynolds, A Survey of Christian Hymnody (New York: Holt, Rinehart and Winston, Inc., 1963), p. 106.

³⁸Stanley H. Brobston, "A Brief Study of White Southern Gospel Music" (PhD dissertation, New York University, 1977), p. 119.

³⁹Lorenz, pp. 338-339.

and evangelistic musician over a period of nearly three decades demand that James McGranahan be considered a major influence in the history of gospel song.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "All hail the power" ("Let Us Crown Him"): IH:218
- W/M "Far, far away, in heathen darkness dwelling" GO YE: FHP:441
GHC:293 GHF:427 HFG:674 HLC:487 HCL:424 IH:467
- M "Fierce and wild the storm is raging" ("I'll Stand By Until the Morning"): IH:426
- M "Hallelujah! Hallelujah! Heart and voice to heaven raise" ("Hallelujah! Christ is Risen"): BH:114
- M "Have faith in God what can there be": HCG:334
- M "Ho! Reapers in the whitened harvest" ("They that Wait upon the Lord"): HCL:363
- M "I know not why God's wondrous grace" ("I Know Whom I Have Believed")
EL NATHAN: ASH:131 BY:275 NBH:344 FHP:213 GHC:272 GHF:224
HCG:340 HFG:631 HLC:295 HGL:395 HCL:288 IH:264 PW:356
NCH:143 TH:712 WS:449
- M "I will sing of my Redeemer" MY REDEEMER: ASH:73 BH:143 NBH:465
FHP:222 GHC:577 GHF:488 HCG:296 HFG:228 HLC:408 HFL:91
HCL:470 IH:109 PW:365 NCH:202 TH:681 WS:71
- M "In grace the holy God" ("By Grace are Ye Saved"): NNB:515
- M "It may be at morn, when the day is awaking" CHRIST RETURNETH:
ASH:149 BH:120 GHC:615 GHF:156 HCG:132 HFG:304 HLC:178
HCL:120 IH:131 NCH:475 WS:184 FHP:170
- M "Most perfect is the law of God" ("Oh, How I Love Thy Law")
KINSMAN: TH:450
- M "My God, my Father, while I stray" ("Thy Will Be Done"): BSH:434
GHC:229
- M "My Savior's praises I will sing" ("Everyday I Will Bless Thee"):
TH:703

- M "Not now, but in the coming years" ("Sometime We'll Understand"):
FHP:496 IH:503
- M "O Christ, in Thee my soul hath found" ("None but Christ can
Satisfy"): HCL:458
- M "O thou my soul, bless God the Lord": IH:219
- W/M "Oh, what a Savior, that He died for me" VERILY: GHC:132 GHF:214
HLC:297 HCL:483 IH:205 NCH:97
- M "Once far from God and dead in sin" CHRIST LIVETH ("in me"):
FHP:207 GHF:466 HCG:273 HLC:306 IH:512 NCH:420
- M "Revive Thy work, O Lord": FHP:114 IH:150
- M "Sinners Jesus will receive" ("Christ Receiveth Sinful Men")
NEUMEISTER: ASH:202 BH:195 NBH:167 FHP:204 GHC:331 GHF:199
HLC:271 HCL:497 IH:190 NCH:106 WS:197
- M "The cross it standeth fast" ("Hallelujah! for the Cross") KINSMAN:
ASH:281 FHP:132 GHC:400 GHF:211 HCL:498 NCH:559 NNB:524
WS:142
- M "There's a royal banner given for display" ("The Banner of the
Cross") ROYAL BANNER: ASH:214 BH:408 NBH:387 FHP:360 GHC:381
GHF:410 HLC:459 HCL:346 IH:182
- M "There shall be showers of blessing" SHOWERS OF BLESSING: AME:488
ASH:20 BH:264 NBH:273 FHP:279 GHC:315 GHF:349 HFG:580
HLC:249 HFL:233 HCL:482 IH:380 PW:189 NCH:393 TH:716
WS:225
- M "Thy God reigneth": TH:670
- M "Why say ye not a word" ("Bringing Back the King"): IH:129
- M "Ye righteous in the Lord" FRANCES: TH:40

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH

Type

- C Standard biographical and text/tune information may be found in
the following hymnal companions and handbooks: C2, C5-C6,
C8-C10.
- D/S Abell, George L. The P. P. Bliss Museum, Rome, Pennsylvania.
Rome, Penn.: published privately, n.d. Contains a very good
sketch of McGranahan as one of the Rome group of songwriters.
Includes details of life not widely published.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of
Music and Musicians, 1980, VII, 549-554. Includes reproduc-
tion of McGranahan's "Come Unto Me" as illustrating gospel
song style.
- D Gabriel, Charles H. Gospel Songs and Their Writers. Chicago:
The Rodeheaver Company, 1915. Biographical note and photo.

- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch and photo. Incorrect date of death.
- R Howard, John Tasker. Our American Music. New York: Thomas Y. Crowell Company, 1946. Incorrect date of death.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Notes McGranahan's work with the Gospel Hymns series.
- S Minarik, Sharon. "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6." MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979 A disappointing treatment of gospel humnody's most important collection. Little or nor original material or conclusions with exception of numerical contributions of authors and composers to the series.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Biographical notes as related to life of Stebbins. Photo. Incorrect date of death.
- S Tamke, Susan S. Make a Joyful Noise unto the Lord: Hymns as a Reflection of Victorian Social Attitudes. Athens, Ohio: Ohio University Press, 1978. Quotes a number of McGranahan hymns.
- S Wingate, Mary B. James McGranahan. [n.p.: n.n.], c. 1907. Perhaps the most detailed account of McGranahan's life and work in print. Not of scholarly nature, but still very useful.
- DAH: The Dictionary of American Hymnology Project.

GEORGE FREDERICK ROOT

Biographical Information

Birth: August 30, 1820
 Sheffield (Berkshire County), Massachusetts
 Death: August 6, 1895
 Bailey's Island, Maine

Lineage

George Frederick Root was the oldest of three boys and five girls born to Frederick Ferdinand and Sarah (Flint) Root. Named after the famous composer Handel,¹ George Frederick Root grew up in a musical family. His father gave him his earliest musical instruction at eight; his mother, who traced her roots back to early settlers of Connecticut, was known as a fine soprano.² In later years, George's brother, Ebenezer Towner (E. T.) helped found the music firm of Root and Cady.

Early Years

At six years of age George's family moved from Sheffield to North Reading, Massachusetts. By eighteen George had decided upon a career in music, and he left the family's Willow Farm for Boston. Although his only musical training seems to have been instruction

¹Mazie P. H. Carder, "George Frederick Root, Pioneer Music Educator" (EdD dissertation, University of Maryland, 1971), p. 18.

²J[ohn] T[asker] H[oward], "Root, George Frederick," Diction-
ary of American Biography, XVI, 147.

from his father on a four-keyed flute, George hoped to secure a position as second flute in a Boston theater orchestra.³

Young George began serious study with Artemas Nixon Johnson who instructed him in piano and harmony. A year later, he and Johnson formed a partnership, with George teaching piano, organ, flute, and assisting in church work. He soon added organ to his musical studies, organized the Nicholson Flute and Glee Club, and expanded his musical horizons to include choral music. After a successful audition before Lowell Mason and George Webb, Root was invited to join the Boston Academy of Music chorus.⁴ He studied voice for about a year with Webb and attended Mason's ten-day Teacher's Class at the Academy.⁵ His progress was so rapid that by 1841 he was assisting Mason in teaching music in the Boston city schools. He continued until 1844, at which time he moved to New York City.

Marriage and Family

George Root returned briefly to Boston in 1845 to accompany Mary Olive Woodman back to New York where they were married in August of the same year. Mary Woodman, who came from a family of accomplished musicians, soon became the star soprano of the Mercer Street Church choir where George was Music Director. The Roots reared a family of two sons and four daughters. Their son, Frederick Woodman, became a prominent musician, and daughter Clara Louisa, a well-known author.⁶

³Carder, p. 20; George F. Root, The Story of a Musical Life (New York: Da Capo Press Reprint, 1970), p. 7.

⁴Root, p. 14.

⁵Carder, pp. 22-23.

⁶"Root, George Frederick," The National Cyclopaedia of American Biography, IX, 384.

Adult Years

Upon moving to New York City, Root was invited to teach at (Jacob) Abbott's School for Young Ladies, Rutger's Female Institute, Union Theological Seminary, and the Institute for the Blind. At Union Seminary, where Lowell Mason was also a part-time teacher, Root taught theory and two class lessons per week. At the Institute for the Blind he sought to employ the latest Pestalozzian concepts in music education.⁷

Such progressive ideas in music teaching may have been re-enforced during Root's European study in 1850. In Paris he studied voice, French and piano under Giulio Alary and Jacques Potharst;⁸ he did not study composition and seemed to display little interest in it. He attended numerous concerts at which he saw Berlioz conduct and became acquainted with Chopin's pupil, Louis Gottschalk.

Upon Root's return to the United States, "stimulated by the success of Stephen Foster and men like him,"⁹ he began to compose popular secular songs. The most successful were "Hazel Dell," "The Honeysuckle Glen," "Music in the Air," and "Rosalie, the Prairie Flower." From the latter song alone Root reaped over \$3000, a very large sum in that economy. He also wrote the music for several popular cantatas: The Flower Queen: or, The Coronation of the Rose (1852) and The Haymakers (1857). The author for many of these works was one of Root's students at the Institute for the Blind--her name was Fanny Crosby. Because

⁷Carder, pp. 28-29.

⁸Howard, p. 147.

⁹Dena J. Epstein, Music Publishing in Chicago Before 1871: The Firm of Root and Cady, 1858-1871, Detroit Studies in Music Bibliography, No. 14 (Detroit: Information Coordinators, Inc., 1969), p. 19.

Root's more serious musical training had prejudiced him against the popular music of the "genteel tradition," and because he was initially uncertain about the success of his songs, he employed the pseudonym G. Friedrich Wurzel (German for "root") for his early works, many of which were written for Christy's minstrel troupe.¹⁰

Although Root had been involved in musical conventions geared towards teaching music fundamentals, he realized a need for more concentrated instruction in music, especially for music teachers. In 1853 he established the Normal Musical Institute in New York City.¹¹ The Institute was taught by Root, Webb, Mason and William Bradbury¹² and involved successive twelve-week terms "to afford thorough musical instruction, and especially to qualify teachers of music."¹³

In 1858 Root traveled to Chicago to visit his brother E. T. Root, and Chauncy ("Calvin") Cady, a former Union Seminary student. They had begun a music business and, by 1860, George became a partner. "Root and Cady," as the firm was known, conducted musical conventions, sold instruments to the newly-formed regimental bands going to war,¹⁴ and published music as well as a monthly periodical, The Song Messenger of

¹⁰Root, p. 83.

¹¹Whereas a musical convention was open to all, lasted about 3-4 days, and emphasized church music, lecture and pedagogy, the Normal Institute was a school of pedagogy specializing in methods of teaching. Students were expected to possess some proficiency in reading music and singing. Carder, p. 123.

¹²Root, p. 88. These men probably alternated at different sessions or taught a portion of each term.

¹³Howard, p. 147, citing an advertisement in Dwight's Journal of Music, January 22, 1853.

¹⁴Root, p. 35.

the Northwest.¹⁵ One of Root and Cady's employees, and a regular contributor to the monthly, was Philip P. Bliss.¹⁶

With the outbreak of the Civil War, demand for musical conventions and Institutes slowed. But Root found his gift for writing popular song could easily be directed towards composing rousing war songs. Root produced such classics as "The Battle Cry of Freedom" (1861) and "Tramp, Tramp, Tramp, the Boys are Marching" (1864). It is hardly possible to exaggerate the influence that the former song exerted upon the fighting spirit of the Union troops. President Lincoln told Root, "You have done more than a hundred generals and a thousand orators."¹⁷

George F. Root's fame as a music educator and a composer of popular songs greatly aided the firm of Root and Cady, but it was not enough to cause it to survive the losses incurred in the Chicago fire of 1871. The company sold its book catalog interests to the John Church Company of Cincinnati, with whom George Root became associated. However, he continued to live in Chicago with his family. He continued to teach musical conventions and Institutes until 1885.

The year 1872 was one of honors for Root as he was awarded an honorary Doctor of Music degree by the University of Chicago. He was also elected president of the Chicago Musical College for a period of four years.¹⁸ In 1886 he traveled to Great Britain and was surprised

¹⁵This monthly became The Musical Visitor in 1876 and was published by The John Church Company.

¹⁶See section on Philip P. Bliss.

¹⁷David Ewen, All the Years of American Popular Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977), p. 77.

¹⁸The Chicago Musical College, which was begun by Florenz Ziegfeld, is now part of Roosevelt University.

to find his works were very popular there. Three years later he began work on an autobiography, The Story of a Musical Life, which provided a fascinating account of his life and times.

Religious Background and Affiliations

Part of Root's responsibilities as partner with A. N. Johnson was to assist the latter in church work. This he fulfilled as assistant organist at both the Winter Street and the Park Street Congregational Churches in Boston. Later he became Music Director at Bowdoin Street Church following the tenure of Lowell Mason who switched churches with Root (moving to Winter Street and taking most of the choir with him).¹⁹ For about two years Root lived at the Marlboro Hotel, a temperance and religious house where he met many church and temperance leaders from across the country.²⁰

While living in New York City, Root became Music Director at Mercer Street Church. His conscientiousness in adhering to the church's prohibition against opera and theater attendance was exhibited when, during his European travels, he was forced to decline attendance at an opera performance at the invitation of its composer. He later felt the church's position to have been too fanatical.²¹

Although Root was closely associated with many of the leading evangelical and revivalist leaders of the late nineteenth century, and although he made an important early contribution to the Sunday School hymn and gospel song which had its roots in revivalism, his religious

¹⁹Root, p. 33.

²⁰Ibid., p. 31.

²¹The Haymakers and George F. Root (New World Records, NW 234), program notes by Dena J. Epstein.

affiliations in Chicago took an unusual turn. "In 1864 he and his wife signed the constitution of the Chicago Society of the New Jerusalem, remaining throughout the rest of their lives followers of Swedenborg."²² Root's son, Frederick Woodman, later served the society as its organizer.²³

Root was highly respected, not only in the United States but also in England. As a result, he was commissioned by the London Sunday School Union and the publishers Bailey and Ferguson to write several cantatas. George Stebbins, a leading figure in nineteenth-century musical evangelism, was very impressed with Root's piety, and J. H. Hall found him "a man of spotless integrity and high Christian character."²⁴ George Root was just a few weeks short of his seventy-fifth birthday when "he was seized with neuralgia of the heart--and died within one hour."²⁵ He had requested that only the "Doxology" be sung at his funeral.

Contributions to the Gospel Song Movement

"Root was among the first generation of professional music educators in the United States,"²⁶ and it is from this perspective that his contributions to the gospel song movement must be understood. Root's earliest training reflected the New England singing school tradition;

²²Epstein, Music Publishing, p. 20.

²³National Cyclopaedia of American Biography, p. 384.

²⁴J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 35.

²⁵Ibid.

²⁶Carder, p. 17.

during his Boston experiences under Mason and Webb, he saw the vision of "better music" from the European tradition. However, during the next decade he began to move into the camp of William Bradbury and Isaac Woodbury although, at first, he had been repelled by "their grade of work."²⁷

Root's shift in emphasis over the years resulted from his practical experience in teaching music. He, like Bradbury and Bliss who had also taught singing schools and musical conventions, found it necessary to write music to meet the needs of his classes. Music instruction of that day naturally included an emphasis on church music, for that was usually the most practical outlet for the lay musician. It logically followed that Root would write "church music" as well as "secular music," and the popular church music of the mid-nineteenth century was fast becoming the Sunday School hymn as popularized by Bradbury and others.

Some of Root's earliest collections included The Young Ladies' Choir (1847), The Glory (which contained "The Lord is in His Holy Temple"), and Root and Sweetser's Collection of Church Music (1849). The Shawm (1853) contained Root's first sacred cantata, "Daniel," with words by Fanny Crosby. Other collections included The Sabbath Bell (1856), The Silver Chime (1862), Chapel Gems for Sunday School (1866), The Prize (1870, in which the first songs of Bliss appeared), The Crown of Sunday School Songs (1871), The Hour of Praise (1872), The Welcome (1876), Heart and Voice (1881), Pure Delight (1883), and Uplifting Songs (1896). These collections, which were used in Root's musical conventions and Institutes, usually included standard hymns, chants, Sunday

²⁷Ibid., p. 49.

School hymns, anthems, and choruses similar to those found in his cantatas. Root composed several hundred songs and was associated with the publication of about seventy-five collections. Besides the firm of Root and Cady, many of these collections were published by the John Church Company of Cincinnati. Although Root sometimes wrote the lyrics as well as the tunes for his songs, his gift seemed to lie in the latter area.

In addition to his contributions as a composer and compiler, Root played an important role as a partner in the music company of Root and Cady.

As the member of the firm in charge of publications, Root selected, criticized and edited the work of other composers, his own experiences and his beliefs on the place of music in American life determining his judgments.²⁸ In selecting works for publication he urged composers to conform to the severe limitations of range and difficulty he imposed on his own music to make it accessible to the widest public.²⁹

Those he directly influenced as a teacher or editor-publisher included P. P. Bliss, James McGranahan, Philip Phillips, H. R. Palmer, L. O. Emerson, George C. Stebbins, and Henry Clay Work.³⁰

Significance to the Gospel Song Movement

Although the star of George Frederick Root has greatly dimmed in the twentieth century, his contributions to the formative years of the gospel song are of major importance. This resulted from his three major roles as music teacher, song writer, and editor-publisher.

²⁸Epstein, Music Publishing, p. 19.

²⁹Dena J. Epstein, "Root, George Frederick," The New Grove Dictionary of Music and Musicians (1980), XVI, 183.

³⁰Carder, p. 138; Root, pp. 144-145.

Root's role as music teacher undoubtedly shaped his contributions as a songwriter and music publisher. As a product of the New England singing school tradition and as a sympathizer with William Bradbury's popular Sunday School hymns, Root was a strong promoter of "simple music" as playing a vital role in the lives of the masses, and he publicly defended his position on many occasions.

Root thought of music largely in terms of classroom singing, the church and the parlor. While he was increasingly aware of the 'advanced' music performed in Europe and brought to America by touring virtuosos, he assigned more importance in his thinking to the musical needs of the vast unsophisticated American public.³¹

When the "better music" emphasis of Mason and Webb became influential at early meetings of the Music Teachers National Association, Root was strongly opposed. His strong stand favoring "simple music" was crucial for the future development and popularity of the Sunday School hymn and gospel song. Because of Root's influence as a music educator and his philosophy relating to "music for the people," he helped to mold the attitudes and practices of his students, many of which were to become major figures in the gospel song movement.

Root was also one of the most successful song writers of his day. While most of his success came in the secular realm, he made great contributions to the popular Sunday School song. It is important to realize, however, that Root's songs were written in the context of the singing school and musical convention and not specifically for the purpose of revivalism, although his songs were undoubtedly used in that context. Root's protégé, P. P. Bliss, began his songwriting career as a music teacher but left that profession for musical evangelism. The basic im-

³¹ Epstein, Music Publishing, p. 18.

petus and motivation for Root's writing is an important factor to consider for a proper understanding of the role that he played.

As a songwriter, Root was clearly able to write what appealed to the public at large. Moody said of Root's first gospel song, "Come to the Saviour," that it was the "Rally Round the Flag" of the gospel work.³² E. S. Lorenz believed that Root's tunes reflected the influence of the singing school, the popular secular songs of the Stephen Foster tradition, and "the western school of Sunday-school writers."³³ Root's work was, in reality, a bridge between the style of Bradbury and that of Doane and Lowry whose more lively music reflected little of the singing school influence.³⁴

Perhaps because Root's music was more an outgrowth of his music teaching than of revivalism, which nurtured the Sunday School hymn and the gospel song, its appeal has faded more quickly than the work of his contemporaries like Bliss who wrote from a revivalist orientation. "There is a lack of devout appeal in his work. He could write a rattling good tune like . . . 'Ring the Bells of Heaven,' but there his appeal stopped."³⁵ Perhaps the reason that the tune for "Ring the Bells of Heaven" seemed to lack "devout appeal" was its original setting to "Glory! Glory! or the Little Octoroon."³⁶ About ten of Root's tunes sur-

³²Root, p. 139.

³³Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell Company, 1923), p. 336.

³⁴Ibid., pp. 333-334.

³⁵Ibid., p. 337.

³⁶Root, p. 225; William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 185.

vive in current hymnals with none of the tunes claiming mass appeal.³⁷

"His work as a composer belongs to a past generation, yet it exerted a powerful influence in its time."³⁸

The third role played by Root was as an editor-publisher.

Root was fully involved in American musical life as a church musician, as a composer, as an editor of periodicals, and as a music publisher. A . . . result of his wide-ranging musical background was a considerable knowledge of musical experiences of the American middle class.³⁹

And in Sunday Schools, the revival meetings, and even in the formal worship, the American middle class was responding to a new style of church music. Much of this new style was associated with Sunday School music, which Root became a pioneer at editing.⁴⁰

Indeed the long series of Sunday school song books of George F. Root, William B. Bradbury . . . Robert Lowry, William G. Fischer and others, beginning in the late forties and extending forward unbrokenly, demand recognition for the part played by their fresh songs and contagious melodies in developing a taste in the young for the lighter type of religious song. . . . These Sunday school books furnished . . . the earliest examples of what are now known as Gospel Hymns.⁴¹

³⁷This compares with twenty of Root's tunes which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of texts and tunes in current hymnals, see p. 225.

³⁸Howard, p. 148.

³⁹Carder, p. 40.

⁴⁰Charles W. Hughes, Albert Christ-Janer, and Carleton S. Smith, American Hymns, Old and New: Notes on Hymns and Biographies of the Authors and Composers (New York: Columbia University Press, 1980), p. 534.

⁴¹Louis F. Benson, The English Hymn (New York: George H. Doran Company, 1915), p. 484.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- W/M "Come to the Savior, make no delay": AME:422 BSH:249 FHP:307
GHF:254 GHC:636 TH:693
- M "Jesus loves the little children" CHILDREN: HFG:15 NNB:470
- M "Knocking, knocking, who is there" KNOCKING, KNOCKING: AME:256
BSH:218 GHC:648
- W/M "My days are gliding swiftly by" SHINING SHORE: AME:470 BSH:584
GHC:622
- M "Ring the bells of heaven" RING THE BELLS: AME:540 NBH:300
BSH:307 FHP:28 GHC:622 GHF:458 HCL:519 IH:300 PW:340
NNB:445 WS:426
- W/M "She only touched the hem of His garment": HCL:255
- M "The Lord is in His holy temple" QUAM DILECTA: ASH:459 BH:515
GHF:cover HLC:578 IH:518 NCH:581 NNB:531
- M "The wise may bring their learning" ("What Shall We Children
Bring") ELLON: BH:513
- M "There is a land of pure delight" VARINA: AME:465 GHC:16
- M "When He cometh . . . to make up His jewels" JEWELS: ASH:323
BSH:539 FHP:511 GHF:150 HCL:399 IH:455 PW:126 NCH:482
TH:651 WS:494
- W/M "Why do you wait, dear brother" SHEFFIELD: ASH:429 BH:220
BSH:230 FHP:61 GHC:130 GHF:237 IH:209 PW:479 NNB:163

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C3, C4, C5, C7, C8, C9.

- R Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Noted as a pioneer of the Sunday School song which was a progenitor of the gospel song.
- S Carder, Mazie P. H. "George Frederick Root, Pioneer Music Educator." EdD dissertation, University of Maryland, 1971. Although the focus of this work is upon Root as a music educator and not a song writer, publisher, or church musician, the research provides an excellent assessment of Root's life, his philosophy, and specific contributions to music education. Fascinating reading. Scholarly and well-done. Extensive bibliography.
- S Epstein, Dena J. Music Publishing in Chicago Before 1871: The Firm of Root and Cady, 1858-1871. Detroit Studies in Music Bibliography, No. 14. Detroit: Information Coordinators, 1969. Contains excellent biographical sketch, pp. 17-20, plus an extensive bibliography of primary and secondary sources.
- R _____ . "Root, George Frederick." The New Grove Dictionary of Music and Musicians, 1980, XVI, 183. Good biographical sketch and assessment of Root's life and work.
- R Ewen, David. All the Years of American Popular Music. Englewood Cliffs, N. J.: Prentice Hall, 1977. Survey of Root as composer of popular songs--especially of Civil War songs.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch of life, although it does not reflect his work as a gospel song writer. No song titles listed. Date of European study incorrect.
- R The Haymakers and George F. Root. New World Records, NW 234. Program notes by Dena J. Epstein. Good biographical sketch plus specific information on Root's cantata The Haymakers. Libretto included.
- R Hitchcock, Wiley. Music in the United States: A Historical Introduction. Englewood Cliffs, N.J.: Prentice Hall, 1974. Noted as a composer of Civil War songs.
- R Howard, John Tasker. Our American Music. New York: Thomas Y. Crowell, 1946. Noted as a composer of Civil War songs.
- R _____ . "Root, George Frederick." Dictionary of American Biography, XVI, 147. Good biographical entry.
- R Jones, F. O., ed. A Handbook of American Music and Musicians. 1886; rpt. New York: Da Capo Press, 1971. Lengthy entry, mostly relating to secular contributions.
- S Kaatrud, Paul O. "Revivalism and the Popular Spiritual Song in Mid-Nineteenth Century America, 1830-70." PhD dissertation, University of Minnesota, 1977. Good section on Root's philosophy of "Simple Music."

- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Survey of Root's place in and influence on the gospel song and Sunday School hymn.
- R Metcalf, Frank J. American Writers and Compilers of Sacred Music. New York: The Abingdon Press, 1925. Five-page biographical sketch including short listing of books, hymn tunes, and war songs. Survey of tunes in then-current hymnals.
- R "Root, George Frederick." The National Cyclopaedia of American Biography, IX, 384. Good biographical sketch of Root followed by good entry on his son Frederic Woodman Root.
- D/S Root, George F. The Story of a Musical Life. 1889; New York: De Capo Press, 1970. A fascinating view of the life and times of Root and his contemporaries. Less than one whole page in the entire autobiography refers to Root as a gospel song or Sunday School hymn composer--evidently Root did not so consider himself. Of the work, Carder, p. 38, wrote, "Written with a special awareness of social and cultural change, shows a marked sensitivity to the musical experiences of the masses of American people."
- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Surveyed as life and work touched that of Fanny Crosby. Ruffin may not have been fully aware of Root's musical philosophy.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Information of biographical and anecdotal nature, particularly as related to life of Stebbins. Incorrect on date of honorary degree. Photo.
- DAH The Dictionary of American Hymnology Project.

IRA DAVID SANKEY

Biographical Information

Birth: August 28, 1840
 Edinburgh, Pennsylvania
 Death: August 13, 1908
 Brooklyn, New York

Lineage

Ira David Sankey was one of nine children born to David and Mary (Leeper) Sankey of Edinburgh, situated on the Mahoning River in western Pennsylvania. Mary Sankey was of English descent and her husband David was of Scotch-Irish parentage. David Sankey was a prominent citizen of the area, serving as newspaper publisher, banker, collector of Internal Revenue for the 24th Congressional district, and state senator from 1867-1874.¹ Although the Sankey family was not wealthy, its members knew nothing of the near-poverty affecting so many during the period.

Early Years

When Ira Sankey was six years of age, his family moved to "a place known as Western Reserve Harbor, and soon thereafter located on a farm, where he grew up."² About 1857, Ira's father accepted the position of bank president in Newcastle, Pennsylvania, and moved the family there. The younger Sankey was planning to follow in his father's foot-

¹The Ira D. Sankey Centenary (New Castle, Penn.: The Lawrence County Historical Society, 1941), p. 16.

²George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran, 1924), p. 201.

steps and become a banker, when the Civil War erupted. Ira, along with other members of his family, was one of the first men to volunteer. He joined Company B of the 22nd Pennsylvania Regiment which was stationed in Maryland.³ During his tour of duty, he led singing at the camp religious services and organized a male chorus in his company called "Singing Boys in Blue."⁴ Sankey did not re-enlist but returned to Newcastle in 1863 to get married and to assist his father who had been appointed a collector of revenue by President Lincoln.⁵

Marriage and Family

On September 9, 1863, Ira D. Sankey married a hometown girl named Frances (Fanny) V. Edwards, the daughter of the Honorable John Edwards. Fanny was a member of Sankey's church choir in Newcastle. She also sang in Sunday School conventions and for political rallies throughout western Pennsylvania and eastern Ohio. In her later years, Fanny Sankey always assumed a very quiet and retiring role, taking little or no part in her husband's public career.⁶

The couple had three sons: Henry (Harry), Edward, and Ira Allen. The youngest son, who was called Alan, followed in his father's musical footsteps as a composer and editor of gospel songs, succeeding him as president of the Biglow and Main Publishing Company in 1908. His musical career never equalled that of his famous father, however.

³Sankey Centenary, p. 20.

⁴Stebbins, p. 201.

⁵Ira D. Sankey, My Life and the Story of the Gospel Hymns (New York: Harper and Brothers, 1906), pp. 16-17.

⁶Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 157.

Adult Years

Sankey's adult life was closely linked to that of the evangelist Dwight L. Moody. In addition to assisting Moody in evangelism, Sankey also became associated with the Biglow and Main Publishing Company as its president from 1895 until his death in 1908.⁷

Although Sankey became one of the most famous musical personalities of the period, he was basically self-taught. Much of his experience came through his participation in the music at churches which he attended as a boy. By eight years of age he could sing the parts to a number of familiar hymns, and, in about 1859, he was selected to lead the choir of the Methodist Episcopal Church in his hometown of Newcastle. The experience proved a good opportunity to develop both his voice and his musical leadership, for the church apparently had no organ.⁸ Of the church, Sankey later reflected, "It was there that I began to make special use of my voice in song, and in this way, though unconsciously, I was making preparation for the work in which I was to spend my life."⁹

At about twenty years of age, Sankey traveled to Farmington, Ohio, to attend a musical convention taught by William B. Bradbury.¹⁰ Upon his return, his father complained that his son would never amount to anything because of his "running about the country-side with a hymnbook under his arm." His mother quickly came to her son's defense stating that she would rather see him with a hymnal under his arm than a whiskey

⁷George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 5.

⁸Basil Miller, Ten Singers Who Became Famous (Grand Rapids, Mich.: Zondervan Publishing House, 1954), p. 9. The lack of an organ was probably the result of some opposition to such an instrument as well as a lack of funds.

⁹Sankey, p. 15. ¹⁰See section on William Batchelder Bradbury.

bottle.¹¹ As a lad, Sankey was inspired by the possibilities of using his voice after hearing the famous "Singing Pilgrim," Philip Phillips.¹² On the whole, Sankey's knowledge of singing was intuitive rather than learned. He possessed a high baritone voice of exceptional volume, purity and sympathy. It was his voice, in part, that brought him to the attention of the evangelist Dwight L. Moody, whom Sankey later joined as soloist and Music Director. His evangelistic work with Moody was vocally taxing. There was no modern amplification system for reaching the huge crowds which attended the meetings, and Sankey often had to communicate by sheer force. By 1876, after only five years of working with Moody, Sankey's voice had developed a huskiness and began to show signs of decline. In another five years the great voice was virtually ruined, although Sankey continued to sing for many years. Late in life, Sankey was persuaded to preserve "the pathetic remains of his once-glorious voice" on early wax phonograph cylinders.¹³

Although Sankey was five feet ten inches tall and weighed over two hundred pounds, his appearance was dashing, suave and polished. He loved fine clothes and often dressed in a frock coat and a silk top hat. While some people found Sankey somewhat pompous and given to overdone mannerisms, his disposition was generally jovial, effusive, and good-

¹¹Sankey, pp. 15-16.

¹²Charles Ludwig, Sankey Still Sings (Anderson, Ind.: The Warner Press, 1947), p. 20.

¹³Ruffin, p. 191. It is probable that Allen Sankey, who was vice-president of the Leeds and Catlin Phonograph Company, prevailed upon his father to record his voice. Selections included "The Ninety and Nine," "The City of God," "The Mistakes of My Life," "My Jesus, As Thou Wilt," and "God Be with You 'Til We Meet Again." A recording of the latter title was included in Voices Out of the Past (Word Records, W3076).

natured. However, he possessed a mercurial spirit which could easily become irritated and depressed.¹⁴

Such depression became an increasing problem during his later years. In 1901, after returning from his last trip to Great Britain, Sankey and his wife entered a sanitarium in Battle Creek, Michigan, for a rest. While there, Sankey nearly completed work on an autobiography, only to see it lost in a fire which destroyed the sanitarium. He bravely took up the work again and completed an abridged version of My Life and the Story of the Gospel Hymns in January of 1906. After that "he simply gave up. Life was over and death was the only thing left to hope for."¹⁵ He had outlived many of his colleagues in evangelism, and it was widely reported that Sankey himself was dead. His eyesight which had begun to decline rapidly during his work on the second autobiography, finally failed completely as a result of glaucoma. During his last three years, he suffered from a sickness that caused great pain and reduced him to a near-skeleton.¹⁶ When his close friend Fanny Crosby came to visit him, she often found him in tears. George Stebbins recounted that "he so longed to be 'absent from the body and present with the Lord,' that his passing had become an obsession with him."¹⁷ He died after drifting off into a coma, singing the opening lines of "Saved by Grace."¹⁸ His funeral was held at the Lafayette Avenue Presbyterian Church in Brooklyn.

¹⁴ Ibid., p. 120.

¹⁵ Ibid., p. 204.

¹⁶ Ibid., p. 22.

¹⁷ Stebbins, p. 220.

¹⁸ Ruffin, p. 226.

Religious Background
and Affiliations

Because of his love for music, the young Sankey regularly attended church some miles from his home. Sunday School also played an important role in Sankey's early life.

The very first recollection I have of anything pertaining to a holy life was in connection with a Mr. Frazer. I recall how he took me by the hand and led me with his own children to the Sunday-school held in the old schoolhouse.¹⁹

At sixteen years of age, Sankey was converted while attending revival meetings being held at The King's Chapel, about three miles from his home. Upon moving to Newcastle in 1857, he joined the Methodist Episcopal Church and "devoted much time to careful Bible study."²⁰ He was soon appointed Sunday School superintendent and leader of the choir.

After the Civil War, Sankey was active in the Newcastle branch of the YMCA, eventually serving as its president. In 1870 he was appointed a delegate to the International YMCA Convention being held in Indianapolis, Indiana. One of his goals in attending the convention was to hear the famous evangelist Dwight L. Moody; and this he accomplished by attending a 6 A.M. prayer meeting where Moody was speaking. Not unexpectedly, the singing at the meeting was poor, and Sankey was commandeered to lead "There is a fountain filled with blood." Upon hearing his powerful voice, the congregation joined in heartily. After the meeting Moody surprised Sankey with the greeting, "Where are you from? Are you married? What is your business?" After Sankey's reply, Moody responded, "You will have to give that up to come to Chicago and

¹⁹Sankey, p. 14.

²⁰Miller, p. 9.

help me in my work. I have been looking for you for eight years."²¹

The next day, the two men met on a street corner, and Sankey was requested to stand on a box and sing a song. Sankey complied with "Am I a Soldier of the Cross," and attracted a large crowd which was then invited to hear Moody preach in a nearby auditorium. Sankey led the way singing "Shall We Gather at the River?" After the meeting Moody reiterated his desire that Sankey join his ministry. Sankey asked for time to consider the matter, and, six months later in early 1871, he traveled to Chicago to begin the famous partnership which lasted nearly thirty years.²²

Sankey assisted Moody in ministering to the sick and in holding daily noon-hour prayer meetings. Their work together was nearly terminated in October of 1871 when the great Chicago fire destroyed Moody's tabernacle, Farwell Hall. However, within two months Moody had begun to rebuild the work. In October of 1872 Sankey moved his family to Chicago and took charge of the work at the tabernacle while Moody made his second journey to England. Sankey was assisted in Chicago by Daniel Webster Whittle, Richard Thain, and Fleming H. Revell.²³

Moody had not been back from England many months before he made plans to return. He invited Philip Phillips, whose singing was already well known in Great Britain, to accompany him, but Phillips was unavailable. Moody then asked Philip P. Bliss to fill the position,

²¹Sankey, p. 19.

²²Sankey may have had some initial misgivings, for his family remained behind in Newcastle.

²³Sankey, p. 35. See section on Daniel Webster Whittle.

but received the same response.²⁴ Finally Moody requested Sankey to accompany him and take charge of the music, and the two left for England in June of 1873.²⁵

Although their meetings in England got off to a slow start, they began to develop momentum and were soon drawing large crowds. The press picked up the story and the two men were soon receiving more invitations to preach than they could possibly fill. As their fame spread, they crossed both social and denominational barriers, and by 1874, most opposition to their work had ceased. This included opposition from the religious intellectuals as well as from the established churches of England and Scotland.²⁶ Moody and Sankey shared equal "billing" with the music often drawing as much attention as the preaching. When the pair returned to the United States in the fall of 1875, they found themselves international celebrities, in demand for city-wide campaigns.

In quick succession there followed successful campaigns at New York City's Clearmont Avenue Rink, Philadelphia's old Penn Central Railroad Depot (converted by John Wanamaker into a ten-thousand-seat auditorium), and New York City's Old Hippodrome (later the site of Madison Square Garden). In addition to Moody's preaching and Sankey's famous

²⁴ See section on Philip P. Bliss.

²⁵ Both men took their wives with them on the voyage. Moody took his children, but Sankey left his at home. Moody must have believed that the initial prospects for a successful trip were good as he guaranteed Sankey \$1200 compensation. James F. Findlay, Jr., Dwight L. Moody (Chicago: University of Chicago Press, 1969), p. 279.

²⁶ Moody and Sankey were also opposed by the Roman Catholic Church in the British Isles which seemed to be powerless to restrain the more curious members of its flock from attending the meetings.

singing, the meetings also boasted large choirs which had been carefully prepared by some of the finest evangelistic musicians of the day. Eventually the strain of such meetings was too much for Sankey, and he returned to Chicago for a rest.

Countless other campaigns followed in succeeding years. Six months were spent in Boston where the highly respected Episcopalian minister Philip Brooks served on the campaign committee. Meetings in Hartford, Connecticut, were attended by P. T. Barnum and Samuel Clemens ("Mark Twain"), while the Mormons were fascinated with Sankey's solo singing in Salt Lake City, Utah. Moody and Sankey also held meetings in Chattanooga, Tennessee, where they were branded as Black Republicans and Negrophiles for attempting to hold integrated meetings.²⁷

Contributions to the Gospel Song Movement

Sankey's contributions to the gospel song heritage resulted from his role as a singing evangelist. This role became most clearly defined during the Moody-Sankey campaign in Great Britain from 1873-1875. Sankey's method was to place a small spinet organ in the pulpit area from where he could lead the congregational singing and perform gospel solos. It should be noted that much of Sankey's modus operandi, considered so new and peculiar at the time, was not the result of careful calculation but the product of improvisation as circumstances seemed to dictate. This is clearly evident from his confession that

the hymn most used by our congregations in those days [1873] was 'Sun of My Soul' to the tune 'Horsley'[sic] which was almost the only distinctly English tune which I was familiar with up to that

²⁷Ruffin, p. 121; James F. Findlay, Jr., Dwight L. Moody (Chicago: University of Chicago Press, 1969), p. 279.

time, and finding that it could be adapted to 'Rock of Ages' and many other hymns, we used the tune in almost every meeting.²⁸

However, the greatest musical impact of the meetings did not result from employing English hymntunes but in introducing new American melodies, particularly of the gospel song variety. For this Sankey relied upon two sources. The first was Philip Phillips' Hallowed Songs (Cincinnati, 1865); the second was Sankey's own scrapbook consisting of popular hymns he had collected during his music ministry. The result was that "the people were learning the American tunes very fast, and the singing was becoming a marked feature of the meetings."²⁹

The popularity of Sankey's music seems to have amazed him as much as everyone else.

It was while singing from the scrapbook, 'Jesus of Nazareth Pas-seth By,' 'Come Home Prodigal Child,' and Mr. Bliss' 'Hold the Fort,' 'Jesus Loves Me,' 'Free from the Law,' in the old cathedral city of York, and in Sunderland, England, that we began to fully realize the wonderful power there was in the Gospel songs. The demand for them soon became so great that we were compelled to have them published in cheap form.³⁰

The publication of the popular songs "in cheap form" was actually a stop-gap measure that resulted from the tremendous demand on the part of the people for Sankey's new songs, and from the continued refusal of the publisher of Philip Phillip's Hallowed Songs to print a new edition which would include Sankey's popular hymns. The impasse was settled when, during the meetings in Sunderland, R. C. Morgan, editor of The Christian magazine, journeyed from London to report on the meetings. On hearing of Sankey's dilemma, Morgan volunteered to print the songs in a

²⁸ Sankey, pp. 46-47.

²⁹ Ibid.

³⁰ Daniel Whittle, Memoirs of Philip P. Bliss (New York: A. S. Barnes and Company, 1877), pp. 168-169.

paper-covered pamphlet. Of their meeting, Sankey later recalled,

I cut from my scrapbook 23 pieces, rolled them up, and wrote on them the words 'Sacred Songs and Solos sung by Ira D. Sankey at the Meetings of Mr. Moody of Chicago.'³¹

Within two weeks Sankey had received five hundred copies of a twenty-four page pamphlet, Sacred Songs and Solos (Morgan and Scott, 1873); by the end of the day, all of the copies had been sold. A larger supply was also soon exhausted, being sold in bookstores, drygoods and grocery stores. "Thus began the publication and sale of a book which . . . has now grown into a volume of twelve hundred pieces."³²

Up to that time, Sankey had been only a popularizer of the somewhat novel American gospel song. However, it was during meetings in Edinburgh, Scotland, that Sankey wrote the music for his first gospel song, "Yet there is room." The tune was set to a text by the esteemed Scottish minister and poet, Horatius Bonar. A year after returning to the United States, Sankey met the famous poet Fanny Crosby, who soon became his close friend, and they began a collaboration which supplied many songs for the meetings of Moody and Sankey and the publications of Sankey and Bliss.³³

While Sankey was in England, Philip P. Bliss had published Gospel Songs (Cincinnati: The John Church Company, 1874), containing many of the pieces Sankey had popularized in Great Britain. Sankey discovered

³¹Sankey, p. 54.

³²Ibid. Moody and Sankey received virtually no proceeds from the successful songbook which is still published in Great Britain and has sold well over eighty million copies.

³³"Through the medium of Sankey's singing, Fanny Crosby's name was becoming a household word." Ruffin, p. 112. See section on Frances Jane Crosby.

the collection upon his return and persuaded Bliss to combine their efforts in a single volume. The result was Gospel Hymns and Sacred Songs (New York: Biglow and Main; Cincinnati: John Church Company, 1875) which soon became the "bible" of gospel song collections. Succeeding volumes quickly followed: Gospel Hymns No. 2 (1876), No. 3 (1878), No. 4 (1883), No. 5 (1887), No. 6 (1891) and Gospel Hymns Nos. 1 to 6 Complete (1894). Beginning with the third volume, James McGranahan and George C. Stebbins replaced Bliss as co-editors, a result of the latter's untimely death in a railroad accident.³⁴

As one of the most popular religious leaders, singers, editors, and composers of the period, Sankey was asked to assume the presidency of the Biglow and Main Publishing Company of New York and Chicago in 1895. There he continued to compose and edit gospel songs which he often wrote under the pennames of Harry S. Lower, J. E. Edwards, and Rian A. Dykes.³⁵ It is not certain how many songs Sankey wrote, but an analysis of Gospel Hymns Nos. 1 to 6 Complete reveals that he contributed between ninety-three and ninety-seven tunes, of which seven were arranged. His music was set to the texts of fifty-three different authors including Frances Havergal, George C. Needham, Edgar P. Stites, John Yates, William O. Cushing, and Fanny Crosby whose eleven texts represent the most for any single author.³⁶ Although Sankey's most important contribution as an editor was the Gospel Hymns series, he also

³⁴See sections on James McGranahan and George Coles Stebbins.

³⁵Everett Peach, Jr., "The Gospel Song: Its Influence on Christian Hymnody" (MA thesis, Wayne State University, 1960), p. 27.

³⁶Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College, [River Forest, Ill.], 1979), p. 42.

edited or compiled Sacred Songs and Solos (1881), Winnowed Songs (1890), Christian Endeavor Hymns (1894), Evangeliums Lieder 1 and 2 (1897 with Walter Rauschenbusch), Church Hymns and Gospel Songs (1898), Sacred Songs and Solos No. 1 and 2 (1899 with McGranahan and Stebbins), and Young People's Songs of Praise (1902). A myriad of combinations of the popular Gospel Hymns series were also issued for many years.

Significance to the Gospel Song Movement

Sankey's significance to the gospel song movement lies in his work as a gospel singer and songleader, a composer, and an editor-publisher. In the twentieth century, Sankey has been judged primarily on the basis of his work as an editor and songwriter, "and not, as in fairness he should be, for his singing. Sankey essentially was a singer, composing and arranging being a secondary activity,"³⁷ Sankey did not receive any formal training as a singer and did not claim to be one.

As to my singing, there is no art or conscious design to it. I never touch a song that does not speak to me in every word and phrase. Before I sing, I must feel, and the hymn must be of such kind that I know I can send home what I feel into the hearts of those who listen.³⁸

And listen is what people did, as a result of both Sankey's novelty and his earnestness. In many religious circles, the very presence of a solo singer was considered inappropriate to worship. In addition, Sankey often used a style and technique of singing associated by

³⁷ John C. Pollock, Moody: A Biographical Portrait (New York: Macmillan, 1963), p. 135.

³⁸ Robert Guy McCutchan, Our Hymnody: A Manual for the Methodist Hymnal (New York: Methodist Book Concern, 1937), p. 278. As to Sankey's vocal method, Findlay, pp. 209-210, reported that he used only the chest register, often slid from note to note and had problems with f' (above middle c).

some with vaudeville and comic singers. To allay such fears on the part of his listeners, Sankey often introduced his solos with little sermonettes.

As a soloist, Sankey established many of the techniques which are still followed today--a concentration on the text that resulted in a sort of sprechstimme (vocal reciting), complete freedom of rhythm, rolling the ends of phrases and pausing for a moment between the lines of a song to assure that the attention of the listeners did not wander.³⁹

It was not Sankey's novel style alone that drew such great attention, but his intense spiritual earnestness. Listeners often remarked that

Mr. Sankey sings with a conviction that souls are receiving Jesus between one note and the next.

In the singing of them [Sankey's songs] he seems to become unconscious of everything but the desire that the truth should sink deep into the souls of the listeners.⁴⁰

In addition to the method of Sankey's singing, the subject of his songs was also of utmost importance. Theodore Cuyler believed that Sankey "introduced a peculiar style of popular hymns . . . calculated to awaken the careless, to melt the hardened, and to guide inquiring souls to the Lord Jesus Christ."⁴¹ Sankey then sang these powerful songs himself and became as effective a preacher by song as Moody was by sermon.⁴² The concept that both men were preaching the gospel--one by ser-

³⁹ Donald P. Hustad, Jubilate! Church Music in the Evangelical Tradition (Carol Stream, Ill.: Hope Publishing Company, 1981), p. 152. Findlay, p. 177, also recorded a number of eyewitness accounts describing Sankey's singing style.

⁴⁰ Edgar J. Goodspeed, A Full History of the Wonderful Career of Moody and Sankey, in Great Britain and America (New York: Goodspeed and Company, 1876), pp. 56-57.

⁴¹ Sankey, p. iii.

⁴² Ibid. Findlay, p. 124, contends that Sankey was a "key to Moody's success as a revivalist."

mon and the other by song--gave rise to the phrase "singing the gospel." Sankey used the popular American gospel song with its strong personal element and Scriptural basis to establish gospel hymnody as "an accepted means of evangelism and as perhaps the first authentic American music to gain popularity in Great Britain."⁴³

Closely connected with Sankey's role as a solo singer was that of congregational songleader. Sankey undoubtedly used his solo voice, which he accompanied with a small harmonium or organ, to teach the congregations many of the new songs which they eagerly joined in singing. He developed the principle of interplay between the congregation, the choir, and the soloist by alternating and combining these forces in various ways--often making use of echo effects or requesting the congregation to join the choir or soloist on the refrain of a song. Such song-services often lasted a half-hour or more.⁴⁴ Each revival campaign also included a separate service devoted to "song and praise." The work of Sankey marked an important development in the role of the evangelistic soloist-songleader, for he was given "equal billing" with the evangelist, and the musical portion of the services took as much time as the preaching.

It is quite beyond question that he brought the service of song in evangelistic movements to the front in so striking a manner, demonstrating its importance as an aid in enforcing the claims of the gospel upon the world, that to him belongs the honor of securing for its rightful place as a divinely appointed agency in proclaiming the Gospel of the Son of God, and establishing the custom of evangelists going about two by two, preacher and singer, preaching the word in sermon and song.⁴⁵

⁴³ Harry Eskew, "Gospel Music, I," The New Grove Dictionary of Music and Musicians (1980), VII, 550.

⁴⁴ Findlay, pp. 208, 211.

⁴⁵ Stebbins, p. 207.

Although Sankey has been almost universally credited with popularizing the American gospel song in Great Britain, Louis F. Benson questioned whether that which Sankey popularized was really a new style. He contended that, with the exception of the most conservative churches in England plus those in Scotland and Ireland, gospel music was widely known.

It ought now to be evident that while the Gospel Hymn is inevitably associated with the names of Moody and Sankey, their part was to bring an older movement to the culmination of a great popular success rather than to inaugurate a movement that was novel.⁴⁶

Whatever the degree of novelty, it is certain that Sankey paved the way for all gospel singers after him and that no evangelist aspiring to greatness would think of holding revival meetings without a partner to "sing the gospel."⁴⁷

Historically, Sankey has been most widely viewed as a composer of gospel songs. He began to compose the music for such songs to fill the need for material in his evangelistic work, and, nearly thirty years later, he climaxed his musical career as president of the influential Biglow and Main Publishing Company.⁴⁸ However, Sankey was not a prolific composer, with just over one hundred of his tunes being published.⁴⁹ E. S. Lorenz contended that Sankey "never became a full-fledged composer. He furnished a crude outline of a melody and Hubert P. Main, musical editor of Biglow and Main . . . did the rest."⁵⁰

⁴⁶Louis F. Benson, The English Hymn (New York: George H. Doran, 1915), pp. 487-488. Supportive of Benson's contention is the fact that Philip Phillips ("The Singing Pilgrim") was already widely known in Britain as a gospel singer.

⁴⁷Findlay, p. 216.

⁴⁸Stebbins, p. 310.

⁴⁹Minarik, p. 49.

⁵⁰Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming Revell, 1923), p. 346.

Charles Gabriel reported that not even all of Sankey's melodies were entirely original. "'The Ninety and Nine' is, as far as the melody is concerned, that . . . old song 'A Wonderful Stream is the River of Time.'"⁵¹

In spite of these limitations, Sankey's tunes have generally been viewed as representative of the classic early gospel song style. Even the usually hostile Erik Routley conceded that "his style had a certain homespun innocence that often avoided sheer platitude."⁵² That is faint praise compared with the view of Robert Stevenson.

Gospel Hymnody has the distinction of being America's most typical contribution to Christian song. Gospel Hymnody has been a plough digging up the hardened surfaces of paved minds. Its very obviousness has been its strength. Where delicacy and dignity can make no impress, Gospel Hymnody stands up triumphing. In an age when religion must win mass approval to survive . . . Gospel Hymnody is inevitable. Dan Emmett and Stephen Foster only did in secular music what Ira D. Sankey and P. P. Bliss did as validly and effectively in sacred music.⁵³

Sankey accomplished this by developing a musical style that fused several mid-nineteenth-century currents in American hymnody. These included the Sunday School song plus music made popular by the YMCA and the Christian Commission working among Civil War soldiers.⁵⁴ "As it was, the Moody and Sankey movement entered a rich heritage that in the providence of God had been preparing for half a century, all ready made for the use of their work."⁵⁵

⁵¹Charles H. Gabriel, Gospel Songs and Their Writers (Chicago: The Rodeheaver Company, 1915), p. 16.

⁵²Erik Routley, A Panorama of Christian Hymnody (Collegeville, Minn.: The Liturgical Press, 1979), p. 157.

⁵³Robert Stevenson, Patterns of Protestant Church Music (Durham, N. C.: Duke University Press, 1953), p. 162.

⁵⁴Findlay, p. 215.

⁵⁵Lorenz, p. 346.

Sankey's name became almost synonymous with the gospel song. This was, and still is to some extent, particularly true in England where the collection of Sankey's Sacred Songs and Solos was usually referred to as "Sankeys."⁵⁶ Although his name remains synonymous with the gospel song, the popularity of his songs has gradually diminished throughout the twentieth century. Approximately a dozen of Sankey's tunes are included in current hymnals; of these, about half are widely known and sung.⁵⁷

Perhaps the area of Sankey's greatest significance lies in his work as a musical editor. His first real contribution to that field resulted in Gospel Hymns and Sacred Songs (1875) which he co-edited with P. P. Bliss.⁵⁸ By combining his efforts and resources with Bliss, Sankey brought together the combined copyrights of the two largest publishers of popular sacred music in America--Biglow and Main and The John Church Company. The collection which they produced was an immediate commercial success resulting in five succeeding volumes as well as spawning a flood of imitators. After 1875, the number of song collections employing the term gospel in the title or subtitle was legion. "The overwhelming success of the Gospel Hymns series made the name 'gospel' a generic term for any personal, unsophisticated, popular religious song."⁵⁹ Although the term originally denoted the music of northern ur-

⁵⁶ Sankey, p. 77.

⁵⁷ See p. 248.

⁵⁸ Because of Bliss's superior musical ability, he was actually chosen as the senior editor with Sankey as his associate. Lorenz, p. 347.

⁵⁹ Stanley H. Brobston, "A Brief Study of White Southern Gospel Music" (PhD dissertation, New York University, 1977), p. 119.

ban revivalism, it was later adopted in the south to connote its own unique musical traditions.

The importance of the Gospel Hymns series cannot be overestimated.

The main stream of gospel hymnody followed Gospel Hymns, and this series remained unchallenged to the end of the century. Gospel songs which first appeared in other collections later became immensely popular through their inclusion in one of the six editions.⁶⁰

Gospel Hymns eventually began to supplant Sunday School song collections in the Sunday School, devotional meetings, and evening services, and became a general all-purpose songbook. This resulted because Sankey and the other editors

could command through their associated evangelists and singers the best materials, [and] because of the rigid exclusion under the copyright laws of any other editors and publishers from the use of the popular songs the combination controlled.⁶¹

The effect of such control was two-fold: first, it produced a high demand for the materials covered by the copyrights since they could not legally be reproduced without permission; and second, it also forced other musicians and evangelists who did not wish to pay for such permission to develop their own songs and collections.⁶²

Sankey's influence was indirectly felt in a number of other areas besides publishing. "In keeping with Sankey's wish, a music department, directed by Daniel B. Towner, became an integral part of the

⁶⁰William J. Reynolds, A Survey of Christian Hymnody (New York: Holt, Rinehart and Winston, Inc., 1963), p. 106.

⁶¹Lorenz, p. 339.

⁶²Louis F. Benson, The Hymnody of the Christian Church (1927; rpt. Richmond, Virginia: The John Knox Press, 1956), p. 268.

training of Moody Bible Institute.⁶³ Sankey should also be credited, in part, for his support of various philanthropic endeavors made possible by the profits from the Gospel Hymns series.⁶⁴ In addition it should be noted that Sankey was considered by many to be one of the most prominent figures in the religious life of the late nineteenth century.⁶⁵ As such, he became both a molder and a reflector of nineteenth-century revivalistic culture.

In retrospect, Ira David Sankey's significance lies not so much in what he actually did as in what he represented. For he represented not only "America's most influential evangelistic musician, composer and publisher in the last half of the 19th century"⁶⁶ but also the dynamic of nineteenth-century revivalism which seemed to sweep all before it, calling a people and nation back to God.

⁶³Richard Curtis, They Called Him Mister Moody (Grand Rapids, Mich.: William B. Eerdmans Publishing Company, 1962), p. 304.

⁶⁴Leonard Ellinwood, The History of American Church Music (New York: Morehouse-Gorham Company, 1953), p. 232. The focus of such philanthropy included Carrubers Close Mission (Edinburgh, Scotland), two buildings at Northfield Schools (Northfield, Mass.), and the YMCA and First Methodist Church (Newcastle, Penn.).

⁶⁵Ruffin, p. 15.

⁶⁶Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 312.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "Encamped along the hills of light" ("Faith is the Victory")
 SANKEY: ASH:260 BH:256 NBH:377 FHP:425 GHC:524 GHF:402
 HCG:269 HFG:71 HLC:453 HCL:326 HCL:326 IH:171 PW:385
 MH:514 (different text) NCH:216 WS:466
- M "Grace! 'tis a charming sound" ("The Wondrous Gift"): GHC:35
 GHF:219 IH:108
- M "He is coming, the 'Man of Sorrows'" NEWCASTLE: BH:121 GHC:285
- M "I have a Savior, He's pleading in glory" ("I Am Praying for You"
 or "For You I Am Praying") INTERCESSION: AME:342 ASH:451
 BH:232 FHP:109 GHC:589 GHF:245 HCG:161 HFG:676 HLC:436
 HCL:537 IH:195 PW:471 NCH:301 NNB:157 WS:238
- M "It passseth knowledge, that dear love of Thine" EPHESIAN: GHC:63
 HCL:152
- M "Jesus, my Lord, to Thee I cry" TAKE ME AS I AM: BSH:349 GHC:335
- M "Lord, lay some soul upon my heart": NCH:74
- M "O safe to the Rock that is higher than I" HIDING IN THEE: ASH:195
 BH:271 FHP:389 GHC:574 GHF:282 HFG:70 HLC:400 HFL:386
 HCL:296 IH:421 PW:87 NCH:131 TH:551 WS:452
- M "On that bright and golden morning" ("What a Gathering"): GHC:338
 GHF:157 IH:139
- M "Simply trusting every day" TRUSTING JESUS: ASH:245 BH:259
 NBH:441 FHP:245 GHC:581 GHF:262 HFG:79 HLC:320 HCL:466
 IH:333 PW:190 NCH:194 TH:682 WS:45
- M "The Lord's our Rock, in Him we hide" ("A Shelter in the Time of
 Storm") SHELTER: ASH:119 FHP:211 GHC:321 GHF:263 HCG:369
 HFG:117 HLC:322 HCL:283 IH:413 PW:260 NCH:65 NNB:219
 TH:719 WS:101
- M "There'll be no dark valley when Jesus comes": GHF:147
- M "There were ninety and nine that safely lay" THE NINETY AND NINE:
 FHP:197 GHC:570 HCL:489 TH:137
- M "Under His wings I am safely abiding" HINGHAM: ASH:257 FHP:311
 GHF:269 HCG:380 HFG:412 HLC:310 HFL:232 HCL:297 PW:160
 NCH:376 NNB:236 TH:78 (different text) WS:451
- M "When the mists have rolled in splendor" ("When the Mists Have
 Rolled Away"): ASH:107 GHC:411 IH:513

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1, C3, C5-C10.
- R Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. As a standard source, Benson provides a good overview of Sankey's work and significance.
- S Brobston, Stanley H. "A Brief Study of White Southern Gospel Music." PhD dissertation, New York University, 1977. The author possesses a good grasp of Sankey's role in the development of the gospel song. No new material, but a compilation of old.
- R Curtis, Richard K. They Called Him Mister Moody. Grand Rapids, Mich.: William B. Eerdmans, 1962. A good biography of Moody which integrates Sankey's ministry into the work. Material on Sankey apparently from his autobiography with some additional information. Well written, good observations. Extensive bibliography.
- R Ellsworth, Donald P. Christian Music in Contemporary Witness. Grand Rapids, Mich.: Baker Book House, 1979. Presents good overview of Sankey's role in the development of the gospel song and his influence on revivalism.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
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- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch. Listing of titles. Anecdote of "The Ninety and Nine." Photo.
- R Hitchcock, Wiley. Music in the United States: A Historical Introduction. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1974. A generally positive view of Sankey in the "vernacular tradition."
- R Howard, John Tasker. Our American Music. Thomas Y. Crowell Company, 1946. His view of Sankey's music: "the tunes are pretty cheap."
- R Hustad, Donald P. Jubilate! Church Music in the Evangelical Tradition. Carol Stream, Ill.: Hope Publishing Company, 1981. A brief description of Sankey's singing style and his contribution to revivalism in America.
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- S Minarik, Sharon. "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6." MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979. A disappointing treatment of gospel hymnody's most important collection. Little or no original material or conclusions with exception of numerical contributions of authors and composers to the series.
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- R/S Nason, Elias. The Lives of the Eminent American Evangelists: Dwight Lyman Moody and Ira David Sankey . . . and also a sketch of the lives of Philip P. Bliss and Eben Tourjee. Boston: B. B. Russell, 1877. Biographical information written while Sankey was in middle age. Anecdotes, photos.
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- R Stevenson, Robert. Patterns of Protestant Church Music. Durham, N.C.: Duke University Press, 1953. Author presents an outstanding and very positive historical and critical treatment of the subject in chapter XII, "Ira D. Sankey and the Growth of 'Gospel Hymns.'"
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- D Williamson, David. Ira D. Sankey: the Story of His Life. London: S. W. Partridge, [n.d.]. An interesting biography of the popular type. Includes many anecdotes and photos.

GEORGE COLES STEBBINS

Biographical Information

Birth: February 26, 1846
East Carlton (Orleans County), New York
Death: October 6, 1945
Catskill, New York

Lineage

George Coles Stebbins was the fourth of five children born to William Van Ess and Teressa Stebbins. His birth occurred after the family had moved--via packet-boat on the Erie Canal--from Albany County, New York, to the "western" reaches of Orleans County, New York. His parents were of English heritage and Puritan character. George identified his father as "a Christian of great zeal for his master and a wise leader in all forms of Christian enterprise," and described his mother as "valiant in faith and good works."¹

Early Years

George spent the first two decades of his life on the family farm. It was during his twelfth year that the two most important events of his early life occurred. One was the death of his father; the other was George's experience in the red brick schoolhouse. There the young lad attended his first singing school.

It is no exaggeration to say that that was one of the outstanding experiences of my early life. Up to that time I do not recall any con-

¹ George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran Company, 1924), p. 29.

ciousness of having any more love for music than any other in the community.²

The teacher who helped to make such a strong impression was Dexter ("Dec") Manly, who was in such great demand as to command three dollars per night-- a fee, it was widely believed, that would soon make him rich! He accompanied himself on the "Elbow Melodian," and his singing "revealed to me, as as nothing ever had, my inborn love for music."³

This love was nourished when, during George's sixteenth year the family inherited a piano. From it he derived much pleasure by accompanying himself while singing the popular songs of the day and in learning the practice of improvisation. However, George desired more systematic training. He therefore traveled about sixty miles once a week to receive voice lessons in Buffalo, New York. When his teacher proved unsatisfactory, he pursued lessons in Rochester, New York, where he also became the tenor in a church quartet-choir.⁴

Marriage and Family

In 1868 George Stebbins married Elma Miller, the daughter of the Reverend Moses Miller, a Methodist clergyman from East Carlton, New York.⁵ When George went into evangelistic work a decade later, his wife assisted him in music by singing duets and by conducting Bible classes for women. The couple had one son, George Waring, who often traveled with his parents to such distant places as Europe, Palestine, and India. George Waring Stebbins, 1869-1930, followed in his father's musical footsteps and

² Ibid., p. 31.

³ Ibid., p. 33.

⁴ Ibid., p. 43.

⁵ "Stebbins, George Coles," The National Cyclopaedia of American Biography, XXXV, 130.

became well-respected as an organist and a composer. He studied music in Paris with Guilman and in New York with George Henschel (the first conductor of the Boston Symphony Orchestra). He was also one of the founders of the American Guild of Organists.⁶

Adult Years

The year after their marriage, the Stebbins moved to Chicago where, in 1870, George became associated with Lyon and Healy Music Company. This lasted until relations were "abruptly terminated" by the Chicago fire of 1871.⁷ Stebbins soon became actively involved in the musical life of a number of Chicago churches as well as a charter member of the Apollo Music Club, organized shortly after the great fire. In 1872 he traveled to Boston to sing in the massed choir as part of the Peace Jubilee.⁸

In November of 1874 Stebbins and his family moved to Boston with the idea of pursuing further musical studies. Within two years he had accepted the invitation of the evangelist Dwight L. Moody to become part of his evangelistic work. Stebbins remained active in the field of musical evangelism for over a quarter of a century. Upon his retirement around the turn of the century, he settled in Brooklyn, New York, where he and Ira D. Sankey were neighbors. After the death of his wife and son, he went to live with his sister and spent the last years of his life in Catskill, New York.⁹ He wrote an autobiography, Reminiscences and

⁶ John Tasker Howard, Our American Music (New York: Thomas Y. Crowell Company, 1946), p. 357.

⁷ Stebbins, p. 45.

⁸ Ibid., pp. 45-46, 50.

⁹ Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 239.

Gospel Hymn Stories, which was published in 1924. In spite of the non-agenarian's growing deafness and failing eyesight, he was able to receive an honorary Doctor of Sacred Music degree from Bob Jones College in Cleveland, Tennessee, on his ninety-ninth birthday.¹⁰ He died that same year, the last, by far, of Moody's associates in nineteenth-century revivalism.

Religious Background and Affiliations

As a young boy Stebbins grew up in a religious environment which stressed the necessity of a strong emotional experience accompanying salvation. Such a state would be evidenced by a period of godly sorrow for sin; this should be followed by the unmistakable evidence of forgiveness and the outpouring of overwhelming joy. Although Stebbins sought such an experience every night during a series of revival meetings, he was unable to obtain the desired result.¹¹ It was only after moving to Chicago, in about 1872, that,

for the first time my mind was directed away from a subjective experience. When my attention was called to the Scriptural conditions of becoming a Christian, . . . the light I had long looked for came to me.¹²

The year after moving to Chicago, Stebbins became Music Director of the First Baptist Church on the South side of the city, "one of the leading churches in the city as well as the denomination."¹³ During that

¹⁰ Ronald E. Wilburn, The Life and Music of Christian Song Writers (published privately, 1978), p. 54.

¹¹ Stebbins, pp. 53-57.

¹² Ibid., p. 55.

¹³ Ibid., pp. 45-46. Although Stebbins reported his duties only as leading singing in church and Sunday School, there was a choir in the church which he may have directed.

time he began to make the acquaintance of many of the leading figures of nineteenth-century revivalism such as Moody, Sankey, and P. P. Bliss.¹⁴ It was also during that period that he became involved in his first evangelistic work, assisting with the music at revival services held at the First Baptist Church.¹⁵

With Stebbins' move to Boston in 1874, he became Music Director of the Clarendon Street Baptist Church, pastored by A. J. Gordon, composer of the music for "My Jesus, I Love Thee."¹⁶ In January of 1876 Stebbins assumed a new position in the same city at Tremont Baptist Temple, pastored by Dr. George C. Lorimer. He was there only a short time, however, when D. L. Moody invited him to join his evangelistic endeavors. Stebbins consented and soon returned to Chicago to organize a choir for the fall series of meetings Moody had scheduled.

Stebbins began by organizing a choir of one thousand voices from area churches. He spent four weeks in preparation, using many new songs by Bliss and George F. Root. The services were held in the newly-constructed Farwell Hall which boasted fine accoustics and a seating capacity of ten thousand. Stebbins' next assignment was with George C. Needham in Oshkosh, Wisconsin, and later, with Charles Inglis of England, working on the south side of Chicago in smaller churches.¹⁷

Over the next twenty-five years Stebbins served the musical needs of a number of evangelists such as William Rainsford and L. W. Munhall.¹⁸

¹⁴ See sections on Philip P. Bliss and on Ira David Sankey.

¹⁵ National Cyclopaedia of American Biography, p. 130.

¹⁶ J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 203.

¹⁷ Stebbins, p. 669-71.

¹⁸ *Ibid.*, p. 79.

These were all under the general auspices of D. L. Moody and, as the need arose, were assigned to fill various positions. Such a circumstance resulted from the unexpected death of P. P. Bliss in December of 1876.

Daniel Whittle had been scheduled to do follow-up work after the recently-completed meetings of Moody in Chicago. At Moody's direction, Stebbins replaced Bliss as musician for Whittle during that series of meetings. Stebbins was often teamed with evangelist George F. Pentecost who later became pastor of the Tompkins Avenue Congregational Church in Brooklyn. Stebbins moved his residence to the same city and became Music Director of the church. However, both men still spent much time in evangelistic work.

Soon after the death of Bliss, Stebbins was invited in August of 1877 to join Ira D. Sankey and James McGranahan¹⁹ in editing further volumes of the already-popular Gospel Hymns series. In addition to his editorial responsibilities, Stebbins was much in demand as a songleader at religious meetings. Some of these included the Fiftieth Anniversary of the Boston YMCA (1893), Christian Endeavor Conventions (New York, 1892 with 30,000 present and Boston, 1895 with 50,000 present), and the Ecumenical Foreign Missionary Conference held in Carnegie Hall (1900).²⁰

Soon after James McGranahan's health required his retirement as musical assistant to Daniel Whittle, Stebbins took up the work as soloist and songleader. He also assisted Moody when requested. This included two journeys to Great Britain for the London and the Glasgow campaigns and, in 1890, a trip to New York City to replace Ira Sankey as soloist

¹⁹ See section on James McGranahan.

²⁰ Stebbins, p. 171.

and songleader in meetings at Marble Collegiate Church.²¹ Stebbins also eventually replaced Sankey as Music Director at the famous Bible Conferences in Northfield, Massachusetts. By the early twentieth century, Stebbins had retired from most active evangelistic work. During his last years in Catskill, New York, he was associated with the Methodist church of that city.²²

Contributions to the Gospel Song Movement

George Stebbins composed the music for hundreds of hymns and gospel songs and assisted in compiling many collections. Like many other authors and composers, Stebbins also employed a pseudonym to avoid the appearance of a composing monopoly in a song collection. His penname was George Coles.²³ Most of his compositions appeared in the famous Gospel Hymns series. He undoubtedly used these books in the services for which he directed the music during a period of over twenty-five years. The continued issuance of new volumes in the series for almost two decades assured an outlet for the new songs Stebbins composed throughout his career.

As an editor of the Gospel Hymns series, which was published by Biglow and Main Publishing Company of New York and the John Church Company of Cincinnati, Stebbins was in close contact with the foremost authors and composers in the field of gospel song. Although the undisputed

²¹Ruffin, p. 167. By 1890 Sankey, whose voice was nearly ruined, greatly limited his public appearances.

²²Wilburn, p. 54.

²³The Ira D. Sankey Centenary (New Castle, Penn: The Lawrence County Historical Society, 1941), p. 54.

"Queen of Gospel Song" was Fanny Crosby,²⁴ most of her most popular contributions had been penned during the first decade of her writing. Stebbins, however, was able to give life to a number of her lyrics during a period when she no longer seemed able to capture the public fancy with her hymns. His tune for her "Saved by Grace" made it "one of the hit songs of the Gay Nineties and was on everybody's lips. It was to be Fanny's last truly popular hymn."²⁵

In addition to Stebbins' work on the Gospel Hymns series, he assisted in the compilation of other collections. Some of these included Sacred Songs No. 1 (1896 with Sankey and McGranahan), Church Hymns and Gospel Songs (1898 with Sankey and McGranahan), Pentecostal Hymns Nos. 5, 6 (with Charles Gabriel and Kirkpatrick), Northfield Hymnal with Alexander's Supplement (1907), Immanuel's Praise (1914 with Alexander and J. P. Scholfield), and Male Choir (with Sankey).

In relation to the latter volume, Stebbins became a pioneer in arranging gospel songs for male quartet. This resulted from his arranging some popular gospel songs for such a group for a Sunday evening evangelistic service about 1872. George F. Root,²⁶ the well-known music educator and publisher, heard the music and informed Stebbins that no arrangements of that type were available in print. Stebbins responded with more arrangements which were published by Root and were widely sung at Sunday School conventions and other religious gatherings. The popularity of the male quartet singing such popular songs quickly spread.²⁷

²⁴ See section on Frances Jane Crosby.

²⁵ Ruffin, p. 175.

²⁶ See section on George Frederick Root.

²⁷ Stebbins, p. 47.

Stebbins' role as an evangelistic soloist and songleader did much to popularize his own songs in particular and those of others in general. Such popularity resulted, in part, from the large number of times that Stebbins was called upon to exercise his abilities during a series of revival meetings. In a typical service Stebbins presided over a minimum of thirty minutes of music. This necessitated his leading all of the congregational songs as well as his singing two or three solos--all without the aid of electronic amplification. Meetings would often number from three to five per day.²⁸

Significance to the Gospel Song Movement

Stebbins remains a figure of major significance in the life of twentieth-century gospel hymnody as he was in the nineteenth century. This resulted from his strong role as a composer, a compiler-editor, and a soloist-songleader.

As a composer, nearly twenty-five of his tunes are included in current hymnals; of these, about half are widely known.²⁹ Opinions about the quality of Stebbins' tunes vary widely. McCutchan believed that "his

²⁸Ibid., p. 114. He realized the demands of leading big and unfamiliar congregations over a period hurt his singing voice, "yet there seemed no alternative, . . . an experience more or less true with all earlier evangelistic singers." Ibid., p. 163. In the early twentieth century Charles Alexander popularized the "division of labor" that still exists between the evangelistic singer and the songleader.

²⁹This compares with fifty-four tunes which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of texts and tunes in current hymnals, see p. 265.

songs are among the best of their kind,"³⁰ while Ruffin charged that "his style was frequently monotonous, awkward, and unmelodic."³¹ He set a number of author's lyrics to music, and he did his best work with poets other than Fanny Crosby, although she was a close friend.

In the nineteenth century, Stebbins' music was known and sung around the world. "During the Boxer movement in China [EVENING PRAYER for 'Savior, breathe an evening blessing'] was frequently sung by the missionaries."³² The tune EVENING PRAYER reflects but one facet of Stebbins' compositional style, for he was quite versatile, writing in at least three distinctive styles. The first was a more hymnic style represented by EVENING PRAYER and GREEN HILL (for "There is a green hill far away"). The second was the style of the solo song represented by tunes associated with the texts "In the secret of His presence" and "Someday the silver chord will break" ("Saved by Grace"). The third was the popular gospel song style with which the composer was most widely associated. Tunes included TRUEHEARTED (for "Truehearted, wholehearted, faithful and loyal"), CALLING TODAY (for "Jesus is tenderly calling you home"), and BORN AGAIN (for "A ruler once came to Jesus by night"). Although Stebbins is most widely known as a composer of gospel songs, he was probably the most "hymnic" of the "Moody group" of songwriters.³³

As a compiler-editor, especially of the Gospel Hymns series,

³⁰ Robert Guy McCutchan, Our Hymnody: A Manual of the Methodist Hymnal (New York: Methodist Book Concern, 1937), p. 78.

³¹ Ruffin, p. 129.

³² Frank J. Metcalf, Stories of Hymn Tunes (New York: The Abingdon Press, 1928), p. 69.

³³ Donald P. Hustad, telephone interview, Louisville, Ken., November, 1981.

Stebbins probably exerted his greatest influence. His contributions to the series included Gospel Hymns No. 3 (1878), No. 4 (1883), No. 5 (1887), No. 6 (1891), plus Gospel Hymns Nos. 1-6 Complete (1894). These volumes were not only the vehicles for Stebbins' most successful hymns but also for the work of many others.

The main stream of gospel hymnody followed Gospel Hymns, and this series remained unchallenged to the end of the century. Gospel songs which first appeared in other collections later became immensely popular through their inclusion in one of the six editions.³⁴

The overwhelming popularity of the series made the name "gospel" a generic term for any personal, unsophisticated, popular religious song.³⁵ The series also succeeded in exerting a great deal of influence over the rest of the publishing industry involved with popular church music. Gospel Hymns eventually began to supplant Sunday School song-collections in the Sunday School, devotional meetings, and evening services, and became a general-purpose songbook. This resulted because the editors

could command through their associated evangelists and singers the best materials, [and] because of the rigid exclusion under the copyright laws of any other editors and publishers from the use of the popular songs the combination controlled.³⁶

In addition to his contributions to this monumental series, Stebbins should also be remembered for his pioneering of gospel music for the male quartet.

Lastly, Stebbins' role as an evangelistic soloist and songleader should not be overlooked. Unlike Sankey, Stebbins had the ability to

³⁴ William J. Reynolds A Survey of Christian Hymnody (New York: Holt, Rinehart and Winston, Inc., 1963), p. 106.

³⁵ Stanley H. Brobston, "A Brief Study of White Southern Gospel Music" (PhD dissertation, New York University, 1977), p. 119.

³⁶ Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming H. Revell, 1923), p. 339.

train and direct the large choirs often associated with many of the revival meetings. This added dimension, above that of just congregational songleading, gave him a wide exposure. As a songleader and soloist, Stebbins' use of a song could do much to aid its popular acceptance. After "Though Your Sins Be as Scarlet" by Fanny Crosby and William Doane was published, it was quickly forgotten; but Stebbins arranged the song as a duet which he and his wife sang in revival services. It then gained a moderate degree of success and still retains Stebbins' arrangement as a duet in most published versions to this day.³⁷ Stebbins also deserves a certain recognition as an early, if not the first, "Christian recording artist," for he recorded the song "My Redeemer" on an early Edison tinfoil cylinder.³⁸

There can be little doubt that Stebbins was a central figure in almost every area of the musical life of nineteenth-century revivalism. His lifelong friendship and collaboration with giants such as Moody, Sankey, and Fanny Crosby reflected the level of his respect and influence. His role as editor of the Gospel Hymns series plus his travels around the world as a musical evangelist reflect his influence upon the "man in the pew" a century ago; and his contributions as a gospel songwriter still speak a century later. It is little wonder that George Stebbins has been called the "Patron Saint of gospel music."³⁹

³⁷Ruffin, p. 129.

³⁸William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 108. This may have been one of the first songs of any type recorded on the new invention.

³⁹George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 17.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "A ruler once came to Jesus by night" ("Ye must be BORN AGAIN"):
BH:215 NBH:180 FHP:147 GHC:127 GHF:194 HLC:253 HCL:496
IH:263 NCH:99 WS:208
- M "Above the sweetest songs of earth" ("The Story of the Cross"):
HCL:224
- M "As I sadly looked around me" ("Balm in Gilead"): HCL:253
- M "Fully surrendered, Lord, I would be": HCL:213 IH:81
- M "Have Thine own way, Lord" ADELAIDE or POLLARD: AME:441 ASH:45
BH:335 NBH:349 CW:324 FHP:387 GHF:388 HCG:175 HFG:400
HLC:372 HFL:298 HCL:219 IH:438 PW:404 MH:154 NCH:186
NNB:125 TH:574 WS:276
- M "In the secret of His presence": IH:350
- M "I've found a friend, oh, such a friend" FRIEND: BH:261 NBH:423
CW:290 FHP:370 GHC:584 GHF:469 HCG:342 HFG:220 HLC:88
HCL:156 IH:269 MH:163 NCH:22 WS:368
- M "Jesus is tenderly calling thee home" JESUS IS CALLING or CALLING
TODAY: AME:346 ASH:430 BH:229 NBH:188 CW:280 FHP:59
GHC:308 GHF:247 HCG:172 HFG:434 HLC:252 HFL:239 HCL:529
IH:197 PW:485 MH:110 NCH:463 NNB:176 TH:697 WS:236
- M "Lingering soul at mercy's gate ("Come to Jesus now"): HCL:533
- M "'Must I go, and empty-handed'" PROVIDENCE: BH:430 FHP:236
GHC:174 GHF:418 HLC:478 IH:138
- M "O souls that are seeking for pleasure" ("I Want to Be Holy"):
HCL:224
- M "Out of my bondage, sorrow and night" JESUS I COME: AME:345
ASH:439 BH:233 NBH:178 FHP:295 GHC:281 GHF:242 HCG:186
HFG:401 HCL:267 HFL:252 HCL:535 IH:196 PW:466 NCH:464
NNB:159 TH:715 WS:227
- M "Savior, breathe an evening blessing" EVENING PRAYER: AME:513
AF:129 BH:34 FHP:190 GHC:168 GHF:76 HLC:558 IH:494 TH:340
- M "Savior, my heart is Thine": FHP:392
- M "Savior, while my heart is tender": PW:424
- M "Someday the silver chord will break" ("Saved by Grace"): ASH:189
FHP:471 GHF:512 HCG:439 HCL:368 IH:447 NCH:501 TH:726
WS:260

- M "Take time to be holy" HOLINESS or LONGSTAFF: AME:304 ASH:417
AF:259 BH:367 CW:346 FHP:342 GHC:448 GHF:376 HCG:415
HFG:457 HLC:392 HFL:331 IH:374 PW:243 NH:266 NCH:155
NNB:353 TH:706 WS:33
- M "The redeemed of the Lord": HCL:322
- M "There is a green hill far away" GREEN HILL: BH:98 CW:230
FHP:340 GHC:601 GHF:114 HFG:278 HLC:138 IH:458 PW:44
NCH:45 WS:148
- M "There is cleansing in Jesus" ("Healing in Jesus"): HCL:250
- M "They are falling on the field of battle" ("Fill Up the Ranks"):
HCL:431
- M "Throw out the Life-Line across the dark wave" LIFELINE: ASH:133
BH:217 FHP:198 GHC:441 IH:400 PW:253 NCH:232
- M "True-hearted, whole-hearted, faithful and loyal" TRUEHEARTED:
AF:295 BH:410 FHP:364 GHC:518 GHF:387 HCL:344 IH:184
PW:264 MH:179
- M "Use me today, O Savior divine": HCL:225

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1-C3, C5, C7-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. Four-page biographical sketch.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch. A few song titles. Photo.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. Notes Stebbins' role in the Gospel Hymns series.
- S Minarik, Sharon. "The Moody-Sankekey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6." MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979. A disappointing treatment of gospel hymnody's most important collection. Little or no original material or conclusions with exception of numerical contributions of authors and composers to the series.
- R Moody, Will R. The Life of Dwight L. Moody. New York: Fleming Revell, 1900. References to Stebbins as related to the life of Moody.

- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. References to Stebbins as related to the life of Fanny Crosby.
- D Sanville, George. Forty Gospel Hymn Stories. Winona Lake, Ind.: Rodeheaver Publishing Company, 1943. Brief story of "Saved by Grace."
- R "Stebbins, George Coles." The National Cyclopaedia of American Biography, XXXI, 130-131. Good biographical sketch.
- D/S Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. As the title suggests, the work is primarily reminiscences and anecdotes from Stebbins' life. However, the work provides many excellent first-hand insights into the life and times of late nineteenth-century revivalism. The work includes many gems of information such as the process for selecting the contents for Gospel Hymns No. 3, of which Stebbins was an editor. Included are brief biographical notes on many of the important composers and authors of the period. Excellent photos of many of the persons discussed. Some historical inaccuracies on a number of details. The work is generally non-critical in its perspective.
- DAH The Dictionary of American Hymnology Project.

The Stebbins Collection of The Washington Cathedral contains the composer's "working collection" of hymnals and songbooks. There are generally two copies of each. There is also a notebook of Stebbins into which he had pasted songs clipped from other collections. This was apparently a handy reference to desired songs. There is little or no memorabilia in the collection.

JOHN ROBSON SWENEY

Biographical Information

Birth: December 31, 1837
West Chester, Pennsylvania
Death: April 10, 1899
Chester, Pennsylvania

Lineage

John Robson Sweney was born into the home of a well-known Scotch-Irish family who had been long-time residents of southeastern Pennsylvania. His father, John H. Sweney, spent most of his life in West Chester, Pennsylvania, where he was engaged in the grocery business; he died in 1883 at the age of seventy-eight.¹

Early Years

John Sweney was reared and educated in West Chester, Pennsylvania. "He gave marked indications of musical ability at an early age,"² and while yet a boy, he began teaching music in the public school. By nineteen years of age Sweney had begun serious musical study with the German teacher Theodore Bauer and with a Professor Barilli. Within a short time Sweney was chosen to lead a choir and a glee club; he was also in constant demand for children's concerts and entertainments. As a logical outgrowth of his teaching and conduct-

¹Chester [Penn.] Times, April 11, 1899.

²J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 149.

ing, he began to compose music.

Marriage and Family

Sweney was married twice. His first wife, Lizzie A. Gould of West Chester, Pennsylvania, died at the age of thirty-two in 1871. The couple had two children: Frank G., who later became an army colonel and an insurance broker (Sweney and Clyde), and B. Hilyard, who later became an employee of the Chester National Bank and a chorister (choir leader) of the Third Presbyterian Church of Chester.³

The name of Sweney's second wife was also Lizzie. She is listed in Songs of Love and Praise No. 6 as Mrs. Lizzie E. Sweney; she and John J. Hood, Sweney's publisher, were listed as co-editors of the collection. It was published in the year 1900, the year after Sweney's death, and its preface states that Sweney's "unfinished work was taken up by Mrs. Sweney . . . in the same careful way, and with the same devoted spirit in which it had been commenced."⁴ John and Lizzie E. Sweney had one child, Josephina, who later became well-known as a vocalist.⁵ Mrs. Sweney lived at least twenty years after the death of her husband, for, in 1917, she married William J. Kirkpatrick, her husband's former business partner.⁶

³Chester Times.

⁴Mrs. Lizzie E. Sweney and John J. Hood, eds., Songs of Love and Praise No. 6 (Philadelphia: John J. Hood, 1900), preface. Lizzie E. Sweney was also listed as the copyright holder of the new songs composed by John R. Sweney for the collection before his death.

⁵Chester Times.

⁶William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 353. Reynolds recorded that Mrs. Sweney was from Williamsport, Pennsylvania. Also see section on William James Kirkpatrick who, at the time of his (third) marriage to the widow Sweney,

Adult Years

At the age of twenty-two Sweney was called to teach at a school in Dover, Delaware. He was there only a short time when the Civil War erupted. He joined the Third Delaware Regiment and directed its band until it was abolished along with all other regimental bands by a government order in October of 1862. He was apparently transferred to other service to fulfill the remainder of his tour of duty. It may have been during that period that Sweney's feet were frozen, an injury from which he suffered the rest of his life.⁷ He returned home to West Chester in 1864 and became Professor of Instrumental Music at the recently established Pennsylvania Military Academy.⁸ J. H. Hall reported that when the Pennsylvania Military Academy (PMA) moved to Chester, Pennsylvania, in January of 1866, Sweney stayed behind in West Chester and developed "Sweney's Cornet Band," which became quite famous locally.⁹

It is not quite clear when Sweney returned to PMA (if he ever left completely), but it seems that by 1869 he was again teaching at the school that was to be his employer for the next quarter of a century. His duties included directing the drum and bugle corps as well as in-

was nearly eighty years old.

⁷Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 127.

⁸C. R. Moll, "A History of Pennsylvania Military College 1821-1954" (PhD dissertation, New York University, 1955), p. 85. Sweney's title was variously listed as Professor of Instrumental Music or Professor of Vocal Music. It is probable that Sweney shared both instrumental and vocal responsibilities with a Professor Richard Triggs who also taught music during the early years of the school. The earliest catalog which lists Sweney on the PMA faculty is the one for the year 1865.

⁹Hall, p. 150; Ruffin, p. 127, reported that, "after the war he organized Sweney's Cornet Band in Philadelphia."

structing in voice, instruments, and possibly piano.¹⁰ Although Sweney was one of the few teachers at the Academy without a college degree, his growing reputation as a choral conductor and composer of popular music enhanced the prestige of the fledgling school. In 1876 PMA awarded Sweney an honorary Bachelor of Music degree and, in 1883, an honorary Doctor of Music degree.¹¹

Sweney's lack of formal education was probably not a hindrance to his teaching, for Pennsylvania Military Academy was primarily a college preparatory school during its early years. It later developed into more of a collegiate institution, but music was never an integral part of its collegiate program.¹² All PMA faculty were required to wear the uniform of the school or an army pattern uniform. About once a week, each faculty member was required to act as Officer-in-Charge. Duties included being present at 5:45 A.M. reveille, inspecting beds and washrooms, keeping order in the mess hall, supervising study halls, and seeing that cadets retired on time. Weekend duty included responsibility for cadet bathing and church attendance. Sweney's employment at PMA was probably only part-time. Because the school was small, with only a limited musical offering, Sweney would have been hard-pressed to support himself and his family on his teaching salary alone.¹⁴

¹⁰Instruction in "Piano, Violin, or other Instrument" was offered at an additional fee of \$60.00 per term. Pennsylvania Military Academy catalog (Chester, Penn.: [n.n.], 1869), p. 19.

¹¹Moll, pp. 125, 131. It was a common practice for PMA to grant honorary degrees to members of its faculty. Hall, p. 150, incorrectly reported that Sweney received his doctorate in 1886.

¹²Ibid., p. 125.

¹³Ibid., pp. 301-303.

¹⁴Sweney's annual salary was \$800 in 1871, about half the salary of other full-time teachers at the school. Moll, p. 203.

Sweney's other interests were also generally related to music. In addition to being in constant demand as a conductor, teacher, and musical entertainer, he developed a reputation as a composer, editor, and publisher of popular church music. Sweney also became known as one of the most popular songleaders of the campmeeting circuit.

Religious Background and Affiliations

Sweney received his early religious training in the Methodist Episcopal Church, and it was there that his precocious musical abilities first became evident, when he was selected at an early age to lead singing in his Sunday School.¹⁵ His musical ability and his commanding personality later combined to make him one of the most popular songleaders in revivalistic circles. He was in great demand for conferences at Lake Bluff, Illinois; New Albany, Indiana; Old Orchard, Maine; Round Lake and Thousand Islands, New York; and Ocean Grove, New Jersey. At the latter location, which had grown out of the National Holiness Campmeeting Movement, Sweney was the official songleader until age and declining health forced his retirement in 1898.¹⁶ It was a common saying, "Sweney knows how to make a congregation sing."¹⁷

During January of 1898 Sweney assisted Dwight L. Moody who was conducting an evangelistic campaign in New York City's Carnegie Hall. Although in poor health, Sweney sang a number of times.¹⁸ His strong support of revivalism throughout his lifetime was much in evidence. Al-

¹⁵Hall, p. 149; Chester Times.

¹⁶Morris S. Daniels, The Story of Ocean Grove (New York: Methodist Book Concern, 1919), p. 158.

¹⁷Hall, p. 151.

¹⁸Ruffin, p. 186.

though Pennsylvania Military Academy was a private school with no sectarian connection, it held annual "voluntary religious meetings conducted by outstanding evangelists."¹⁹ It is difficult to believe that Sweney did not take an active part in the music of those meetings.

In addition to his association with Moody and the campmeeting circuit, Sweney was active in various local churches. By 1871 he was associated with one of the churches in Chester, Pennsylvania, where he lived and worked.²⁰ For nearly fifteen years Sweney was Music Director for the Bethany Presbyterian Church and Sunday School of Philadelphia where John Wanamaker was superintendent. In 1892 Sweney became a ruling elder in the Third Presbyterian Church of Chester, Pennsylvania.²¹ On April 13, 1899, his funeral was held in the same church. The service was attended by a multitude of prominent individuals in the religious world. Among them were Ira D. Sankey, John Wanamaker and John J. Hood; Sankey sang "Beulah Land," and Wanamaker delivered a eulogy.²²

Contributions to the Gospel Song Movement

Sweney began his serious composition of Sunday School music and gospel songs in 1871 after associating with a church in Chester, Pennsylvania. It was very likely due to his desire to compose the type of music that was becoming popular in regular worship services as well as in Sunday School and revival meetings. His first published effort was the Sunday School collection Gems of Praise (first published in 1871 and issued in annual editions through 1876).²³

¹⁹Moll, p. 161.

²⁰Hall, p. 150.

²¹Chester [Penn.] Times, April 14, 1899.

²²Ibid.

²³Hall, p. 151.

In 1878 Sweney joined forces with William J. Kirkpatrick to produce The Garner and, in 1880, The Quiver. The two men went into business together in 1880 and, until the death of Sweney, compiled nearly one hundred songbooks and collections which were published by a score of publishers such as the John J. Hood Company of Philadelphia.²⁴ Some of those publications included: The Ark of Praise, Songs of Redeeming Love, Joy to the World, Wells of Salvation, Gospel Chorus (male voices), Our Sabbath Home, Melodious Sonnets, Joyful Sound, On Joyful Wing, Precious Hymns, Quartette, Temple Trio, Revival Wave, Infant Praises, Emory Hymnal, Showers of Blessing, Temple Songs, Prohibition Melodist, Sunlit Songs, Radiant Songs, Songs of Triumph, Glad Hallelujahs, Songs of Joy and Gladness, Hymns of the Gospel--New and Old (published in London); two anthem books: Anthem Voluntaries and Banner Anthems, plus cantatas and temperance works.

"Sweney and Kirkpatrick" became almost a trademark with sales of their books running into the millions. They were supplied with lyrics by the best poets in the field of gospel song. Sweney and Kirkpatrick edited and published nearly one thousand of Fanny Crosby's hymns alone.²⁵ Sweney was also a prolific composer who is credited with over one thousand tunes. In addition to his collaboration with Fanny Crosby, he also set the lyrics of John Howard Entwisle, Eliza Edmunds Hewitt, and Edgar Page Stites. It was Stites who provided the lyrics for "I've reached the land of corn and wine" ("Beulah Land"), the song which, probably more than any other, helped to make Sweney famous.

²⁴Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 269.

²⁵Ruffin, p. 128.

Significance to the Gospel Song Movement

John R. Sweney's significance lies in his role as a composer, compiler-editor, and popular songleader. Of the approximately one thousand tunes Sweney composed, about a dozen are included in current hymnals; of these dozen tunes, only two or three are widely sung.²⁶ E. S. Lorenz reported that, as a composer, Sweney was "quite original and fertile of mind and his music shows considerable diversity of style."²⁷ Such diversity was particularly evident in Sweney's wider range of rhythm and harmony than was found in the music of many of his contemporaries. Sometimes his music exhibited less vocal spontaneity than that of others, a possible result of his instrumental background.²⁸

Indeed, many of Sweney's tunes seem to reflect the influence of his instrumental experience. "There is sunshine in my soul today" and "Conquering now and still to conquer" ("Victory Through Grace") exhibit such influences in their strong march-like rhythms and fanfare figurations. Of Sweney's overall style, Bernard Ruffin observed that "he specialized in light, bouncy rollicking tunes. His melodies were often composed of long strings of eighth-notes."²⁹ David Beattie characterized Sweney's music as possessing "great power and ranking with the best writ-

²⁶ See p. 278.

²⁷ Edmund S. Lorenz, Church Music: What a Minister Should Know About It (New York: Fleming Revell, 1923), p. 335.

²⁸ Ibid.

²⁹ Ruffin, p. 128. The tune I SHALL KNOW HIM to Fanny Crosby's text, "When my life's work is ended" ("My Savior First of All") is probably the most popular example of this trait.

ers of his day."³⁰

As both a composer and an editor-compiler, Sweney represented a movement

entirely independent of that of Bradbury, Lowry, and Doane, which . . . grew out of the more devout side of the 'Spiritual' among the Methodists of Pennsylvania and New Jersey, and had its center at Philadelphia and Ocean Grove, where a great campmeeting was . . . annually held.³¹

The independence of this movement from the Bradbury-Lowry-Doane group resulted from a number of factors. First, while the Lowry-Doane group was primarily associated with the Biglow and Main Publishing Company of New York and Chicago, Sweney and his colleagues were associated more closely with firms such as the John J. Hood Publishing Company of Philadelphia. Except for their common interest in the texts of Fanny Crosby, in general each group tended to rely on a different set of authors for its lyrics. Second, while the Lowry-Doane group reflected more Baptist connections, the Sweney-Kirkpatrick group leaned more towards Methodism.³²

Perhaps the most important difference between the groups stemmed from their perspective on the emerging gospel song. Lowry and Doane generally approached their work via the Sunday School hymn in the musical tradition of the popular secular song. On the other hand, Sweney and Kirkpatrick reflected more of the influence of the camp meeting song or "spiritual." As the popular music director of the Methodist

³⁰David J. Beattie, The Romance of Sacred Song (London: Marshall, Morgan and Scott, 1931), p. 180.

³¹Lorenz, p. 335.

³²Ibid., p. 334. The author called this group "The Methodist Writers of Philadelphia."

Ocean Grove camp meetings, much of Sweney's work reflected the musical needs of such groups. Both Gems of Praise (1878) and Goodly Pearls (1875 with J. J. Hood) were two collections issued specifically to meet such needs.³³

Perhaps Sweney's most popular tune was the one sung to the text "I've reached the land of corn and wine" ("Beulah Land"). "First sung at Ocean Grove, New Jersey, at a great gathering of Methodists, this hymn at once became very popular."³⁴ It was later included in the Gospel Hymns series and eventually became known around the world. Although the song's popularity has greatly diminished during the twentieth century, it has achieved a certain immortality by being included in two works by Charles Ives.³⁵

As an editor, compiler, publisher, and composer, Sweney exerted a wide and lasting influence on the course and development of the gospel song in the nineteenth century. During his long and distinguished career, he influenced both lyrics and music in his roles as editor and publisher. As a composer he contributed hundreds of songs to the literature of the gospel song movement, many of which are still sung today. An obituary notice well expressed Sweney's significance in recording that "he was one of the greatest sacred music composers since the days

³³Ibid., p. 335.

³⁴Ira D. Sankey, My Life and the Story of the Gospel Hymns (New York: Harper and Brothers, 1906), p. 121. The song "Beulah Land" definitely reflected Methodist "Holiness" theology, for the wilderness wandering of the Jews was seen as a type of the "carnal" Christian, and reaching Canaan as the life of the "wholly sanctified."

³⁵Frank R. Rossiter, Charles Ives and His America (New York: Liveright, 1975), pp. 16, 62. Ives used "Beulah Land" in his Third Violin Sonata and in his First String Quartet ("A Revival").

of William Bradbury, whose compositions run through all the religious music in Christendom."³⁶

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "Conquering now and still to conquer" ("Victory Through Grace"):
ASH:220 GHC:429 GHF:411 HCL:356 IH:185 TH:665
- M "Hover o'er me, Holy Spirit" FILL ME NOW: ASH:247 FHP:48 GHF:162
HFG:153 HLC:195 HFL:202 HCL:244 IH:134 PW:492 NCH:80
WS:270
- M "I am thinking today of that beautiful land" ("Will There Be Any
Stars in My Crown"): ASH:157 BH:470 BSH:375 FHP:503
- M "I must have the Savior with me" PRESENCE: HFL:385
- M "I've reached the land of corn and wine" ("Beulah Land"): ASH:49
BSH:604 FHP:481 GHC:608 GHF:515 IH:310 PW:240
- M "More about Jesus would I know" SWENEY: AME:530 ASH:414 BH:321
NBH:327 BSH:369 GHP:275 GHF:326 HCG:416 HFG:477 HLC:339
HFL:427 HCL:204 IH:356 PW:104 NCH:53 NNB:278 TH:676 WS:122
- M "O the unsearchable riches of Christ" ("Unsearchable Riches"):
ASH:287 GHF:495 HCG:318 HFL:90 IH:451 PW:78 NNB:305 WS:52
- M "On Calvary's brow my Savior died": BSH:92 GHC:355
- M "Our souls cry out, Hallelujah" ("On the Victory Side"): PW:181
- M "Take the world, but give me Jesus": GHF:385 IH:344 PW:26
WS:113
- M "Tell me the story of Jesus" STORY OF JESUS: ASH:212 BH:211
NBH:437 FHP:237 GHF:106 HCG:104 HFG:215 HLC:130 HCL:513
IH:113 PW:177 NCH:139 TH:685 WS:493
- M "There is sunshine in my soul today" SUNSHINE: AME:580 ASH:219
BH:273 NBH:447 BSH:632 FHP:31 GHF:462 HCG:325 HFG:630
HLC:399 HCL:477 LDS:174 IH:308 PW:377 NCH:399 NNB:212
WS:428

³⁶ Chester Times, April 11, 1899.

- M "When my life's work is ended" ("My Savior First of All") I SHALL
KNOW HIM: ASH:96 BH:472 FHP:256 GHF:502 HCL:377 IH:491
PW:128 NCH:480 WS:253
- M "Will you come . . . with your poor broken heart" ("Jesus Will Give
You Rest"): PW:472

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C3-C5, C8-C10.
- D Beattie, David J. The Romance of Sacred Song. London: Marshall, Morgan and Scott, 1931. One page biographical sketch.
- S Chester [Penn.] Times, April 11, 1899. Obituary notice containing much information about background and family.
- S _____. April 14, 1899. Account of funeral services.
- D Daniels, Morris S. The Story of Ocean Grove. New York: Methodist Book Concern, 1919. Although Sweney was the songleader for Ocean Grove, the author makes only passing note of him.
- C Emurian, Ernest K. Great Hymns of Testimony. Nashville: Convention Press, 1976. Notes on song and composer.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- R _____ and Hugh McElrath. Sing With Understanding. Nashville: Broadman Press, 1980. Notes influence of Sweney's military band experience on hymnwriting style.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch with list of song titles. Photo.
- R Lorenz, Edmund S. Church Music: What a Minister Should Know About It. New York: Fleming Revell, 1923. A good account of Sweney's place in and influence upon the gospel song movement.
- S Moll, C. R. "A History of Pennsylvania Military College 1821-1954." PhD dissertation, New York University, 1955. A detailed account of Sweney's long-time employer. A limited number of direct references to Sweney.

- R/S Ruffin, Bernard. Fanny Crosby. Philadelphia: United Church Press, 1976. Brief account of Sweney in life of Crosby.
- D Sankey, Ira D. My Life and the Story of the Gospel Hymns. New York: Harper and Brothers, 1906. Hymn anecdotes.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Brief biographical account. Photo.
- S Sweney, Mrs. Lizzie E. and John J. Hood, eds. Songs of Love and Praise No. 6. Philadelphia: John J. Hood, 1900. The preface identifies the name of Sweney's wife and her part in continuing his work.
- R Wienandt, Elwyn A. Choral Music of the Church. New York: The Free Press, 1965. Notes on anthem composition and publishing. Records use of "Hood's Notation" in Anthems and Voluntaries (1881).
- DAH The Dictionary of American Hymnology Project.

WILL LAMARTINE THOMPSON

Biographical Information

Birth: November 7, 1847
 Smith's Ferry (Beaver County), Pennsylvania¹
 Death: September 20, 1909
 New York City, New York

Lineage

Will Lamartine Thompson was the fifth of seven children born to Josiah and Sarah (Jackman) Thompson. Josiah Thompson was a manufacturer, banker, and drygoods merchant in East Liverpool, Ohio. He also served two terms as a member of the Ohio legislature.² Soon after their marriage, Josiah and Sarah Thomspen moved to Calcutta, Ohio, near East Liverpool, where they operated a hotel. Shortly before the birth of Will Thompson, they moved across the state line to Smith's Ferry, Pennsylvania, in order to manage a hotel near the mouth of the Sandy and Beaver Canal which was then operating at its peak. They remained there only a brief time, however, before moving to East Liverpool where they lived in "a handsome frame house on the very bank of the river

¹Chleo Deshler Goodman, "Thompson's Music Lives 50 Years After His Death," East Liverpool [Ohio] Review, September 19, 1959; George Swetnam, "Will Thompson and Stephen Foster" The Pittsburgh [Penn.] Press, January 31, 1954. It should be noted that most published information on Thompson incorrectly states his birthplace as East Liverpool, Ohio.

²"Thompson, Will Lambertine [sic]," The National Cyclopaedia of American Biography, XXI, 201.

there."³

Early Years

Will Thompson spent his boyhood in East Liverpool, attending the public schools and Beaver Academy. He then proceeded to Mt. Union College in Alliance, Ohio, where he pursued courses of a commercial or business nature during the 1860's. In 1870, sometime after finishing college, the enterprising young Thompson went into business for himself. "Since his first love was music, it seems only natural that his business inclinations should follow the same line."⁴

It was in the back of his father's general store on Third Street that Will Thompson began his music business with a small stock of music, parlor organs, and pianos.

Tradition has it that it was not at all unusual to see him load up a wagon with his goods and set out for the country. When evening came, he would stop at some farmhouse, unload one of his organs and then spend the time entertaining the family with his playing.⁵

By 1872 his business had become so successful that Thompson hired an assistant to take charge for him while he attended the New England Conservatory of Music in Boston, pursuing studies in musical composition.

Thompson's interest in composition began in his youth. By sixteen years of age he had composed "Darling Minnie Gray" and "Liverpool Schottische." However, it was not until 1873 that he sold his first song, "Would I Were Home Again," to S. Brainards' Sons of Cleve-

³Swetnam. The writer records Thompson's lineage: great-grandfather--Mattew Thompson, grand-parents--William and Eleanor McDowell Thompson.

⁴Goodman.

⁵Goodman.

land for three or four dollars.⁶ The song apparently met with some success, for later that year, Thompson took the publisher four more songs, requesting the amount of one hundred dollars. When the publisher offered only twenty-five dollars, Thompson had the songs printed by a Boston firm under the imprint of "Will L. Thompson, East Liverpool, Ohio."⁷ Almost immediately one of the songs, "Gathering Shells from the Seashore," became a great success when it was featured by the Carn-cross and Dixie minstrels of Philadelphia. A stream of "hit tunes" quickly issued from Thompson's pen and soon established him as one of America's leading composers of popular music. His songs included "Bury Me Near the Old Home," "Drifting with the Tide," "My Home on the Old Ohio," "Break the News Gently to Mother," and "Come Where the Lillies [sic] Bloom."⁸

Marriage and Family

Will Thompson married in April of 1891. His bride was Elizabeth Johnston, the daughter of Dr. and Mrs. Robert Johnston of Wellsville, Ohio.⁹ The Thompsons had one son, Leland, who continued to live in the

⁶Ibid.

⁷Ibid. Swetnam reported that "in less than a year, Brainerd's [sic] Cleveland store paid the young publisher over \$1000 for sheet music of 'Gathering Shells.'" He also emphatically stated that the correct titles of the four songs published by Thompson were "Gathering Shells," "Rippling Rivulet," "They Say There's a Land O'er the Ocean," and an instrumental piece, "Lamartine Waltzes."

⁸Goodman.

⁹Goodman, who is credited with having done "extensive research" into the life of Thompson, consistently spelled Elizabeth Johnston with a "t" while other sources spelled the name Johnson.

palatial family home in East Liverpool until his death in the 1970's.¹⁰

After Will Thompson's marriage in 1891,

he began gradually to unburden himself of his business holdings that he might spend more time at their other homes--one at Savannah, Ga., and another at Deland, Fla. Los Angeles was another city they visited quite frequently, and came to love very much.¹¹

In addition to their travels throughout the United States, the Thompsons made frequent trips to Europe.

Adult Years

In addition to Thompson's widespread success in the field of popular song, he continued the serious study of music, spending almost a year at the Conservatory of Leipzig in Germany during 1876. He also continued to enjoy great success in songwriting and publishing, and the small music business, which had begun in the back room of his father's store, soon expanded and moved to a location at 4th and Washington Streets in East Liverpool. He was apparently also very successful in other business ventures, for "Thompson's real estate holdings had become so vast that he had to set up an office on the second floor of the First National bank building for the transaction of that business."¹² About 1899 Thompson opened a branch office of his music company in Chicago "to help handle the huge volmn [sic] of mail order business that came in every day from all over the country."¹³ Such success resulted, in part, from Thompson's creative merchandising techniques.

¹⁰Statement by Robert Popp, senior editor of East Liverpool Review and personal acquaintance of Leland Thompson, telephone interview, East Liverpool, Ohio, July 10, 1981.

¹¹Goodman.

¹²Ibid.

¹³Ibid.

With the finesse worthy of the best public relations firm of today, he rushed off review copies of [his songs] to music periodicals and newspapers, along with a news release telling of its success. News releases were almost unknown in that day, and his were so well written that almost everyone used them unchanged.¹⁴

Thompson often printed the published news releases (which he had usually written) on the covers of his sheet music. This, along with the use of eye-catching woodcuts to attract would-be buyers, greatly contributed to sales. He was probably one of the first songwriters to earn more than million dollars from his works.¹⁵

Although Will Thompson traveled widely, he was a highly active participant in the affairs of his hometown. On November 13, 1899, he deeded one hundred acres of land to East Liverpool "to be known as Thompson Park, for the free use of the people forever."¹⁶ He also contributed heavily to the Carnegie Public Library, the City Hospital, the Historical Society, and the YMCA. His love of music was reflected in his organization and direction of the Ohio Valley choral society. He was a Republican and a Mason and was regarded as one of the area's leading citizens.¹⁷ In 1908 Thompson had been scheduled to receive an honorary Doctor of Music degree from his alma mater, Mt. Union College in Alliance, Ohio. However, poor health prevented his accepting the degree, and it was not awarded.¹⁸

¹⁴Swetnam.

¹⁵Ibid.

¹⁶Goodman. In addition to donating several thousand dollars, Thompson also left a legacy in his will for the upkeep and perpetuation of the park.

¹⁷Ernest K. Emurian, Forty True Stories of Famous Gospel Songs (Boston: W. A. Wilde Company, 1959), p. 108.

¹⁸Statement by Yost Osborn, president of the Alliance, Ohio, Historical Society and Head Librarian of Mt. Union College, telephone interview, Alliance, Ohio, June 16, 1981.

On May 28, 1909, the Thompson family left New York aboard the steamer Adriatic for several months of travel in Europe. In September Will Thomspon became very ill and was hurriedly returned to the United States. His condition required immediate hospitalization, and he was taken to the Presbyterian Hospital in New York city where he later died of pneumonia.¹⁹

Religious Background and Affiliations

Little is known of Thompson's early religious training although his parents were reported to have been Scotch-Irish Presbyterians. As a young man, Thompson's musical abilities were often in demand by surrounding churches where talent was in short supply. In later years he enjoyed attending the Spring Grove campmeetings which he may have frequented as a boy. As an adult, his musical ability took him to the First Methodist Church, presumably of East Liverpool, where he served as Music Director for many years. After his marriage in 1891, he became an active member of the First Presbyterian Church (later called Trinity United Presbyterian Church) of East Liverpool.²⁰

Thompson lived in an era of widespread evangelism and wrote gospel songs associated with the revivalist milieu. However, unlike most of the other gospel song writers, there is little or no evidence to indicate Thompson's personal interest in or support of revivalism. Whether his contributions to religious music resulted from financial or spiritual motives is difficult to ascertain. Although he relinquished a number of

¹⁹J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 254.

²⁰Goodman.

his religious affiliations in order to attend to his ever-growing business empire, Emurian stated that, "when the Master 'tenderly' touched his heart, Will Thompson turned to the writing and composing of religious music."²¹

If Emurian is correct, Thompson may have undergone some kind of religious experience by his late twenties, for he was composing popular religious songs by 1875. However, it was concerning that period that Chleo Goodman, a student of Thompson's life and work, wrote, "At the early age of 28 one senses in his writings the growing awareness of the uncertainty of life."²² Thompson's wife seems to have influenced his religious life, for after their marriage, he became an active church member. He must have been fairly well acquainted with the famous evangelist Dwight L. Moody, for it is reported that Thompson was one of the few allowed to visit the famous preacher who lay on his deathbed. Moody supposedly greeted his friend and said, "Will, I would rather have written 'Softly and Tenderly Jesus is Calling,' than anything I have been able to do in my whole life."²³ Although Thompson seems to have been a man whose interests were primarily secular in nature, he may well have been among that group of songwriters to whom Richard Jackson referred when he noted that "some of the traders in commercialized religion and the afterlife really believed in their subjects."²⁴

²¹Emurian, p. 108.

²²Goodman.

²³Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 99; William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 443; Emurian, p. 108.

²⁴Angels' Visits (New World Records, NW 220), program notes by Richard Jackson.

Contributions to the Gospel Song Movement

Like George F. Root, born a quarter of a century earlier, Will Thompson gained public fame through the composition and publication of secular songs of the Stephen Foster type. Like both Root and Foster, Thompson also composed popular church music.²⁵ In the second half of the nineteenth century, there was no clear-cut demarcation between sacred and secular music, especially when songs were concerned with the home, death, heaven, temperance, or a wandering son. As a prolific composer of sacred, semi-sacred and secular music, Thompson's career clearly reflected this attitude and practice. It is difficult to judge whether Thompson had a preference for either the sacred or secular music that he penned. While a number of authorities have stated that Thompson's interest was directed towards "the writing and composing of religious music,"²⁶ it was "the secular songs that brought fame and fortune to Mr. Thompson."²⁷

Although Thompson often set to music the texts of such poets as Isaac Watts, George W. Doane and William Williams, his most lasting songs have been those in which he acted as both poet and composer. He does not seem to have collaborated with any of the leading authors of the nineteenth-century gospel song, such as Fanny Crosby. He always carried with him a folio containing many manuscripts with songs in various degrees of completion. In describing his creative process to

²⁵See section on George Frederick Root.

²⁶Reynolds, p. 443; Emurian, p. 108, holds basically the same opinion.

²⁷Goodman.

a friend, Thompson reported,

I carry with me always a pocket memorandum, and no matter where I am, at home or hotel, at the store or in the cars, if an idea or theme comes to me that I deem worthy of a song, I jot it down in verse, and as I do so the music simply comes to me naturally, so I write words and music enough to call back the whole theme again any time I open it. In this way I never lose it. The music comes to my mind the same as any other thought. As I write the words of a song, a fitting melody is already in my mind, and as I jot down the notes of the music I know just how it will sound.²⁸

It is not exactly clear why Thompson employed a number of pen-names for his songs, unless, like many other writers of the period, he wished to disguise the heavy reliance upon one individual in his song collections. He is believed to have written under the pseudonyms W. Lamartine, J. Calvin Bushey, John T. Rutledge, S. S. Meyer, J. M. Barringer, and several others.²⁹ Under such names Thompson wrote "One Little Face is Missing" (1878), "He Holds the Pearly Gates Ajar" (1879), "'Tis Only Just a Little Way" (1880), and "Waiting By the River."

A close examination of the copyright dates would seem to indicate that Mr. Thompson would choose a pen name for a particular year and then copyright his songs under that name, if, for some reason, he did not care to issue them under his own name.³⁰

Under his own name Thompson published "The Harvest Time is Passing By," "'Tis Sweet to Know that Jesus Loves Us," "We Shall Meet All the Little Ones," "Look to the Comforter," and "I Wonder If There's Room There for Me." His most lasting contributions have included "Lead Me Gently Home, Father," "The Sinner and the Song," "There's a Great Day

²⁸Hall, p. 253.

²⁹Goodman; Swetnam. Additional names are included in Swetnam's article.

³⁰Goodman. Swetnam records, "The mystery of the names may never be unraveled. For the original manuscripts and records were destroyed . . . in a fire which burned the barn where they had been stored after his [Thompson's] death."

Coming," "Jesus is All the World to Me," and "For You and For Me," which was changed to "Softly and Tenderly Jesus is Calling."³¹

Thompson discovered early in his musical career that he was often a better judge of the potential of his own music than were the commercial publishers. Thus, when others refused to publish his music and provide him a reasonable return, he went into the music publishing business himself. Will L. Thompson and Company was located in Thompson's hometown of East Liverpool, Ohio, although the actual printing of the music was possibly done elsewhere.³² The success of the company necessitated the opening of a Chicago office about 1899. Some of the collections published by the firm included Thompson's Class and Concert, Thompson's Popular Anthems Vols. 1 and 2, Enduring Hymns, The New Century Hymnal, The Young People's Choir, and Sparkling Gems Nos. 1 and 2 Combined.³³ Sales of the company reached nearly two million copies with the firm "turning out popular, patriotic and semi-sacred songs, as well as collections of hymns, anthems and concert pieces for general use."³⁴ A few years after Thompson's death, his gospel song copyrights were acquired by the Hope Publishing Company of Chicago.³⁵

³¹Emurian, p. 108, says that "Jesus is All the World to Me" is autobiographical of its writer. Swetnam reports that "Softly and Tenderly" resulted from the first words of a prayer which Thompson heard and quickly scribbled on his shirt cuff.

³²His first works were printed in Boston under the Thompson imprint.


³³Reynolds, p. 198, credits Sparkling Gems to J. C. Bushey; that name is most likely a penname of Thompson.

³⁴Emurian, p. 108.

³⁵George H. Shorney, Jr., "The History of Hope Publishing Company and Its Divisions and Affiliates," Dictionary-Handbook to Hymns for the Living Church, ed. Donald P. Hustad (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 12.

Significance to the Gospel Song Movement

Of the many songs Thompson wrote, only five are included in current hymnals; of these five, only two are still widely sung.³⁶ There are many reasons for Thompson's present limited popularity. Thompson's exposure, even during his lifetime was limited. Of all his compositions, only "Softly and Tenderly" was included in the Gospel Hymns series. And because this series was virtually the "bible" of gospel hymnody for many years, Thompson's almost complete absence from it limited the degree of exposure he otherwise might have attained.³⁷

In spite of Thompson's exclusion from the Gospel Hymns series, a number of his songs did become popular in the late nineteenth and early twentieth centuries. Thompson spoke a religious musical and poetic language that was widely understood by a revivalist-oriented society. His religious music was reflective of the style of secular popular music of the genteel tradition. There was apparently little or no stylistic difference, in both lyrics and music, between Thompson's secular and sacred works, with many of his songs belonging to either or both categories. A particular compositional device, which was evidently a favorite of the composer, was the use of the  rhythm on the strong beat of a meas-

³⁶It is not known how many religious songs Thompson wrote, but The Young People's Choir (East Liverpool, Ohio: Will L. Thompson and Company, ca. 1908) contains over sixty-five selections for which Thompson supplied the words and/or music. For listing of texts and tunes in current hymnals, see p. 293.

³⁷The importance of being included in the Gospel Hymns series can be demonstrated by the fact that "Softly and Tenderly" was the only song of Thompson's to be included, and it was the only song of his to gain widespread popularity. A larger number of Thompson's songs were included in the English editions of Sacred Songs and Solos.

ure.³⁸ His music is usually filled with eighth-notes, even in simple meters, which produces a quicker sense of motion. It is interesting to consider Thompson's popular musical style in view of his study at the New England Conservatory and the Conservatory of Leipzig. On the subject of composing more serious music, Thompson confided to a friend, "As I had already been before the public as a writer of popular songs, my business instincts told me I had better stick to writing music for the masses."³⁹

Poetically, Thompson's texts reflected what Sandra Sizer has termed the "rhetoric of domesticity" whereby Jesus and heaven were understood in terms of domestic description.⁴⁰ A classic example in Thompson's texts is the word "home." In addition to being imbued with all the warm and positive values which the nineteenth-century middle class ostensibly attached to the word, the term also became a widely-held metaphor for heaven, rest, and reward. Thus, Thompson's "Lead Me Gently Home, Father" and "Softly and Tenderly" (with its insistent refrain of "come home, come home") communicated a widely understood religious concept.

However, it was this very "rhetoric of domesticity," so popular in the nineteenth century, which has gradually fallen into disfavor. Twentieth-century men and women are much less likely to view the home as a spiritual metaphor for heaven or to even perceive the home as a spiri-

³⁸The best-known example is the penultimate measure of "Softly and Tenderly." Other songs employing the device include "I Wonder If There's Room There for Me," "A Thousand Years," "When I Lie on My Pillow," "Golden Years are Passing," "The Christian," "The Golden Rule," and "The Still Small Voice."

³⁹Swetnam.

⁴⁰Sandra Sizer, Gospel Hymns and Social Religion (Philadelphia: Temple University Press, 1978), p. 110.

tual haven from the wickedness of the outside world. With that waning perception of the home, the popularity of many gospel songs couched in such terminology has also diminished. Of course, not all such songs have disappeared from popular use. This is evidenced by the sustained popularity of "Softly and Tenderly" which was sung at the funeral of Martin Luther King, Jr., on April 8, 1968.⁴¹

As a publisher, Thompson, who was known as the "Bard of Ohio," was a self-made man. He usually authored and composed his own songs which he then published and distributed himself. He did not collaborate with other well-known authors or composers of the gospel song, and his songs were not widely published by other firms. As an independent but successful publisher of both secular and sacred music, Thompson represents a number of nineteenth-century composers and publishers for whom the production of religious music was but a logical and financially sound business enterprise.

Strange, indeed, are the ways of fate, for the secular songs that brought fame and fortune to Mr. Thompson long ago have died with their era, but the sacred music that he turned to in later life has survived, to live on and on.⁴²

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated,

⁴¹Charles E. Claghorn, Biographical Dictionary of American Music (West Nyack, New York: Parker Publishing Company, 1973), p. 437.

⁴²Goodman.

it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- W/M "A sinner was wand'ring at eventide" ("The Sinner and the Song"): AME:291 BSH:246
- W/M "Have I done any good in the world today": LDS:58
- W/M "Jesus is all the world to me" ELIZABETH: AME:499 ASH:46 BH:155
NBH:424 FHP:220 GHF:470 HCG:320 HFG:627 LHC:278 HCL:161
PW:306 MH:97 NCH:28 NNB:213 TH:664 WS:367
- W/M "Lead me gently home, Father": AME:505 ASH:138
- W/M "Softly and tenderly Jesus is calling" THOMPSON: AME:341 ASH:431
AF:245 BH:236 NBH:190 CW:283 FHP:303 GHC:324 GHF:246
HCG:173 HFG:432 HLC:266 HFL:240 HCL:528 IH:201 PW:480
NCH:461 NNB:150 TH:694 WS:228
- W/M "The world has need of willing men" ("Put Your Shoulder to the Wheel"): LDS:206
- W/M "There's a great day coming": ASH:441 PW:469 NCH:492 NNB:483
WS:186

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1, C3, C5, C7-C10. Most contain biographical inaccuracies including place of birth.
- D Bonner, Clint. A Hymn is Born. New York: Wilcox and Follet, 1952. Hymn anecdote with biography intertwined.
- R Claghorn, Charles E. Biographical Dictionary of American Music. West Nyack, New York: Parker Publishing, 1973. Brief notation of life and work. Notes that Thompson's "Softly and Tenderly" was sung at funeral of Martin Luther King, Jr.
- D Emurian, Ernest K. Forty True Stories of Famous Gospel Songs. Boston: B. A. Wilde, 1959. Good biographical information seldom published. Attributed source to John D. Raridan of the Brush-Moore Newspaper of Canton, Ohio.
- D Gabriel, Charles H. Gospel Songs and Their Writers. Chicago: The Rodeheaver Company, 1915. Biographical sketch. Incorrect birth and death dates.

- S Goodman, Chleo Deshler. "Thompson's Music Lives 50 Years After His Death." East Liverpool [Ohio] Review, September 19, 1959. Exceptional source of biographical information. Focus on the musical interests of Thompson, both secular and sacred.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch plus listing of song titles. Photo. Some inaccuracies.
- S Swetnam, George. "Will Thompson and Stephen Foster." The Pittsburgh [Penn.] Press, January 31, 1954. Excellent article with focus upon the secular contributions of Thompson to music.
- R "Thompson, Will Lambertine." [sic] The National Cyclopaedia of American Biography, XXI, 201. Brief biographical sketch.
- DAH The Dictionary of American Hymnology Project.

DANIEL BRINK TOWNER

Biographical Information

Birth: March 5, 1850
 Rome, Pennsylvania
 Death: October 3, 1919
 Longwood, Missouri

Lineage

Daniel Brink Towner was the second of four children born to John GGriffin and Julia (Forbes) Towner. Professor Towner, as John Griffin was usually called, could trace his roots back to Sussex County in England. He was "a singer and a music teacher of considerable reputation,"¹ as well as a promoter of Temperance causes.²

Early Years

Young Daniel received his early education at the district school on Towner Hill near Rome, Pennsylvania, during the years 1856-1864. P. P. Bliss,³ who was attending nearby Susquehanna Institute, was Towner's teacher from 1857-1858.⁴ For the ninth and tenth grades, Towner traveled three miles from home to attend Rome Academy run by the Rome Presbyterian

¹William J. Reynolds, Companion to Baptist Hymnal (Nashville: Broadman Press, 1976), p. 446.

²Edward P. Carroll, "Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer, and Editor-compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1979), pp. 6, 11.

³See section on Philip P. Bliss.

⁴Bob J. Neil, "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1977), p. 43.

Church. In 1866 he entered Susquehanna Institute operated by the Susquehanna Presbytery in Towanda, Pennsylvania.⁵ During the next year he completed the course in the music teaching curriculum and began singing public concerts.

Daniel had been singing a limited number of concerts with his father since the age of thirteen, but

at the age of 17 he was exploited through Pennsylvania, southern New York and eastern Ohio as 'the wonderful boy bass' appearing in many concerts where he sang the popular bass solos of the day such as 'Rocked in the Cradle of the Deep.'⁶

For the next few years, in addition to his concertizing, young Towner probably continued to attend musical conventions and "Normals" conducted by individuals such as George F. Root. Daniel also began assisting his father in teaching vocal music and conducting choral groups, but did so for only one year, for his father died in 1870.⁷ From that time on, young Towner became responsible for the financial support of his mother, sister, and brothers.

Marriage and Family

On December 26, 1870, Towner acquired even greater responsibility with his marriage to Mary Ellen McGonigle (b. 1851). Coming from Herrick township in Pennsylvania, she was considered to be a fine musician, the equal of her husband. Throughout much of Towner's later evangelistic work, his wife not only sang with and played for her husband but was also

⁵The school was located eleven miles from the Towner home and had been attended by P. P. Bliss a decade earlier.

⁶J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 245. The term "exploited" does not seem to be used in a pejorative sense.

⁷Carroll, p. 21.

believed by many to be greatly responsible for his success.⁸

The Towners had no children of their own but adopted a daughter, Marguerite, who became a fine musician, often accompanying her parents on the piano or organ during meetings. Daniel Towner was a devoted family man, spending much time with his wife, and also with his mother who lived with them.

Mary Towner died in 1917 after experiencing many years of poor health. The following year, on November the eighth, Daniel Towner married Ada Page (1883-1966). As a 1912 graduate of Moody Bible Institute, her gifts as a composer had resulted in a few of her gospel songs being published in some of Towner's collections.⁹

Early Years

Around 1870 Towner moved to Binghamton, New York, where, in addition to his church responsibilities, he continued to teach music. His primary desire, however, was to become a professional oratorio singer. To this end he pursued vocal music with George Webb, the famous associate of Lowell Mason, and began to develop a local reputation as an oratorio soloist. In 1882 Towner and his family moved to Cincinnati, Ohio, where he enrolled as a part-time student at the Cincinnati Conservatory of Music in preparation for a professional career as a soloist.¹⁰

Towner was apparently still pursuing such a goal when he was invited by the famous evangelist Dwight L. Moody to become part of his ministry. Towner accepted Moody's invitation and began an association that was to last thirty-three years. During that period, Towner became well-

⁸Ibid., p. 22.

⁹Ibid., pp. 44-46.

¹⁰Ibid., pp. 26-29.

known as a composer, evangelistic musician, and teacher. In recognition of his outstanding contributions, Towner received an honorary Doctor of Music degree from the American Temperance University (later known as Harriman University) in Harriman, Tennessee, during the fall of 1901.¹¹

Religious Background and Affiliations

There is only a limited record of Towner's early religious training. From 1864-1867 he attended two Presbyterian-run schools, but it is not known what type of religious training he received. As a child, young Towner attended the Methodist Episcopal Church in nearby Rome, Pennsylvania. However, when the newly-formed Methodist Episcopal Church on Towner Hill opened its doors in 1859, Towner began attending there.¹²

When Towner moved to Binghamton, New York, around 1870, he became Music Director of the Centenary Methodist Episcopal Church. He remained in that position until moving to Cincinnati in 1882 where he became Music Director for the York Street Methodist Episcopal Church. After a year or two, Towner accepted a position at the Union Methodist Episcopal Church, just across the Ohio River in Covington, Kentucky.

It was during that period, in December of 1884, that Towner was chosen by the Cincinnati Minister's Alliance to assist James McGranahan in the preparation and direction of music for the Union Christian Convention meetings to be held in Wesley Chapel. When McGranahan became ill and found himself unable to carry out any of his duties, Towner was left with the entire responsibility, including a choir of six hundred voices.¹³

¹¹ Ibid., pp. 35-37. Carroll has shown in his research that the attribution of Towner's degree to the University of Tennessee in 1900 is in error.

¹² Ibid., p. 24.

¹³ Ibid., p. 58.

The main speaker at the meetings was the world-famous evangelist Dwight L. Moody. He was so impressed with Towner's beautiful baritone voice and his skill as a choral conductor that he invited Towner to join his ministry.

Such thoughts must have been on Towner's mind for some time since an enthusiastic P. P. Bliss had encouraged Towner in such a direction many years before. In fact, Towner had been engaged in evangelistic singing on a part-time basis for some time. Therefore, in March of 1885, Towner signed a five-year contract with Moody and began full-time evangelistic work.¹⁴

In 1885 Towner moved to Northfield, Massachusetts, Moody's home and headquarters. For the next eight years Towner assisted a number of evangelists in revival work. These included L. W. Munhall, E. W. Bliss, Dixon C. Williams, S. M. Sayford, and B. F. Mills. Towner also assisted Moody, Reuben A. Torrey and James M. Gray in both America and Great Britain.

Towner, like a number of other evangelists and musicians, was under the general auspices of D. L. Moody. As the need arose, individuals were assigned to fill a particular vacancy. The basic schedule for Towner required traveling eight months per year in revival meetings. Duties included teaching a young convert's class which met twice a week as well as being in charge of the music for the meetings. The months of June through September were spent at home in Northfield where Towner often led music for the Bible Conference and YMCA meetings that were regular events there. Beginning in 1886, Towner had charge of the music for the College

¹⁴Ibid., pp. 32-33.

Students Conferences held at the famous conference grounds.¹⁵

In 1886, Moody began to organize a school in Chicago, Illinois, to train evangelists, missionaries, church musicians, and church workers. It was to give "great prominence to training in voice and instrumental music,"¹⁶ and Moody selected Towner to take charge of the music department. Towner began his work at Moody Bible Institute on December 1, 1893, as supervisor of the music department at a salary of \$4000 per year.¹⁷ By the time of his retirement on December 31, 1918, he had developed a church music curriculum, organized a faculty, authored needed textbooks, influenced multitudes of students, all in attempting to fulfill the belief that every church worker should know the fundamentals of music and its role in the ministry.¹⁸

During his years in Chicago, Towner was associated with the Moody Memorial Church. From 1893 to 1915 he served as Music Director, a position requiring him to direct the choir and congregation and supervise all the other music. His conducting was particularly unusual in that he often sat in a chair while rehearsing, and he always used a baton to lead the choir or congregation. Towner served during the pastorates of R. A. Torrey, A. C. Dixon, and Paul Rader; his last years were spent as an elder in the church.

¹⁵Hall, p. 296.

¹⁶Donald P. Hustad, "Moody Bible Institute's contribution to Gospel Music," Founder's Messages, 1968 (Chicago: Moody Press, 1968), p. 283.

¹⁷Caroll, p. 87.

¹⁸Hustad, p. 285.

After Towner's retirement from Moody Bible Institute he continued to edit, compose music, and engage in evangelistic work. He remained active despite his age and some physical limitations.¹⁹ He died "in harness" after being stricken while leading the music at evangelistic meetings in Longwood, Missouri.

Contributions to the Gospel Song Movement

Towner has been credited with writing the music for over two thousand songs. Of these, nearly nine hundred are specifically in the gospel song style.²⁰ Many of these were composed for evangelistic meetings in which Towner directed the music. His songs were written to help the singer or the listener develop a conviction, a confession, and a turning away from sin; his songs were also designed to show the joy that comes from accepting Christ as Savior.²¹

From a standpoint of musical style, Carroll proposed that "Towner created no new styles or musical forms in his compositions. His music, therefore, is indistinguishable from that of his contemporaries and immediate predecessors."²² While such a statement may be an oversimplification, it is clear that Towner's music was generally diatonic, homophonic, set in a major key, of slow harmonic rhythm, prone to the use of anacrusis, frequent refrains and choruses--all of which are general style characteristics of the gospel song.

¹⁹Towner weighed well over 250 pounds, and, in 1897, he lost the sight in his right eye as a result of complications from an infection. Carroll, pp. 34-35.

²⁰Carroll, p. 119.

²¹Ibid., p. 70.

²²Ibid., p. 118.

Towner set the texts of about three hundred different authors.²³ The majority of the texts were reflective of an individual's relationship with Christ. Like others of the day, Towner also employed pseudonyms to disguise his prolific output. Of the twelve he employed, all are anagrams of Towner's name: e.g. W. T. Borden, R. T. Owen.²⁴

Most of the tunes Towner composed were included in the many collections he helped to compile or edit. "Most of Towner's gospel hymns appeared in his eighteen multipurpose hymnbook compilations, which were sold to the people as they entered the revival services."²⁵ In addition to these eighteen hymnbook compilations, Towner was also involved either solely or jointly in the production of about fifty other publications such as hymnals, anthem collections, and Temperance books. Many of these were published by companies such as Fleming H. Revell, Pilgrim Press, Southern Songbook Company, Lorenz Publishing Company, Rodeheaver Company, Runyan Music Publishing Company, Oliver Ditson, Tabernacle Publishing Company, and John Church Publishing Company.²⁶

Most of Towner's early gospel songs appeared in Hymns New and Old (1887), Hymns New and Old No. 2 (1890), and Hymns New and Old Revised (1891). Other collections included The Tone Temple (1882, his first collection), Towner's Male Choir Nos. 1,2,3,4, Combined (1894, edited especially for the YMCA, Student Volunteer Movement, and the Young People's Society of Christian Endeavor), The Gospelhymnbook (1903) and Revival Hymns (1905 with Charles Alexander). This latter collection was Towner's most popular, selling nearly 400,000 copies in less than a decade.²⁷

²³Ibid., p. 121.

²⁵Ibid., p. 61.

²⁷Ibid., p. 109.

²⁴Ibid., p. 120.

²⁶Ibid., pp. 166, 168.

Towner often used the format of the Gospel Hymns series for his multipurpose hymnals which contained about thirty percent of his own contributions. However, beginning about 1910, Towner began issuing a series of songbooks containing fifty to seventy percent of his compositions. These included Glorious Praise (1910), Songs of Saving Grace (1914), Soul Winning Songs (1914), and Heralds of Song (1915). For Moody Bible Institute, Towner compiled and edited the school's first two official hymnals, The Voice of Thanksgiving (1913) and Voice of Thanksgiving No. 2 (1916).²⁸

Undoubtedly Towner's most lasting contribution to the gospel song movement was in the role of superintendent of the music department at Moody Bible Institute. Towner possessed strong and clearly-defined opinions about church music.²⁹ He believed that music had power, apart from preaching, to effect spiritual results. For the unbeliever, congregational singing became "a corporate expression of self-examination, confession, and acceptance of Christ as Savior;"³⁰ for the believer such singing was an opportunity for praise and testimony. The song service was complete in itself and was no more to be interrupted by the preacher than was the preaching to be interrupted by the songleader.

Towner's strong opinions carried over into the kind of gospel music that he felt to be appropriate. He often warned the students at the Institute against employing the sentimental type of gospel song which focused upon "mother" but contained no gospel content. As an educator,

²⁸ Ibid., p. 212.

²⁹ These are given in great detail in Carroll's work.

³⁰ Carroll, p. 63.

Towner stressed the importance of method as well as personality in church work. This was reflected in his emphasis on a legitimate vocal technique for gospel singing and in the use of the "scientific method" of conducting. For Towner, this meant the employment of a baton for choral and congregational singing, coupled with a precise beat and the standard conducting patterns.³¹

Significance to the Gospel Song Movement

As a nineteenth-century composer of gospel songs, Towner was clearly in the line of men like Bliss, Sankey, and Stebbins. His music was generally written for the same purpose as was theirs--for evangelistic meetings. Although his musical style was basically much the same as his predecessors and contemporaries in the field, his contributions never rivaled them in popularity. The reasons are three-fold.

First, Towner began his career in evangelism after many of the luminaries of that era had already made their mark. Bliss was dead, Sankey was showing signs of slowing--he had already lost his voice--and McGranahan was about to retire from active work. These men, along with others such as William Doane, Robert Lowry, George Stebbins, and Fanny Crosby, had already become well-established leaders in the field of gospel hymnody. This resulted, in great part, from the inclusion of their songs in the Gospel Hymns series which had almost become the "bible" of gospel hymnody. Towner was conspicuously absent from the series--a result, no doubt, of his later start in the field rather than any lack of popular appeal.

³¹Ibid., pp. 65-66.

199. A second reason Towner's songs may never have gained the level of popularity reached by those of Sankey or Crosby resulted from the nature of the songs themselves. Towner apparently never developed a musical style that was, in the public eye, distinctive enough to set it apart from the thousands of other songs flooding the market. And third, he did not have the good fortune to find a poet who could speak the language of the day and with whom he could regularly collaborate as Doane had done with Fanny Crosby. Of the approximately fifteen tunes still current in hymnals, only three or four are widely sung.³²

As a compiler and editor, Towner exerted an important influence on the course of gospel song development. Many of the churches which purchased his multipurpose collections for revival meetings left the books in the pews beside the regular hymnals after the meetings had been concluded. This helped to spread the popularity of the gospel song in general.

As a compiler and editor, Towner was associated with a later group of individuals whose contributions were not generally included in either the Gospel Hymns series or the Sweney-Kirkpatrick collections.³³ The inclusion of songs by such men as Charles Gabriel and E. O. Excell helped to make Towner's collections more successful. His most successful collection was Revival Hymns, and the first song in the collection was "The Glory Song" ("When all my labors and trials are o'er") by Charles Gabriel, copyrighted by E. O. Excell. The song was taken around the world and was made extremely popular by Charles Alexander, the songleader for Wilbur

³² See p. 309.

³³ See sections on William James Kirkpatrick and John Robson Sweney.

Chapman and R. A. Torrey, and the co-editor (with Towner) of Revival Hymns.³⁴ The popularity of Towner's collections did much to perpetuate the gospel hymnody of nineteenth-century urban revivalism well into the twentieth century.³⁵ The music often lasted decades after the meetings and the personalities had been forgotten.

Although Towner's significance as a composer and as a compiler and editor is of great importance, "it was as an educator that D. B. Towner was really a giant."³⁶ When Towner accepted his role as head of the music department at Moody Bible Institute in 1893, music education in America was still in its infancy. Church music education, especially in a revivalistic context, was all but unheard-of. Towner, however, was in an excellent position to bring the vision of Moody and Sankey to reality. He was an individual of solid musical training and vast experience in church and revival work. He was considered to be one of the best gospel musicians of the period, equal to Sankey, McGranahan and Stebbins.³⁷

As a teacher at Moody Bible Institute for fifteen years, Towner's influence on the course and development of the gospel song in the twentieth century was unparalleled. Before Towner had even retired, J. H. Hall was able to report that "most of the noted gospel singers of the present day have either been trained by, or have had personal contact with Dr. Towner."³⁸

³⁴D. B. Towner and Charles M. Alexander, eds., Revival Hymns (Chicago: The Bible Institute Colportage Association, 1905), No. 1.

³⁵Carroll, p. 217.

³⁶Hustad, p. 285.

³⁷Carroll, p. 61. See sections on Ira David Sankey, James McGranahan, and George Coles Stebbins.

³⁸Hall, p. 296.

Since that time, Towner's influence has continued to be felt. A partial listing of Towner's students who have been active in the gospel song movement would include Mabel Johnson Camp, Homer Hammontree, May Whittle Moody, Albert S. Reitz, Harry Dixon Loes, George Schuler, Herbert G. Tovey, Ira B. Wilson, and Charles M. Alexander. Another of Towner's students, E. O. Sellers, wrote:

As a teacher he certainly was without a peer. He is gratefully remembered by literally thousands of his students now scattered in every part of the world. A list of the prominent and successful song leaders will doubtless include most of those who are thus engaged. . . . The directors of music in probably a majority of the Bible institutes and theological seminaries were instructed by Dr. Towner, or have felt the impact of his life and service.³⁹

Sellers was not just speaking of Towner's influence in the North or among nondenominational groups, but among many church music leaders in denominations such as the Southern Baptist Convention with which Sellers and others were associated.

Without doubt, Towner was one of the most significant church music educators of his day.⁴⁰ He was also unique among gospel song writers in that, while many like Bliss and McGranahan left teaching for work in musical evangelism, Towner completed the cycle by returning to teaching after eight years of evangelism, bringing with him his vast wealth of knowledge and practical experience. By bringing the gospel song into the classroom and systematically promoting it as a valid musical vehicle for worship and evangelism, Towner helped to give it a respectability and permanence it could not otherwise have attained.

³⁹ Hustad, p. 286.

⁴⁰ Carroll, p. 218.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- M "Anywhere with Jesus I can safely go" SECURITY: ASH:128 FHP:286
GHF:422 HCG:276 HFG:594 HLC:328 HCL:316 IH:23 PW:230 TH:680
WS:330
- M "For salvation full and free" ("Jesus Only, Let Me See"): FHP:411
HCL:490
- M "God has given you His promise" ("He Will Answer Every Prayer"):
FHP:223
- M "Marvelous grace of our loving Lord" ("Grace Greater than Our Sin")
MOODY: BH:200 NBH:164 FHP:469 GHF:209 HCG:293 HFG:105
HLC:240 HCL:508 IH:416 NCH:394 TH:705 WS:214
- M "Move forward! valiant men and strong": IH:125
- M "Naught have I gotten but what I received" ONLY A SINNER: FHP:225
GHF:474 HCL:293 NCH:407 TH:698
- M "Nor silver nor gold hath obtained my redemption" PRICELESS:
ASH:270 FHP:137 GHF:215 HLC:282 HCL:475 TH:721
- M "O Thou God of my salvation": FHP:15
- M "Saved by the blood of the Crucified One" GLORY, I'M SAVED or
PARDON: ASH:72 FHP:329 GHF:210 HLC:301 HFL:271 HCL:473
NCH:101
- M "Savior, 'tis a full surrender": HCL:205
- M "Tho' the angry surges roll" MY ANCHOR HOLDS: ASH:238 FHP:291
GHF:271 HLC:311 HCL:308 NCH:134 TH:717 WS:432
- M "When we walk with the Lord" TRUST AND OBEY: AME:518 ASH:205
BH:260 NBH:409 FHP:365 GHF:261 HCG:348 HFG:454 HLC:318
HFL:368 HCL:509 IH:400 PW:313 MH:223 NCH:327 NNB:171
TH:700 WS:465
- M "Why should I charge my soul with care" ("He's a Friend of Mine"):
FHP:199
- M "Years I spent in vanity and pride" CALVARY: ASH:117 BH:96
NBH:166 FHP:400 GHF:477 HCG:297 HFG:415 HCL:286 HFL:250
HCL:468 IH:172 PW:170 NCH:438 NNB:90 WS:391

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the following hymnal companions and handbooks: C1, C3, C5, C6, C8-10.
- R/S Benson, Louis F. The English Hymn. New York: George H. Doran, 1915. Noted as belonging to the Bliss-Sankey "school of hymn and tune writers."
- S Carroll, Edward P. "Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer, and Editor-compiler." EdD dissertation, New Orleans Baptist Theological Seminary, 1979. Probably the definitive work on the life and work of Towner. Scholarly and well-written. Information on numerous aspects of work including Towner's strong opinions on church music, his work at MBI and widespread influence in many religious circles. Analysis and listing of tunes and collections and their locations. Good bibliography.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Brief notation; incorrect on Towner being associated with MBI until his death.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Good biographical sketch. Photo.
- R Hustad, Donald P. "Moody Bible Institute's Contributions to Gospel Music," Founder's Messages, 1968. Chicago: Moody Press, 1968. Good perspective on Towner's contributions as a music educator at Moody Bible Institute.
- S Neil, Bob J. "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler." EdD dissertation, New Orleans Theological Seminary, 1977. Information about Towner and his father as it related to the life of Bliss.
- D Stebbins, George C. Reminiscences and Gospel Hymn Stories. New York: George H. Doran, 1924. Brief biographical information and anecdotes. Photo.
- DAH The Dictionary of American Hymnology Project.

DANIEL WEBSTER WHITTLE

Biographical Information

Birth: November 22, 1840
Chicopee Falls, Massachusetts
Death: March 4, 1901
Northfield, Massachusetts

Lineage

Almost nothing is known of Daniel Webster Whittle's background. It is only known that his father held the famous statesman Daniel Webster in great esteem and gave the name to his son. There were at least three other boys in the Whittle family, and each one eventually left New England for the western states before the Civil War.¹

Early Years

Daniel Whittle grew up in New England where he received his education. With the continued expansion of the western territories during the years before the Civil War, the allurements of unlimited opportunity took the young Whittle west to Chicago. There he became a cashier for the Wells Fargo Bank where he worked until 1861. At that time, he joined the 72nd Illinois Infantry, Company B, and served as a second lieutenant. The regiment did not experience much action during the first year of war and remained stationed in Illinois until

¹J. H. Hall, Biography of Gospel Song and Hymn Writers (New York: Fleming Revell, 1914), p. 185. Unfortunately the town records of Chicopee Falls, Mass., date back only to 1848 and thus do not record information concerning the Whittle family.

the latter part of 1862.²

Marriage and Family

Just before Whittle's infantry company was to have been shipped South, he married Abbie Hanson in a quiet ceremony on the evening of August 22, 1862. The next morning Whittle left for the front and did not see his wife again for over a year. Whittle's bride, whose family had come from England, was two years older than he and the sister of his best friend.³ The Whittles had two children, a boy and a girl. Their son was killed in an accident in 1894 while Whittle was conducting evangelistic meetings in Pennsylvania.⁴

The Whittles' daughter Mary, (or May as she was called), possessed a voice of "rare sweetness and richness of quality."⁵ After attending the Girl's School in Northfield, Massachusetts, founded by Dwight L. Moody, she continued her education at Oberlin College (1888-1889) and at the Royal Academy of Music in London, England (1890-1891). Both May and her mother sang at numerous meetings held by Whittle. In 1894 May Whittle married Moody's oldest son, William Revell, and, under the name May Whittle Moody, she composed a number of tunes for gospel song texts, especially those of her father. She died in Northfield, Massachusetts, in 1963.

²Ibid., p. 186.

³Letter from Walter Osborn, Reference Librarian at Moody Bible Institute, August 13, 1981.

⁴George C. Stebbins, Reminiscences and Gospel Hymn Stories (New York: George H. Doran Company, 1924), p. 264.

⁵Donald P. Hustad, Dictionary-Handbook to Hymns for the Living Church (Carol Stream, Ill.: Hope Publishing Company, 1978), p. 289.

Adult Years

In 1863 Whittle was leading a charge at the Battle of Vicksburg when he was wounded in the right forearm.⁶ Upon returning to Chicago for recuperation, he was met at the station with a wagon and a band sent by his former employer to escort him home. Whittle did not remain in Chicago long, for he was assigned to General Oliver O. Howard as assistant provost marshal. The two men eventually became good friends, and, in later years during Whittle's evangelistic campaigns, General Howard often attended the meetings and was invited to speak.⁷ At the close of the war Whittle was elevated to the rank of Major by brevet promotion for "faithful and meritorious service during the campaign against the city of Mobile."⁸

After the war Whittle returned to Chicago and became treasurer of the Elgin Watch Company. He served in that position, earning a handsome \$5000 a year, until 1873 when he accepted Moody's invitation to join him in evangelistic work.⁹ Whittle remained active in such endeavors until 1898 when poor health forced him to retire to Northfield, Massachusetts, where his home had been located for many years. Whittle soon became ravaged with an "excruciatingly painful disease of the bones" contracted

⁶Hall, p. 186; Stebbins, p. 267; Paul J. Scheips, Hold the Fort! the Story of a Song from the Sawdust Trail to the Picket Line, Smithsonian Studies in History and Technology, No. 9 (City of Washington: Smithsonian Institution Press, 1971), p. 8. All of these sources support the contention that Whittle was wounded but did not lose his arm as a number of sources incorrectly report. It should also be noted that if Whittle had lost an arm, it would have been impossible for him to have been active in the Georgia campaign which followed the Battle of Vicksburg the succeeding year.

⁷Stebbins, p. 157.

⁸Scheips, p. 47.

⁹Stebbins, p. 268.

during his work with soldiers in Florida.¹⁰ Although Mrs. Whittle was still living at the time, she was apparently unable to care for the Major, and his condition forced him to move in with his daughter during the last year or two of his life.¹¹ In 1900 Whittle began receiving a small government pension because of his Civil War injury. "Poor in worldly goods, the major went to his reward the next year."¹²

Religious Background and Affiliations

Almost nothing is known of Whittle's boyhood, including his religious training. The first record of any religious affiliation comes from Whittle's teenage years when he developed an interest in the Tabernacle Sunday School located on the West side of Chicago.¹³ It may have been his association with that Sunday School, reputed to have been one of the city's largest, that led to his spiritual conversion. Whittle reported that it happened at midnight one evening while he was acting as a night watchman in a bank. "I went into the vault and in the dead silence of that quietest of places I gave my life to my Heavenly Father to use as He would."¹⁴

Whittle eventually became superintendent of the Tabernacle Sunday

¹⁰Bernard Ruffin, Fanny Crosby (Philadelphia: United Church Press, 1976), p. 195.

¹¹Mrs. Abbie Hanson Whittle died May 16, 1906. Letter from Walter Osborn, August 13, 1981.

¹²Sheips, p. 17.

¹³Hall, p. 185.

¹⁴Hall, p. 185. The bank was probably that of Wells Fargo where Whittle was employed as a cashier. This personal testimony of Whittle directly contradicts a number of widely-published accounts reporting his conversion as taking place in a prisoner-of-war camp during the Civil War. Since Whittle was not a prisoner-of-war, the account of his own testimony certainly seems the more reliable.

School, and also became active in state-wide Sunday School work. On April 28-29, 1870, he was guest speaker at the Winnebago County Sunday School Convention in Rockford, Illinois.¹⁵ In the audience was Philip P. Bliss who became so inspired by Whittle's account of the Battle of Allatoona in 1864, that he soon penned "Hold the Fort" and dedicated it to Whittle.¹⁶

The Rockford meeting between Whittle and Bliss resulted in far more than the writing of a popular gospel song; it signaled the beginning of a friendship between the two men that was soon to result in their teaming together for evangelistic work. It was largely a result of D. L. Moody's influence that both Whittle and Bliss entered the field of evangelism. Whittle resigned his position with the Elgin Watch Company in 1873 and joined Moody's work. As an experiment, Whittle arranged with Bliss to hold a series of meetings in Waukegan, Illinois. The meetings held there were successful, resulting in thirty decisions. On March 25, 1874, it was decided to make the arrangement permanent with Whittle preaching and Bliss singing the gospel.

Whittle and Bliss enjoyed good success with crowds of from two to three thousand people in attendance. The team conducted about twenty-five series of revival meetings in Illinois, Wisconsin, Michigan, Pennsylvania, Kentucky, Tennessee, Minnesota, Missouri, Alabama, and Georgia.¹⁷

¹⁵Sheips, pp. 7, 47. The author has documented the meeting as being in April and not in May as has been widely published.

¹⁶For a full account of the history of this remarkable song, see Scheips' Hold the Fort! the Story of a Song from the Sawdust Trail to the Picket Line.

¹⁷Bob J. Neil, "Philip P. Bliss (1838-1876): Gospel Hymn Composer and Compiler" (EdD dissertation, New Orleans Baptist Theological Seminary, 1977), p. 78.

It was in the latter state, while Whittle was assisting Moody in the city of Augusta during April of 1876, that a racial controversy arose over Moody's practice of holding integrated meetings. When the whites communicated to Moody their "contempt and abhorrence" at his methods, it was Whittle who suggested a plan of segregated or separate meetings to Moody, a practice which the evangelist thereafter followed in the South.¹⁸

Whittle and Bliss had been scheduled to conduct follow-up meetings in January of 1877 after Moody's great campaign in Chicago, but Bliss was killed in a tragic train accident on December 29, 1876. To fulfill the Chicago engagement, Whittle was briefly teamed with George C. Stebbins;¹⁹ however, this was only temporary, and Whittle's new partner in evangelism became James McGranahan.²⁰ Their work together continued for over a decade during which time they traveled throughout the United States and Great Britain, making trips there in 1880 and 1883. Both Whittle and McGranahan were among a number of evangelists and musicians under the general auspices of D. L. Moody whose headquarters and homes were in Northfield, Massachusetts.

After McGranahan's health failed, forcing his retirement from active evangelistic work, George C. Stebbins took his place as Whittle's associate in the late 1880's. Whittle maintained a schedule that would be considered grueling by modern standards, often conducting from three

¹⁸James Findlay, Jr., Dwight L. Moody (Chicago: University of Chicago Press, 1969), p. 279n.

¹⁹See section on George Coles Stebbins.

²⁰See section on James McGranahan. The two men first met in Ash-tabula, Ohio, where both had gone to inquire about their mutual friend P. P. Bliss who had been killed in the rail accident.

to five services a day and speaking to large crowds without the aid of electronic amplification. As a close friend and associate of Moody, Whittle became an important figure in late nineteenth-century evangelism. In 1878 he gave a major address at the first national Bible and Prophetic Conference in New York City, and six years later, he was a principal speaker at the first Student Volunteer Movement conference in Northfield, Massachusetts.²¹ A Chicago paper reported that Whittle possessed "a clear ringing voice, and, like all . . . evangelists of the school to which he belongs, he knows how to handle a Bible."²² His ability to make Bible truths understandable was clearly evident in the children's meetings which were a standard part of most evangelistic campaigns. In these meetings, Whittle often employed blackboard illustrations and chemical experiments to illustrate a scriptural truth. These addresses became so popular that Whittle had them published in book form.²³

In 1898 Whittle journeyed to Tampa, Florida, to minister to the soldiers encamped there during the Spanish-American War.

That he might be of the greatest service to them, he went into camp, ate with them, slept with them and lived the life they were living, and devoted his strength to their physical and spiritual welfare without thought of himself. In doing so however, he undermined his strength to such an extent that he came home broken in health, from which he never recovered.²⁴

During his final years of deteriorating health, in which he was confined

²¹Findlay, pp. 252, 351.

²²Sheips, p. 11.

²³Stebbins, pp. 270-271. This volume was probably Gospel Pictures and Story Sermons for Children (Chicago: The Bible Institute Colportage Association, 1895). His published addresses were included in Life, Warfare and Victory (Chicago: The Bible Institute Colportage Association, 1884).

²⁴Stebbins, p. 269.

to his room and bed, Whittle spent many of his days and nights in prayer. "Not many men have such a hold on God in prayer as had he."²⁵

Contributions to the Gospel Song Movement

Daniel Webster Whittle is credited with writing about two hundred hymn texts.²⁶ He began his hymnic career rather late in life, with his first song appearing in 1875. Entitled "Christ is All," it was given to Whittle's musical evangelist P. P. Bliss to be set to music; however, Bliss died the next year before completing the task. The words were found in Bliss's belongings and were given to James McGranahan who succeeded Bliss as Whittle's songleader.²⁷

McGranahan was far more than Whittle's songleader and soloist; he was also Whittle's most important collaborator in the production of gospel songs, with Whittle furnishing the lyrics, and McGranahan, the music. Although McGranahan set to music the majority of Whittle's texts, the Major's lyrics were also set to music by at least three other composers. These were C. C. Case, a music teacher and gospel song composer, C. C. Williams, about whom almost nothing is known, and May Whittle Moody, Daniel Whittle's daughter.

Whittle employed the pseudonym El Nathan for the majority of his published lyrics. On at least two occasions he used W. W. D., which are

²⁵ Ibid., p. 271.

²⁶ Hall, p. 188.

²⁷ Ibid., p. 187.

his initials reversed.²⁸ To some of his later works, most of which were set to music by his daughter, Whittle signed his own name. These songs included "Moment by Moment," "Be Still, Sad Heart," "Blessed Hope," and "Still Waiting."²⁹ The majority of Whittle's hymns were published in various editions of the Gospel Hymns series. This was made possible through James McGranahan, Whittle's songleader, who was also an editor of that highly influential series beginning with Gospel Hymns No. 3 (1878).

Significance to the Gospel Song Movement

Almost a dozen of Whittle's hymns remain in contemporary hymnals; of these, less than half are widely sung.³⁰ That number represents a significant contribution, however, for Whittle never claimed to be a poet and was not particularly prolific. He was indeed fortunate in finding a collaborator who was not only a capable and successful composer but also an editor of the most important gospel song collection of the nineteenth century. The inclusion of Whittle's Hymns in the Gospel Hymns series assured widespread exposure and a good opportunity for his hymns to gain lasting popularity; however, it did not guarantee such success. For that to happen, a song text had to possess a certain universal quality that

²⁸The two songs are "Blessed Hope that in Jesus is given" and "Have you any room for Jesus," found in Ira D. Sankey, James McGranahan, George C. Stebbins, eds., Gospel Hymns Nos. 1 to 6 Complete (Chicago: The Biglow and Main Company; Philadelphia: The John Church Company, 1894), nos. 135, 568.

²⁹Hall, p. 188.

³⁰This compares with forty-seven of Whittle's texts which were included in the Gospel Hymns series. Sharon Minarik, "The Moody-Sankey Era's Gospel Hymnology Exemplified in Gospel Hymns Nos. 1-6" (MCM thesis, Concordia Teachers College [River Forest, Ill.], 1979), p. 76n. For listing of texts in current hymnals, see p. 322.

could communicate religious truths to great numbers of people over an extended period of time.

For Whittle, this quality was exhibited in his simplicity of language with its limited reliance upon poetic symbolism.³¹ Although the personal element was certainly present in his texts, Whittle's lyrics are characterized by a sense of objectivity not often present in many texts associated with the revivalistic heritage. One of his most characteristic poetic devices was the use of a highly repetitive refrain or chorus which summarized or answered a question raised in the stanza. Unity between the stanza and chorus was often achieved by the restatement or repetition in the chorus of certain key words included in the stanza. Such traits are clearly evident in Whittle's text, "I know not why God's wondrous grace" ("I Know Whom I Have Believed"). This text illustrates the poet's simplicity of language, sense of objectivity, and use of a refrain which includes the repetition of a key word--know--found in the stanzas.³²

Whittle greatly admired the older church hymns and considered them a standard to emulate. Although he apparently had little or no literary training, he consciously sought to follow the rules of meter and rhythm as he comprehended them. Above all, Whittle sought for a faithfulness to Scripture in his poetry--a trait characteristic of his former musical associate P. P. Bliss. In speaking of his own hymns, Whittle confided,

³¹Whittle was certainly capable of writing more abstract and symbolic poetry as is evidenced by a number of his poems which were never published or widely sung. See Hall, pp. 188-189 and Stebbins, pp. 264-266.

³²It should be noted that this is one of the two most popular hymns of Whittle.

I hope that I will never write a hymn that does not contain a message--there are too many hymns that are just a meaningless jingle of words; to do good a hymn must be founded on God's word and carry the message of God's love.³³

Opinions regarding Whittle's hymns have generally been favorable. Moody, Whittle's close friend and associate, observed, "I think Major Whittle has written some of the best hymns of this century."³⁴ George Stebbins, who served as Whittle's last evangelistic musician, stated,

His hymns soon became recognized as among the best in use in those times and were in great favor everywhere. The Major made no claim to being a poet, but there are in his hymns evidences that he possessed poetic gifts.³⁵

In the late nineteenth century, the standard by which all authors of gospel song texts were either consciously or unconsciously judged was Fanny Crosby. Of Whittle's ability, Bernard Ruffin, Crosby's latest biographer, related, "There were many in her court . . . and most outstandingly, Daniel W. Whittle."³⁶

Of course, the ultimate judge of Whittle's significance to gospel hymnody is the person in the pew who either continues to find meaning in Whittle's lyrics or else seeks the offerings of others to reflect his spiritual state. Thus far, Daniel Webster Whittle has received a very positive judgment.

³³Hall, p. 188.

³⁴Ibid.

³⁵Stebbins, pp. 263-264. Despite Stebbins' high regard for Whittle's gifts, the two men did not collaborate in songwriting.

³⁶Ruffin, p. 195.

Hymnal Location of Words and/or Music

See page 22 for explanation of codes. Songs are listed alphabetically by first line of the text. If the common title is not contained within the first line, it will follow in parentheses. Many gospel songs have not been given tune names. Where one has been designated, it is listed in capital letters and with its most commonly associated title. The code in the left-hand column signifies the subject's contribution as W=words, M=music, or W/M=words and music.

- W "Dying with Jesus, by death reckoned mine" ("Moment by Moment"):
NBH:381 FHP:40 GH:280 HFG:65 HLC:314 HCL:280 IH:353 PW:419
NCH:133 TH:708 WS:483
- W "Fierce and wild the storm is raging" ("I'll Stand by You"):
GHC:139 GHF:220
- W "Have faith in God; what can there be": GHC:370 HCG:334
- W arranged for "Have you any room for Jesus": FHP:174 GHC:568
HLC:264 NCH:465 WS:439
- W "Heavenly Father, we Thy children" ("Oh, Revive Us by Thy Word"
or "Send Refreshing"): GHC:233 HCL:195
- W "I know not why God's wondrous grace" ("I Know Whom I Have Be-
lieved"): ASH:131 BH:275 NBH:344 FHP:213 GHC:272 GHF:224
HCG:340 HFG:631 HLC:295 HFL:395 HCL:288 IH:264 PW:356
NCH:143 TH:712 WS:449
- W "In grace the holy God did full salvation plan" ("By Grace Are Ye
Saved"): NNB:515
- W "Once far from God and dead in sin" ("Christ Liveth in Me"):
FHP:207 GHC:471 GHF:466 HCG:273 HLC:306 NCH:420
- W "'There shall be showers of blessing'": AME:488 ASH:20 BH:264
NBH:273 FHP:279 GHC:315 GHF:349 HFG:580 HLC:249 HFL:233
HCL:482 IH:380 PW:189 NCH:393 NNB:274 TH:716 WS:225
- W "There's a royal banner given for display" ("The Banner of the
Cross"): ASH:214 BH:408 NBH:387 FHP:360 GHC:381 GHF:410
HLC:459 HCL:346 IH:182
- W "While we pray, and while we plead" ("Why Not Now"): AME:343
ASH:446 BH:218 BSH:245 FHP:301 GHC:428 GHF:248 IH:207
NCH:455

Annotated Bibliography

See page 23 for explanation of codes: C, D, R, S, DAH.

Type

- C Standard biographical and text/tune information may be found in the

following hymnal companions and handbooks: C3, C5, C8, C9. Most of the companions incorrectly record that Whittle lost an arm in the Civil War, was captured and experienced a religious conversion while in a prisoner-of-war camp.

- D/S Abell, George L. The P. P. Bliss Museum, Rome, Pennsylvania. Rome, Penn.: published privately, n.d. Presented as a close friend of Moody. Contains quotations from Whittle's diaries. Provides somewhat different perspective.
- R Eskew, Harry. "Gospel Music, I." The New Grove Dictionary of Music and Musicians, 1980, VII, 549-554. Included in general survey of the gospel song.
- R/S Findlay, James F., Jr. Dwight L. Moody: American Evangelist, 1837-1899. Chicago: University of Chicago Press, 1969. Presented as associate of Moody and not as a songwriter. Copious footnotes.
- D/R Hall, J. H. Biography of Gospel Song and Hymn Writers. New York: Fleming Revell, 1914. Biographical sketch with emphasis on role as gospel song composer.
- S Scheips, Paul J. Hold the Fort! the Story of a Song from the Sawdust Trail to the Picket Line. Smithsonian Studies in History and Technology, No. 9. City of Washington: Smithsonian Institution Press, 1971. A detailed account of P. P. Bliss's song "Hold the Fort." It was inspired by Whittle's Civil War account, given at a meeting Bliss attended. Many details of Whittle's life are included. A number of photos.
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The library at Moody Bible Institute in Chicago contains a number of diaries and letters of Whittle. Some are on display in the Moodyana Museum.

Chapter 3

INDEX

This chapter consists of a cumulative indexing of all first lines and song titles included in chapter two. Because most gospel songs have proper tunes, and have not often been given tune names, the index does not contain tune names, but the hymnal location of any tune should be sought under the text most commonly associated with it. The basic listing is of first lines. Common titles are in quotation marks.

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APPENDIX

CONCLUDING OBSERVATIONS

Although the format of the preceding guide does not facilitate a narrative overview of the gospel song movement, a number of concluding observations seem to be in order.

The unique genre of church music commonly known as the gospel song or the gospel hymn resulted from the growth and interaction of a number of factors in the middle and late nineteenth century. The two most important factors were nineteenth-century revivalism and the popular secular song. Revivalism, in its various manifestations, was the cradle of the gospel song, and popular secular song was, albeit somewhat modified, its musical model.

From the early camp meetings of 1800 in Logan County, Kentucky, to the spiritual awakenings within warring camps on both sides of the Civil War, to the worldwide fame of Dwight L. Moody in the latter part of the century, the nineteenth century was an age of revivalism. Revivalism, as a religious movement of mass appeal, often demanded a musical vehicle of corresponding character to convey its message. In the camp meetings of the South and the westward-moving frontier, the musical needs were met by folk hymnody which later combined with remnants of the earlier singing school movement to produce shape note hymnody. In the urban North, the challenge was met by a new kind of religious song composed specifically for the purposes of urban revivalism. The need for a new

kind of song first became evident in the Sunday School which experienced extraordinary growth during the nineteenth century. It was William B. Bradbury who developed and popularized a style of music for the Sunday Schools which was distinct from the standard church hymn. Countless others soon followed his example, and the Sunday School hymn eventually swept aside most other types of music in the Sunday School. It was those early Sunday School hymns of the 1840's that the eminent hymnologist Louis F. Benson identified as the earliest gospel songs.¹

Although the focus of the Sunday School was originally directed toward children, other manifestations of nineteenth-century revivalism were directed toward adults. One of the most important of these was the Young Men's Christian Association (YMCA). That dynamic and influential organization early embraced and helped to popularize the style of music later to become known as the gospel song. Louis Benson noted that "after the war the Association was soon committed to the Evangelistic or Revival type of Hymnody."² Closely connected with the activities of the YMCA were the "Praise Services" organized by Eben Tourjée (president of the Boston YMCA) around 1851. In these popular meetings, the gospel song held a noticeable position of prominence.

Perhaps the most direct influence of revivalism upon the gospel song was the revival meeting itself. Dwight L. Moody and his songleader Ira David Sankey became the model of revivalistic practices in the late nineteenth century. The musical portion of the model consisted of a

¹Louis F. Benson, The English Hymn (New York: George H. Doran, 1915), p. 484.

²Ibid., p. 483. An example of this commitment was The Young Men's Christian Association Hymn and Tune Book (Boston, 1867; Philadelphia, 1872) which contained a substantial number of the newer songs.

musician who was not only a songleader but also a composer-performer-publisher. It was not unusual for the songleader of a revival meeting to sing his own compositions which he then taught to the congregation who, in turn, could join in the singing from song collections which the songleader had published.³ A list of such songleader-composer-performer-publishers would include Philip P. Bliss, Edwin O. Excell, James McGranahan, Ralph E. Hudson, Ira D. Sankey, George C. Stebbins, and Daniel B. Towner. Numerous other authors and composers supplied additional texts and tunes for the multitude of collections that were compiled and published for the throngs attending revival meetings.

If the context of the gospel song was revivalism, the content was strongly influenced by the popular secular song of the nineteenth century. Textually this was reflected in songs of the genteel tradition (e.g. songs of Stephen Foster) in which the "rhetoric of domesticity"⁴ with its emphasis on sentimentalism resulted in religious texts of widespread appeal. This appeal resulted from the extension in meaning of popular terms such as home, rest, and mother to encompass a spiritual connotation. It should be noted, however, that gospel song texts were by no means limited to such general and non-biblical terminology. Many of the texts were highly biblical in both phraseology and doctrinal content, but much of this was often freely intermingled with the more general sentiments of the secular genteel tradition. Philip P. Bliss, Fanny Crosby, and Daniel W. Whittle were highly successful at writing

³The process remains little changed in the twentieth century. As an added attraction, the soloist's voice now can be permanently enjoyed as recorded on a record or tape which is available for purchase upon leaving the meeting.

⁴For a more detailed discussion of the subject, see pp. 292-293.

such texts.

From a musical standpoint, the gospel song was strongly influenced by the music of the popular nineteenth-century secular song.⁵ Some of the most successful writers of the early Sunday School hymns were also successful composers of popular secular songs. The music of Philip P. Bliss, Charles H. Gabriel, George F. Root, and Will L. Thompson differed little in style in their religious and secular works. It is of critical importance, however, to note that most of the composers of Sunday School hymns and gospel songs which reflected secular models were careful to avoid employing a musical style that was associated with "worldly" or "profane" activities. William B. Bradbury, William H. Done, Robert Lowry, Daniel B. Towner, and others were usually quite specific in assuring purchasers of their music that it contained "no secular elements" or was free from that "objectionable class" of "profane tunes" widely in use.⁶ In general, the popular songs of the genteel tradition, which were the musical models for many of the gospel songs, were neutral to positive in their associations with regard to biblical or religious values of the nineteenth century.⁷

In addition to the influences of revivalism and secular music of the genteel tradition, a number of other factors should be noted in relation to nineteenth-century gospel song. These include denominational

⁵Such songs included brass band music which was an important part of both civic and military life in the nineteenth century.

⁶For a more detailed discussion of the subject, see pp. 48-54.

⁷A proper understanding of this relationship should negate the tendency to employ composers of nineteenth-century gospel songs as a precedent to follow in using rock music of the twentieth century as a basis for religious song. Whereas the music of the genteel tradition was generally neutral to positive in relation to biblical values, secular rock music of the present century has generally been perceived as being in opposition to biblical values.

affiliations, geographic considerations, degree of poetic or musical training exhibited by gospel song writers, and gospel song publications and their publishing companies.

The denominational affiliations of the principal authors and composers of nineteenth-century gospel song are most prominently represented by the Baptists, Methodists, and Presbyterians. The foremost representatives of Baptist affiliation were William B. Bradbury and, most notably, William H. Doane and Robert Lowry. Methodists were represented by Fanny Crosby, William G. Fischer, Ralph E. Hudson, William J. Kirkpatrick, and Daniel B. Towner. Presbyterians, although not as prominent in number, were represented by John R. Sweney and Will L. Thompson. More influential than any denominational consideration was the overarching element of revivalism which tended to diminish denominational distinctives in favor of mass evangelism. There was, therefore, a strong interdenominational cast to the work of those who were active within their individual denominations. Many of the most important authors and composers of the gospel song were not readily identified with any one group, and many individuals such as Philip Bliss, William Bradbury, and Fanny Crosby were associated with a number of denominational groups during their lifetimes.⁸ This interdenominational aspect was most evident among the "Moody Group,"--the evangelists and their songleaders who were under the direct or indirect supervision of the evangelist Dwight L. Moody. Gospel songwriters within this group included Philip P. Bliss, James McGranahan, Ira D. Sankey, George Stebbins, Daniel B. Towner, and Daniel W. Whittle. Their work in evangelism was generally not associated with any one denomination but

⁸Bliss had joined a Baptist church as a boy, a Presbyterian church upon his marriage, and served as Music Director in the First Congregational Church of Chicago before entering evangelism.

reflected the wider influence of nineteenth-century revivalism.

Geographic considerations reflect a number of interesting trends in the development of the gospel song during the course of the century. The earliest writers of the Sunday School hymn and gospel song resided in and around New York City. George F. Root and William B. Bradbury, who were inheritors of the Lowell Mason tradition, achieved much of their early success in New York. Bradbury began his publishing company there, and it was purchased by Biglow and Main of New York whose most prolific author was Fanny Crosby, a long-time resident of that city. The company also employed Ira D. Sankey and Robert Lowry who made important contributions to the gospel song movement while residing in New York.

Philadelphia was another important city which attracted a number of leading figures in the gospel song movement. These included William G. Fischer, William J. Kirkpatrick, John R. Sweney, and, in his early years, Robert Lowry. The location in Philadelphia of the John J. Hood Company, as well as other important publishers of gospel songs, attested to the importance of that city as a center of gospel song activity.

Soon after the middle of the century, the city of Chicago began to attract a number of individuals involved in the gospel song movement. One of the first of these was George F. Root who moved to "the windy city" after establishing a successful career in the East. He was followed by Philip P. Bliss and Daniel W. Whittle who later joined forces in evangelism. As the city became an important center for music publishing, a number of gospel song writers located there.⁹ Many became involved in

⁹The city's importance in music publishing can be ascertained, in part, by noting the practice of a number of successful companies which opened branch offices there. These included Biglow and Main of New York and Will R. Thompson of East Liverpool, Ohio.

the publication of gospel songs. These included Edwin O. Excell, Charles Gabriel (who moved to Chicago from California because of the city's importance in music publishing), Ira D. Sankey, and Daniel Towner. It should be noted that Moody began his ministries in that city and later founded the Moody Bible Institute in Chicago. The school and its influence has remained central in the history of the gospel song movement.

A few prominent individuals making contributions to the gospel song movement did not reside in any of the major cities. The most successful from a commercial standpoint was Will L. Thompson of East Liverpool, Ohio. Ralph E. Hudson also lived in Ohio and, like Thompson, wrote and published his own songs and collections. Another author-composer-publisher who operated somewhat independently of the mainstream was Elisha A. Hoffman. As a pastor, he served churches in the midwestern states of Ohio, Illinois, and Michigan.

The widely-held concept that contributors to the gospel song movement possessed little or no literary or musical training and were largely self-taught is generally without merit. The early leaders of the movement, such as George F. Root and William B. Bradbury, were well trained in music, both men having studied in Europe. Other authors or composers who seriously studied their craft included: Fanny Crosby, who was considered to have been an able and gifted poet of the secular verse in which she first gained fame; Robert Lowry, who became professor of Belles Lettres at the University of Lewisburg (later Bucknell); Daniel B. Towner, who studied voice at the Cincinnati Conservatory in preparation for a career in oratorio before entering evangelism; and Will L. Thompson, who studied composition at the New England Conservatory of Music. Many other individuals were involved in music making at the professional level. Most of these were

teachers of singing schools, or were located in institutions of higher learning where music instruction was also available. Both William G. Fischer and John R. Sweney taught music in schools on the college or college preparatory level. Philip P. Bliss and Charles Gabriel both made a reasonable living as singing school teachers in their earlier years.

Although many of the authors and composers of the gospel song were well educated, some were not. The most notable example is Ira D. Sankey. Because he has often been considered the prime example of a nineteenth-century composer of gospel songs, and because he had little or no musical training, his example has been cited erroneously as the norm for most of his contemporaries in the field of gospel hymnody. Sankey was, however, the exception rather than the rule.

Another important observation concerns the gospel song collections and their publishers. By the late nineteenth century a number of major publishers had surfaced as the leading companies in the field. These included Biglow and Main of New York and Chicago, John Church of Cincinnati, and John J. Hood of Philadelphia. A multitude of lesser companies, some run by only one or two individuals, also contributed a never-ending stream of songs to an eager public. Individual gospel songs were generally included in collections which were sold to those attending revival meetings. The influence of such collections cannot be overestimated; in many ways, they constitute a history of the movement itself. It was Bliss's collection, Gospel Songs (1874), and his collaboration with Sankey in the Gospel Hymns series (beginning in 1875) that helped to change the name from "Sunday School hymn" to "gospel song." The overwhelming success of hundreds of similar collections helped to insure the popularization of the gospel song both in the United States and abroad. The song collections themselves

often remained in the churches long after the revival meetings which had engendered them had passed, offering a constant source of popular hymnody for regular worship. In many locales and among many groups that carried the spirit and practices of revivalism into regular worship, the gospel song became a strong rival to the standard church hymn and, in some cases, completely displaced it.

The gospel song in its present form is well over a century old, and, although its obituary has been written often by eminent hymnologists, it has not only weathered such criticisms but has also survived the vicissitudes of cultural change, including religious, political, technological, and musical influences. The gospel song now seems, in fact, to be enjoying a renaissance of attention from both the popular practitioners of functional church music¹⁰ and from scholars involved in musicological research. There can be little doubt that the style of the gospel song has greatly changed from the early Sunday School songs of William Bradbury which are now often considered standard church hymns. However, the basic genre has remained amazingly hearty and resilient, making inroads into some of the most hardened centers of opposition.

The question of which authors, composers, and songs will remain in widespread usage is an intriguing one. The passage of time seems to be a better determiner of an author's or a composer's overall contribution than it does of the value of individual songs. A case in point is the song "To God Be the Glory" with words by Fanny Crosby and music by William Doane. Although neglected during the writers' lifetimes, the song has

¹⁰This is reflected in the popularity of nineteenth-century gospel songs which are included in various current collections of choral, solo, or instrumental music. Many of the same songs have also retained or regained popularity by their inclusion in current religious recordings.

enjoyed great popularity within the last three decades. Another song by Crosby and Doane, "Redeemed, How I Love to Proclaim It," illustrates a somewhat different line of development. In a number of recent settings, Crosby's text has been retained, but Doane's tune has been discarded for one of more recent vintage. This practice of setting a familiar text to a new tune has long been employed with hymn texts. But because many of the gospel song texts were written in irregular meters and included a chorus, the process of setting the texts to different tunes was a more difficult one. In addition, unlike many standard hymns which employed common tunes, many gospel songs were conceived as a single entity--a text with its proper tune.

From a purely logical point of view, one might well expect the texts of many gospel songs to fall out of favor before the tunes. Whereas a tune or a melody communicates thoughts and feelings of a more general nature, words or song texts convey specific meanings which are more apt to reflect the culture of the age in which they were written. The continuing popularity of many nineteenth-century gospel song texts may strongly suggest that twentieth-century singers of such songs retain much of the same religious mindset, and perhaps even vocabulary, as did their counterparts in the preceding century. It is highly possible that the "rhetoric of domesticity" noted above is not a nineteenth-century phenomenon but is actually "part and parcel" of revivalism which remains quite strong as we approach the twenty-first century.

While the individual songs of gospel song writers remain subject to too many variables to predict accurately life expectancies, some educated guesses concerning the continuing popularity of the authors and

composers themselves seem warranted.¹¹ Fanny Crosby will probably continue to remain the most popular writer of gospel songs as reflected in her ability to communicate fundamental spiritual truths to large numbers of people. Philip P. Bliss, William B. Bradbury, and, to some extent, Robert Lowry may enjoy a prolonged life as reflected in their abilities to produce gospel songs containing a balance between objectivity and subjectivity. Many of their contributions tend to be almost hymnic in nature, insuring widespread acceptance among groups generally unsympathetic to the gospel song tradition. In many ways, the contributions of Bliss, Bradbury, and Lowry may be said to constitute the "classic" gospel song.¹² There is another group of first-rank writers whose songs, although widely sung, may well slowly be displaced by the contributions of succeeding generations of songwriters. It is probable that future editions of hymnals will contain fewer and fewer of the contributions of William H. Doane (who has enjoyed great popularity because of his association with the works of Fanny Crosby), Charles H. Gabriel (whose songs have already experienced a dramatic decrease in popularity), William J. Kirkpatrick, James McGranahan, George C. Stebbins, Daniel B. Towner, and Daniel W. Whittle. Song writers whose contributions are at present somewhat limited and who, in the future, may experience a complete disappearance from many hymnals include Edwin O. Excell, William G. Fischer, Elisha A. Hoffman, Ralph E. Hudson, John R. Sweney, and Will L.

¹¹For a more detailed discussion of the contributions, significance, and specific song titles still current in hymnals, see the corresponding section in the guide for each individual noted.

¹²The term classic is applied in much the same way that the term has been applied to the hymns of Isaac Watts which are generally considered to reflect an ideal balance of objectivity and subjectivity and have become a permanent part of English and American hymnody.

Thompson. The contributions of George F. Root have already disappeared from many hymnals. Also included in this last group is the name of Ira D. Sankey. It is somewhat ironic that the man whose name is most closely associated with the nineteenth-century gospel song may soon be honored more in books on hymnology than in hymnals themselves.

In historical perspective the gospel song must be viewed as one of the major forms of hymnody in America. Along with the metrical psalm, the Lutheran chorale, folk and shape note hymnody, the spiritual, and the standard church hymn, the gospel song has earned for itself a lasting place in the hymnody of the Christian church.

ABSTRACT

A GUIDE TO THE PRINCIPAL AUTHORS AND COMPOSERS OF GOSPEL SONG OF THE NINETEENTH CENTURY

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The Southern Baptist Theological Seminary, 1982

Chairman: Dr. Hugh T. McElrath

The purpose of the research project was to develop a practical reference tool or guide to the principal authors and composers of gospel song of the nineteenth century. Such a tool was necessitated as a result of the growing number of church personnel, educators, and researchers seeking information about the gospel song. The unique nature of the guide was its compilation of widely scattered and often unavailable literature of both a published and unpublished nature.

The guide itself is found in chapters two and three. Chapter two is divided into twenty sections, with one section for each individual included in the guide. Each section is divided into five parts respectively titled Biographical Information, Contributions to the Gospel Song Movement, Significance to the Gospel Song Movement, Hymnal Location of Words and/or Music, and Annotated Bibliography. The part entitled Contributions to the Gospel Song Movement focuses upon a more objective statement of what each individual did, while the part entitled Significance to the Gospel Song Movement is more evaluative in nature. The fourth part contains a listing of texts and tunes in selected hymnals; and the fifth part consists of an annotated bibliography. Chapter three contains a cumulative indexing of all first lines and song titles included in the preceding sections.

BIOGRAPHICAL DATA

Melvin Ross Wilhoit

PERSONAL

Born: Fort Wayne, Indiana - May 26, 1948
Parents: Dr. and Mrs. Bert H. Wilhoit, Greenville, South Carolina
Married: Susan Beth Cassidy - May 27, 1970
Children: Robert Christian, 7; Christina Elizabeth, 4; Angela Noel, 3

EDUCATIONAL

Bob Jones Academy, Greenville, South Carolina, 1966
Bob Jones University, Greenville, South Carolina, 1971
Bachelor of Science Degree in Music Education
Mankato State University, Mankato, Minnesota, 1976
Master of Music Degree in Music History and Literature

MINISTERIAL

Grace Baptist Church, Owatonna, Minnesota, Minister of Music, 1975-1976
Oak Park Baptist Church, Jeffersonville, Indiana, Minister of Music,
1977-1980
Oak Street Baptist Church, Soddy-Daisy, Tennessee, Minister of Music,
1982-

ACADEMIC

Pillsbury Baptist Bible College, Owatonna, Minnesota, Professor of
Music, 1971-1976
Boyce Bible School, Louisville, Kentucky, Adjunct Professor of Music,
1977-1980
Bryan College, Dayton, Tennessee, Assistant Professor of Music, 1980-

ORGANIZATIONAL

Music Educators National Conference
Tennessee Music Educators Association
Hymn Society of America