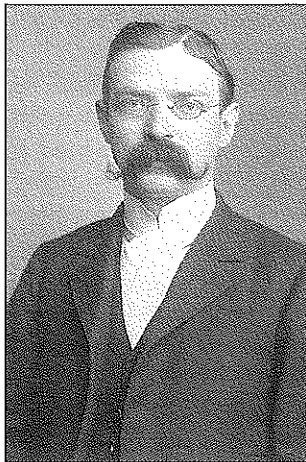


Joseph Lincoln Hall: Gospel Song Composer, Editor, Publisher

PATRICIA WOODARD



Joseph Lincoln Hall

Joseph Lincoln Hall, once famous as the composer of “Does Jesus Care?” a popular gospel song of the early twentieth century, produced more than 400 other hymns, anthems, and cantatas. At the helm of Hall-Mack for over three decades, he edited and published at least 35 gospel hymn collections. He was by all accounts an exceptional song leader and choral conductor,¹ a gifted teacher and organist, possessed of a fine solo tenor voice.² One of the leaders of a circle of gospel song composers and writers active in the Philadelphia area and in the New Jersey camp meetings of the late nineteenth and early twentieth centuries, Hall worked closely with C. Austin Miles, Adam Geibel, William J. Kirkpatrick, H.L. Gilmour, Eliza Hewitt and Elsie Duncan Yale. The career of this highly versatile musician demonstrates a remarkable degree of integration among his principal activities: publishing, composing and song leading. It is worthy of closer study as an exemplar of the kind of success possible for a dedicated composer in his era: 1866–1930.

To be properly appreciated, Hall’s career must be considered within the social and religious contexts in which it unfolded. In our era, when few even join in the singing of the National Anthem, it is easy to forget the role community singing and music-making once played in daily life. Most of us, even regular churchgoers, have lost all touch with the hymn-saturated culture of our grandparents and great-grandparents. As an Arkansas newspaper recently reminded its readers:

It’s hard to imagine a time when hymn singing was the equivalent of skipping vegetables and making a meal of dessert. But there was such a time (and still is, in many smaller and rural churches)—a time

when corporate singing was so sufficient a form of self-entertainment—both rush and release—that people would gather on an afternoon for a menu of singing only.³

And that is precisely the society of which Hall was a product: one in which hymn and gospel song singing constituted the expressive currency of daily life. Voices were regularly raised outside worship services in Sunday Schools, revivals and camp meetings, in Salvation Army, YMCA, temperance and Christian Endeavor meetings, to name but a few of the extra-liturgical activities abounding a hundred years ago. These organizations, as is obvious from the song collections published for their use, were consumers of gospel songs.

Besides the singing at such organized occasions, spontaneous vocalism in public places was apparently not uncommon. An account of evangelist Billy Sunday’s departure from Des Moines, Iowa, at the close of his 1914 campaign there notes that several thousand people came to see him off and that “the noise of commerce was silenced by the mighty wave of song that arose from that human throng:

Floods of joy o’er my soul

Like the sea billows roll,

Since Jesus came into my heart.”⁵

Thus we see that the amount of regular hymn and gospel song singing in which many people participated was far beyond anything known to us today, even to most church musicians.

Hall came of age in the era of the great modern revivalists (1875–1910), when gospel hymnody was becoming a dominant element in the sacred music of North America. The musical style of revival services was evolving, as song leaders traveling with evangelists like Dwight L. Moody and Billy Sunday sought to appeal to ever-larger congregations, and became influential as composers and publishers. The formula for a successful gospel song, as articulated by Homer Rodeheaver (for 20 years Billy Sunday’s song leader), specified that it have “a simple, easy lilting melody which they could learn the first time they heard it, and which they could whistle and sing wherever they might be.”⁶

Charles H. Gabriel, composer of many well-known gospel songs, including Rodeheaver's theme song, "Brighten the Corner Where You Are," observed that "It takes 'all kinds of people to make a world' so they say, and this creates the need of variety of songs, if all classes are to be reached and helped."⁷

To further enhance our understanding of the musical climate in which Hall lived, add to the singing culture already described and its growing demand for gospel hymnody the "new commercialism among gospel hymnodists" as exemplified in Charles McCallom Alexander (1867–1920), an exact contemporary of Hall's, who became "a man of considerable means through the income from his popular (and strictly copyright-protected) collections . . ."⁸ and it is evident that the composition and publication of gospel song had become an attractive area of endeavor.

Born in 1866 into a musical Philadelphia family, which traced its lineage to John Kay, the first child born to colonists in the City of Brotherly Love, Joseph Lincoln Hall was one of seven siblings.⁹ Nothing is known of his formative years, except that he attended public school. Nor do we know what kind of early musical training he received, but by age 19 he assumed leadership of a 100-voice choir, a position he retained for more than a decade.¹⁰ According to an obituary, Hall was a designer of rugs¹¹ for a time before joining with Irvin H. Mack¹² to form the Hall-Mack Publishing Co. in 1895. It is not known when Hall began writing music, but in 1901 he graduated from the University of Pennsylvania, having composed a *Mass in D*, with orchestra, as his graduation thesis. His teacher was Hugh A. Clarke, a Canadian organist and composer brought to Philadelphia as one of the first full-time professors of music at any major American university.

Hall-Mack Publishing

In 1895 the 29-year-old composer entered a field already well supplied with publishers of gospel hymn collections: Root and Cady (Chicago), Biglow & Main (New York), John Church Co. (Cincinnati) and John J. Hood (Philadelphia). There were also established firms in smaller cities: W.A. Ogden (Toledo), A.J. Showalter (Dalton, Georgia), W.T. Giffe (Logansport, Indiana), Ruebusch-Kieffer (Dayton, Virginia), Will Thompson (East Liverpool, Ohio) and Joseph Hillman (Troy, New York). However, in the publication of Sunday School hymnals, and in his geo-

graphic area, Hall must have identified a possible niche. Samuel Rogal's study of Sunday School hymnals appears to confirm the existence of this gap. It lists only seven titles published in Philadelphia between 1895 and 1900, and one of those is a Hall-Mack publication.¹³ Hall's publishing venture succeeded admirably, and by 1920 had achieved a solid position. Evidence of this is found in at least one study of the role of music in Sunday School history. Four of the seven songs discussed in *The Big Little School: Two Hundred Years of the Sunday School* are Hall-Mack publications, and two are J. Lincoln Hall compositions.¹⁴

The new firm's first compilation was *Boundless Love*, issued in 1896. Described on its title page as a "Book of Songs prepared for use in Sunday Schools, Evangelistic Services and Young People's Meetings,"¹⁵ its preface assures us that, "Great care has been exercised to secure compositions that are particularly adapted to use in Sunday Schools..."¹⁶ A close examination of the contents reveals that the vast majority of songs do target a young audience. Hall was responsible for the music of 74 of *Boundless Love's* 207 hymns, writing his own texts for three, and even supplying words for another composer. He continued to furnish a high percentage of the songs contained in Hall-Mack collections throughout his career, often under one of several pseudonyms: Maurice A. Clifton, Alfred Judson, Wilfred Robertson, and Clyde Willard.

Besides Hall, the two composers most closely associated with the publisher were C. Austin Miles and Adam Geibel. Miles was another prolific composer who penned two of the best-loved gospel songs of his day, "In the Garden" and "Dwelling in Beulah Land." His first contributions to a Hall-Mack collection appeared in *The Voice of Praise* in 1904, although he began writing texts for Hall as early as 1900. Geibel, remembered today for a setting of "Stand Up, Stand Up for Jesus," contributed 20 songs to *Boundless Love*. His own publishing firm was absorbed by Hall-Mack in 1909. The copyrights on hymns by Hall, Miles and Geibel were among the firm's most valuable assets.¹⁷

Hall's Gospel Songs

The musical style of most of the content of *Boundless Love* and subsequent Hall-Mack Sunday School hymnals is typical of Sunday School and gospel songs of the era, rarely betraying Hall's musical training, which

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Loving Shepherd.

JANE E. LEESON.

(CHORAL.)

J. LINCOLN HALL.

1. Lov - ing Shep - herd of thy sheep, Keep thy lambs, in safe - ty keep;
2. We would praise thee ev - 'ry day, Glad - ly all thy will o - bey;
3. Lov - ing Shep - herd ev - er near, Teach thy lambs thy voice to hear;
4. Where thou lead - est we would go, Walk - ing in thy steps be - low,
Noth - ing can thy pow'r with - stand; None can pluck us from thy hand.
Like thy bless - ed ones a - bove Hap - py in thy pre - cious love.
Suf - fer not our steps to stray From the straight and nar - row way.
Till be - fore our Fa - ther's throne We shall know as we are known.

was far more extensive than that of his peers. His harmonies (mostly I-IV-V-I) remain straightforward and his rhythms rarely challenge singers. He does not stray from the major keys, favoring A and A-flat. Hall compositions exhibit characteristics of a wide variety of gospel songs already popular at the time. There are usually three to four stanzas followed by a chorus. The dotted rhythm patterns of gospel songs like "The Lily of the Valley" (1881) and "Leaning on the Everlasting Arms" (1887) are regular features of Hall works. He makes extensive use of marching songs reminiscent of "Onward Christian Soldiers" (St. Gertrude)¹⁸ and echo effects in the chorus (altos, tenors and basses echo the soprano line, as in "When the Roll is Called Up Yonder" (1893). He did occasionally venture into more traditional stylistic realms of hymn composing. "Loving Shepherd," published in the 1908 collection *Voice of Praise* No. 2, one of his rare hymns, is an example of this dimension of his output.

Over the course of his composing career, Hall set texts by a variety of authors, many of them clergymen or lay people well known in the religious circles in which he was active. He chose texts by his close associates Irvin Mack and C.A. Miles, and occasionally wrote his own. It was his collaboration with a Philadelphia Methodist pastor, Frank E. Graeff,¹⁹ that produced his most enduring work, "Does Jesus Care?"

Although the song has vanished from most modern hymnals,²⁰ it was "translated into several languages and . . . sung all over the world."²¹ Hall considered it his most inspired gospel song. His favored writers were Eliza Edmunds Hewitt and Elsie Duncan Yale. Hewitt, whose best-known text is "More About Jesus," was, like the composer, a Philadelphian active in Sunday School work. Little is known of Yale's life, except that she was a New Yorker who eventually died in California in 1956 (at the age of 83).²² She wrote and/or edited more than twenty Hall-Mack publications, including plays, services for Christmas and Easter, cantatas and song collections. Hall also composed music for texts by established writers like Isaac Watts ("Am I a Soldier of the Cross"), Charles Wesley ("Jesus, Lover of My Soul"), Edward Caswall ("When Morning Gilds the Skies"), Robert Walmsley ("My Father's Love I Sing"), and Catharine Hankey ("I Love to Tell the Story"). Hall's setting of Isaac Watts' text shows a two-measure modulation into a minor key, a harmonic departure not often encountered in gospel hymns.

Hall's Arrangements

The second title page of *Ideal Sunday School Hymns*, published in 1913, advised readers that the collection marked "a new departure in Sunday-

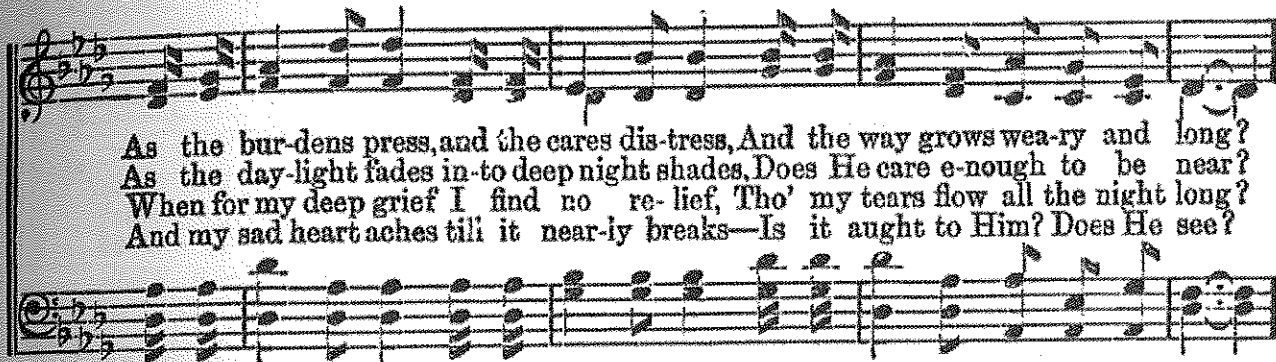
DOES JESUS CARE?

Rev. FRANK E. GRAEFF.

J. LINCOLN HALL.

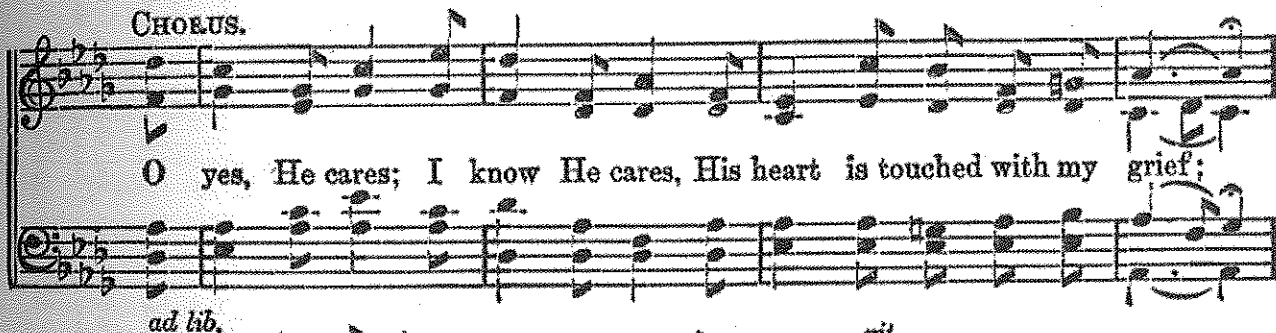


1. Does Je - sus care when my heart is pained Too deep-ly for mirth and song;
 2. Does Je - sus care when my way is dark With a name - less dread and fear?
 3. Does Je - sus care when I've tried and failed To re-sist some temp-ta - tion strong;
 4. Does Je - sus care when I've said "good-bye" To the dear-est on earth to me,



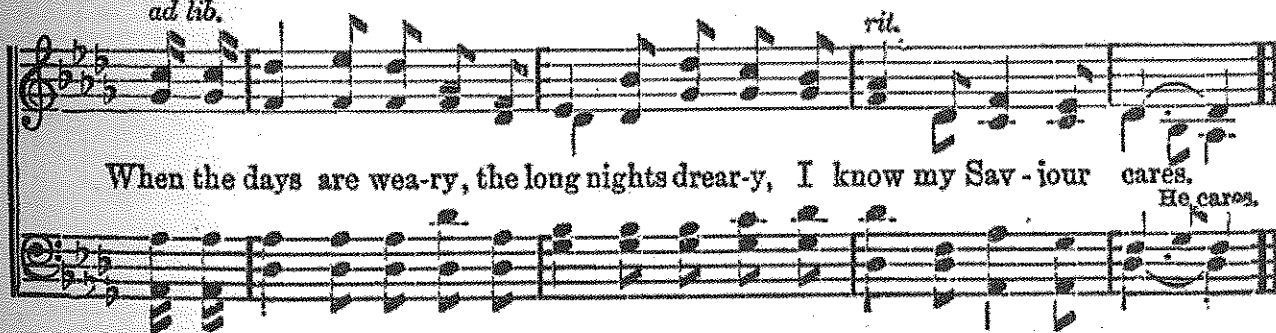
As the bur-dens press, and the cares dis-tress, And the way grows wea-ry and long?
 As the day-light fades in-to deep night shades, Does He care e-nough to be near?
 When for my deep grief I find no re-lief, Tho' my tears flow all the night long?
 And my sad heart aches till it near-ly breaks—Is it aught to Him? Does He see?

CHORUS.



O yes, He cares; I know He cares, His heart is touched with my grief;

ad lib. *rit.*



When the days are wea-ry, the long nights drear-y, I know my Sav - iour cares.
 He cares.


School music."²³ It introduced a type of composition that was to appear regularly in subsequent Hall-Mack publications: arrangements of classical material. Over the next fifteen years, the composer copyrighted at least fifty gospel hymn arrangements of works by composers from Beethoven to Verdi and Wagner, as well as those of now forgotten composers popular during Hall's lifetime. Many different types of compositions were adapted: keyboard pieces (e.g. the Beethoven *Minuet* in G), art songs (Dvorak's "Songs My Mother

Taught Me" or Schubert's "Ständchen"), and operatic arias and ensembles (the "Barcarolle" from *Tales of Hoffman*, the "Anvil Chorus" from *Il Trovatore*). Hall's transformation of "Pilgrims' Chorus" from *Tannhäuser*, with a text by Eliza Edmunds Hewitt, is one of his more effective arrangements. The composer did not confine himself to such well-known pieces, however. He also adapted works by Thomas Arne, Paolo Tosti, Alphons Czibulka, Theodore Giese, Gustav Lange, and Franz Abt.²⁴ In a sense, such arrange-


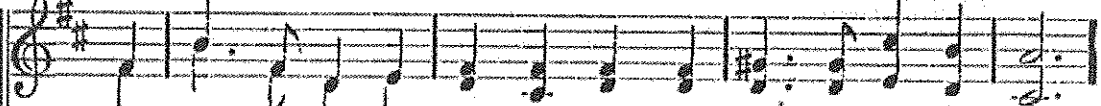
AM I A SOLDIER OF THE CROSS.

ISAAC WATTS.

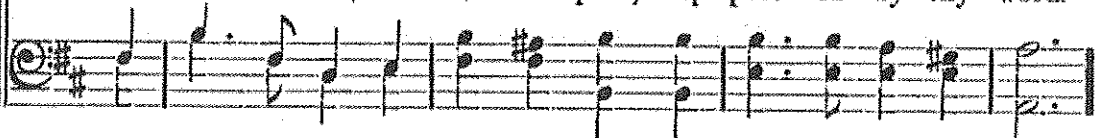
J. LINCOLN HALL.




1. Am I a sol-dier of the cross, A fol-lower of the Lamb,
 2. Must I be car-ried to the skies On flow-'ry beds of ease,
 3. Are there no foes for me to face? Must I not stem the flood?
 4. Sure I must fight, if I would reign; In-crease my cour-age, Lord;

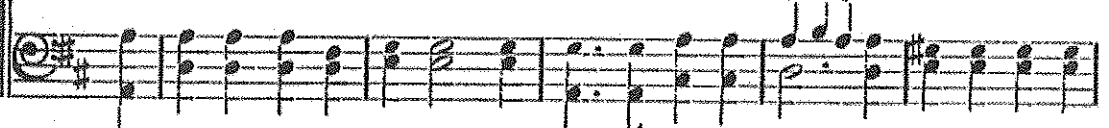
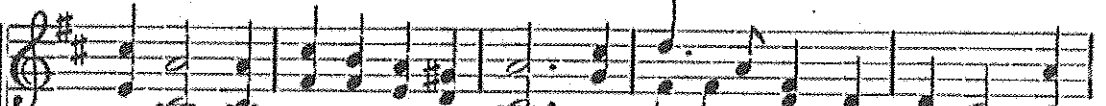
And shall I fear to own his cause, Or blush to speak his name?
 While oth-ers fought to win the prize, And sailed thro' bloody seas?
 Is this vile world a friend to grace, To help me on to God?
 I'll bear the toil, en-dure the pain, Sup-port-ed by thy word.





CHORUS.




We'll fight to win the bat-tle, We're sol-diers of the cross, We march beneath the

ban-ner, It must not suf-fer loss. We'll fight to win the bat-tle, We're


sol-diers of the cross, We march beneath the banner, It must not suf-fer loss.




STRIKE THE CHORD OF PRAISE.

E. E. HEWITT.

ALFRED JUDSON.
(Cho. arr. from R. Wagner.)



1. Praise the Lord, who reign-eth on high; Strike the chord of praise, earth and sky; All
2. Praise the Lord, our Sav-iour Di - vine! From His Word, sal - va - tion will shine; All
3. Praise the Lord, with heart, life and voice; Swell the chord and in Je-sus rejoice; All



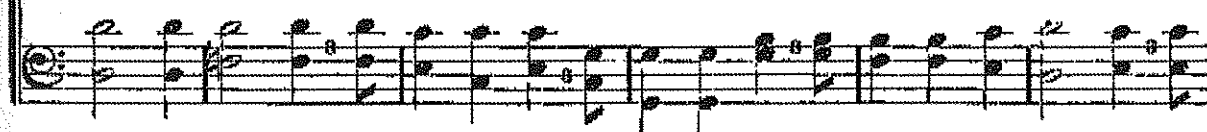

CHORUS.




hail, O King of kings! . . . All hail, O King! Thro' the a - ges ap-point-ed, Thy




praise we sing! Might-y Saviour, God's Anoint-ed, Our Redeem - er so strong, Un - to

Thee be our song; All hail, our Sav-iour, the won - der - ful King! Hal - le - lu -




jah! Hal - le - lu - jah! All hail the King, The King of kings for - ev - er - more!



ments may be seen as an early twentieth-century continuation of the tradition established by Lowell Mason, who pioneered the introduction of classical tunes into American hymnody, and adapted the melodies of many European composers. Hall's works, however, are in no way comparable stylistically to Mason's.

It would be interesting to know if these arrangements actually were sung by Sunday School attendees, but no documentation of their use has yet surfaced.²⁵ While the initial reaction of the modern musician almost certainly would be that they require a level of sophistication beyond the abilities of most of today's children and young people, this may not have been the case in Hall's time. David Smucker observed in his 1981 study of Philip Paul Bliss that musical literacy had become very widespread in the U.S. by 1876, quoting a Bliss description of the level of musical activity in a small Illinois town (Havana) in 1866: "It has a population of 2,500 with about fifty pianos, twenty-five or thirty melodeons and lots of good singers."²⁶ So, it is entirely possible that middle class Sunday School children in the early twentieth century were already familiar with some of the melodies adapted by Hall and were capable of singing them. It is also possible that singers did not perceive these arrangements as being radically different from the hymns and gospel songs they were accustomed to. A recent *American Music* article concerning New York City concert life in the 1860s points out that performers regularly mixed classical compositions with somewhat lighter fare in their concerts, raising "the question of what kinds of qualitative distinctions (if any) audiences made among the works that were performed."²⁷ This eclecticism most likely persisted among those who sang from Hall-Mack songbooks between 1896 and 1930, many of whom were drawn from the same genteel social circles that formed the concert-going public.

Hall also composed music for a number of complete services to be used by Sunday Schools for the celebration of holidays like Easter and Christmas, as well as for Children's Day and other special occasions. At least ten of these survive, and they contain recitations, responsive readings, and exercises, in addition to songs. The biographical sketches compiled by Jacob Henry Hall and by Charles Gabriel both mention the many cantatas produced by gospel hymn writers and composers. Hall was certainly no exception. He was responsible for at least seven Christmas cantatas for children, beginning with *A Trip to Old Chris*, composed in 1896. Cantatas for adult singers include *The Shepherd King* (1907), *At Bethlehem* (1910), *The Day of Resurrection* (1911), *The Triumph* (1912), *In Excelsis* (1915) and, finally, *Absalom* (1922), his most extensive mature work. The style of these cantatas does not differ appreciably from that of his gospel songs and the demands they make on singers is hardly greater than those of the songs. Only the scale is larger.

Camp Meeting Activities

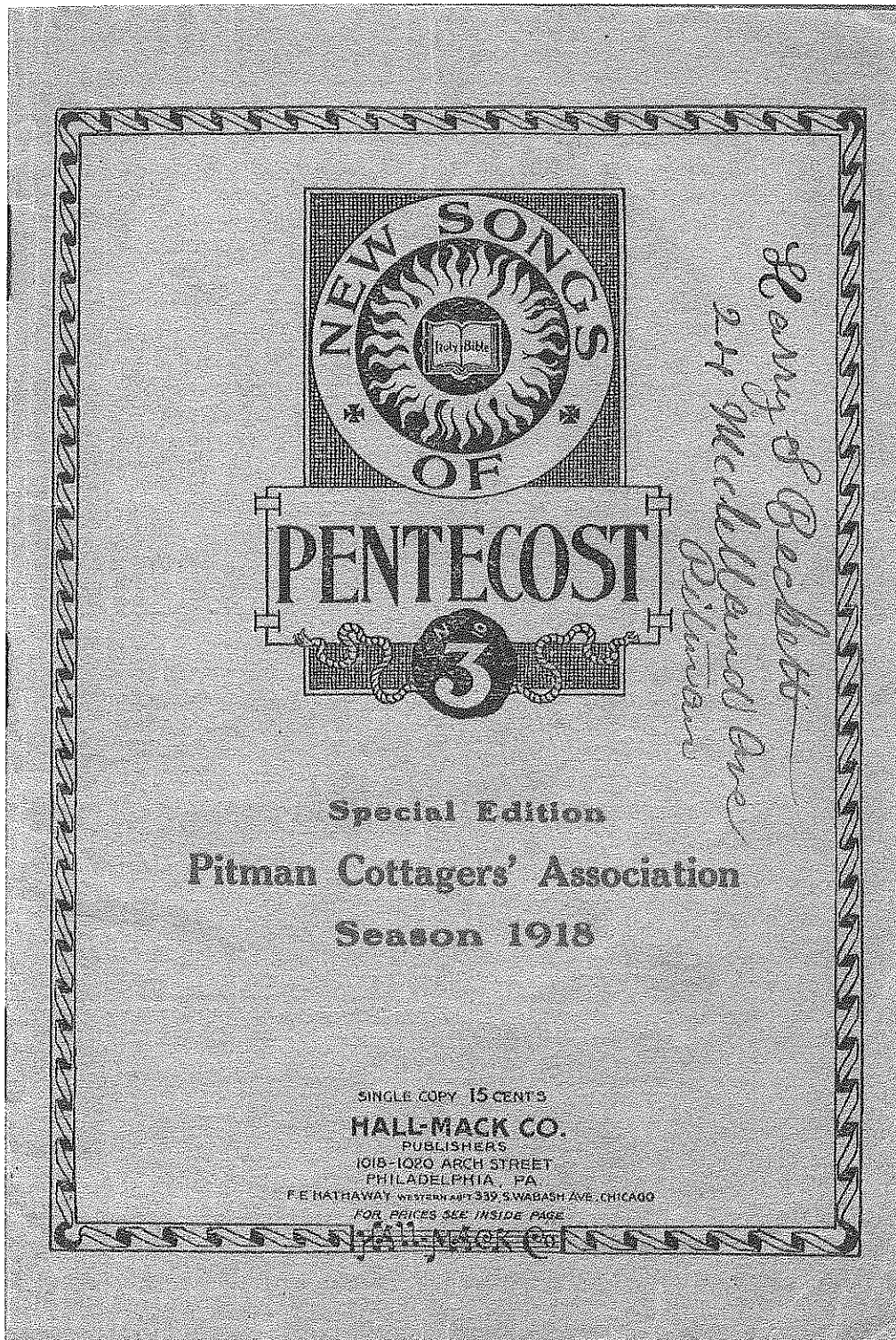
The camp meetings of Hall's era were religious resorts, existing outside the aegis of official church hierarchy, although many clergymen were involved in their development and operation. These retreats were extremely attractive to church-going city dwellers, many of whom were anxious to escape hot, crowded urban areas and spend their leisure in a wholesome environment. In his 1959 study of the preaching at Ocean Grove, Charles Parker states that, "By 1889, nearly 150 vacation camp grounds were operating in many sections of the land, but were concentrated in the Middle Atlantic states. New Jersey, which had been a 'hot bed' of camp meeting enthusiasm since the very early days, contained nine locations . . ."²⁸ Not all of these survived, but a few continue even today. Ocean Grove, located on the New Jersey coast and easily accessible by train from New York City, was the most famous of the meetings.²⁹ Pitman Grove, often referred to as its "sister" meeting, lay inland, and was convenient to Philadelphia and Camden, New Jersey. Both camp meeting sites now are listed on the National Register of Historic Places.

Throughout his life Hall's compositions and his publications were closely allied to his very active participation in camp meetings. He spent his summers leading congregational singing and conducting choirs at a number of different meetings located throughout the mid-Atlantic states, and his grandson has stated that Hall often spent the winter months in Florida, leading singing and working with choirs at meetings there.³⁰ He traveled very widely, participating in both camp meetings and Sunday School conventions, eventually appearing in every state in the Union.³¹ As Hall's involvement with the camp meetings grew, so developed the role of his publishing firm in supplying them with songbooks.

Beginning in the 1890s Hall-Mack collaborated with William J. Kirkpatrick and H.L. Gilmour, who were active at both Pitman and Ocean Grove, and were well known in gospel song circles. Kirkpatrick was famous as the composer of "Tis So Sweet to Trust in Jesus," "Lord, I'm Coming Home" and "He Hideth My Soul." Gilmour, author of "The Haven of Rest," was a Civil War veteran and former prisoner of war. He served as Pitman Grove's song leader for forty years. Collections edited by the two for Hall-Mack included *Pentecostal Praises* (1898), *Gospel Praises No. 2* (1900), *Triumphant Praises* (1901), *Grateful Praise* (1902), *Songs of Christian Service* (1903) and *The Tribute of Song* (1904). Hall himself contributed songs to all of these, and served with Kirkpatrick and Gilmour as co-editor of *Songs of Sovereign Grace* (1897) and *Gospel Praises* (1899).

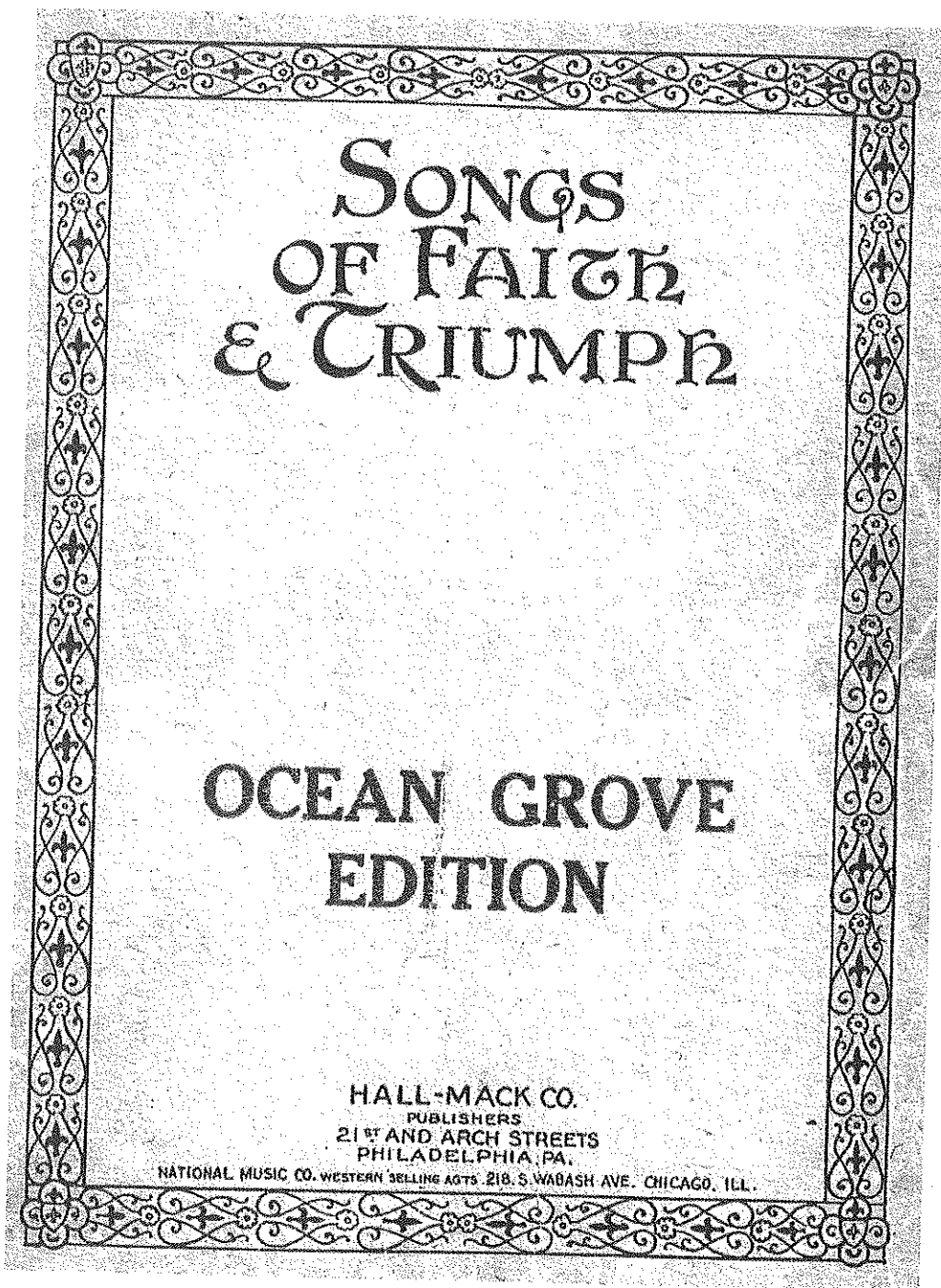
In time Hall would succeed Gilmour and assume musical leadership at Pitman Grove. He took charge of singing at the Young People's Meetings introduced in

Title page from Camp Meeting Songbook.



1911 and the next year, when Gilmour resigned as song leader (at age 76), Hall assumed the position. Pitman's residents were apparently a musical group, and Hall-Mack supplied them a steady stream of new gospel hymns. The Cottagers' Association adopted a new official songbook for each season and held song services throughout the summer, even though the camp meeting itself lasted only ten days. At times,

more than one official songbook was used by different constituencies within the community. In 1912, for example, the local newspaper reported that young people sang from *Gospel Message Song Book No. 2*, while their elders used *Songs of the Gospel 1-2-3*.³² In 1918 *New Songs of Pentecost No. 3* was the official songbook both at Pitman and at Ocean Grove. *Hymns of the Living Gospel No. 2* was the 1924 Pitman collec-



tion, and the local paper enumerated more than fifteen titles of the "most striking" songs of the book.³³ Writing in 1978 a Pitman Grove participant still recalled that "the music was wonderful. Every year we bought a new Hall-Mack Camp Song Book."³⁴

Some seasons the local newspaper alerted residents as to which numbers from the latest songbook had found favor. In 1925 readers were informed that, "The following numbers from the new song book . . . are becoming very popular, and will be used during the camp meeting: No. 2 "The Living Gospel," No. 3 "As the Branch is in the Vine," No. 5 "There's Gladness in the Gospel," No. 7 "The Beautiful Garden of Prayer," No. 8 "Loyalty," No. 9 "Love Lead Him to Calvary,"

No. 16 "'Tis Rolling In," No. 19 "The Rainbow at Sunset," No. 20 "Let Us Pass Along the Blessing."³⁵

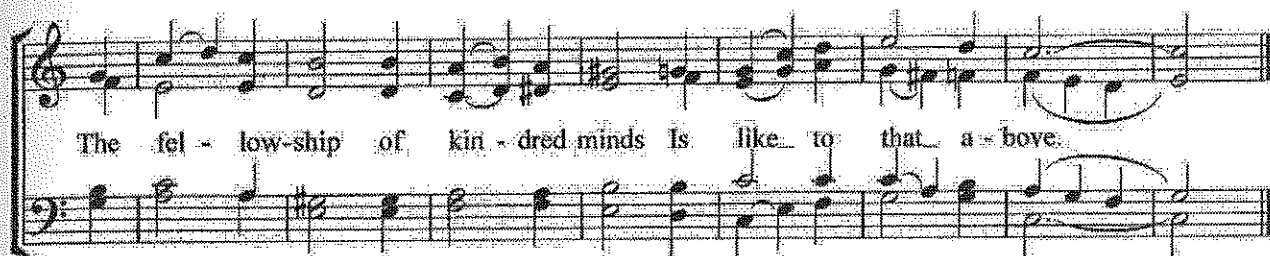
Pitman Grove residents were especially proud of the 100-voice choir which was assembled each summer, under the direction of J. Lincoln Hall. Its repertoire apparently consisted primarily of gospel hymns and hymn arrangements. Singers were enticed by newspaper advertisements stating that: "Books will be provided free for the use of the choir and a badge securing a seat on the platform will be supplied each member."³⁶ Repertoire for these choirs was also furnished by Hall-Mack in the form of at least ten collections of anthems. Featured were Hall's compositions and arrangements, along with those of his close collaborator, Adam Geibel,

Blest Be the Tie that Binds

John Fawcett

(Hall.)

Adam Geibel, Mus. Doc.



2. Before our Father's throne

We pour our ardent prayers;

Our fears, our hopes, our aims are one,

Our comforts and our cares.

3. We share our mutual woes;

Our mutual burdens bear,

And often for each other flows

The sympathizing tear.

4. When we asunder part,

It gives us inward pain,

But we shall still be joined in heart,

And hope to meet again.

among other composers. Most of these anthems are relatively simple choral arrangements of the hymns and gospel songs popular at the time, such as "Rock of Ages," "The Ninety and Nine," or "Jesus Calls Us." As in the case of his gospel songs, contemporary accounts confirm that Hall did perform these anthems with his camp meeting choirs: "A special and delightful feature of the song service was the rendition by the large choir, with Dr. Weigle and Dr. Hall as baritone and tenor soloists, of Dr. Hall's arrangement of "The Ninety and Nine."³⁷ Each camp meeting concluded with a concert, featuring visiting vocal and instrumental soloists and ensembles, and, of course, the choir.

Hall's song collections spread wherever he went. Hall-Mack's *Songs of Faith and Triumph* series was popular at Ocean Grove in the 1920s,³⁸ where the composer led singing for at least two of the camp meetings, in 1910 and 1922. In 1927, when evangelist Billy Sunday was the guest preacher, worshipers sang from *Songs of Faith and Triumph* No. 2.³⁹ The 1922 season must have represented a high point for Hall, when his dramatic cantata *Absalom* received its premiere performance by the Ocean Grove Auditorium Choir, assisted by the Pitman Grove Choir. This was a great honor, as the auditorium seated 10,000 people and was frequently filled for special concerts.

In June 1929 J. Lincoln Hall received the first honorary Doctor of Music degree awarded by Taylor University in Upland, Indiana, in recognition of his "outstanding position" as composer and director.⁴⁰ It is interesting to note that Hall was esteemed not only for his compositions but also for his song leading and choral work. Year after year the organizational and administrative talents, which no doubt helped account for the success of Hall-Mack, were praised in the pages of the Pitman Grove newspaper. It was perhaps these abilities that led to his election as President of the Camp Meeting Association in 1930 (a position almost invariably held by a clergyman). This was, however, to be the last summer of Hall's leadership, for he died in November of that year. Hall-Mack survived until 1936, when the firm was acquired by Rodeheaver. The Rodeheaver Hall-Mack imprint lasted only until 1941. Eventually Rodeheaver became part of Word, Inc., now Word Music (owned by Warner Music Group).⁴¹ Copyrights were renewed on many Hall compositions, and they continued to be reprinted into the 1980s.

Changing times and tastes have, for the most part, erased memories of Hall and of "Does Jesus Care?" Over the past fifty years the public thirst for new gospel songs that elicited his compositional output was superseded by the demand for a more contemporary

Appendix 1.

A Selected List of Works Composed and Edited by J. Lincoln Hall⁴³

Sunday School Hymnals and Gospel Song Collections edited by Hall

- | | |
|---|---|
| Boundless Love (1896) | Gospel Gems No. 1 (1914) |
| Jubilate (1897) | Gospel Hymns No. 1 (1914) |
| New Songs of the Gospel (1900) | Gospel Message 1-2-3 Combined (1915) |
| The Service of Praise (1900) | New Songs of Pentecost No. 2 (1917) |
| The Voice of Praise (1904) | Jubilate (1917) |
| The Voice of Praise No. 2 (1904) | New Songs of Pentecost No. 2 (1917) |
| Songs for Little Singers No. 2 (1904) | New Songs of Pentecost, No. 3 (1918) |
| New Songs of the Gospel No. 2 (1905) | New Songs of Praise and Power No. 2 (1920) |
| Songs of Love Divine (1906) | New Songs of Praise and Power No. 3 (1921) |
| New Songs of the Gospel No. 3 (1907) | New Songs of Praise and Power Nos. 1-2-3 Combined (1922) |
| Ideal Sunday-School Hymns (1908) | Hymns of the Living Gospel No. 1 (1923) |
| New Songs of the Gospel Nos. 1-2-3 (1909) | Magnificat (1923) |
| Songs for Little Singers (1909) | Hymns of the Living Gospel No. 2 (1924) |
| Songs of Sovereign Grace (1910) | Hymns of the Living Gospel No. 3 (1925) |
| Songs of Service (1910) | Songs of Faith and Triumph (1926) |
| The Gospel Message No. 1 (1911) | Songs of Faith and Triumph No. 2 (1927) |
| Offering of Praise (1911) | The Call to Praise (1929) |
| The Gospel Message No. 2 (1911) | Songs of Faith and Triumph, Nos. 1, 2 and 3 Combined (1929) |
| New Songs of Pentecost No. 1 (1912) | Hymns of Pentecost (1930) |
| Ideal Sunday School Hymns (1913) | |
| The Gospel Message No. 3 (1913) | |

Anthem, Solo, and Ensemble Collections edited by Hall

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| Sacred Selections for Men's Voices (1912) | New Service Anthems (1919?) |
| New Sacred Selections for Men's Voices (1912) | Hall Mack Company's Book of Anthems No. 5 (1920?) |
| New Sacred Selections for High Voice No. 3 (1913) | Gloria No. 2; A book of Easy Anthems (1922) |
| New Sacred Duets for High and Low Voices (1913?) | New Anthems of Praise, for quartette or chorus choirs (1922) |
| Hall-Mack Co.'s Book of Anthems No. 4 (1915) | New Sacred Selections No. 3, for male quartets or choruses (1927) |
| Gloria, A Book of Easy Anthems for Volunteer Choirs (1918) | Choir Gems No. 2 (1928) |
| The Treble Clef Choir (1918) | |

Services composed by Hall

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| The Angel's Story (1894) | Our Lord Divine (1916) |
| Message of Flowers (1896) | Risen (1922) |
| Day of Triumph (1897) | Gates of Eastertide (1924) |
| A Tribute of Flowers (1902) | Tidings of Peace (1928) |
| Nature's Glory (1906) | |
| Star of the King (1914) | |

Cantatas composed by Hall

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|--------------------------------------|------------------------------|
| A Trip to Old Chris (1896) | In excelsis (1915) |
| The Old fashioned Santa Claus (1902) | The Christmas Review (1917) |
| Santa Claus at Miss Prim's (1908) | Absalom (1922) |
| At Bethlehem (1910) | All Aboard! (1924) |
| The Day of Resurrection (1911) | Aunt Jane's Christmas (1933) |
| The Triumph (1912) | At Castle Christmas (1934) |

musical idiom. However, by integrating his composing, publishing and song leading activities he succeeded in creating a substantial body of work, which reached a wide audience during the first half of the twentieth century. He was a serious and versatile musician and entrepreneur who, in addition to composing prodigious numbers of gospel hymns and singable anthems and cantatas, introduced themes taken from some of the greatest nineteenth-century composers of European art music to singers of his works. Hall was thoroughly a product of the era in which he lived and worked, although his abilities and training would almost certainly have made him successful in any time period. Finally, he earned what may well be the ultimate accolade for a hymn composer: a tune named for him. HALL was "composed extemporaneously, without the use of an instrument and dictated at the closing song service of Pitman Grove camp-meeting, Pitman, N.J., Tuesday evening, Aug. 3d, 1920 . . . in honor of Mr. J. Lincoln Hall, musical director,"⁴² by his fellow composer and frequent collaborator, Adam Geibel. ❧

Patricia Woodard is music bibliographer and a reference librarian at Hunter College (City University of New York).

Notes

- ¹ *Cyberhymnal*, 20 Jan 2004 <http://www.cyberhymnal.org/bio/h/a/1/hall_jl.htm>.
- ² Jacob Henry Hall, *Biography of Gospel Song and Hymn Writers* (1914) (New York: AMS Press, 1971) 391.
- ³ Kyle Brazzel, "Sing Them Over Again to Me," *Arkansas Democrat-Gazette* October 11, 2003, LexisNexis, City U of New York, Hunter College Lib., 16 Jan. 2004 <<http://web.lexis-nexis.com/universe>>.
- ⁴ Organization founded in 1881 "with the purpose of discipling newly converted young people," according to Christian Endeavor, 20 Jan. 2004 <<http://www.christianendeavor.com/>>.
- ⁵ Charles H. Gabriel, *The Singers and Their Songs* (Chicago: Rodenheaver 1916) 67–68.
- ⁶ "Gospel Music," *The New Grove Dictionary of Music and Musicians*, 2001 ed.
- ⁷ Gabriel 31.
- ⁸ *The New Grove Dictionary of Music and Musicians*.
- ⁹ Hall family genealogy supplied by Mrs. LuAnn Davis, 14 June 2003.
- ¹⁰ Hall 389.
- ¹¹ "J.L. Hall Dies; Noted Composer," *Public Ledger* 30 Nov. 1930.
- ¹² Nothing is known of Mack's biography, other than that he was involved in the Sunday School movement. Before they teamed to found Hall-Mack, the partners had already collaborated at least once. *The Angel's Story*, an "original service for Christmas," was published by the New York firm of Ward & Drummond in 1894. Irvin H. Mack frequently supplied texts for Hall during the early years of their partnership, up until 1904.
- ¹³ Samuel J. Rogal, *The Children's Jubilee: A Bibliographical Survey of Hymnals for Infants, Youth, and Sunday Schools Published in Britain and America, 1655–1900* (Westport: Greenwood, 1983).
- ¹⁴ Robert W. Lynn and Elliott Wright, "Songs and Stories of the Movement," *The Big Little School: Two Hundred Years of the Sunday School* (Birmingham: Religious Education Press, 1980) 88–89.

- ¹⁵ J. Lincoln Hall and Irvin H. Mack, ed., *Boundless Love in Song* (Philadelphia, Hall-Mack, 1896) title page.
- ¹⁶ *Ibid.*, Preface.
- ¹⁷ Other important Hall-Mack copyrights included Kohlman's "But This I Know" (with a text by C. Austin Miles), Kirkpatrick's "Lead Me to Calvary" (text by Jennie E. Hussey), and B.D. Ackley's "Sunrise" (text by W.C. Poole).
- ¹⁸ Hall copyrighted his own setting of the Baring-Gould text in 1912.
- ¹⁹ Graeff is described by the *Cyberhymnal* as the author of 200 hymn texts and one novel. Dubbed the "Sunshine Minister" for his optimism, he wrote "Does Jesus Care?" at a time of "great despondency, doubt and physical pain."
- ²⁰ Among the hymnals which still include it are the *African American Heritage Hymnal* (2001), *Ocean Grove Sings* (2000), the *Seventh-Day Adventist Hymnal* (1985), and *Hymns for the Living Church* (1993, ©1974), as well as in three recent collections of gospel songs: *Eternal Glory* (H. Leonard, 2002), *The Big Book of Gospel Songs* (H. Leonard, 2001), and *Gospel's Greatest* (Word Music, 2000).
- ²¹ Gabriel 34.
- ²² *Cyberhymnal*, 8 Aug. 2003 <http://www.cyberhymnal.org/bio/y/a/yale_cd.htm>.
- ²³ J. Lincoln Hall, C. Austin Miles and Adam Geibel, *Ideal Sunday-School Hymns* (Philadelphia: Hall-Mack, 1913) Second title page.
- ²⁴ Hall also adapted nineteenth-century favorites like "The Lost Chord" and "Whispering Hope."
- ²⁵ It is not easy to establish exactly what was being sung in religious services and meetings of the time. For information on Hall's camp meeting activities, it is particularly fortunate that the local Pitman Grove (New Jersey) newspaper often commented on specific repertoire that was performed in services.
- ²⁶ David Smucker, "Philip Paul Bliss and the Musical, Cultural and Religious Sources of the Gospel Music Tradition in the United States, 1850–1876," diss., Boston U, 1981, 84.
- ²⁷ Christopher Bruhn, "Taking the Private Public: Amateur Music-making and the Musical Audience in 1860s New York," *American Music* 21: 3 (2003) 269.
- ²⁸ Charles A. Parker, "A Study of the Preaching at the Ocean Grove, New Jersey, Camp Meeting, 1870–1900," diss., Louisiana State U, 1959, 39.
- ²⁹ Ocean Grove Camp Meeting still is held. August 3–10, 2004 was the 134th such meeting. More information is available at <http://www.oceangrovenj.com>.
- ³⁰ Lynn W. Hall, personal interview, 26 May 2003.
- ³¹ Jacob Henry Hall 389.
- ³² "Young People's Summer Assembly," *Pitman Grove Review* 18 July 1912: 1.
- ³³ "The Camp Meeting Hymn Book," *Pitman Grove Review* 19 June 1924.
- ³⁴ Frances Lois Willoughby, "The Pitman Grove Camp Meeting," *South Jersey Magazine* Fall 1978: 39.
- ³⁵ *Pitman Grove Review* 2 July 1925: 12.
- ³⁶ "Grove News," *Pitman Grove Review* 18 July 1912: 2.
- ³⁷ *Pitman Grove Review* 6 Aug. 1930: 1.
- ³⁸ Harold La Penna, *Hymn Search: The Hymnists and the Hymns of Ocean Grove* (Ocean Grove: 1990) No. 26.
- ³⁹ A copy of this songbook in the collection of the Philadelphia Biblical University bears a handwritten version of the text of a gospel chorus used by Sunday, dated August 30, 1927.
- ⁴⁰ *Pitman Grove Review* 15 June 1929: 2.
- ⁴¹ More information about the corporate structure of Word Music is available at <http://www.wordmusic.com/about>.
- ⁴² Dedication printed with the hymn in *New Songs of Praise and Power* No. 3 (1921) and *New Songs of Praise and Power* 1-2-3 (1922).
- ⁴³ The term "selected" is used because this is an ongoing study, and new compositions and editions by J. Lincoln Hall continue to come to light.