

HOLY TRINITY CHURCH, HORSLEY  
Music for 10 July 2016 (Seventh Sunday after Trinity)

CHORALE PARTITA on *Liebster Jesu, wir sind hier* by Johann Gottfried Walter (1684-1748). Chorale preludes are pieces played before the congregation sings the hymn to allow them to contemplate the words; a chorale partita is a sequence of chorale preludes intended to be played between the verses of the chorale as they were sung by the congregation. This partita by Bach's distant relative has four preludes (one before the congregation joins in and one between each of the three verses), of which I shall play three (the fourth requires the use of the pedals). The words of the chorale are by Tobias Clausnitzer (1619-1684), translated in AMHR (Nr. 269) by G. R. Woodward, who takes some liberties with the original. My translation does not scan, but it is more accurate: "Dearest Jesu, we are present to hear Thee and Thy word. Guide our thoughts and our desires to the sweet teachings of heaven, so that earthly hearts may be drawn entirely to Thee. What we know and understand will be shrouded in darkness unless the agency of Thy spirit fills us with radiant light; Thou art needed to ensure our wholesome thoughts, words and deeds. O, Thou radiance of glory, light of light born of God, make each one of us ready, open our hearts, mouths and ears; Lord Jesus, let our prayers, entreaties and our songs bear fruit." Bach's harmonization of the chorale (BWV 373) will be played where the congregation would sing (probably unaccompanied) the chorale. The tune is by Johann Rudolph Ahle (1625-1673), who is well known for his sacred vocal works.

Hymn 376: *In Christ there is no east nor west.*

JOHN OXENHAM (1852-1941)

Written for a London Missionary Society pageant at the Agricultural Hall in London in 1908, this was first published in *Selected Poems of John Oxenham* (1928). The tune is *Kilmarnock*, by Neil Dougall (1776-1862), the son of a wheelwright, who went to sea on a Government privateer at 15. Three years later he suffered an accident which lost him an arm and his eyesight. He became a teacher of signing and ran classes in Greenock for 45 years. John Oxenham was the pseudonym of William Arthur Dunkerley, who also wrote for Jerome K. Jerome's *The Idler* magazine under the name Julian Ross.

Hymn no. 166: *Lord, Thy word abideth*

H. W. BAKER (1821-77)

First appeared in the original edition of *Hymns Ancient and Modern* bearing the caption "Thy word is a lantern unto my feet, and a light unto my paths" (Psalm 119:105), so it is an appropriate choice for today's readings. The tune Ravenshaw is an arrangement made for the 1861 edition of HAM by William Henry Monk from a tune by Michael Weisse (ca. 1480-1534), which appeared in *Ein new Gesangbüchlein* ("A new little hymn-book") (1531). It is probably pre-Reformation in origin. It also forms the subject of the second prelude in Bach's *Orgelbüchlein* ("Little Organ Book"). Weisse joined the Bohemian Brethren (the Moravians) in the early years of the Reformation and was instrumental (sic!) in shaping the tradition of congregational singing, almost unknown in pre-Reformation Europe.

Hymn no. 240: *Teach me, my God and King*

GEORGE HERBERT (1593-1633)

Originally from *The Temple* (1633) and like the others in this collection not originally intended for public worship. They were adapted by John and Charles Wesley and appeared in their *Hymns and Sacred Poems* (1739). This poem was entitled "The Elixir", a preparation by which alchemists hoped to change base metals into gold; "tincture" was a spiritual principle thought by the alchemists to be infused into matter; "touch" in the last verse appears to mean "hallmark", having been tested by rubbing the metal with a touchstone. The tune *Sandys* is from W. Sandys's *Christmas Carols* (1833).

COMMUNION Extracts from *Quattro Versi in do maggiore* (Domenico Zipoli, 1688-1726). Z. was an Italian Jesuit who went to South America as a missionary. Musicologists rescued some of his music which was being used as toilet paper. This is taken from *Sonate d'Intavolatura per Organo e Cimbalo – Prima Parte* – (1716).

Hymn no. 177: *Thy kingdom come, O God*

L. HENSLEY (1824-1905)

Published as an Advent hymn in the author's *Hymns for the Minor Sundays from Advent to Whitsuntide* (1867). The tune is *St Cecilia*, by L. G. Hayne (1836-83), who was educated at Eton and Queen's College, Oxford. He was ordained in 1861 and in 1863 became Coryphaeus to the University and public examiner in music. His appointment as successor and organist of Eton College followed in 1868, but in 1871 he succeeded his father (those were the days!) in the rectory of Mistley in Essex. He is also known for the tune *Buckland* (to which we often sing Holy Spirit, truth divine).

CHORALE PRELUDE on *Liebster Jesu, wir sind hier* by Johann Sebastian Bach (BWV 706). This must have been one of Bach's favourite chorales, as he returned to it time after time. Most of these preludes require the use of the pedals, so we shall have to wait until the organ is reinstalled for the contemplative BWV731 and the cerebral BWV 633 and 634, but it is just possible to play this one on the manuals only, and I have found a version (without the *alio modo* part B) transposed down a semitone which makes it a bit easier.