

HOLY TRINITY CHURCH, HORSLEY
Music for 12 June 2016 (Third Sunday after Trinity)

CHORALE PRELUDES on *Ach Herr, mich armen Sünder* “O Lord, (do not condemn) me a poor sinner” by Johann Sebastian Bach (1685-1750) (BWV 672), Johann Pachelbel (1653-1706), Johann Caspar Simon (1701-76) and Georg Philipp Telemann (1681-1767). The chorale is a setting of Psalm 6 and formed the theme of Bach’s cantata first performed on the third Sunday after Trinity in 1724 (it fell that year on 25 June). Preludes were intended to provide an opportunity for the congregation to contemplate the words of the chorale they were about to sing, and a variety of forms were developed. See if you can identify the “chorale melody interspersed with recitative passages” method; or the “bicinium” method (a repeated figure in the left hand accompanies the chorale melody in the right).

Hymn no. 246: *Just as I am*

CHARLOTTE ELLIOTT (1789-1871)

The hymn was written while Miss Elliott was living the life of an invalid at Westfield Lodge, Brighton. It seems that her brother, the Rev. H. V. Elliott, and other members of the family were at a bazaar, but Charlotte was not well enough to go. She lay awake all night oppressed with her own weakness and “tossed about with many a doubt”. So she “deliberately set down for her own comfort the formulas of her faith”, which in turn provided solace to others. It was printed in 1836 without her permission. When William Wordsworth’s daughter Dora was dying, a friend sent her the hymn and she often repeated it during her last days. The tune is *Saffron Walden* written by A. H. Brown (1830-1926), author of over 800 hymns and carols.

Hymn no. 244: *Hark, my soul, it is the Lord*

WILLIAM COWPER (1731-1800)

This is probably Cowper’s best-known hymn, although *God moves in a mysterious way, Sometimes a light surprises, and O for a closer walk with God* are also still widely sung. It was written at Huntingdon a few years before its publication in 1768 during one of Cowper’s rare periods of mental stability. William was the son of the Rector of Great Berkhamstead; his mother, a descendant of John Donne, died in 1737. He was educated at Markyate and Westminster Schools, called to the bar in 1754, and was recommended for the post of Clerk to the Journals of the House of Lords, but the stress of his imminent appearance before the house for examination precipitated a mental breakdown which returned at periods throughout his life. The tune is *St Bees* by the appropriately named John Bacchus Dykes (1823-76). Even though it had appeared earlier in Chope’s *Congregational Hymn and Tune Book* (1862), it was set to these words in the 1875 edition of Hymns Ancient and Modern and has been associated with them ever since.

Hymn no. 64: *All ye who seek for sure relief* Latin, 18th century, tr. EDWARD CASWALL (1814-78)

Edward Caswall was the son of the Vicar of Yatley in Hampshire, and after university (Brasenose College, Oxford) he became a curate in 1840. Under the influence of Newman, he resigned his living and became a catholic, also a priest after his wife died in 1850. He is remembered especially for *See amid the winter’s snow*. The tune is St. Bernard, adapted from *Neues [...] Kirchen und Haus-Gesang der Tochter Sion* (“New songs of the daughter of Sion for home and church use”, Cologne, 1741).

COMMUNION Extracts from *Ciacona* in D major (Tsukamoto 202) by Johann Pachelbel 1653-1706). With its short, repeated figures, a *chaconne* is useful for accompanying activities of uncertain duration.

Hymn no. 110: *The God of love my shepherd is*

GEORGE HERBERT (1593-1633)

Another setting of Psalm 23, but this one is, in the words of Percy Dearmer “the best ever made”. George Herbert was educated at Westminster School and Trinity College, Cambridge, where he became a Fellow in 1615. His most famous work was *The Temple*, from which this hymn is taken, which he entrusted to his friend Nicholas Ferrer a few weeks before he died with the request that “if he can think it may turn to the advantage of any dejected soul, let it be made public”. The tune is *University*, which first appeared in Pieter Hellendaal’s *Psalms for the Use of Parish Churches* (Cambridge, 1780), attributed to C. Collignon (1725-85) who was then Professor of Anatomy in the University of Cambridge (hence the name of the tune).

PRELUDE AND FUGUE IN B-FLAT MAJOR (Johann Caspar Simon, 1701-76). This is one of Simon’s collection of preludes and fugues for manuals. From 1731, Simon was organist at St. George’s in Nördlingen, but in 1750 he inherited a clothing business in Leipzig (famous among other things for its *Gewandhaus* or “cloth-merchants’ hall”) and ended his days there as a successful businessman.