

HOLY TRINITY CHURCH, HORSLEY

Music for 8 March 2015 (Third Sunday of Lent)

CHORALE PRELUDE on *Dies sind die heiligen zehn Gebot* (Johann Pachelbel, 1653-1706). Pachelbel was organist in Vienna, Eisenach, Erfurt, Stuttgart and Gotha, but finished his career as the organist of St Sebald's church in his native city of Nuremberg. The chorale "These are the holy ten commandments" was written by Martin Luther and was included in his hymn book of 1524, the usual tune being a development of a crusaders' song from the 12th century. The history of the tune goes soem way to explaining the relentless, almost didactic, marching rhythm.

CHORALE PRELUDE on *Dies sind die heiligen zehn Gebot* (Johann Christoph Bach, 1642-1703). This treatment of the chorale tune by J. S. Bach's uncle is an altogether jauntier affair. It has several features which anticipate Bach's prelude which we will hear at the end of the service.

Hymn no. 636: *The Church's one foundation* S. J. STONE (1839-1900). Text. The tune *Aurelia* (S. S. Wesley, 1810-76) was first associated with these words in the second edition of *Hymns Ancient and Modern* (1866). It was originally composed for *Jerusalem the golden*, hence the name (Latin *aurum* means "gold"). This Wesley, one of the most distinguished of 19th-century church musicians, was grandson of Charles the hymnwriter and great-nephew of John.

Hymn no. 420: *Lord, Thy word abideth* (H. W. BAKER, 1827-77). This hymn appeared in the original edition of *Hymns Ancient and Modern* (1861) with the caption: "Thy word is a lantern unto my feet, and a light unto my paths". The tune is *Ravenshaw*, adapted by William Henry Monk (1823-89) from a chorale melody by Michael Weisse (?1480-1534), usually used at Christmastide. Baker was one of the chief promoters of *HAM*, and Monk was the musical assessor of the first two editions.

Hymn no. 718: *We love the place, O God* (W. BULLOCK, 1798-1874, H. W. BAKER, 1827-77). Dean Bullock's hymn, first published in his *Songs of the Church* (Halifax, Nova Scotia, 1854) was based on Psalm 26:8, and written for the dedication of a church in Trinity Bay, Newfoundland. Baker modified the text slightly. The tune *Quam Dilecta* (H. L. Jenner, 1820-98), named after the Latin title of Psalm 84, was composed for these words in the 1861 edition of *HAM*.

VERSI from *Sonate d'intavolatura* (Domenico Zipoli, 1688-1726). Zipoli was an Italian Jesuit, who was called to the missions in the New World, where his works were widely played. He died near Córdoba in Argentina.

Hymn no. 252: *Guide me, O Thou great Redeemer* (WILLIAM WILLIAMS, 1717-91). This probably the most famous of Welsh hymns was first published in Williams' *Alleluia* (Bristol, 1745) and the three verses we know today were translated by Peter Williams of Carmarthen (*Hymns on Various Subjects*, 1771). As to the controversy about whether it should be "Redeemer" or "Jehovah", the Welsh text comes to our aid. *Arglwydd, arwain trwy'r anialwch* means "O Lord, lead us through the wilderness", so it should be neither, but "Lord" does not scan in English. The tune *Cwm Rhondda* ("Rhondda Valley") was composed for the annual *Cymanfa Ganu* ("Singing Festival") in 1905, but it was not included in *HAM* until 1950!

CHORALE PRELUDE on *Dies sind die heiligen zehn Gebot* BWV 679 (Johann Sebastian Bach, 1685-1750). Even though many Bach scholars deny that his music is influenced by numerology, this fughetta demonstrates his love of playing with numbers. The most obvious devices are that the theme consists of ten triplets; it appears ten times; and it has a range of ten semitones.