

HOLY TRINITY CHURCH, HORSLEY  
Music for 22 May 2016 (Trinity Sunday)

CHORALE PRELUDES on *Kyrie, Gott Vater in Ewigkeit* “O Lord, God Eternal Father” BWV 672, *Christe, aller Welt Trost* “O Christ, comfort of all the world” BWV 673 *Kyrie, Gott Heiliger Geist* “O Lord, God Holy Ghost” BWV 674 (Johann Sebastian Bach, 1685-1750). Addressed in turn to Father, Son, and Holy Ghost, these short manual pieces from the *Third Part of the Clavier Übung* (1739) are particularly appropriate for Trinity Sunday. Bach appears to have been fascinated by numerology, and the first to the Father is in 3/4 time; the second to the Son is in 6/8 time, perhaps symbolizing the Father and Son together; the third to the Holy Ghost is in 9/8 time, perhaps symbolizing the Trinity. As well as adding three beats to the bar for each person of the Trinity, the preludes progress from an atmosphere of quiet contemplation to what can only be described as a *gigue* or lively dance.

Hymn no. 331: *The God of Abraham Praise* THOMAS OLIVERS (1725-99)

A paraphrase of the Hebrew *Yigdal*, or *Doxology*, a metrical version of the thirteen articles of the Jewish Creed. The tune is *Leoni* by Meyer Lyon (*Leoni*), d. 1797, arranged by Thomas Olivers, who transformed this traditional Jewish melody into a tune more characteristic of the eighteenth century. There are a number of verses to this hymn, of which we shall sing four only: verses one, two, eight and ten. Thomas Olivers was born in Tregynon, Monmouthshire, but was left an orphan at the age of five. His youth was restless and dissolute until he heard Mr Whitefield preach. He later became one of Wesley’s itinerant preachers, but is associated primarily with this hymn and its tune.

Hymn no. 143: *Jesus shall reign where’er the sun* ISAAC WATTS (1674-1748)

This is the second part of his version of Psalm 72 in *Psalms of David, Imitated in the language of the New Testament* (1719), entitled “Christ’s Kingdom among the Gentiles”. Several verses are not “PC” these days and are omitted in modern hymn books, but the hymn was written 70 years before William Carey preached his famous sermon which heralded the Evangelical Missionary Movement. The tune is *Galilee*, written for the 1875 edition of *Hymns Ancient and Modern* by Philip Armes (1836-1908), who was organist at Durham cathedral until 1907. Isaac Watts is often referred to as the father of English hymnody, and was the author of at least fifty hymns still widely sung, including *O God, our help in ages past, When I survey the wondrous cross, There is a land of pure delight*, and of course this one.

Hymn no. 292: *Eternal Father, strong to save* W. WHITING (1825-78)

Although written in 1860, the text was first published in *Hymns Ancient and Modern* (1861) and with a revised version subsequently in the S.P.C.K. *Psalms and Hymns* (1869). It was headed “For those at sea. ‘These men saw the works of the Lord and His wonders in the great deep (Psalm cvii. 24)’”. The tune *Melita* by John Bacchus Dykes (1823-76) was composed for the 1861 version and, in the words of one commentator, “no other tune in this metre sets the present words with half the felicity that Dykes shows here”. The name *Melita* is a reference to the sory of the shipwreck in Acts 27-28.

COMMUNION Extracts from *Ciacona* in F major (Tsukamoto 205) by Johann Pachelbel 1653-1706). A *ciaccona* or *chaconne* is a set of variations on a short theme. Johann Pachelbel was born in Nuremberg, and was famous for his *Canon*, but he wrote many other pieces as well.

Hymn no. 95: *Holy, holy, holy* REGINALD HEBER (1783-1826)

Heber composed this hymn, a paraphrase of Revelation 4:8-11, while he was vicar of Hodnet (1807-23). It was a favourite hymn of Tennyson’s and sung at his funeral in Westminster Abbey. Heber became Bishop of Calcutta in 1823 (in fact, he died in India) and is the author of several other hymns, including *Brightest and best of the sons of the morning*, and (in part) *God that madest earth and heaven*. Today’s tune is *Nicaea*, by John Bacchus Dykes (1823-76), probably one of the most famous of English hymn tune writers (he appears twice on this sheet alone).

CHORALE PRELUDE on *Komm, heiliger Geist, erfüll die Herzen* BWV deest (Emans Nr. 122) (Johann Sebastian Bach, 1685-1750). This chorale is intended for Pentecost: “Come, Holy Ghost, fill the hearts of those who believe in you, and ignite in them the fire of your divine love, Thou who hast unified the peoples of the whole world in a multiplicity of tongues. Halleluia, Halleluia”. Bach is said to have brought this style of chorale prelude back with him after his visit to Lübeck as a young man. It consists of rich harmonizations of the chorale melody interspersed with recitative flourishes, and it annoyed the congregation at Arnstadt, where he was then organist, who were not used to such “adventurous harmonizations” and the accompanying passages.