

Hymns from Cambridge

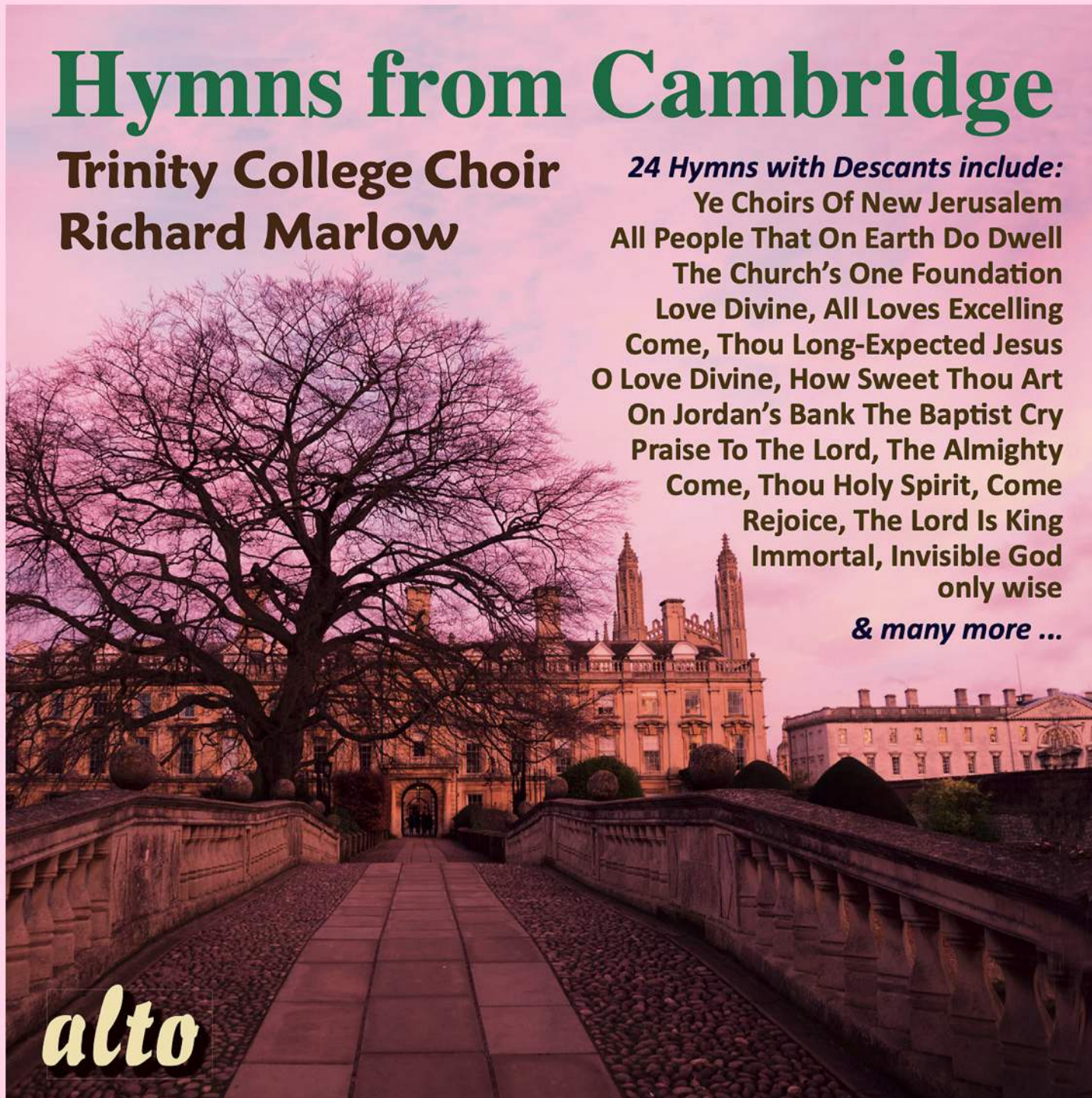
Trinity College Choir
Richard Marlow

24 Hymns with Descants include:

Ye Choirs Of New Jerusalem
All People That On Earth Do Dwell
The Church's One Foundation
Love Divine, All Loves Excelling
Come, Thou Long-Expected Jesus
O Love Divine, How Sweet Thou Art
On Jordan's Bank The Baptist Cry
Praise To The Lord, The Almighty
Come, Thou Holy Spirit, Come
Rejoice, The Lord Is King
Immortal, Invisible God
only wise

& many more ...

alto



Hymns from Cambridge

1	traditional "Blaenwern" arr. William Penfro Rowlands: <i>Love Divine, All Loves Excelling</i>	3:21
2	George Frideric Handel: <i>Rejoice, the Lord is King</i> , HWV 286	2:39
3	John Stainer: <i>Come, thou long-expected Jesus</i> "Cross of Jesus"	1:48
4	John J. Husband: <i>Hark! the glad sound</i>	1:56
5	William Henry Monk: <i>Hark! a herald voice is calling</i>	2:18
6	anonymous: <i>On Jordans's bank the Baptist's cry</i>	2:18
7	anonymous: <i>Praise to the Lord, the Almighty</i>	2:55
8	Handel: <i>Solomon</i> , HWV 67 - My God, I love thee	2:34
9	Jeremiah Clarke: <i>Immortal love for ever full</i>	3:19
10	anonymous, Lyra Davidica: <i>Jesus Christ is Risen Today</i>	2:24
11	anonymous: <i>Love's redeeming work is done</i>	2:10
12	traditional 'St. Albinus' arr. Henry John Gauntlett: <i>Jesus lives! Thy terrors now</i>	2:40
13	Henry John Gauntlett: <i>Ye choirs of New Jerusalem</i> "Saint Fulbert"	2:28
14	traditional "Old Hundredth": <i>All People That on Earth Do Dwell</i>	3:03
15	Jeremiah Clarke: <i>The Head That Once Was Crowned with Thorns</i>	2:27
16	Samuel Sebastian Wesley: <i>O Thou Who Camest From Above</i>	2:37
17	Samuel Webbe: <i>Come, thou Holy Spirit, come</i>	3:08
18	Wesley: <i>The Church's One Foundation</i> "Aurelia"	3:57
19	Thomas Olivers: <i>The God of Abraham praise</i>	4:20
20	anonymous: <i>O praise the Lord, ye servants of the Lord</i>	2:55
21	Thomas Ravenscroft: <i>Disposer supreme</i>	3:02
22	traditional arr. John Roberts: <i>Immortal, invisible, God only wise</i>	2:26
23	Wesley: <i>Christ is our Corner-stone</i> "Harewood"	1:50
24	Wesley: <i>O love divine, how sweet thou art!</i>	2:41

The Choir of Trinity College, Cambridge
Richard Marlow, conductor

Producer: **Morten Winding**

Engineer: **Simon Eadon**

Recorded at Trinity College, Cambridge, 7-10 January 1999

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Project Co-ordinator: **Robin Vaughan** (musicalmerit@blueyonder.co.uk)

NOTES ON THE PROGRAM

Born in 1703, **John Wesley** was the founder of the Methodist movement, so named for the methodical way its members carried out their Christian faith. He was a renowned, and mostly itinerant, preacher who travelled relentlessly around the country on horseback preferring to deliver his sermons in the open air. He is reputed to have preached over 40,000 of them while his brother Charles is said to have written the words for some 6,500 hymns.

One of most famous hymns by **Charles Wesley** (1707-88) is ***Love divine, all loves excelling*** which first appeared in print in 1747 and apparently takes its inspiration from the aria *Fairest isle, all isles excelling* from Henry Purcell's opera *King Arthur*. Of the tunes associated with it the one composed in 1905 by **William Penfro Rowlands** (1860-1937) and entitled *Blaenwern* after the farm in Pembrokeshire to which Rowlands had once sent his young son to convalesce. The words of this hymn have been set to music by several other composers, including **Sir John Stainer** (1840-1901). The tune to which Wesley's ***Come, thou long-expected Jesus*** is generally sung is also by Stainer and comes from *The Crucifixion*, his best-known choral work, which had its first performance on 24 February 1887.

When John Wesley set up his first Methodist chapel in London he took over a building in the Moorfields area which had once been a foundry casting brass cannon thus he subsequently named his first Methodist tune book the 'Foundry Collection'. Included in this is his brother's

hymn ***Love's redeeming work is done*** which is sung to a tune named *Savannah* after the town in Georgia (USA) which John and Charles had visited in 1736 and in which John served as minister for a while. The Easter hymn ***Jesus Christ is risen today***, also with words by Charles Wesley, is set to a melody from the *Lyra Davivica* (Harp of David) first published in 1708.

Charles Wesley's hymn ***O thou who camest from above*** is usually sung to a tune entitled *Hereford* composed by his grandson, **Samuel Sebastian Wesley** (1810-76). S.S.Wesley held the post of organist at several English Cathedrals, the first of these being Hereford. It was in 1872, while organist at Gloucester Cathedral, that his *European Psalmist* was published and in it he included the tune, *Cornwall*, for another hymn by his grandfather, ***O love divine, how sweet thou art***. It was, however, during his time at Winchester that he composed the tune that has now become universally linked to ***The Church's one foundation*** by **Samuel John Stone** (1839-1900). However, as it was originally intended to accompany the hymn *Jerusalem the Golden*, Wesley's mother suggested that it should

be called *Aurelia*, which means 'golden'. It seems that that S.S.Wesley's tune, *Harewood* dates from his time as organist at Leeds Parish Church, its title either coming from the village of Harewood near Leeds or from Harewood Park near Hereford. It is sung to the words ***Christ is our corner-stone***.

Dating from 1744, ***Rejoice, the Lord is King***, also by Charles Wesley, was first set to music by **George Frideric Handel** (1685-1759). This

tune is entitled *Gopsal* which, despite the spelling, seems to refer to Gopsall Hall, the home of Charles Jennens who wrote the libretto for Handel's *Messiah*. Handel's music is also used for ***My God, I love Thee***. This is an adaptation of the air *What though I trace each herb and flower* from another of his oratorios, *Solomon*.

Until he was dismissed for making too many printing errors, **Thomas Olivers** (1725-99) was the editor of John Wesley's 'Arminian Magazine'. As a hymn-writer he is remembered for ***The God of Abraham praise*** which he adapted from the Hebrew *Yigdal* he had heard sung at the Great Synagogue in London by the Cantor Myer Lyon who also sang opera under the name 'Michael Leoni'. Olivers therefore named his hymn-tune *Leoni*.

The words of ***Immortal, invisible, God only wise*** were written by the poet and minister of the Free Church of Scotland, **Walter Chalmers Smith** (1824-1908). The tune chosen for this hymn first appeared in 1839 in a collection of hymns edited by **John Roberts** (1822-77). It is called *St Denio* and is an arrangement of a Welsh folksong.

Nowadays **Jeremiah Clarke** (c1674-1707) is best known as the composer of the piece that for many years was referred to as 'Purcell's Trumpet Voluntary' but he also wrote the tune sung to ***Immortal love, for ever full***, with its words by the American Quaker poet **John Greenleaf Whittier** (1807-92), and that for ***The head that once was crowned with thorns*** whose text is by the Irish evangelical cleric **Thomas Kelly** (1769-1855).

A nonconformist, like the Wesleys, **Philip Doddridge** (1702-51) was, however, a Congregationalist rather than a Methodist but several of his hymns, did find their way into the Methodist hymn book. ***Hark the glad sound! the Saviour comes*** is sung on this occasion to a tune by **John Jenkins Husband** (1760-1825) who was born in Plymouth but emigrated to the USA in 1809 and then taught music in Philadelphia.

In 1861, **William Henry Monk** (1823-89) became the first editor of *Hymns Ancient and Modern*. However he is best-known for his tune *Eventide* which is sung in churches and at football matches to the words *Abide with me*. ***Hark! A herald voice is calling*** is one of many hymns translated from various other languages by **Edward Caswall** (1814-78), an Anglican priest who converted to Roman Catholicism under the influence of Cardinal John Henry Newman. Other hymns to have been translated by Caswall from Latin include ***My God, I love Thee***, originally by the Catholic missionary **St Francis Xavier** (1506-52) and ***Come, thou Holy Spirit, come***, whose original words were by **Stephen Langton** (c1150-1228) who served as Archbishop of Canterbury and was instrumental in persuading King John to sign the 'Magna Carta'. The tune to which this hymn is sung is by **Samuel Webbe** (1740-1816) who is also known as a composer of glees and catches.

Another translator to have worked with Newman was **Isaac Williams** (1802-65), a prominent member of the 'Oxford Movement', and it was he who created ***Disposer supreme***, from the Latin of the French poet **Jean-Baptiste de Santeul** (1630-97).

Another prolific translator of Latin hymns was **John Chandler** (1806-

76). As well as providing English words for *Christ is our corner-stone*, he also translated *On Jordan's bank, the Baptists cry* from the original by **Charles Coffin** (1676-1749), a French writer and teacher who, from 1718 until his death, was Rector of the University of Paris. *Ye choirs of new Jerusalem* is a translation by the Scottish advocate **Robert Campbell** (1814-68) of words by **St Fulbert**, who was Bishop of Chartres from 1006 to 1028. It is usually associated with a tune, appropriately entitled *St Fulbert*, by the English lawyer and organist, **Henry John Gauntlett** (1805-76) who also composed *St Albinus* for *Jesus lives! thy terrors now*. He is best known, however, for *Irby* to which *Once in royal David's city* is famously sung.

The hymn commonly referred to as *The Old Hundredth*, because of its association with Psalm 100, comes from the 1551 edition of the Genevan Psalter. Its tune is generally attributed to **Louis Bourgeois** (c1510-60) while its English text, which begins *All people that on earth do dwell*, is the work of **William Kethe** who lived during the reign of Elizabeth I, was probably Scottish and died in June 1594. Another hymn tune attributed to Louis Bourgeois and included in the Genevan Psalter is *The Old 124th* to which the words *O praise the Lord, ye servants of the Lord* have been set.

In addition to the many hymns that have been translated into English from Latin there are many others which started out in German. Two of the most prolific translators of hymns in this language were **Frances Elizabeth Cox** (1812-97) and **Catherine Winkworth** (1827-78). It was Cox who provided the English words for *Jesus lives! thy terrors now*

from the original text by **Christian Fürchtegott Gellert** (1715-69), some of whose poems had already been set to music by Beethoven, and Winkworth who translated *Praise to the Lord, the Almighty, the King of Creation* from the original *Lobe den Herren, den mächtigen König der Ehren*, by the Calvinist teacher and theologian, **Joachim Neander** (1650-80).

ABOUT THE ARTIST

The **Choir of Trinity College, Cambridge**, is a mixed choir whose primary function is to sing choral services in the Tudor chapel of Trinity College. The choir has taken various forms since its foundation in 1553 and has existed in its present one since 1982 when, shortly after the admission of women to the college, female voices were used for the first time for the top lines.

It was **Richard Marlow** (1939-2013), the much-appreciated long-term organist and master of the choristers at Trinity College from 1968 to 2006, who devised this programme of popular hymns with single and double descants. The term descant nowadays refers to a melody, usually sung by trebles or sopranos, which provides a florid decoration to the original tune and is often used to embellish the final verse of the hymn.

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Magnus House
8 Ashfield Rd
Cheadle SK81BB, UK**

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