

Wednesday Musical Meditations

July 15<sup>th</sup>, 2020 12:30pm

His Eye is On the Sparrow	Civilla D. Martin (1866-1948)
We Are Climbing Jacob's Ladder	Spiritual
Amazing Love	Graham Kendrick (b. 1950)
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Adagio from K 365	W.A. Mozart (1756-1791)
Father, we thank thee who has planted (302)	Louis Bourgeois (c. 1510-1561)
Come, thou almighty King (365)	Felice de Giardini (1716-1796)
Praise to the living God (372)	Danie ben Judah (14 <sup>th</sup> century)
Immortal, invisible God only wise (423)	traditional Welsh tune
Open your ears, o faithful people (536)	Israeli folk song
<i>Petit Offertoire</i>	César Franck (1822-1890)
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Scherzo from sonata, op. 28	Ludwig van Beethoven (1770-1827)
Sweet Hour of Prayer	William Batchelder Bradbury (1772-1750)
Just a Closer Walk With Thee	traditional gospel tune
Put Your Hand in the Hand	Gene MacLellan (1938-1995)
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For the fruit of all creation (424)	Francis Jackson (b. 1917)
As Jacob with travel was weary one day (453)	Jack Noble White
Lord of all hopefulness (482)	Irish ballad melody
Paso in d minor	Narciso Casanovas (1747-1799)
Lord, make us servants of your peace (593)	Lee Hastings Bristol, Jr. (1923-1979)
O day of God, draw nigh (601)	Louis Bourgeois (1510-1561)
All my hope on God is founded (665)	Herbert Howells (1892-1983)
Lord dismiss us with thy blessing (344)	Sicilian melody

### **His Eye is On the Sparrow**

This Gospel hymn was written in 1905 by lyricist Civilla D. Martin and composer Charles H. Gabriel. It is most associated with actress-singer Ethel Waters who used the title for her autobiography. Mahalia Jackson's recording of the song was honored with the Grammy Hall of Fame Award in 2010. The theme of the song is inspired by the words of David in the Psalms and Jesus in the Gospel of Matthew in the Bible: "I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with mine eye (Psalm 32:8). "Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they?" (Matthew 6:26) and "Are not two sparrows sold for a farthing? and one of them shall not fall on the ground without your Father. But the very hairs of your head are all numbered. Fear ye not therefore, ye are of more value than many sparrows" (Matthew 10:29–31). (Wikipedia)

### **We Are Climbing Jacob's Ladder**

This selection is an African American slave spiritual based in part on the Biblical story of Jacob's Ladder. It was developed some time before 1825, and became one of the first slave spirituals to be widely sung by white Christians. A number of artists have recorded notable versions of it, and it was used as one of the main themes in the critically praised documentary *The Civil War*. (Wikipedia)

### **Amazing Love**

Graham Kendrick is a prolific English Christian singer, songwriter and worship leader. He is the son of Baptist pastor, M. D. Kendrick and grew up in Laindon, Essex and Putney. He now lives in Tunbridge Wells and is a member of Holy Trinity with Christ Church, Tunbridge Wells. He is a member of Ichthus Christian Fellowship. Together with Roger Forster, Gerald Coates and Lynn Green, he was a founder of March for Jesus. (Wikipedia)

### **Adagio from K. 365**

Wolfgang Amadeus Mozart was a prolific and influential composer of the Classical period. Born in Salzburg, in the Holy Roman Empire, Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, Mozart was engaged as a musician at the Salzburg court but grew restless and travelled in search of a better position. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in Vienna, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his early death at the age of 35. The circumstances of his death have been much mythologized.

He composed more than 600 works, many of which are acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is considered among the greatest classical composers of all time, and his influence on Western music is profound. Ludwig van Beethoven

composed his early works in the shadow of Mozart, and Joseph Haydn wrote: "posterity will not see such a talent again in 100 years". (Wikipedia)

### **Father, We Thank Thee Who Has Planted**

This hymn text is rooted in the early Christian church, all the way back to the Greek-language *Didache* (the *Teaching of the Twelve Apostles*), a Christian manual from the Church of Antioch, Syria, which some scholars date as early as A.D. 110. To produce this hymn text, F. Bland Tucker (PHH 247) translated selected prayers from chapters 9 and 10 of the *Didache*.

Stanzas 1 and 2a are from a post-communion prayer, and stanza 2b is from a prayer intended during distribution of the bread. The whole is essentially a hymn of thanksgiving and praise (st. 1) concluded with a petition for the unity of the church (st. 2), which reminds us of Christ's prayer that all believers "may be one" (John 17:21). That unity should be obvious when Christians gather around the Lord's table, but it should also extend within and between Christian denominations.

Tucker's 1939 translation was first published in the American Protestant Episcopal *Hymnal 1940*. The original first line read, "Father, we thank thee who hast planted." The modernized text in the *Psalter Hymnal* is the same as that published in the Australian hymnal *With One Voice* (1977).

### **Come Thou Almighty King**

The anonymous text dates from before 1757, when it was published in a leaflet and bound into the 1757 edition of George Whitefield's *Collection of Hymns for Social Worship*. The text appears to be patterned after the British national anthem, "God Save the King." Filled with names for members of the Godhead, this song exhibits a common trinitarian structure, addressing God the Father (st. 1), God the Son (st. 2), and God the Holy Spirit (st. 3), concluding with a doxology to the Trinity (st. 4).

The text has often been attributed to Charles Wesley, since the leaflet also included a hymn text from his pen ("Jesus, Let Thy Pitying Eye"); however, "Come, Thou Almighty King" was never printed in any of the Wesley hymnals, and no other Wesley text is written in such an unusual meter.

### **Praise to the Living God**

Daniel ben Judah was a Jewish liturgical poet, who lived at Rome in the middle of the fourteenth century CE. He was the grandfather of Daniel ben Samuel ha-Rofe, rabbi at Tivoli. According to Luzzatto, Daniel ben Judah was the author of the well-known hymn "Yigdal Elohim Hai" containing the thirteen articles of belief of Maimonides. This poem, which forms part of the morning prayer among the Ashkenazim, and is sung by the Sephardim on the eve of Sabbaths and holy days, is included in the Romaniot ritual for Saturday evening.

### **Immortal, Invisible, God Only Wise**

This hymn was originally published under this Scripture: "Now unto the King eternal, immortal, invisible, the only wise God, be honor and glory for ever and ever. Amen" (1 Timothy 1:17 KJV). After paraphrasing this verse in the first stanza, the author goes on to elaborate on the themes of light, immortality, and glory in the following stanzas.

### **Open Your Ears, O Faithful People**

Willard F. Jabusch (b. 1930), who wrote the words for this hymn, received degrees from St. Mary of the Lake Seminary, Mundelein, Illinois, and Loyola University, Chicago. He also earned a doctorate at Northwestern University, Evanston, Illinois (1986), and studied music at the Chicago Conservatory and the University of London. A parish priest at St. James Roman Catholic Church in Chicago from 1956 to 1961, he taught at Niles College of Loyola University from 1963 to 1966 and at the Mundelein Seminary from 1968 to 1990. Since 1990 Jabusch has been director of Calvert House, the Roman Catholic student center at the University of Chicago. His theological publications include *The Person in the Pulpit* (1980), *Walk Where Jesus Walked* (1986), and *The Spoken Christ* (1990). He has written some forty tunes and one hundred hymn texts, often pairing them with eastern European and Israeli folk tunes.

### **Petit Offertoire**

César Franck is an important composer from the latter half of the nineteenth century, particularly in the realms of symphonic, chamber, organ and piano music. His stage works were uniformly unsuccessful, though his choral compositions fared somewhat better. Born in Liège (in the French region which in 1830 became part of a new state, Belgium), on Dec. 10, 1822, he led a group of young composers, among them d'Indy, Duparc, and Dukas, who found much to admire in his highly individual post-Romantic style, with its rich, innovative harmonies, sometimes terse melodies, and skilled contrapuntal writing. This group, sometimes known as "la bande à Franck," steered French composition toward symphonic and chamber music, finally breaking the stranglehold of the more conservative opera over French music.

Franck was a keyboard player of extraordinary ability who had a short stint as a touring piano virtuoso before moving to Paris and throwing himself into musical studies. In addition, he was an organist at several major churches during his career, and his skills on the organ accounted in great part for his compositional interest in that instrument; his organ compositions stand at the apex of the Romantic organ repertoire. Franck was a man of strong religious convictions throughout his life, which often motivated him to compose works based on biblical texts or on other church sources. For much of his life he was organist at the Paris churches of St.-Jean-St. François and then Ste.-Clothilde, and in 1872 he became a professor at the Paris Conservatoire.

Individual and instantly recognizable though his music was, it owes a debt to Liszt and Wagner, especially to the latter's *Tristan und Isolde* and several other late works. He tended to use rather quick modulations, another inheritance from Wagner, and shifting harmonies. There is a Germanic ponderousness in some of his compositions; consider, for example, the opening of the *Symphony in D minor* of 1888, probably Franck's most famous composition. In this work, one hears a mixture of paradoxical elements so typical of the composer: for example, moments of peace and serenity barely conceal an undercurrent of disquiet. In this symphony, Franck, adapts the Lisztian-Wagnerian predilection toward cyclical structure and melodic motto to an abstract symphonic form. Another characteristic of Franck's music is extended homophonic writing, as exemplified in his choral symphonic poem *Psyché*.

Franck died in Paris on November 8, 1890. By the turn of the century he had become the leading figure associated with the "Old School" in France, while Debussy came to represent the "progressive" forces.

### **Scherzo**

Beethoven was a German composer and pianist; his music is amongst the most performed of the classical music repertoire, and he is one of the most admired composers in the history of Western music. His works span the transition from the classical period to the romantic era in classical music. His career has conventionally been divided into early, middle, and late periods. The "early" period in which he forged his craft is typically seen to last until 1802. His "middle" period, sometimes characterized as "heroic", showing an individual development from the "classical" styles of Joseph Haydn and Wolfgang Amadeus Mozart, covers the years 1802 to 1812, during which he increasingly suffered from deafness. In the "late" period from 1812 to his death in 1827, he extended his innovations in musical form and expression.

### **Sweet Hour of Prayer**

Sometimes during His earthly ministry, Jesus would withdraw to a secluded place to pray (Mark 1:35, Luke 5:16, etc.). The early church followed His practice of regular prayer (Acts 2:42), and Paul encouraged its continuance in some of his letters. He wrote, "Continue steadfastly in prayer, being watchful in it with thanksgiving" (Colossians 4:2 ESV). This hymn is an expression of the joy that can come when believers, individually and corporately, pray regularly. (hymnary.org)

### **Just a Closer Walk With Thee**

In this song, we acknowledge our human inability to live righteously, but we also express awareness of the grace and strength that God gives us in our daily walk. Even such an esteemed saint as the apostle Paul acknowledged his need for this grace: "But he [God] said to me, "My grace is sufficient for you, for my power is made perfect in weakness." ... For when I am weak, then I am strong." (2 Corinthians 12:9a, 10b ESV)

### **Put Your Hand in the Hand**

"Put Your Hand in the Hand" is a gospel pop song composed by Gene MacLellan and first recorded by Canadian singer Anne Murray from her third studio album *Honey, Wheat and Laughter*. It became a hit single for the Canadian band Ocean, released as the title track to their debut album. The single peaked at No. 2 on the U.S. *Billboard* Hot 100, kept from No. 1 by "Joy to the World" by Three Dog Night. The song also reached No. 4 on the Adult Contemporary chart. The single version omitted the instrumental, that occurs between the second chorus and the second verse, as well as the repeat of the chorus and the final instrumentalist chorus, that ends without the fade. It went on to become 22nd best-seller of 1971.

### **For the Fruit of All Creation**

Francis Alan Jackson, CBE (born 2 October 1917) is a British organist and composer. He was the organist and director of music at York Minster for 36 years. Jackson was born in Malton, Yorkshire, and received his early education as a chorister at York Minster under his predecessor, Sir Edward Bairstow. He was

appointed organist and director of music at York Minster in 1946 and held these positions until his retirement in 1982. Jackson played for the wedding of Elizabeth II's cousin, Prince Edward, Duke of Kent, to Katherine Worsley on 8 June 1961. The final voluntary was the final movement of Charles-Marie Widor's *Symphony No. 5 for organ: Toccata*, which set a fashion for the use of this piece for weddings. Both nationally and internationally acclaimed, Jackson has given recitals and concerts all over the world and made numerous recordings of solo organ music and of choral music with the choir of York Minster.

### **Lord of All Hopefulness**

SLANE is an old Irish folk tune associated with the ballad "With My Love on the Road" in Patrick W. Joyce's *Old Irish Folk Music and Songs* (1909). It became a hymn tune when it was arranged by David Evans and set to the Irish hymn "Be Thou My Vision" published in the *Church Hymnary* (1927). SLANE is named for a hill in County Meath, Ireland, where St. Patrick's lighting of an Easter fire—an act of defiance against the pagan king Loegaire (fifth century)—led to his unlimited freedom to preach the gospel in Ireland. SLANE is an attractive tune with phrases that demonstrate a wide range and creative melodic patterns. The harmonization, one of two settings in *The Hymnal* 1982, is accessible to good singers (especially to low basses!), but most congregations may prefer unison throughout. Support the singing with rather light but energetic accompaniment. --*Psalter Hymnal Handbook*, 1988

### **Paso in d minor**

Narciso Casanova was a Spanish composer who became a Benedictine monk in 1763 at Montserrat, where he remained for the rest of his life. As well as sacred music, he wrote single-movement sonatas for the keyboard.

### **Lord, Make Us Servants of Your Peace**

Lee Hastings Bristol was educated at Hamilton College, Clinton, New York, Trinity College of Music, London, and the Institute for International Studies, Geneva, Switzerland. He worked in New York for the Bristol-Meyers Company (the family business) in advertising and public relations, 1948-62. From 1962-69, he served as president of Westminster Choir College, Princeton, New Jersey. In 1972, the Hymn Society in the United States and Canada made him a fellow of the society.

### **O Day of God Draw Nigh**

In both his early and later years, Louis Bourgeois wrote French songs to entertain the rich, but in the history of church music he is known especially for his contribution to the Genevan Psalter. Apparently moving to Geneva in 1541, the same year John Calvin returned to Geneva from Strasbourg, Bourgeois served as cantor and master of the choristers at both St. Pierre and St. Gervais, which is to say he was music director there under the pastoral leadership of Calvin. Bourgeois used the choristers to teach the new psalm tunes to the congregation.

The extent of Bourgeois's involvement in the Genevan Psalter is a matter of scholarly debate. Calvin had published several partial psalters, including one in Strasbourg in 1539 and another in Geneva in 1542, with melodies by unknown composers. In 1551 another French psalter appeared in Geneva, Eighty-three Psalms of David, with texts by Marot and de Beze, and with most of the melodies by Bourgeois, who supplied thirty four original tunes and thirty-six revisions of older tunes. This edition was republished

repeatedly, and later Bourgeois's tunes were incorporated into the complete Genevan Psalter (1562). However, his revision of some older tunes was not uniformly appreciated by those who were familiar with the original versions; he was actually imprisoned overnight for some of his musical arrangements but freed after Calvin's intervention. In addition to his contribution to the 1551 Psalter, Bourgeois produced a four-part harmonization of fifty psalms, published in Lyons (1547, enlarged 1554), and wrote a textbook on singing and sight-reading, *La Droit Chemin de Musique* (1550). He left Geneva in 1552 and lived in Lyons and Paris for the remainder of his life.

### **Lord, Dismiss Us With Thy Blessing**

The tune SICILIAN MARINERS is traditionally used for the Roman Catholic Marian hymn "O Sanctissima." According to tradition, Sicilian seamen ended each day on their ships by singing this hymn in unison. The tune probably traveled from Italy to Germany to England, where *The European Magazine* and *London Review* first published it in 1792. The tune was associated with the German Christmas carol "O du Frohliche, O du Selige." The tune also appears to have had an influence on the African American song "We Shall Overcome." SICILIAN MARINERS is a bar-form tune (AAB) with a florid soprano line and an active harmonization. Sing it either vigorously or reflectively; singing rather deliberately will increase the hymn's dignity. A traditional version of the tune includes dotted rhythms, which encourage a more meditative approach to singing. (*Psalter Hymnal Handbook*, 1988)