

Sing out with Joy

Favourite hymns from
THE AUSTRALIAN HYMNBOOK

CANTUS CHORO *directed by* **PETER CHAPMAN** *organ* **NORMAN KAYE**

1 ALL CREATURES OF OUR GOD AND KING (AHB 3)

Francis, the saintly friar of Assisi, called on all living things, and even inanimate nature, to worship their creator. His “Canticle of the Sun” is set to glorious German music arranged by Ralph Vaughan Williams. The gentle Christlike character of Francis is reflected in the verse which urges men to forgive others, to bear pain, and join in this paean of praise to God.

2 LET ALL MORTAL FLESH KEEP SILENCE (AHB 418)

From the Church of the 5th century come these solemn words expressing the mystery of the Incarnation. Verse 3 gives a word-picture of the “vanguard” accompanying Christ to earth. More symbolism, in verse 4, from Isaiah chapter 6, heightens the angelic adoration. This Communion hymn is set to a French traditional carol. Choir and organ move to a magnificent climax.
Solo: Peter Chapman.

3 PRAISE, MY SOUL, THE KING OF HEAVEN (AHB 68)

A favourite on royal ceremonial occasions in London, this hymn suits all occasions in all churches throughout the English-speaking world. Based on Psalm 103,

one of the noblest songs of praise, it is set to the familiar melody of John Goss. Henry Francis Lyte, the Devonshire vicar, is even better known for writing “Abide with me”.

4 I TO THE HILLS WILL LIFT MY EYES (AHB 21)

This paraphrase of Psalm 121 was included in the Scottish Psalter 1650. Its reminder of God’s constant nearness and never-failing protection has enriched the lives of Scotsmen for more than three centuries. The rich harmonies of the tune, known both as French and Dundee, lend weight to the reassuring words.

5 DEAR LORD AND FATHER OF MANKIND (AHB 519)

John Greenleaf Whittier, the gentle Quaker poet of New England, wrote a poem entitled “The Brewing of Soma”, a drink which inflamed the emotions of worshippers of the Indian deity, Indra. In contrast with this excitement Whittier compared the quietness, calm and peace which characterised the spirit of Jesus. He showed that our “strain and stress” could be removed from our lives which could then experience the beauty of God’s peace. The last verse strikingly describes what Elijah found at Horeb — the “still small voice of calm” instead of “earthquake, wind and fire”. Parry’s

beautiful melody Repton gives an excellent setting for Whittier’s verses.

6 BE THOU MY VISION (AHB 455)

Two Irish ladies have translated and versified this poem which for more than 1000 years had been unknown, except to those conversant with the ancient Irish tongue. From its publication early in the present century the hymn won admiration for its robust spirit of dedication and its sincere mysticism. It expresses for modern youth their highest aspirations. The traditional Irish melody, Slane, adds to the hymn’s appeal.

7 FOR THE BEAUTY OF THE EARTH (AHB 77)

Folliott Pierpoint, a Cambridge classical scholar, intended this hymn for Holy Communion, but it has been used more widely recognising that God is “The First Author of Beauty”. “The love which from our birth over and around us lies” is matched by the beauty appearing in flower and field everywhere. The tune is by a Welsh composer, David Evans.
Solo: Deborah Summerbell.

8 THE GOD OF ABRAHAM PRAISE
(AHB 53)

This perfect ascription of praise is expressed in Old Testament imagery through an appealing Jewish melody. Thomas Olivers, one of Wesley's preachers, surprisingly developed latent poetical power. So overwhelmed by the majesty of his hymn was a conference of preachers that one said, "Thomas Olivers, may all thy sins be forgiven for writing that hymn!"
Descant: Norman Kaye.

9 GLORIOUS THINGS OF YOU ARE SPOKEN (AHB 374)

John Newton, an Evangelical Anglican clergyman, had been captain of a slave-trader in West Africa before being converted through the influence of Whitefield and Wesley. Newton and his friend, William Cowper, wrote many hymns of outstanding merit. This hymn jubilantly expresses confidence in God's Zion, now the Church. Haydn's noble music, Austria, is a worthy setting.

10 BE THOU MY GUARDIAN AND MY GUIDE (AHB 498)

Isaac William, born in Wales, became a clergyman distinguished for his Latin scholarship, and a follower of John Keble in the Oxford Movement. He wrote "Hymns on the Catechism" for

children preparing for confirmation. This hymn was his explanation of the phrase, "And lead us not into temptation", from the Lord's prayer.

11 MY SONG IS LOVE UNKNOWN
(AHB 257)

Christ's compassionate ministry ending in his cruel death is reviewed by Samuel Crossman, Dean of Bristol Cathedral in the 17th century. The phraseology and sentimentality characteristic of that period have an appeal to thoughtful modern minds. The reverent intimacy of the singer is expressed in the repeated "my friend". John Ireland, early 20th century songwriter, composed the tune to suit the unusual style of the verses.
Solo: Peter Chapman.

12 IMMORTAL, INVISIBLE (AHB 80)

Written by a Scottish minister, Walter Chalmers Smith, this is a favourite of the Queen Mother. The hymn is based on I Timothy 1:17 — "The King eternal, immortal, invisible". It owes some of its popularity to its being linked to the Welsh folktune, St. Denio.
Descant: Norman Kaye.

13 LOVE DIVINE (AHB 148)

Charles Wesley's hymn is sung everywhere, though sometimes thoughtlessly as if "divine" was merely

a sentimental term. Wesley is extolling God's love revealed in Christ and imparted to every receptive heart. This divine love should purify our lives until in Heaven the consummation is realized in unending "wonder, love and praise". Hyfrydol is a popular Welsh melody.

14 BY YOUR KINGLY POWER
(AHB 306)

This contemporary hymn was written by a Roman Catholic layman, the late Professor James McAuley, of the University of Tasmania. Indeed a "joyful Easter cry", it is also sung appropriately at other times. It is a striking affirmation of faith in the effect of Christ's resurrection, and has a worthy musical setting by another Catholic layman, Richard Connolly.
Solo: Jerzy Kozlowski.

15 BE KNOWN TO US IN BREAKING BREAD (AHB 435)

In two verses our thoughts are lifted from the scene of Holy Communion itself to the vital truth that Christ may abide with us and spread his table in our heart. James Montgomery, Sheffield newspaper editor of the 19th century, wrote many valued hymns. Belmont was recorded by Sir Hugh Roberton's Glasgow Orpheus choir, to the words "By cool Siloam's shady rill".

16 FORTH IN THY NAME, O LORD, I GO
(AHB 480)

Charles Wesley entitled this hymn "Before Work", that is, before daily work. It is often sung at the conclusion of Sunday morning worship in church but the words show the real intention of Charles Wesley. Some year ago a Scottish quarryman, who left home at 5 o'clock every morning, used to pause with his hand on the latch of his cottage door and repeat the first verse of this hymn. This showed his determination to employ every daily task as in God's service. Incidentally, the devout quarryman's little son who overheard his father repeat the words every morning grew up to become a minister in the Church of Scotland. Orlando Gibbons has given us an enlivening melody admirably suiting Wesley's lines.

**17 LORD, ENTHRONED IN HEAVENLY
SPLENDOUR**
(AHB 441)

George Hugh Bourne, who died in 1925, was an Anglican clergyman and headmaster. Intended for Holy Communion, this hymn exalts and adores the risen crucified Lord. The rich symbolism of the verses draws upon Old Testament imagery, e.g. "manna" and "stricken rock" in the last verse. Sir George Martin, organist of St. Paul's Cathedral, London, composed inspiring music for the theme.



Cantus Choro

was formed in Melbourne in 1979. It specialises in music for men's voices, both sacred and secular, ranging from the 16th to the 20th centuries. Cantus Choro has established a fine reputation for its broadcasts for the Australian Broadcasting Corporation and recitals of sacred and secular music. In this recording women's voices have been added to the ensemble.

Sopranos

Gay Knox
Deborah Summerbell
Rhonda McClure
Carol Veldhoven
Kay McLennan
Kathy Westfold
Pamela Smith
Elizabeth Williams

Altos

David deDear
Warwick Papst
John McClure

Tenors

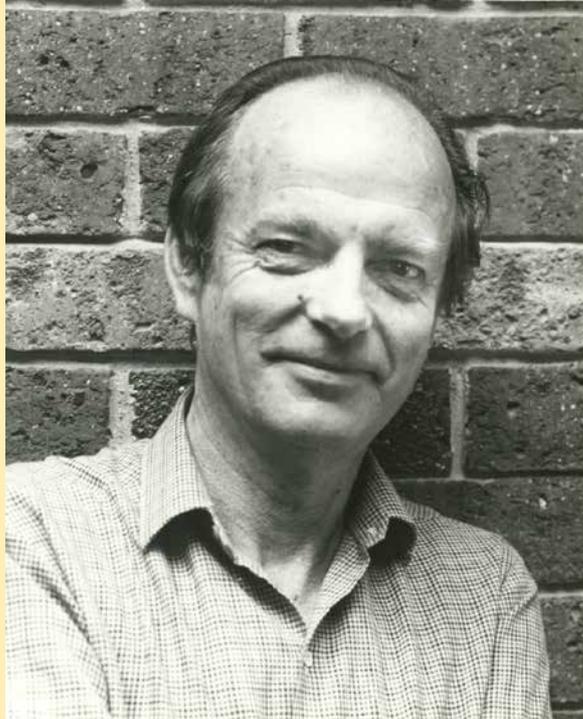
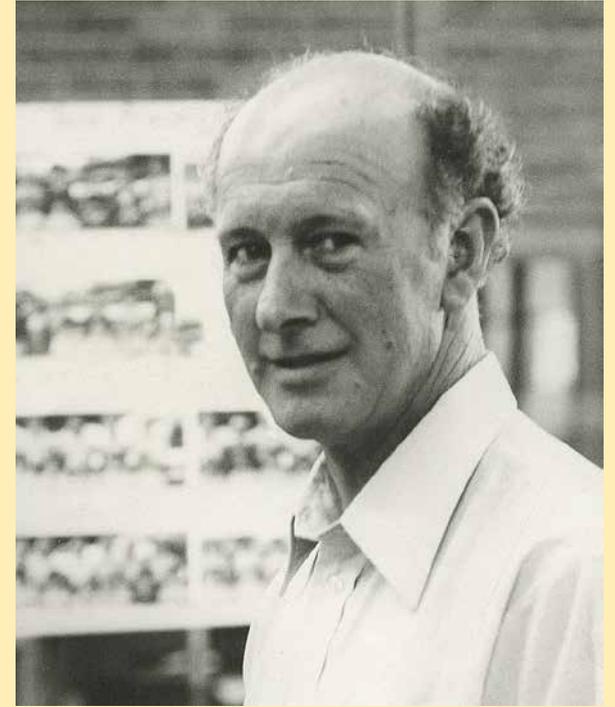
Harold Bolitho
Barry Firth

Bases

John Barren
Colin Summerbell
Michael Gough
Philip Williams
Jerzy Kozlowski

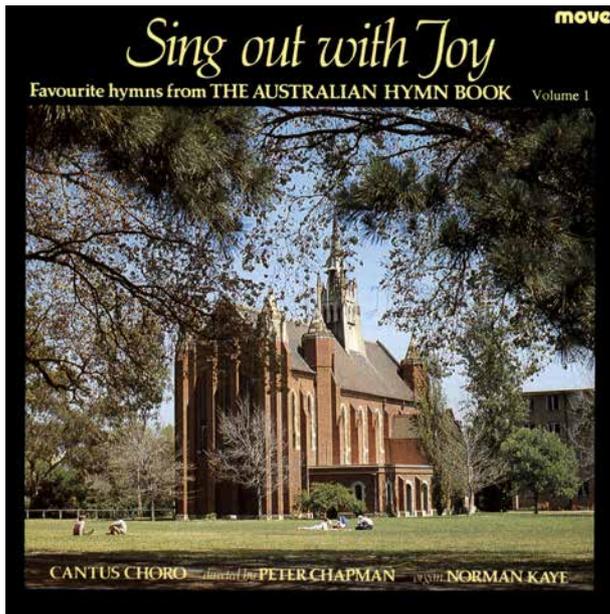
Peter Chapman

Choral conductor, singer, and music teacher, achieved renown for his direction of The Choir of the Canterbury Fellowship in Melbourne for 25 years. He began his singing career as a boy of eight, later studying at the Melbourne University Conservatorium of Music and at the Royal Academy of Music. While in London, he sang in the BBC Chorus, and the choirs of Westminster Abbey and The London Philharmonic. Peter Chapman's enthusiasm and skill as a conductor have inspired countless young musicians, particularly Royal Society of Church Music choristers and students at Scotch College. This recording with Cantus Choro demonstrates his lively musicianship and his care for phrasing and words.



Norman Kaye

Organist and composer, is equally fluent in the English Cathedral and French Symphonic styles of organ playing. A former pupil of the late Dr. A. E. Floyd in Melbourne, he also studied in London and in France taking his Premier Prix at the Conservatoire Nationale in Nice. He displays a bold and colourful accompanying style which contributes much to the dramatic impact of these hymns. Norman Kaye is also a noted actor and appears frequently in feature films, television, and on the stages of major theatre companies in Melbourne and Sydney.



Recorded in Trinity College Chapel within the University of Melbourne by kind permission of the Warden, Dr. Evan L. Burge

Production:
Martin Wright, Warwick Papst

Assisted by:
Nick Alexander, Andrew Earle

Liner notes: Dr A. Harold Wood

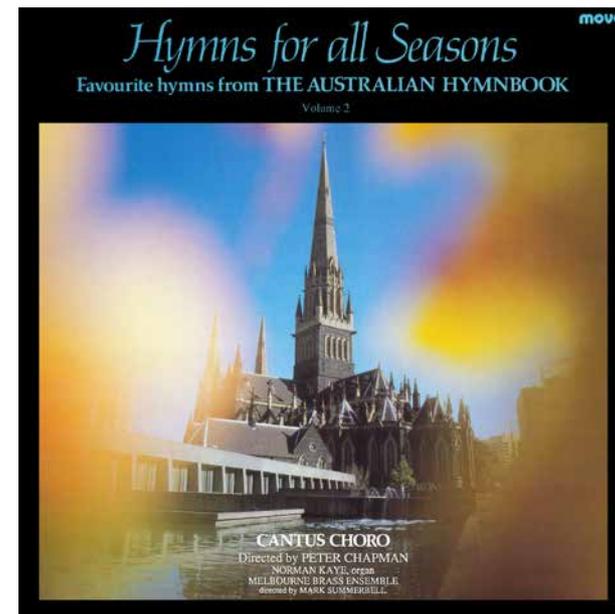
Cover photograph of Trinity College Chapel: Howard Birnstihl

Portrait photographs: Don Wirth

The AHB was compiled by the Australian Hymn Book Committee and is published by William Collins Publishers.

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Geoffrey Cox

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