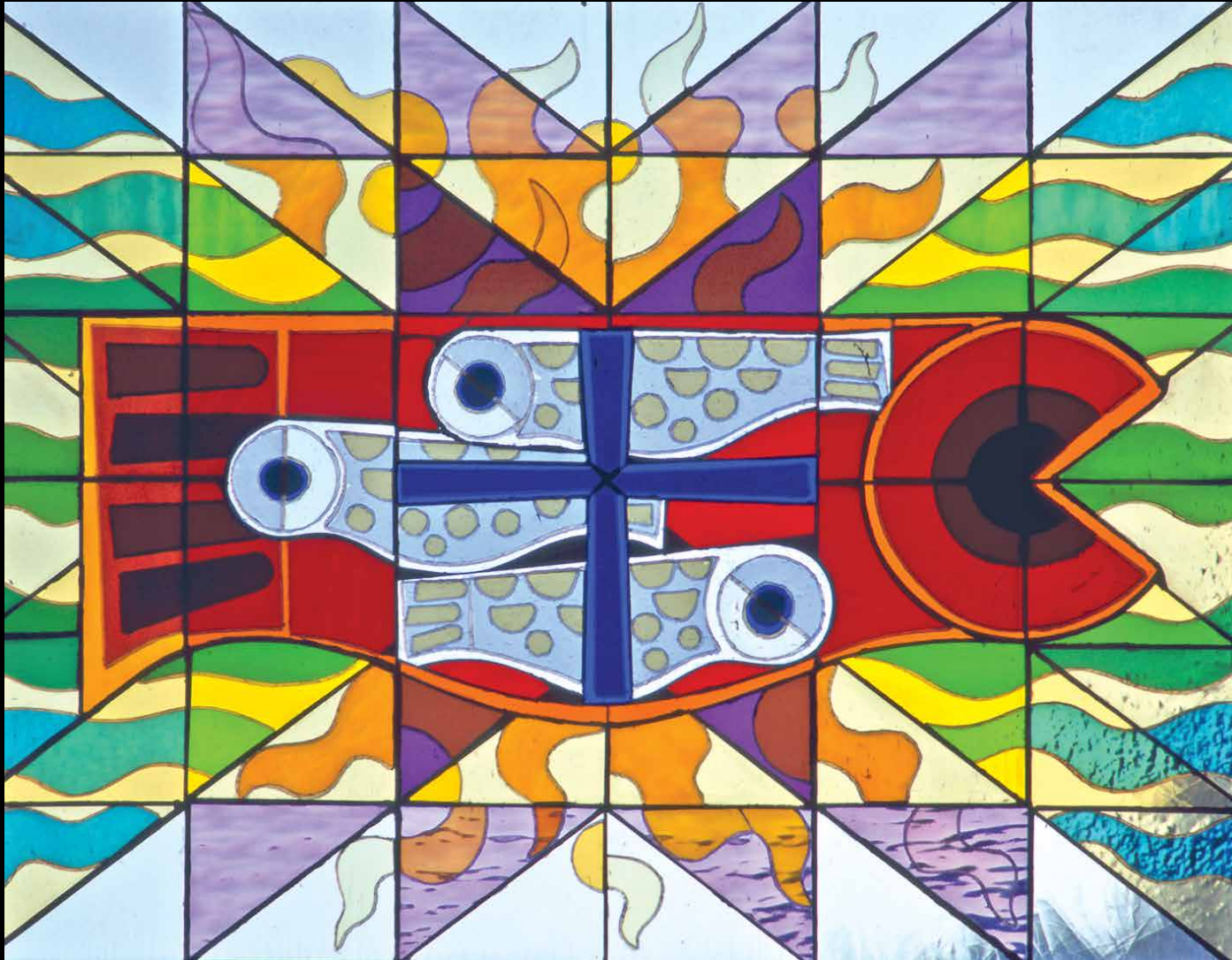


Songs and Praises



Favourite hymns from **THE AUSTRALIAN HYMN BOOK** volume 3
CANTUS CHORO *directed by* **PETER CHAPMAN**
organ **GEOFFREY COX** and **NORMAN KAYE**

**1 GUIDE ME, O THOU GREAT
JEHOVAH (AHB 478)**

Perhaps the greatest of the Welsh hymns, to the best of the Welsh tunes, it may nevertheless now be sung in 75 languages. It breathes the spirit of the Revival of the 18th C, especially in the small non-Conformist denomination founded by Selena, Countess of Huntingdon. The biblical metaphor is that of the Exodus: the pilgrimage in the desert and the crossing the river to the Promised Land. CWM RHONDDA means “the valley of the river Rhondda”, a district in south Wales.

**2 COME DOWN, O LOVE DIVINE
(AHB 310)**

When liturgy excludes the participation of people, popular devotions flourish. The set of late mediaeval Italian extra-liturgical hymns from which this one is taken are a case in point. The words express a longing desire for God’s love, and Vaughan Williams’ tune, DOWN AMPNEY, which he wrote for it, carries the emotion perfectly.

**3 LORD, YOUR ALMIGHTY WORD
(AHB 61)**

This classic mission hymn is first and foremost praise of God the Holy Trinity and a meditation on the theme of creation in Genesis 1. Christians today may perhaps pray for the light to penetrate the darkness at home rather than at the furthest reaches of Empire! The tune, originally called Trinity, was commissioned for another hymn from the Italian composer Giardini, who died in MOSCOW.

**4 FIRMLY I BELIEVE AND TRULY
(AHB 78)**

John Henry Cardinal Newman included this hymn in his oratorio *The Dream of Gerontius*. There it is sung as a cry of faith at the point of death. We can recognise Newman’s concern for doctrine and apostolic order which led him from his native Church of England to the Roman Catholic faith. The hymn now serves as a personal affirmation of faith in God and in the church of God. The tune SHARON was originally written for a psalm; the harmony used today is by Samuel Sebastian Wesley.

5 LEAD, KINDLY LIGHT (AHB 494)

The Latin title of the tune, LUX BENIGNA, means “Kindly Light” and indicates that J.B. Dykes wrote it for this poem by John Henry Newman; indeed, Newman thought the tune made the hymn popular, not vice versa. The words were written during a sea voyage in the Mediterranean in 1833, when Newman was aware that a complex and demanding ministry awaited him home in England, though what it would mean was not yet clear to him. Quietly, he submits himself to God’s direction.

**6 O THOU WHO CAMEST FROM
ABOVE (AHB 486)**

The Old Testament picture of an all-consuming fire burning on an altar provides the symbol for this hymn by Charles Wesley, which is often chosen for services of dedication or commissioning, and ordination. The sacred flame is a gift of God firing the Christian from within until the sacrifice is completed in a life

given up in loving service to others. HEREFORD is by Charles Wesley’s grandson, Samuel Sebastian, the doyen of English composers in the 19th C, and organist of Hereford Cathedral.

**7 BLESSED JESUS, AT YOUR WORD
(AHB 352)**

This hymn is a fine statement of the theology of worship, expressing the prayer that God take the initiative in revealing himself to us. It may be sung either before the sermon (as in its original Lutheran context) or as the first hymn of a service. LIEBSTER JESU, may be familiar from a chorale setting by Bach; its composer is the 17th C German organist Johann Rodolph Ahle.

**8 JESU, LOVER OF MY SOUL
(AHB 139)**

The theme of rescue from the storms of life has inspired many hymns, this one by Charles Wesley. The particular trials envisaged here are those of temptation, and the hymn may be seen as a meditation on the relevant (and difficult) line of the Lord’s Prayer. ABERYSTWYTH as its name suggests was written by a Welsh composer, Joseph Parry, for Wesley’s words.

9 BE STILL, MY SOUL (AHB 48)

This hymn from the German Pietist tradition begins from Ps. 46:10: “Be still, and know that I am God,” and continues with many other biblical allusions to the confidence the believer may find through faith, even in times of grief and loss. We do not know who matched it to Sibelius’ nationalistic hymn FINLANDIA,

but, when sung at a good pace, the tune strengthens the sense of God's ultimate dependability.

10 THE DAY YOU GAVE US (AHB 388)

The central image here is an important spiritual one: that as our daily prayer ends, the sun is waking another nation of people to worship God. John Ellerton was inspired by the world-wide scope of Victorian missions, but the Queen herself gave his words popularity when she chose them for her Diamond Jubilee in 1897. ST CLEMENT was written for these words: Clement was the composer's Christian name, but Sir Arthur Sullivan bestowed the saintly title when preparing the music for a hymnal.

11 WHO WOULD TRUE VALOUR SEE (AHB 467)

This song comes from John Bunyan's immortal *Pilgrim's Progress* (second part) and is Valiant-for-Truth's word of encouragement to his companion as they approach the culmination of their journey. Set by Vaughan Williams to a traditional English melody he collected in a Sussex village called MONKS GATE, this merry ballad has kept many a school child's spirits high – whoever is the hobgoblin.

12 O DAY OF GOD, DRAW NIGH (AHB 547)

If Judgement Day raises images of doomsayers in sandwich boards, this hymn gives a more precise biblical interpretation: that the "Day of God" will bring justice, light and peace. The author, Dr R.B. Scott, was an Old Testament scholar in the United Church of Canada,

committed to the ideals of a Christian social order. BELLWOODS also comes from Canada, though originally written for another hymn.

13 LORD OF OUR LIFE AND GOD OF OUR SALVATION (AHB 345)

Matthäus von Löwenstern (1594-1648) was a court administrator and musician who lived through the last years of the Thirty Years War. The hymn reflects the battles he saw, both on the military and the spiritual planes, so his prayer is for peace, without and within. ÍSTE CONFESSOR is a French Church Melody from the Poitiers Antiphoner of 1746.

14 YE HOLY ANGELS BRIGHT (AHB 26)

This hymn weaves together verses from the greatest of the Puritans, Richard Baxter and the 19th C Anglican editor, J.H. Gurney. It expresses the vision of the whole church in heaven and on earth at worship, a theme which needs recovering in contemporary liturgy. The tune DARWALL, named after its composer, is the sole survivor of melodies he provided for all 150 psalms.

15 HOLY, HOLY, HOLY! (AHB 65)

Bishop Reginald Heber encouraged the writing of hymns for the Christian Year at a time when some church people suspected hymn-singing of sentimentality and enthusiasm of the wrong kind. Heber thus chose well the language of worship and reverence for his hymn for Trinity Sunday, which is based on Revelation 4: 6-11. J.B. Dykes' fine tune NICEA was influenced by German chorales, and was

written for this hymn (though there are alternative tunes). Its name alludes to the great Ecumenical Council at Nicea in 325 A.D. where aspects of the doctrine of the Trinity were defined.

16 BREAD OF THE WORLD IN MERCY BROKEN (AHB 437)

This single devotional verse by Bishop Heber, which was published after his death in India in 1826, was inscribed "Before the Sacrament". It is addressed to Christ, present in bread and wine at the eucharist. RENDEZ À DIEU was first used in the 16th C (and possibly composed) by Louis Bourgeois in the service of the French Reformed Church where it accompanied psalm 118, the opening words of which give the title.

17 WORSHIP THE LORD IN THE BEAUTY OF HOLINESS (AHB 382)

A grand hymn in the Victorian style, packed with pious metaphor. The central thought is the gifts the magi brought to the Christ child, but spiritualised - the "gold of obedience" and the "incense of lowliness" – which are the offerings of the worshipper. The music, WAS LEBET, German in origin, suits the majestic mood.

18 IN FAITH AND HOPE AND LOVE (AHB 555)

One of the gems of the Australian Hymn Book, this pilgrim song brings together an Australian author and an Australian composer. The words are by Professor James McAuley, a poet and musician who taught in Hobart; the music, ARALUEN, is by his collaborator Richard Connolly in Sydney. The refrain

reminds us of the three things which last: faith, hope and love (1 Cor. 13: 13); the rest is an imaginative series of titles for Christ, the beginning and end of life's journey.

19 CHRIST IS OUR CORNERSTONE
(AHB 344)

This ancient Latin hymn is available in two excellent English translations, in John Mason Neale's majestic "Christ is made the sure foundation", and this one by John Chandler, set to the lively tune HAREWOOD. The 19th C saw a vigorous search for texts from the "primitive church" which could be used to strengthen and deepen contemporary worship. The "corner stone" comes from an image in 1 Cor. 3: 11; the hymn is a catena of scriptural references.

20 O FOR A CLOSER WALK WITH GOD (AHB 488)

This is a personal testimony to the author's search for security of faith and calmness of mind – he suffered from serious bouts of depression throughout his life. He prays for the Holy Spirit ("O holy Dove") to drive out anything which separates him from his companionship with God. CAITHNESS is a Scottish melody first composed for a psalm.

21 O PRAISE YE THE LORD! (AHB 83)

Words and music for this hymn of adoration are both inspired by the last of the psalms (Ps. 150, the Vulgate title supplying the name of the tune: LAUDATE DOMINUM) and Ps. 148. In modern translation, the "sons of new birth" in v. 2 are "God's children" (1 Jn 3: 1-2). The words are by (the Reverend) Sir

Henry Baker, and the tune by Sir Charles Parry, a splendid Victorian combination.



Organ arrangements and reharmonisations by Geoffery Cox or Norman Kaye except for: **AHB 26** verse 4 descant from *Hymns Ancient and Modern Revised* (London, 1950).

AHB 78 verse 3 by Eric Thiman from *44 Hymn Tunes Freely Harmonised for Unison Singing* (Novello, 1969).

AHB 345 verse 3 by Harrison Oxley published in *Finishing Touch* (Kevin Mayhew, 1990).

Recorded in May 1989 and March 1992 in Trinity College Chapel within the University of Melbourne by kind permission of the Warden, Dr. Evan L. Burge.

Production: Warwick Papst
Digital recording and editing: Martin Wright
Assisted by: Nick Alexander
Programming: Barry Firth
Colour photographs: John Amiet

Stained glass by Leonard French, at Haileybury College Chapel, Melbourne

Program notes by Rev. Robert Gribben, who is Lecturer in Liturgical Studies, United Faculty of Theology, and Dean of Chapel, Ormond College, within the University of Melbourne.

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

Other recordings in this series

Volume 1: Sing out with Joy
Volume 2: Hymns for all Seasons
Volume 4: Psalms

move

© 1992 MOVE RECORDS

move.com.au

CANTUS CHORO

was formed in Melbourne in 1979 specialising in the performance of music for men's voices, both sacred and secular. The group established a fine reputation for its broadcasts for the Australian Broadcasting Corporation and recitals of secular music. In this series of hymn recordings women's voices have been added to the ensemble.

Sopranos

Elisabeth Anderson	Elizabeth Fraser
Christina Fox	Robyn Hollands
Kirsten Jacobs	Gay Knox
Kay McLennan	Megan O'Connor
Nina Pereira	Pamela Smith
Deborah Summerbell	Carol Veldhoven

Altos

Margaret Arnold	David de Dear
Warwick Papst	

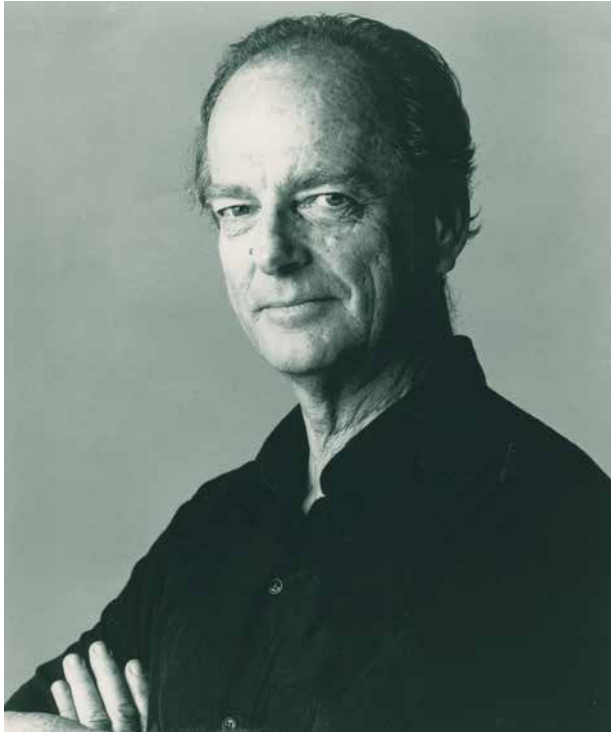
Tenors

Simon Biazeck	Barry Firth
Stephen O'Leary	David Wade

Basses

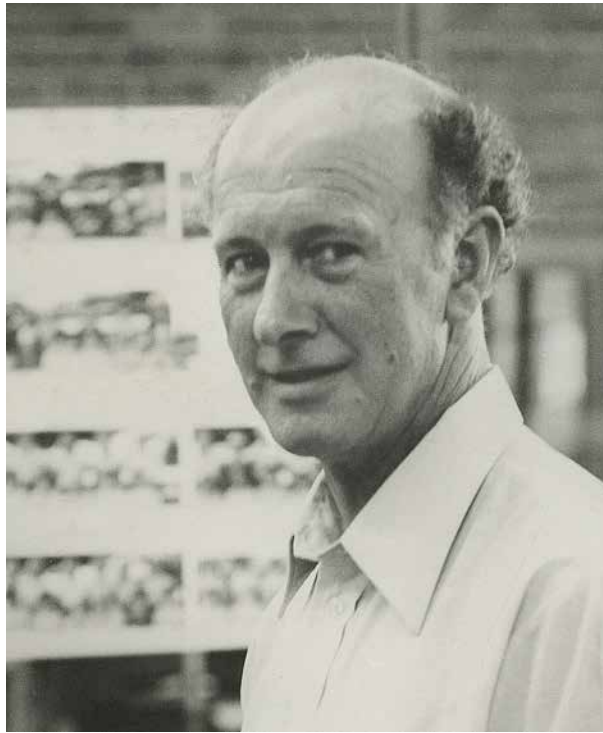
Michael Gough	Gordon Hawley
Joseph Kinsela	Jerzy Kozlowski
Colin Summerbell	Philip Williams





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. His accompanying style for the recordings with Cantus Choro is bold and colourful and contributes to the dramatic impact of the 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.



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. The hymn recordings with Cantus Choro demonstrate his lively musicianship and his care for phrasing and words.



Geoffrey Cox

was born in Queensland, where his early training as an organist was with Robert Boughen at St John's Cathedral, Brisbane. After graduating in music from the University of Queensland, he became Organ Scholar of New College, Oxford, and subsequently completed doctoral studies at Oxford University. He is currently Organist and Director of Music at St Peter's Eastern Hill, Melbourne, Senior Lecturer in Music at Australian Catholic University (Victoria), and chairman of the Victorian branch of The Royal School of Church Music. He has performed in many parts of Australia as well as overseas as an organ recitalist. This recording displays his refined and sensitive approach to accompanying hymns.

Songs and Praises

Favourite hymns from THE AUSTRALIAN HYMN BOOK Volume 3
CANTUS CHORO *directed by* **PETER CHAPMAN**
organ **GEOFFREY COX * and NORMAN KAYE †**

- 1 **GUIDE ME, O THOU GREAT JEHOVAH * 2'34"**
- 2 **COME DOWN, O LOVE DIVINE * 3'14"**
- 3 **LORD, YOUR ALMIGHTY WORD † 2'37"**
- 4 **FIRMLY I BELIEVE AND TRULY * 2'23"**
- 5 **LEAD, KINDLY LIGHT * 3'10"**
- 6 **O THOU WHO CAMEST FROM ABOVE * 2'39"**
- 7 **BLESSED JESUS AT YOUR WORD * 2'07"**
- 8 **JESU, LOVER OF MY SOUL † 3'13"**
- 9 **BE STILL, MY SOUL * 3'35"**
- 10 **THE DAY YOU GAVE US * 3'09"**
- 11 **WHO WOULD TRUE VALOUR SEE * 2'10"**
- 12 **O DAY OF GOD, DRAW NIGH † 2'03"**
- 13 **LORD OF OUR LIFE AND GOD OF OUR SALVATION * 3'00"**
- 14 **YE HOLY ANGELS BRIGHT * 2'34"**
- 15 **HOLY, HOLY, HOLY! * 3'36"**
- 16 **BREAD OF THE WORLD IN MERCY BROKEN * 1'33"**
- 17 **WORSHIP THE LORD IN THE BEAUTY OF HOLINESS † 3'09"**
- 18 **IN FAITH AND HOPE AND LOVE * 2'21"**
- 19 **CHRIST IS OUR CORNERSTONE * 2'24"**
- 20 **O FOR A CLOSER WALK with GOD * 2'23"**
- 21 **O PRAISE YE THE LORD! † 2'52"**