

## Hymnology

#561 “Stand up, stand up, for Jesus” (Morning Light) is certainly a “chestnut” among old American hymns. We apologize if it offends you. For many, it is a “rouser” that is fun to sing. Perhaps knowing a bit of its history will make it more tolerable if you’re not a supporter of the Church Militant. The fighting mood concerning the issue of slavery in the northern United States just prior to the Civil War was a strong motivation for the extensive use of militaristic imagery that permeates this text. The author, George Duffield, Jr., has summarized the origin of the hymn in a letter dated 29 May 1883: “‘Stand Up for Jesus’ was the dying message of the Rev. Dudley A Tyng to the Young Men’s Christian Association, and the ministers associated with them during the great revival of 1853, in the Noon-Day Prayer Meeting, usually known as ‘The Work of God in Philadelphia.’ A very dear friend, I knew young Tyng as one of the noblest, bravest, manliest men I ever met...The Sabbath before his death he preached in the immense edifice known as Jaynes’ Hall, one of the most successful sermons of modern times. Of the five thousand men there assembled, at least one thousand, it was believed were ‘the slain of the Lord.’ The following Wednesday, leaving his study for a moment, he went to the barn floor, where a mule was at work on a horse-power, shelling corn. Patting him on the neck, the sleeve of his silk study gown caught in the cogs of the wheel, and his arm was torn out by the roots! His death occurred in a few hours...The following Sunday the author of the hymn preached from Ephesians 6:14, and the above verses were written simply as the concluding exhortation. The superintendent of the Sabbath school had a fly-leaf printed for the children – a stray copy found its way into a Baptist newspaper – and from that paper it has gone in English and in German and Latin translations all over the world.” The Rev. Dudley A. Tyng was rector of the Church of the Epiphany, Philadelphia. The *Companion to the Hymnal: A Handbook to the 1964 Methodist Hymnal* (Nashville, 1970) states “...that since Tyng had been persecuted for his stand against slavery, he probably meant to say, ‘Stand up for Jesus in the person of the downtrodden slave.’” The tune Morning Light, also known as Franconia, Goodwin, Millennial Dawn, New York, Rosy Light, Stand Up, and Webb was first written by George James Webb for a secular song, “Tis dawn, the lark is singing.” It was first published in *The Odeon: A Collection of Secular Melodies* (Boston, 1837).

#517 “How lovely is thy dwelling place” (Brother James’ Air): The lectionary for today specifies two beautiful psalms: 34: 15-22 that we chant to the Anglican tune by Thomas Norris and 84 that is considerably longer and has this lovely rhymed setting. So singing this hymn permits us to include both psalms in the service. From 1871 through 1940, Psalm 84 was represented in the *Hymnal* by Henry Francis Lyte’s rather free paraphrase, “Pleasant are thy courts above.” A more literal alternative was tried in *Hymns III*, which included four of the twelve stanzas of Milton’s paraphrase beginning “How lovely are thy dwellings fair.” In the preparation of the present hymnal the committee used some of Milton’s work, some from a Scottish paraphrase, some from the *Book of Common Prayer*, and some from the King James Version of the Bible. The music is the work of James Leith Macbeth Bain, better known as Brother James. Called Marosa by the composer, it is now commonly identified as Brother James’ Air.

#408 “Sing praise to God who reigns above” (Mit Freuden zart) is a translation of the German hymn “Sei Lob und Ehr’ dem höchsten Gut” by Johann Jakob Schütz. It is found in nearly every German hymnal and translated into many English hymnals. The text

appeared for the first time in a tract by Schütz entitled *Christliches Gedenkbüchlein zur Beförderung eines anfangendes neues Lebens* [Christian devotional booklet for the promotion of a new life] (Frankfurt-am-Main, 1675). Our hymnal makes use of stanzas 1, 3, and 8 of Frances Elizabeth Cox's translation first published in *Lyra Eucharistica* (London, 1864). The tune *Mit Freuden zart* first appeared in the hymnal of the Bohemian Brethren in 1566. The harmonization is by Ralph Vaughan Williams after Heinrich Reimann. It appeared in the *Hymnal 1940* named Bohemian Brethren.

#304 "I come with joy to meet my Lord" (Land of Rest) is a text by the English theologian and activist for world development Brian Wren. The poem was written 1968 for Wren's congregation at Hockley, Essex, "...to sum up a series of sermons on the meaning of communion." The text begins with the individual worshiper, who comes "with joy to meet my Lord"; moves into the corporate dimension, "the new community of love"; and ends in the spirit of the dismissal in the Eucharist, "together met, together bound, we'll go our different ways, and...in the world we'll live and speak his praise." The first appearance of the tune *Land of Rest* was in Methodist minister Samuel Wakefield's shape-note *The Christian Harp* (Pittsburgh, 1832). It was originally called *Longing for Home* and was linked to the text "O land of rest, for thee I sigh." The tune was first included in an Episcopal hymnal in the *Hymnal 1940* where it was matched with the text "Jerusalem, my happy home."

#521 "Put forth, O God, thy Spirit's might" (Chelsea Square): General Theological Seminary in the Chelsea neighborhood of New York City played an important part in the creation of this hymn as both the author/composer and harmonizer were faculty members there. This relationship and the Seminary itself are memorialized in the name of the tune that honors the location of the school. The text, a prayer for the Church, was written by Howard Chandler Robbins and published in H. Augustine Smith's *New Church Hymnal* (New York, 1937), of which the author was associate editor. Robbins, an Episcopal priest, was a member of the Joint Commission on the Revision of the Hymnal. The tune *Chelsea Square* was hummed by the author of the text to Ray Francis Brown at General Theological Seminary in 1941. With a harmonization by Mr. Brown the tune first appeared with this text in the *Hymnal 1940*.

Material appearing in *Hymnology* is excerpted from *The Hymnal 1982 Companion* (Four Volumes) New York: Church Hymnal Corporation, 1994, edited by Raymond Glover.

If you would like to receive *Hymnology* several days before Sunday's service please contact Tony Antolini to be put on the St. John's Choir e-mail distribution list (Google Groups). Tony's e-mail address is <aantolin@bowdoin.edu>