

Week 2: Sick and Tired

Thine Arm, O Lord

Text: Edward H. Plumptre (1821–1891), 1864

- Born in London and educated at King's College and Oxford
- Ordained in 1847 and served as King's College chaplain until 1868
- In that time, also served as professor at King's College, and later Queen's College, Oxford
- Wrote not only poetry, but also theological, biographical, and scholarly works, as well as translations of classical poetry
- This particular text was written for use in the King's College Hospital, and later included in his collection *Lazarus, and Other Poems*

Tune: William Croft (1678–1727), 1708

- Born to a prominent, wealthy family in Ettington, England, near Stratford-upon-Avon
- Educated in the Chapel Royal under baroque composer John Blow (whose other students included Jeremiah Clarke and Henry Purcell)
 - While the others (especially Purcell) became successful secular composers, nearly all of Croft's music is sacred in nature
- Became organist at St. Anne's Church in 1700 then Westminster Abbey in 1709
- In 1724, published his "Musica Sacra", a two-volume collection of church music, and the first of its kind to be printed in "score format"
 - Previously, common practice was to present the text in verse form, with the tune separate.
- His best known tune may be ST. ANNE (tune for "O God Our Help in Ages Past")

1. What is this hymn's answer to the "problem of pain"? Can you summarize it in a single sentence?
 - a. Note emphasis on the acts of Jesus referenced throughout ("he's done it before, he'll do it again")
 - b. Not just "Lord of Life", Jesus is "Lord of Life and Death" through resurrection
2. Re-read the third verse. This verse is omitted from basically every modern hymnal - why do you think that is?
 - a. Opening could seem to suggest that miracles are no longer possible
 - b. Interesting take on "those who do Thy work" ... referring to doctors perhaps?

Come, Ye Disconsolate

Text: Thomas Moore (1779–1852), 1816

- Son of an Irish Catholic grocer, attended Trinity College, Dublin, which had only begun accepting Catholics shortly before
- Studied law at his mother's request but never wholeheartedly pursued it as a career
- Active in the high society of London at the time (unlike his wife), became friends with famous poets Percy Shelley and Lord Byron
- Of all his poetry, only one collection - *Sacred Songs* of 1816, 32 poems total - were spiritual in nature
- Thomas Hastings substantially modified Moore's original version for inclusion in *Spiritual Songs for Social Worship*, which he co-edited with Lowell Mason in 1831
 - Mason himself was an influential figure in hymnody, and most know him as the composer of ANTIOCH, tune for "Joy to the World"

Tune: Samuel Webbe (1740–1816), 1790

- His father died when he was an infant, raised by his mother alone in London
 - Apprenticed to a cabinet maker at age 11, his mother died a year later
 - Called as a carpenter to repair a harpsichord case, he was inspired to teach himself to play
 - Was given formal instruction by little-known composer Carl Barbandt, and from 1776 to 1795 was organist for the Roman Catholic Sardinian Embassy Chapel in London
 - Of his eight children, the eldest (also named Samuel Webbe) became a successful musician as well
 - This tune, CONSOLATOR was chosen by Hastings and Mason to accompany the text
1. What is this hymn's answer to the "problem of pain"? Can you summarize it in a single sentence?
 - a. Note the final verse talking about communion - a concrete way to give your troubles to God and receive His healing
 2. Of the three hymns today, "Come, Ye Disconsolate" is by far the most widespread. Why do you think that is?

Wish Not, Dear Friends

Text: John Keble (1792–1866), 1824

- Son of an Anglican minister who home-schooled his two sons until they both entered Oxford (John at age 14)
- An accomplished student, won university prizes for English and Latin essays (but not English verse)
- Ordained in 1816 and served a hodge-podge of small congregations, in addition to tutoring at Oxford, later becoming a professor of poetry
- A sermon he gave in 1833 is credited by John Henry Newman with launching the “Oxford Movement” of Anglican high-church revival
- This text comes from (initially anonymous) collection *The Christian Year* of 1827, which is comprised of poems for every Sunday of the liturgical calendar, as well as other special events and topics
- The text was given for the sixteenth week after Trinity Sunday (which marks the end of Pentecost), accompanied by Ephesians 3:13:

I desire that ye faint not at my tribulations for you, which is your glory.

Tune: George Job Elvey (1816–1893), 1862

- Born into a musical family, sang as a chorister at Canterbury Cathedral from an early age
 - Studied at Oxford and then the Royal College of Music, later knighted and composed for royal functions
 - Became organist of St. George’s Chapel in Windsor at age 19, until retiring after 47 years
 - Also known as the composer of DIADEMATA, tune for “Crown Him With Many Crowns”
 - This tune, ST. CRISPIN, was originally written for Charlotte Elliott’s text “Just As I Am”
1. What is this hymn’s answer to the “problem of pain”? Can you summarize it in a single sentence?
 - a. Note emphasize on personal transformation and change of perspective
 - b. Note second verse referencing crucifixion and Jesus’ sacrifice
 2. Of the three hymns, which one resonates most with you (and why)? Has it changed your perspective in any way?
 - a. Each text mirrors its author:
 - i. Plumptre’s is practical and theological
 - ii. Moore’s is straightforward and lyrical
 - iii. Keble’s is ornate, with Romantic imagery (especially the original)