



The Fourth Sunday of Lent Sunday 19 March 2023

Choral Evensong

Gibbons Short Service

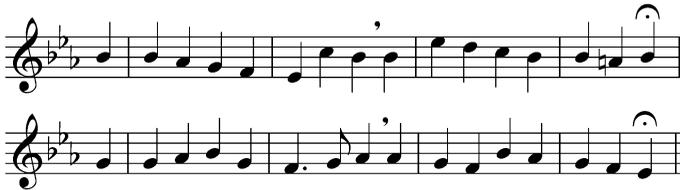
Almighty and everlasting God - Gibbons

Responses *Smith*
Psalm 31.1-8 [9-16]

The Order for Evening prayers starts on page 56 of the *Book of Common Prayer*.

Office Hymn

MELCOMBE 238



O Christ, who art the Light and Day
thou drivest night and gloom away;
O Light of light, whose word doth show
the light of heaven to us below.

All-holy Lord, in humble prayer
we ask to-night thy watchful care;
O grant us calm repose in thee,
a quiet night from perils free.

Asleep though wearied eyes may be,
still keep the heart awake to thee;
let thy right hand outstretched above
guard those who serve the Lord they love.

Behold, O God our shield, and quell
the crafts and subtleties of hell;
direct thy servants in all good,
whom thou has purchased with thy Blood.

All praise to God the Father be,
all praise, eternal Son, to thee,
whom with the Spirit we adore,
for ever and for evermore.

Anonymous Latin (6th cent), tr. compilers of Hymns Ancient and Modern

The Word of God

Psalmody 31.1-16
First reading Micah 7
Second reading James 5

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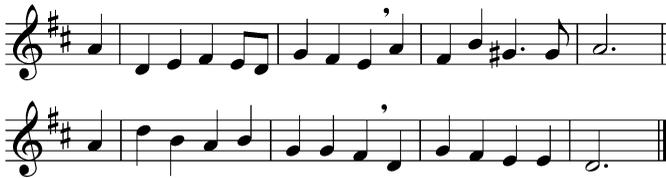
Anthem

Almighty and everlasting God,
mercifully look upon our infirmities,
and in all our dangers and necessities
stretch forth thy right hand to help and defend us,
through Christ our Lord. Amen.

Orlando Gibbons (1583-1625)

Final Hymn

ST BERNARD 63



'Forgive our sins as we forgive'
you taught us, Lord, to pray;
but you alone can grant us grace
to live the words we say.

How can your pardon reach and bless
the unforgiving heart
that broods on wrongs, and will not let
old bitterness depart?

In blazing light your cross reveals
the truth we dimly knew,
what trivial debts are owed to us,
how great our debt to you.

Lord, cleanse the depths within our souls,
and bid resentment cease;
Then, bound to all in bonds of love,
our lives will spread your peace.

Rosamond E. Herklots (1905-1987)

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Please stand as the choir and ministers recess, then sit down for ready for the prayer which will begin the Organ meditation.

John Hosking

(Organist in Residence)

Magnificat Primi Ton

Dietrich Buxtehude (1637-1707)

This is typical Buxtehude – in short, clearly defined sections – each one based on part of the plainsong melody and all very different but brilliant and full of life and joy – reflecting Mary’s exaltation as she rejoiced that she would become the Mother of God.

Verset pour le Magnificat

Alexandre Guilmant (1837-1911)

Guilmant was organist at the Trinity Church in Paris and a professor at the Conservatoire. His influence was widespread and an entire school of composition was founded on his playing.

This Verset is more subdued than the Buxtehude, but very clear. Each is quite short.

- i Magnificat: *The first stanza in Plainsong.*
A happy movement, magnifying the Lord.
- ii Manuals only – short
- iii *Duo Pastorale. Un poco Allegretto e grazioso*
- iv *Adagio* - slow and hymn-like
- v A rapid fugue – short
- vi *Andante*

Symphony I

Guy Weitz (1883-1970)

Guy Weitz belongs to that group of 19th- and early 20th-century Belgians who spent the important part of their careers in England. When Germany invaded Belgium in 1914 Weitz fled with his wife and two children to London. A former Guilment pupil and collaborator with Widor, he followed in Lemmens' footsteps as organist of Farm Street Church in London.

The main influence for Weitz' **Symphony No. I**, published in 1951, is the world of Widor and Vierne, the giants of the Parisian organ loft of the late 19th and early 20th centuries. Each of its three plainchant-based movements is clearly suggestive of the rhetoric and stylistic techniques of these "symphonic" composers, particularly Vierne, in its manner of presenting thematic material and in its use of a colourful harmonic palette.

The First Symphony (1930) has three movements based on Gregorian themes.

(i) *Regina Pacis*. (*Queen of Peace*)

The opening theme opens with a falling interval of a 4th and a rising interval of a 5th which can be clearly heard throughout this movement, accompanied by many rapid passages for the hands. There's no 'tune' but much exciting movement.

(ii) *Mater Dolorosa* (*Grieving Mother*)

The quieter middle movement, can easily be followed for it represents the sorrows of Mary. The volume & energy increase, but are interrupted by a single note, followed by softer, more gentle music, leading to the sparkling Toccata which follows.

(iii) *Stella Maris* (*Star of the Sea*).

This begins quietly but with much exciting movement in the hands – and a melody in the feet. Majestic music follows, briefly, leading to more rapid music in the hands. (There are a lot of notes!) One expects that this will eventually get triumphantly louder – but we've already had our fill of exciting music!

Notes by Dr John Bertalot