

## Music Blurbs for 7-14-19

### News and Notes

This week we will sing “Christ for the world we sing,” “Where cross the crowded ways” and “Love divine, all loves excelling.”

Our special music will be performed by Peabody graduate cellist David Chentian. He will play music from Bach’s *Solo Cello Suite in G Major*, as well as Massenet’s “Meditation” from *Thais*. We have an especially fun postlude for you: “Libertango” by Astor Piazzolla. This 20th century Argentinian composer was the world’s foremost composer and performer of tango music. He fused elements of jazz and classical onto the tango and developed what came to be known as “new tango.”

### Sunday bulletins

The text of today’s hymn “Where cross the crowded ways,” written by Frank North, comes from early twentieth century America. According to the *Hymnal Companion*, it speaks to “the plight of the poor, especially in the ghettos of large American cities, [and] still speaks with intensity to contemporary Americans living in places where the homeless wander the streets and living conditions for the poor continue to deteriorate.”

One of the editors of the *Methodist Hymnal 1905* suggested to Frank North the need for a new missionary hymn. North had long been involved in mission work in New York City and was intimately acquainted with hunger and homelessness there. He first published the text in 1903 and it was his first hymn to gain ecumenical acceptance. It was included in the 1905 *Methodist Hymnal* and in when matched with William Gardiner’s tune in 1916, it entered *The Hymnal* and has remained in our hymnals ever since.

William Gardiner was a stocking manufacturer and also an amateur music enthusiast. In 1794 he published a book of tunes by Haydn, Mozart, and Beethoven for use in the Anglican Church. He composed this tune, claiming it was from Beethoven, but no connection was ever found. At one point the tune was even named BEETHOVEN. It never gained traction in Britain but as early as 1818 it found its way to the United States. In 1822 it was included in *The Boston Handel and Haydn Society Collection of Church Music*, which was anonymously compiled by Lowell Mason. Mason, the force behind public school music education in this country, was an advocate, like Gardiner, of adapting classical music tunes for church music. With Mason behind this tune, it

was bound to be a success. Mason named the tune GERMANY in his collection, but in 1916 the compilers of the Episcopal hymnal gave tribute to its real source and named it GARDINER.