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GREAT MUSIC OF THE CHURCH

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COLUMBIA

# THY KINGDOM COME

Arranged and conducted by **HARRISS HUBBLE**

For the National Council of Churches with narrations by **RAY MIDDLETON**

A HIGH FIDELITY  
RECORDING

LP





# THY KINGDOM COME

All Hall the Power of Jesus' Name • Fairest Lord Jesus • Sixty-seventh Psalm  
 Medley: In Christ There Is No East or West; Steal Away; Jesus Shall Reign; Blest Be the Tie that Binds • God of Our Fathers, Whose Almighty Hand  
 Lead On, O King Eternal • Lead, Kindly Light • St. Paul's Letters to the Corinthians, 1:13 • Go Down Moses • Battle Hymn of the Republic

Orchestra and Chorus conducted by HARRISS HUBBLE  
 RAY MIDDLETON, Narrator

for the National Council of Churches and The Presbyterian Church, U. S. A.



HARRISS HUBBLE



RAY MIDDLETON

The extraordinarily interesting presentation of hymns in *Thy Kingdom Come* is the inspiration of HarriSS Hubble, whose settings do so much to make the music come alive once more. Feeling that hymns should be vivid and powerful, he has brought brass and percussion instruments into striking play, along with other sections of the orchestra, to underline the exaltation of great religious music. Raised in California, Mr. Hubble first arranged hymns for his family orchestra, and later became an outstanding orchestrator and performer.

Extensive study of the sources of hymns led to his feeling that they were too often perfunctorily played, and to the conception of *Thy Kingdom Come*, an altogether inspir-

ing and uplifting synthesis of the words and music of faith.

Narrator for *Thy Kingdom Come* on both radio and records is Ray Middleton, one of America's foremost stars of the musical stage. His singing career started in Missouri Valley, Iowa, as a choir boy in the Methodist church, and has continued ever since, embracing not only musical comedy and operetta, but many years as soloist for various churches throughout the country. In *Thy Kingdom Come*, his readings of portions of the Bible match in vigor and resonance the dynamic settings of Mr. Hubble, and form a splendid counterpart of this stirring performance.

The Old Testament records that Saul sent for young David and his harp when the king was in the depths of despair and discouragement. After hearing the music his enthusiasm returned and he had the necessary strength and power to conquer whatever lay ahead.

"I lift up my eyes to the hills  
 From whence does my help come?  
 My help comes from the Lord,  
 Who made heaven and earth."

And when David brought the Ark of the Lord to Jerusalem he "commanded the chiefs of the Levites to appoint their brethren as the singers who should play loudly on musical instruments, on harps and lyres and cymbals, to raise sounds of joy."

"So all Israel shouted up the Ark of the Lord with shouting, to the sound of the horns, trumpets, and cymbals, and made loud music on harps and lyres."

In Solomon's temple "all the Levitical singers . . . arrayed in fine linen, with cymbals, harps and lyres, stood east of the altar with a hundred, and twenty priests who were trumpeters; and it was themselves heard in unison in praise and thanksgiving to the Lord, when the song was raised, with trumpets and cymbals and other musical instruments, in praise to the Lord.

"For He is good,  
 For His steadfast love endures forever."

Deborah and Barak lifted their voices in praise to their God—

"Hear, O kings, give ear, O princes;  
 to the Lord I will sing,  
 I will make melody to the Lord,  
 the God of Israel."

The New Testament story began with the singing of angels—

"Glory to God in the highest . . ."

Jesus and his disciples sang together at the Last Supper—

"And when they had sung a hymn,  
 they went out into the Mount of Olives."

Luke tells how singing raised the spirits of the early Christians—

"About midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them."

And Paul advised the new churches to learn the meanings of many of the hymns—

"Let the peace of Christ rule in your hearts . . . and be thankful. Let the word of Christ dwell in you richly, as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God—"

Musicians have always been intrigued by the hundreds of references to music and musicians in the Bible. What was the Song of Moses, sung by the children of Israel to the accompaniment of Miriam's dancing and timbel playing, on the shores of the Red Sea? What were the melodies of the harp that accompanied the singing of the Psalms of David? What were the hymns of the early Christians?

Nearly all the songs of worship we know today have been written in the last 200 years, though their roots reach back for centuries. HarriSS Hubble draws on the wealth of hymns we have known all our lives, the songs that reveal the course of faith in God and Man. He recalls his own thoughts when he first heard the stories of the Bible and learned the simple Sunday School songs. He reveals the power of an unconquerable faith that has marked his own life. He imagines how David's trumpets must have sounded, and how the song of the angels may have been heard by the saints of old.

In these new arrangements, Hubble is saying the same things Watts and Wesley said 200 years ago; but he is saying them in a new way. The great hymns are not museum pieces to be preserved as they were first heard; they live and breathe and speak to us today in musical terms we understand.

With great excitement and vitality—still with deep devotion and high respect—Hubble introduces us to a new dimension in music. There are sounds here that have never before been recorded. His descriptive abilities are stamped on every arrangement, but particularly in his original backgrounds for the 67th Psalm and the 13th Chapter of 1 Corinthians, featuring the reading of Ray Middleton.

Scripture quotations are from the Revised Standard Version of the Holy Bible, copyright 1946-1952. Division of Christian Education of the National Council of the Churches of Christ in the United States of America and used by permission.

## SIDE ONE

### "All Hail The Power of Jesus' Name"

The words of this hymn were written by Edward Perronet in 1779 after a long friendship with the Wesleys. The American tune, "Coronation," named from the words "And Crown Him Lord of All," by Oliver Holden is used with his hymn.

### "Fairest Lord Jesus"

This hymn, known as "The Crusaders Hymn," is loved and sung by Christians everywhere. The tune was arranged by Professor Richard Shors Williams in 1856 from an old Slovene folksong which appeared in a collection of folksongs in 1842. Franz Liszt made large use of this melody in his

paired in Austrian hymnals in the 17th Century. The author of the English translation is unknown.

### Psalm 67

In this special setting for one of the most majestic of all the Psalms, HarriSS Hubble uses the temple of Solomon; the singers and the priests with their trumpets are lined out on the arcades high above the people. From the altar the words of praise ring throughout the temple, answered by the singers and musicians—

"Let the peoples praise thee, O Lord,  
 Let all the peoples praise thee."

Ray Middleton reads from the Revised Standard Version of the Holy Bible.

## MEDLEY

### "In Christ There Is No East or West"

This hymn, written in 1908, not only expresses the hope for good will among the nations but also carries a challenging missionary message. The tune, "St. Peter," used here, was written in 1830 by Alexander Robert Reinagle, who was born in England in 1779.

### "Steal Away"

There is a story told of the Southern Negroes singing this song while working in the cotton fields, tobacco fields and on the wharves. The words "steal away" actually meant what they say—that tonight was the night for the camp meeting. One Negro would start the song and others would join in, passing the message from field to field.

### "Jesus Shall Reign"

One of the greatest hymns written by Isaac Watts. Its greatness is evident; it needs no explanation, no analysis; it needs only to be played or sung to be realized. The tune, "Hamburg," by Lowell Mason is used with Watts' words.

### "Blest Be the Tie that Binds"

By John Fawcett with music arranged from Hans Georg Singel by Lowell Mason. Dr. Fawcett, pastor of a small church at Waingate, was offered an attractive London pulpit in 1772. He preached a farewell sermon and was ready to leave when the affection of his people overcame his ambition and he decided to stay at Waingate. He wrote this hymn for his congregation the following week and he remained with them for the rest of his life.

### "God of Our Fathers"

This is certainly one of the most majestic and "militant" of all our hymns. The words were written in 1857 by Daniel C. Roberts and were

first sung to the music of Lovell's "Russian Hymn." George William Warren published a new musical setting for the hymn in 1952.

## SIDE TWO

### "Lead On, O King Eternal"

The hymn was written by Ernest W. Shurtlett for his graduating class, 1867, at Andover Theological Seminary. It has come into wide use, both as a processional and a recessional hymn. The tune, "Lancashire," used here, was written by Henry Smart in 1835 in England—the occasion being a "grand musical festival," celebrating the 306th Anniversary of the Reformation.

### "Lead, Kindly Light"

In 1833 when John Henry Newman was 32 years old, he was forced to take several months' rest. On his way back to England the vessel he was on was becalmed in a fog on the Mediterranean and for a week was able to make little progress. The "inspiring gloom" represented to him the conflicts and doubts of his own life. In this prayer-hymn he asks for divine guidance and expresses confidence that God's purpose would be made clear to him. The music was written by Dr. John B. Dylkes.

### "St. Paul's Letters to the Corinthians, 1:13"

HarriSS Hubble composed the setting of the thirteenth chapter of 1 Corinthians especially for this recording. A deficiency of our language requires that we use only one word—"love"—to translate three Greek words—"eros," "philia," and "agape." "Eros" refers to sensual love, "philia" represents a higher form of human love—that of family and friends. "Agape" is love infinitely greater than these—the love of God that "surpasses all understanding." It is this love—"agape"—that Paul speaks of in 1 Corinthians 13.

### "Go Down Moses"

The Negro spiritual brings out the slaves' deep longing for freedom. Speaking to Moses through the voice of God, the slave compares his own plight to that of the ancient Israelites . . . "Let my people go."

### "Battle Hymn of the Republic"

Julia Ward Howe wrote the words of the "Battle Hymn" early in the Civil War while on a visit to Washington. She and her companions heard a group of soldiers singing "John Brown's Body," a rousing folk song long of the time, and a friend suggested she write new words for the tune. They appeared in the Atlantic Monthly of February 1862, and the song grew in popularity through the war years until it became a national hymn.



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