

# Sunday, April 21, 2024 – 4th Sunday of Easter

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## LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

Prelude: <https://open.spotify.com/playlist/6RjzpbPk4rZJSXTYm2UH8>

Postlude: <https://open.spotify.com/playlist/OiFAY3kf0RhZliTljOskWY>

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### GATHERING HYMN: “Christ the Lord Is Risen Today; Alleluia!”

by Wipo of Burgundy (tr. by Jane E. Leeson) and Robert Williams

*Christ the Lord is ris'n today; Alleluia!  
Christians, hasten on your way; Alleluia!  
offer praise with love replete, Alleluia!  
at the paschal victim's feet. Alleluia!*

*For the sheep the Lamb has bled, Alleluia!  
sinless in the sinner's stead. Alleluia!  
Jesus Christ is ris'n on high; Alleluia!  
now Christ lives, no more to die. Alleluia!*

*Christ, the victim undefiled, Alleluia!  
God and sinners reconciled, Alleluia!  
when contending death and life, Alleluia!  
met in strange and awesome strife. Alleluia!*

*Christians, on this holy day, Alleluia!  
all your grateful homage pay; Alleluia!  
Jesus Christ is ris'n on high; Alleluia!  
now Christ lives, no more to die. Alleluia!*

“Christ the Lord Is Risen Today; Alleluia!” is one of the earliest Easter hymns in the Christian church. The original Latin text, *Victimae Paschali laudes*, is often attributed to Wipo of Burgundy (died c. 1050), because it appears with his name on it in an 11th century manuscript from Einsiedeln. However, other medieval manuscripts do not give the name of the author.

The Latin text is the origin of several Easter hymns published in the ELCA's 2006 hymnal *Evangelical Lutheran Worship*, including a more literal translation, “Christians, to the Paschal Victim” (ELW 371); a medieval German hymn, “Christ ist erstanden,” translated as “Christ Is Arisen” (ELW 372); and Martin Luther's 1524 German adaptation, “Christ lag in Todesbanden,” translated as “Christ Jesus Lay in Death's Strong Bands” (ELW 370).

This version of the hymn (ELW 369) comes from an English translation by Jane E. Leeson (1807–1881), first published in Henry Formby's *Catholic Hymns arranged in order for the principal Festivals, Feasts of Saints, and other occasions of Devotion throughout the Year* (London, 1851). There it was printed in four verses of eight lines each. As adapted for modern hymnals, Leeson's first two verses have been split into four verses of four lines each, interpolated with Alleluias.

The tune, “Llanfair,” is named for the Welsh village where the composer, Robert Williams (c. 1781–1821), was born. It was first published in 1837 (with the tune name “Bethel”) in John Parry's *Peroriaeth Hyfryd* (Sweet Music).

Wipo of Burgundy was a priest and chaplain to Holy Roman emperor Conrad II (died 1039) and his son, Henry III (died 1056). Wipo gave a collection of poems to Conrad in 1025, and another one to Henry in 1041, but neither collection includes this text. Wipo's biography of Conrad, *Gesta Chuonradi II imperatoris* (The Deeds of Emperor Conrad II), is his best-known work and a key source for historical information about Conrad's reign.

Jane Eliza Leeson was born in Wilford, England and baptized at St. Mary's Church in Nottingham. As an adult, she lived in London and was a member of the Catholic Apostolic Church in Gordon Square, a Protestant congregation with an organizational scheme based on the primitive church and a liturgy influenced by Catholic rituals, such as colorful vestments and incense.

As part of this congregation, Leeson created many of her hymns as “prophetic utterances,” prompted by the Holy Spirit and “delivered slowly, with short pauses between the verses.” Leeson later became a Roman Catholic.

As a hymnwriter, Leeson published several collections of her original and translated hymns, including *Infant Hymnings* (no date); *Hymns and Scenes of Childhood, or A Sponsor's Gift* (1842); *The Lady Ella: or, The Story of “Cinderella” in verse* (1847); and *Paraphrases and Hymns for Congregational Singing* (1853).

Robert Williams was a basketmaker who was blind from birth and lived in the village of Llanfair (or Llanfairpwllgwyngyll) on the island of Anglesey in Wales. He had a fine voice and a very good ear. (He was said to be able to remember and write out a tune after hearing it once.) He sang hymns at public occasions and composed a number of hymn tunes.

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**SERVICE MUSIC FOR EASTER SEASON: "Mass of Spirit and Grace"**

by Ricky Manalo

**GLORY TO GOD**

Glory to God in the highest,  
and on earth, peace to people of good will.

We praise you, we bless you,  
we adore you, we glorify you,  
we give you thanks for your great glory,  
O God, heavenly One, O God, almighty Creator.

O Jesus Christ, Only Begotten One,  
O God, Lamb of God, Child of the Most High,  
you take away the sins of the world,  
have mercy on us;  
you take away the sins of the world,  
receive our prayer;  
you are seated at the right hand of our Maker,  
have mercy on us.

For you alone are the Holy One, you alone are the Way,  
you alone are the Most High, Jesus Christ,  
with the Holy Spirit, in the glory of God Almighty.

**GOSPEL ACCLAMATION**

Alleluia! Alleluia! Alleluia!

Give thanks to our God, for God is good. Alleluia!  
For God's mercy endures forever. Alleluia!

**PRAYER OF JESUS**

Mother, Father, who art in heaven, hallowed by thy name;  
thy kingdom come, thy will be done on earth as it is in heaven.

Give us this day our daily bread, and forgive us our trespasses,  
as we forgive those who trespass against us; and lead us not  
into temptation, but deliver us from evil.

For the kingdom, the power and the glory are yours now and  
forever, now and forever, now and forever.

**LAMB OF GOD**

Lamb of God, you take away the sins of the world:  
have mercy on us. [repeat]

Lamb of God, you take away the sins of the world:  
grant us peace, grant us peace.

The *Mass of Spirit and Grace* by Roman Catholic composer Ricky Manalo (born 1965), first published in 2007, is our service music for the Easter season.

Ricky Manalo is a Roman Catholic priest in the Paulist order. Born in New York and raised in New Jersey, Manalo studied composition and piano at the Manhattan School of Music and theology at the Washington Theological Union. He was ordained a Paulist priest in 2000. He completed his Ph.D. in Asian-American liturgical studies in 2013 at the Graduate Theological Union (GTU) in Berkeley, California.

Manalo is the recipient of the 2018 Pastoral Musician of the Year Award by the National Association of Pastoral Musicians. When he is not traveling, he resides at St. Paul the Apostle Church in New York City.

Manalo previously taught at the Jesuit School of Theology of Santa Clara University (a member of the GTU in Berkeley) and lived at Old St. Mary's Cathedral in Chinatown, San Francisco.

Manalo's music can be found in Catholic and Protestant hymnals. He has written many articles and books on pastoral ministry, liturgical music, and intercultural communication, including collaborating with composers in the Philippines on a collection of liturgical songs.

Manalo is also the composer of a beautiful new setting of the *Exultet* (Easter proclamation), commissioned in 2014 in celebration of Andy Bouman's 20th anniversary as director of music at University Lutheran Chapel. It was first sung at the Chapel's Easter Vigil service in 2016.

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**PSALM 23: "Shepherd Me, O God"**

by Marty Haugen

*Shepherd me, O God, beyond my wants,  
beyond my fears, from death into life.*

*God is my shepherd, so nothing shall I want,  
I rest in the meadows of faithfulness and love,  
I walk by the quiet waters of peace.*

*Gently you raise me and heal my weary soul,  
you lead me by pathways of righteousness and truth,  
my spirit shall sing the music of your name.*

*Though I should wander the valley of death,  
I fear no evil, for you are at my side,  
your rod and your staff, my comfort and my hope.*

*You have set me a banquet of love  
in the face of hatred,  
crowning me with love beyond my power to hold.*

*Surely your kindness and mercy follow me  
all the days of my life;  
I will dwell in the house of my God forevermore.*

"**Shepherd Me, O God**" is a contemporary paraphrase of Psalm 23 by Marty Haugen (born 1950), written in 1985. It is a widely known example of the "responsorial" psalm style, where the assembly sings the refrain and a cantor (or small choir) sings the verses.

The hymn was commissioned by Ken Mervine and St. Ann's Catholic Church in Raritan, New Jersey, where Mervine was the music director.

About the text, Haugen says that "after several attempts to construct a refrain closer to the original text," his wife Mary suggested "making 'shepherd' a verb rather than a noun, as it might be an easier way for communities far from sheep and shepherds to understand the image."

Marty Haugen was born in Minnesota and raised in the American Lutheran Church (ALC), one of the predecessor churches of the ELCA. He earned a B.A. in psychology from Luther College in Decorah, Iowa and an M.A. in pastoral studies from the University of St. Thomas in St. Paul, Minnesota.

For more than 40 years, Haugen has been a full-time liturgical composer. He is currently composer in residence at Mayflower United Church of Christ in Minneapolis.

Haugen has written several liturgies that are well-known in Lutheran circles, including *Now the Feast and Celebration*, written in 1990 with Dan Erlander, Susan Briehl, and Martin Wells when they were campus pastors at Pacific Lutheran University; *Unfailing Light*, an evening communion service written in 2004 with Susan Briehl; *Holy Communion Setting Two for Evangelical Lutheran Worship* (the ELCA's 2006 hymnal); and *Holden Evening Prayer*, written in the winter of 1986, when Haugen was composer in residence at Holden Village, a Lutheran retreat center in the Cascade Mountains near Chelan, Washington.

Haugen has also composed and recorded many collections of liturgical music. His compositions have been enormously popular in the post-Vatican II Catholic Church. His *Mass of Creation* has become one of the most widely used settings of the mass throughout the English-speaking world. He also served on the editorial team for the Roman Catholic hymnal *Gather*.

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HYMN OF THE DAY: "You, Christ, Are Both Lamb and Shepherd" (Christus Paradox)

by Sylvia Dunstan (tune: Picardy," French carol)

You, Christ, are both Lamb and Shepherd.  
You, Christ, are both prince and slave.  
You, peacemaker and sword-bringer  
of the way you took and gave.  
You the everlasting instant;  
you, whom we both scorn and crave.

Clothed in light upon the mountain,  
stripped of might upon the cross,  
shining in eternal glory,  
beggar'd by a soldier's toss,  
you, the everlasting instant;  
you, who are both gift and cost.

You, who walk each day beside us,  
sit in power at God's side.  
You, who preach a way that's narrow,  
have a love that reaches wide.  
You, the everlasting instant;  
you, who are our pilgrim guide.

Worthy is our earthly Jesus!  
Worthy is our cosmic Christ!  
Worthy your defeat and vict'ry;  
worthy still your peace and strife.  
You, the everlasting instant;  
you, who are our death and life.

"**You, Christ, Are Both Lamb and Shepherd**" is a contemporary hymn by Sylvia G. Dunstan (1955–1993) set to a traditional French carol, "Picardy."

Dunstan's text (also known as "Christus Paradox" because of the many biblical paradoxes referenced in the verses) was first published in 1987 in *Songs for the Gospel* and again in her 1991 collection of 40 hymns, *In Search of Hope and Grace*.

In her introduction to the hymn, Dunstan explained that she wrote a draft of the text in January 1984 on a commuter bus "after a particularly bad day at the jail" where she was serving as a prison chaplain.

Explaining the source of inspiration for the text, Dunstan wrote: "This hymn owes much to my longstanding relationship with Søren Kierkegaard."

Although she did not go into further detail, hymnwriter David Bjorlin explains that she most likely drew on Kierkegaard's idea of "absolute paradox" in his *Philosophical Fragments*, where he wrote: "Paradox is the passion of thought, and the thinker without the paradox is like the lover without passion: a mediocre [person]... This, then, is the ultimate paradox of thought: to want to discover something that thought itself cannot think."

For Kierkegaard, explains Bjorlin, the unknown that cannot be thought is God, made known most absurdly in the incarnation of Christ: "That God has existed in human form, has been born, grown up, and so forth, is surely the paradox *sensu strictissimo* [in the strictest sense], the absolute paradox."

Hence, Dunstan's text, concludes Bjorlin, can be understood as a poetic exploration of Kierkegaard's concept of absolute paradox.

Dunstan originally wrote the hymn for the tune "Westminster Abbey," also the setting for "Christ Is Made the Sure Foundation" (ELW 645). However, it is more commonly paired with the French carol, "Picardy," the tune used in the ELCA's 2020 supplemental hymnal *All Creation Sings* (ACS 954).

Sylvia Dunstan was born in Ontario. She graduated from York University (B.A. in history) and Emmanuel College at the University of Toronto (M.Div.; Th.M.), and was ordained as a United Church of Canada minister in 1980. During her career, she served as a parish minister, a prison chaplain, and editor of a Canadian worship resource journal, *Gathering*.

Dunstan attributed her love of song to her grandparents, who encouraged her formal musical education with one of the nuns at a local convent. She began writing songs in the early 1970s, and soon after met Sister Miriam Theresa Winter, who encouraged her to write songs based on scripture. She eventually realized that her musical talents were limited, and concentrated on lyrics.

In the summer of 1990, she was invited to lead the annual conference of the Hymn Society in the U.S. and Canada in a session exploring her hymnody. That exposure led to the publication of a collection of her texts, *In Search of Hope and Grace*. A smaller collection, *Where the Promise Shines*, was published after her death. Many contemporary composers have written tunes for her hymns.

In 1993, when she was 38 years old, Dunstan learned that she had liver cancer, and died four months later.

The tune, "Picardy," is a French folk tune named for a province in northern France. It dates from the 17th century. The composer is unknown. Ralph Vaughan Williams (1872–1958) paired the tune with the text of the ancient Greek hymn, "Let All Mortal Flesh Keep Silence," in *The English Hymnal* (1906).

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**SANCTUS: “You Are Holy” (Du är helig)” by Per Harling**

Sung as a canon (Part 1 and Part 2)

**PART 1**

*You are holy, you are whole.  
You are always ever more  
than we ever understand.  
You are always at hand.  
Blessed are you coming near.  
Blessed are you coming here  
to your church in wine and bread,  
raised from soil, raised from dead.*

**PART 2**

*You are holy,  
you are wholeness,  
you are present.  
Let the cosmos praise you, God!  
Sing hosanna  
in the highest!  
Sing hosanna!  
Sing hosanna to our God!*

“**You Are Holy**” (Swedish: Du är helig) is an energetic hymn of praise by Per Harling (born 1948), a Lutheran pastor in the Church of Sweden.

Harling wrote this hymn in the 1980s as the Sanctus (“Holy, holy, holy”) for a youth mass that continues to be very popular in Sweden. The hymn has since spread all over the world and has been translated into many languages.

Many Lutherans in North America were introduced to this hymn by the Minneapolis musical group *Bread for the Journey* through their *Global Songs* music collections (published by Augsburg Fortress). It has since been published in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 525).

Per Gunnar Harling was born in Bromma, a borough in western Stockholm, Sweden. For many years, he served as a Lutheran pastor in Uppsala, Sweden and was involved with worship development for the Church of Sweden. He also hosted a series of devotional programs on Swedish radio and documentary programs on Swedish TV. From 2007 to 2012, Harling served as a pastor for Swedes living in Lausanne, Switzerland.

Harling is the author of several books, including a biography of Swedish hymnwriter Lina Sandell Berg (author of “Children of the Heavenly Father”) published in 2003. He coordinated the worship committee for the Lutheran World Federation Assembly in Stuttgart in 2010. He was also the 2010–2011 Pearson Distinguished Professor of Swedish Studies at Bethany College, an ELCA college in Lindsborg, Kansas with Swedish American roots.

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**COMMUNION HYMN: “Have No Fear, Little Flock”**

by Marjorie Jillson and Heinz Werner Zimmermann

*Have no fear, little flock!  
Have no fear, little flock,  
for your Shepherd is near you,  
and new life will give you;  
have no fear, little flock!*

*Have good cheer, little flock!  
Have good cheer, little flock,  
for your Shepherd will love you,  
and keep you forever;  
have good cheer, little flock!*

*Praise to God, high above!  
Praise to God, high above,  
for God stoops down to heal you,  
uplift and restore you;  
praise to God, high above!*

*Thankful hearts raise to God!  
Thankful hearts raise to God,  
for God stays close beside you,  
in all things works with you;  
thankful hearts raise to God!*

“**Have No Fear, Little Flock**” is a jazzy contemporary hymn with music by German composer Heinz Werner Zimmermann (1930–2022). Zimmermann also provided the first verse, which he based on Luke 12:32 (“Fear not, little flock.”). Marjorie Jillson (1931–2010) wrote the three additional verses.

The hymn was first published in Zimmermann’s collection *Five Hymns* (1973). (The text has since been updated to make it more inclusive.)

Heinz Werner Zimmermann studied music composition at the Heidelberg Institute for Church Music and the Freiburg Conservatory. He was heavily influenced by American spirituals and jazz, and his best-known compositions incorporate the syncopated rhythms of jazz music.

From 1963 to 1976, Zimmermann was director of the Spandau School of Sacred Music in Berlin. From 1975 to 1996 he taught composition at the Frankfurt University of Music and Performing Arts.

Zimmermann was married to the organist Renate Zimmermann (born 1936). They lived in Oberursel, where he died on January 25, 2022, at the age of 91.

Marjorie Jillson was born in Detroit and graduated from the College of Wooster, Ohio. She worked in a variety of administrative positions for the federal government in Washington, DC, before returning to Detroit in 1973, where she was a member of Grosse Point Memorial Presbyterian Church.

Jillson wrote texts for two music collections composed by Zimmermann: *Three Simple Melodies* (1972) and *Five Hymns* (1973).

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**COMMUNION HYMN: "God Is My Shepherd"**

by Lavon Bayler and James Leith Macbeth Bain

God is my shepherd, I'll not want,  
I feed in pastures green.  
God grants me rest and bids me drink  
from waters calm and clean.  
Through daily tasks, I'm blessed and led  
by one I have not seen.

Restored to life each morning new,  
I rise up from the dust  
to follow God whose presence gives  
me confidence and trust.  
I praise the name of God today;  
in God I put my trust.

When I must pass through shadowed vale,  
where loss and death await,  
I will not fear for God is there,  
my shepherd strong and great,  
whose rod and staff will comfort me  
and all my fears abate.

"God Is My Shepherd" is a paraphrase of Psalm 23 originally published in *The Scottish Psalter* (1650), which was developed over a span of 100 years and is still in use today. UCC pastor Lavon Bayler (born 1933) modernized and adapted the text in 1992.

The tune, "Brother James's Air," is named for the composer, James Leith Macbeth Bain (1860–1925), a Scottish minister, mystic, poet, and spiritual healer commonly known as Brother James, who spent the latter part of his life working in the slums of Liverpool and London, England.

Bayler's updated text and tune were published in the 1995 *New Century Hymnal* (NC 479).

Lavon Bayler was born in Sandusky, Ohio. She earned a B.A. from Iowa State Teachers College in 1955 and an M.Div. from Eden Theological Seminary (St. Louis) in 1959, and did postgraduate work at Lancaster Theological Seminary.

Bayler served as pastor of Church of Christ and Congregational congregations in Ohio and Illinois. She is the author of *Fresh Winds of the Spirit: Liturgical Resources for Year A*, *Whispers of God: Liturgical Resources for Year B*, and *Refreshing Rains of the Living Word: Liturgical Resources for Year C*, as well as other books.

James Leith Macbeth Bain was born at his parents' house on Inverness Road, Pitlochry, Perthshire, Scotland. He spent several years as a teacher before he attended the Edinburgh Free Church College and the Edinburgh Established Church College, with a view to becoming a minister.

After his ordination, he spent much of his ministry in Liverpool and later London. Not much is known about his ministry, but he is remembered for working with the poor and for composing this tune.

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**SENDING HYMN: “Praise to God, Rise Up Rejoicing”**

by Howard C.A. Gaunt and Johann Löhner

*Praise to God, rise up rejoicing,  
worship, thanks, devotion voicing:  
glory be to God on high!  
Christ, your cross and passion sharing,  
by this eucharist declaring  
yours the final victory.*

*Scattered flock, one shepherd sharing,  
lost and lonely, one voice hearing,  
ears attentive to your word;  
by your blood new life receiving,  
in your body firm believing,  
we are yours, and you our Lord.*

*Sins forgiven, wrongs forgiving,  
we go forth alert and living  
in your Spirit, strong and free.  
Partners in your new creation,  
seeking peace in ev’ry nation,  
may we faithful followers be.*

“**Praise to God, Rise Up Rejoicing**” is a contemporary Easter hymn by Howard C. A. Gaunt (1902–1983) first published in *100 Hymns for Today* (London, 1969), where it was set to this 300-year-old German hymn tune, “Alles ist an Gottes seggen” by Johann Löhner (1645–1705).

The text (with alterations) and tune were reprinted in the 1978 hymnal *Lutheran Book of Worship* (LBW 196) and the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 544).

The tune is also the setting for the traditional German hymn “All Depends on Our Possessing” (ELW 589), translated by Catherine Winkworth and best known for the harmonization by J.S. Bach.

This harmonization is by Dutch/German composer Jan Bender (1909–1994), from his *Orgelchoralbuch* (1952).

Howard Charles Adie Gaunt was born in Edgbaston, an affluent area of central Birmingham. He studied at Tonbridge School in Kent (one of the elite boarding schools for young boys in England), where he was in the cricket eleven from 1919 to 1921, and at King’s College, Cambridge.

After graduating from university, Gaunt became a schoolmaster, serving as assistant master at King Edward’s School in Birmingham and at Rugby School.

In 1937, Gaunt was appointed headmaster of Malvern College, where he remained for 16 years. During the Second World War, the school buildings were requisitioned by the UK government and the school relocated first to Blenheim Palace and then to Harrow School. Gaunt wrote a book about the evacuations.

Gaunt resigned from Malvern in 1953 and went to Winchester College as assistant master and chaplain; he became a deacon in 1954 and an Anglican priest the following year. In 1963, he left the school to become full-time sacristan at Winchester Cathedral, where he later was made precentor in 1967; he was made a canon in 1966 and became canon emeritus when he retired in 1974. He died in Winchester in 1983.

Johann Löhner was born in Nuremberg. Orphaned as a child, he went to live with his sister, and studied organ with her husband, Georg Kaspar Wecker (1632–1695), who also taught another young organist who later became famous, Johann Pachelbel (1653–1706). Löhner traveled for about two years to Vienna, Salzburg, and Leipzig, and then returned to Nuremberg, where he served as organist at several churches for the rest of his career. He wrote approximately three hundred songs, most for devotional use in the home.

Jan Bender (1909–1994) was born in Haarlem, The Netherlands. After his father died, he and his mother moved to Lübeck, Germany, and at age 13 he began studying organ. In 1930, he enrolled at the Church Music Institute of the Evangelical Lutheran Church of Saxony (part of the Conservatory of Music in Leipzig). He later studied composition with Hugo Distler (1908–1942) in Berlin.

Bender served as organist at St. Gertrude Church in Lübeck, St. Lambert’s Church in Aurich, and St. Michael’s Church in Lüneburg (where J.S. Bach had studied in his early years).

Bender was forced to abandon his music career and serve in the German armed forces during World War Two. After the war, he served as a visiting professor and organist at Valparaiso University in Indiana, and the University of Denver.

In 1960, he emigrated to the United States and taught music at Concordia University in Seward, Nebraska, and at Wittenberg University in Springfield, Ohio. In 1976, he retired to Hanerau, Germany, but continued to return to the U.S. as a visiting professor of music at Valparaiso University (1979); Gustavus Adolphus College in St Peter, Minnesota (1979–1981), and the Lutheran Theological Seminary in Columbia, South Carolina (1982).

Bender was the author of *Organ Improvisation for Beginners*.