

Sunday, August 7, 2022 – 9th Sunday after Pentecost

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

Prelude: <https://open.spotify.com/playlist/6RjzpbK4rZJSXTYm2UH8>

Postlude: <https://open.spotify.com/playlist/OiFAY3kfORhZlITLjOskWY>

GATHERING HYMN: “God, Who Stretched the Spangled Heavens”

by Catherine Cameron and William Moore

God, who stretched the spangled heavens
infinite in time and place,
flung the suns in burning radiance
through the silent fields of space:
we, your children, in your likeness,
share inventive powers with you;
great Creator, still creating,
show us what we yet may do.

We have ventured worlds undreamed of
since the childhood of our race;
known the ecstasy of winging
through untraveled realms of space;
probed the secrets of the atom,
yielding unimagined power,
facing us with life's destruction
or our most triumphant hour.

As each far horizon beckons,
may it challenge us anew:
children of creative purpose,
serving others, honoring you.
May our dreams prove rich with promise;
each endeavor well begun.
Great Creator, give us guidance
till our goals and yours are one.

“God, Who Stretched the Spangled Heavens” is a contemporary hymn by Catherine Cameron (1927–2019), written in 1967, paired with a traditional American tune, “Holy Manna” by William Moore (dates unknown).

Many hymns reflect the three-fold cosmology of the ancient world, where God is pictured as ruling from the heavens above, and the earth is the center of the universe, resting upon the underworld. This text, written in 1967, was among the first to employ imagery that reflects the modern scientific era. Humans have known since the 16th century that the earth revolved around the sun, but the space program of the 1960s provided new inspiration to hymnwriters.

Cameron's original four verses are published in some hymnals, but the version we are singing today, from the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW 771), omits the second verse:

Proudly rise our modern cities,
stately buildings, row on row;
yet their windows, blank, unfeeling,
stare on canyoned streets below,
where the lonely drift unnoticed
in the city's ebb and flow,
lost to purpose and to meaning,
scarcely caring where they go.

The first verse celebrates humanity's “inventive powers” that come from being made in the “likeness” of God. The second and third verses, written during the height of the Cold War, provide a contrast between the “ecstasy” of the space program and atomic power, versus the “unfeeling” void of life in modern cities and the threat of nuclear annihilation. The final verse concludes with a prayer: “Great Creator, give us guidance till our goals and yours are one.”

Catherine Cameron was born in St. John, New Brunswick. The daughter of a minister from New York, she studied at McMaster University (B.A.) and the University of Southern California (M.A. and Ph.D.). A naturalized U.S. citizen, she taught family dynamics as a professor of social psychology at the University of La Verne, California, from 1971 to 1992. With her husband, Stuart Oskamp, she had two children.

Cameron began writing poetry when she was 7 years old. She wrote this hymn with Franz Joseph Haydn's tune “Austrian Hymn” in mind. However, when the Inter-Lutheran Commission on Worship (ILCW) published it in *Contemporary Worship Hymns 1* (1969), her text was paired instead with the current tune, “Holy Manna.” Most hymnals published since then also use this tune.

“Holy Manna,” a rousing pentatonic tune by William Moore, first appeared in his early American hymnal, *The Columbian Harmony* (1825). Little is known about Moore's life except that he lived in West Tennessee. The tune was later reprinted in William Walker's *Southern Harmony* (1835).

KYRIE: "Kyrie Eleison"

by Larry Olson

*Kyrie eleison, on our world and on our way.
Kyrie eleison, every day.*

*For peace in the world, for the health of the church,
for the unity of all;
for this holy house, for all who worship and praise,
let us pray to the Lord, let us pray to the Lord.*

*That we may live out your impassioned response
to the hungry and the poor;
that we may live our truth and justice and grace,
let us pray to the Lord, let us pray to the Lord.*

*For peace in our hearts, for peace in our homes,
for friends and family;
for life and for love, for our work and our play,
let us pray to the Lord, let us pray to the Lord.*

*For your Spirit to guide; that you center our lives
in the water and the Word;
that you nourish our souls with your body and blood,
let us pray to the Lord, let us pray to the Lord.*

"Kyrie Eleison" is a jazzy setting of the Kyrie by singer/songwriter/guitarist Larry Olson. It was published as part of *Holy Communion Setting 8* in the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW).

Larry Olson grew up on a farm near Madison, Minnesota (known as "the lutefisk capital of the USA"), and graduated in 1985 from South Dakota State University (SDSU) with a degree in teaching.

While at SDSU, he began composing and performing original songs as part of the band Dakota Road. In 1988, he and Hans Peterson co-founded Dakota Road Music (a publishing and performance company that specializes in original music) when people began requesting copies of songs they had written.

Olson and Peterson soon published their first musical setting of the liturgy, and the rest of their resources grew out of requests for relevant and faithful contemporary worship music. They have become known nationally for their playful performance style and stirring original music, in styles ranging from acoustic ballads to rocking anthems.

HYMN OF PRAISE: “This Is the Feast”

by John W. Arthur and John Ylvisaker

*This is the feast of victory for our God,
for the Lamb who was slain has begun to reign.
Alleluia!*

*Worthy is Christ, the Lamb who was slain,
whose blood set us free to be people of God.
Power, riches, wisdom, and strength,
and honor, blessing, and glory are yours.*

*Sing with all the people of God,
and join in the hymn of all creation:
Blessing, honor, glory, and might
be to God and the Lamb forever. Amen.*

“**This Is the Feast**” is a contemporary Hymn of Praise with text by Lutheran pastor John W. Arthur (1922–1980) and music by Lutheran composer John Ylvisaker (1937–2017). It was published as part of *Holy Communion Setting 8* in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW).

Arthur’s text is based on several hymns in Book of Revelation, in particular the hymn traditionally known by its Latin name as *Dignus est Agnus* (Worthy is the Lamb) from Revelation 5:12–14.

Roman Catholic versions of this canticle can be traced back as far as a 13th century text attributed to St. Francis of Assisi. In more recent times, the text has been assigned as an introit for Christ the King Sunday in the Catholic lectionary.

Lutheran versions of this canticle seem to have originated in the 19th century. It appeared in several Lutheran service books and hymnals, beginning with the General Synod’s *Church Book* of 1868. Early hymnals suggested it as a canticle for Matins or Vespers, while later hymnals also suggested it as a song of praise instead of the traditional *Gloria in Excelsis* (Glory to God in the Highest).

Arthur wrote his version of the canticle in 1970, when he was serving on the Inter-Lutheran Commission on Worship (ILCW), which was gathering materials for the 1978 hymnal *Lutheran Book of Worship* (LBW). It first appeared as an anthem for choir, *Festival Canticle: Worthy Is Christ*, with music by Lutheran composer Richard W. Hillert (1923–2010). Hillert’s tune was reprinted as part of *Holy Communion Setting 1* in LBW and *Holy Communion Setting 3* in ELW.

John William Alden Arthur was born in Mankato, Minnesota, and graduated from Gustavus Adolphus College in St. Peter, Minnesota, in 1944 and from Augsburg Seminary in Rock Island, Illinois in 1946. After serving as a pastor of congregations in Pennsylvania and New York, he served as the campus pastor at Stanford University and San Jose State University from 1957 to 1960 and a staff member for National Lutheran Campus Ministry from 1960 to 1967. During this time, he began to experiment with re-writing parts of the liturgy in language he thought would be more meaningful to young adults.

Arthur served as an assistant professor of liturgics at the Lutheran School of Theology in Chicago from 1967 to 1970. During this time, he became president of the Lutheran Society for Worship, Music and the Arts. He also served on the subcommittee on liturgical texts of the ILCW, which produced the LBW hymnal in 1978. He then returned to California, where he served as pastor of First Lutheran in Palo Alto from 1970 to 1976. By then he had been struck by Pick’s Disease, a rare form of presenile dementia. He died in 1980 at age 58.

John Ylvisaker, the composer of the tune we are singing today, was born in Fargo, North Dakota. Ylvisaker studied at Concordia College in Moorhead, Minnesota, Luther Seminary in St. Paul, Minnesota, and the University of Minnesota.

From 1973 to 1986, Ylvisaker served as music director for the Lutheran Church of the Reformation in St. Louis Park, Minnesota. Starting with the publication of his *Mass for a Secular City* (1967), Ylvisaker released many recordings of his music. He also composed much of the original music for Lutheran Vespers radio broadcasts and for videos produced by the ELCA.

Ylvisaker is perhaps best known for his hymns “Borning Cry” (ELW 732) and “We Are Baptized in Christ Jesus” (ELW 451).

PSALM 33: "Let Your Mercy Be on Us"

by Marty Haugen

*Let your mercy be on us, O God,
as we place our trust in you.*

*Your words, O God, are truth indeed,
and all your works are ever faithful.
You love justice and right;
your compassion fills all creation.*

*See how the eye of God is watching,
ever guarding all who wait in hope,
to deliver them from death
and sustain them in time of famine.*

*Exult, you just, and rejoice!
for praise is the song of the righteous!
How happy your people, O God,
the ones whom you have chosen.*

*Our soul is waiting for God,
for God is our help and our shield.
May your kindness and love be on us
who place our hope in you.*

"Let Your Mercy Be on Us" is a contemporary setting of Psalm 33 by Marty Haugen (born 1950), first published in 1987.

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*.

GOSPEL ACCLAMATION: "Alleluia"

by Robin Cain and Phil Kadidlo

Alleluia! God, to whom shall we go?

You have the words of eternal life.

Alleluia! Alleluia, alleluia.

Alleluia! Alleluia, alleluia.

"Alleluia" is a jazzy setting of the Gospel Acclamation by Robin Cain and Phil Kadidlo, written while they were worship leaders at Trinity Lutheran Church in Stillwater, Minnesota. It was published as part of *Holy Communion Setting 8* in the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW).

Robin Cain is a singer/songwriter and part of the Faith Inkubators Music Guild. She is a graduate of the University of Wisconsin-River Falls (B.S. in music performance) and the University of Texas at Austin (M.A. in music theory and composition).

Cain has written and recorded many songs for worship, including "If We Confess," "Where You Go," "Trust in the Lord," "The Grace," "I Lift Up My Eyes," and "Speak, Lord." She has also lent her voice to recordings of Rich Melheim's "Looking to Jesus" and "Remember the Sabbath," Jon Anderson's "Daily Bread" and "Our Father," Scott Tunseth's "Deliver Us From Evil," and Richard Webb's "In the Night."

Cain has been making music with her husband, Phil Kadidlo, since their college days, and they have been writing, composing, and leading worship in various settings ever since.

Phil Kadidlo is a guitarist and co-founder of Mindzai Creative Group. He is a graduate of the University of Wisconsin-River Falls, and served as director of worship and music at Trinity Lutheran Church in Stillwater, Minnesota from 1987 to 2013.

HYMN OF THE DAY: "Faith Begins by Letting Go"

by Carl P. Daw Jr. and J.G. Werner

*Faith begins by letting go,
giving up what had seemed sure,
taking risks and pressing on,
though the way feels less secure:
pilgrimage both right and odd,
trusting all our life to God.*

*Faith endures by holding on,
keeping memory's roots alive
so that hope may bear its fruit;
promise-fed, our souls will thrive,
not through merit we possess
but by God's great faithfulness.*

*Faith matures by reaching out,
stretching minds, enlarging hearts,
sharing struggles, living prayer,
binding up the broken parts;
till we find the commonplace
ripe with witness to God's grace.*

"Faith Begins by Letting Go" is a contemporary hymn by Carl P. Daw Jr. (born 1944), written in 1996. It is set to the traditional tune "Ratisbon" by German organist J.G. (Johann Gottlob) Werner (1777-1822), first published in 1815. (The tune is also the setting for the hymn "Christ, Whose Glory Fills the Skies"; see ELW 553.)

Text and tune were printed in the ELCA's 2020 supplemental hymnal *All Creation Sings* (ACS 1004).

Carl Daw was born in Louisville, Kentucky, and grew up in Tennessee, where his father was a Baptist pastor. After completing his Ph.D. at the University of Virginia in 1970, he taught for eight years in the English department of the College of William and Mary before entering seminary at the Episcopal School of Theology at the University of the South in Sewanee, Tennessee.

Following his ordination, Daw served as an Episcopal rector and chaplain in Virginia and Connecticut for 12 years. He also served on the committee that created the 1982 Episcopal hymnal.

From 1996 to 2009, Daw was the executive director of The Hymn Society in the United States and Canada. He then was an adjunct professor of hymnology in the Master of Sacred Music program at Boston University School of Theology (a seminary affiliated with the United Methodist Church) until his retirement in 2019. More than 70 of his hymn texts have appeared in recent hymnals.

Johann Gottlob Werner was born near Leipzig, Germany. In 1798 he served as organist, teacher, and composer at Frohburg. In 1808 he became the assistant cantor to Christian Tag in Hohenstein, and in 1819 was organist and music director at Merseburg.

Known as a fine teacher, he published instruction manuals for organ and piano, as well as his *Choralebuch* (1815) where this tune first appeared.

William H. Havergal (1793-1870) an Anglican priest, writer, composer, and hymnwriter who sought to improve congregational singing, brought many fine German chorales to England, including this one.

Havergal simplified Werner's tune into the version we know as "Ratisbon" today, and published it in *Old Church Psalmody* (1847). It was later reprinted in *Hymns Ancient and Modern* (1861). The tune is named for the German city then known as Ratisbon, now known as Regensburg.

SANCTUS: "Holy, Holy, Holy"

by Jay Beech

*Holy, holy, holy God,
God of power and might,
heaven and earth are full of your glory,
full of your glory.
Hosanna, hosanna, hosanna in the highest!
Blessed is the one who comes
in the name of our God.
Hosanna, hosanna, hosanna in the highest!*

"Holy, Holy, Holy" is a contemporary setting of the Sanctus by Jay Beech (born 1960). It was published as part of *Holy Communion Setting 8* in the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW).

Jay Beech is a graduate of St. Olaf College in Northfield, Minnesota. He was an itinerant church musician for many years (approximately 1982 to 1996), and The Jay Beech Band was a favorite at Lutheran youth gatherings and synod assemblies.

From 1998 to 2006, he was director of music at Trinity Lutheran Church in Moorhead, Minnesota, where he continued to serve as a worship planner and ensemble leader from 2006 to 2013. From 2013 until his retirement in 2017, he was the executive director of the Center for Worship & Music Studies at Luther Seminary in St. Paul, Minnesota.

Beech is also the owner of Baytone Music. A prolific composer, his published works include hymns, liturgies, camp songs, musicals, and anthems that are sung in congregations throughout the United States.

COMMUNION HYMN: "Lamb of God"

by Jay Beech

*Lamb of God,
you take away the sin of the world:
have mercy on us.*

*Lamb of God,
you take away the sin of the world:
have mercy on us.*

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

"Lamb of God" is a contemporary communion hymn by Jay Beech (born 1960). It was published as part of *Holy Communion Setting 8* in the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW).

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).

SENDING HYMN: "Blessed Assurance"

by Fanny Crosby and Phoebe Knapp

*Blessed assurance, Jesus is mine!
O what a foretaste of glory divine!
Heir of salvation, purchase of God,
born of the Spirit, washed in Christ's blood.*

*This is my story, this is my song,
praising my Savior all the day long.
This is my story, this is my song,
praising my Savior all the day long.*

*Perfect submission, perfect delight!
Visions of rapture now burst on my sight.
Angels descending, bring from above
echoes of mercy, whispers of love.*

*Perfect submission, all is at rest;
I in my Savior am happy and blessed.
Watching and waiting, looking above,
filled with God's goodness, lost in Christ's love.*

"**Blessed Assurance**" is a beloved gospel song by Fanny Crosby (1820–1915) and Phoebe Knapp (1830–1908). In her autobiography (published in 1906), Fanny Crosby recalled that her close friend Phoebe Knapp played this tune on the piano and then asked, "What does the melody say to you?" Crosby replied with the first stanza of this hymn, first published in 1873.

Frances Jane Crosby is considered the "queen of gospel song writers." Crosby was born in Brewster, 50 miles north of New York City. She was proud of her Puritan heritage. (Her ancestors included Mayflower families.)

Crosby was blind from the age of 6 weeks old, after she caught a cold and developed inflammation of her eyes, which damaged her optic nerves. At age 8, she wrote her first poem, which described her condition. Crosby enrolled at the New York City Institution for the Blind (NYIB) in 1835, just before her 15th birthday. She remained there for 8 years as a student, and another 2 years as a graduate pupil. During her time there, she learned to play the piano, organ, harp, and guitar, and became a good soprano singer. She later taught history and rhetoric at NYIB.

Crosby published her first hymn text in 1844. In her early career, she mostly wrote lyrics for popular songs (inspired by the commercial success of Stephen Foster) and patriotic songs (during the American Civil War). She began writing hymns in earnest toward the end of the war in 1864.

By the end of her life, she had written almost 9,000 hymns and gospel songs. It is estimated that hymnals containing her lyrics sold more than 100 million copies in the 19th century. Some publishers were hesitant to publish so many hymns by one person, so Crosby used nearly 200 different pseudonyms.

Phoebe Palmer was born in New York City and married Joseph Fairchild Knapp, one of the founders (and the second president) of the Metropolitan Life Insurance Company. He had a pipe organ installed in their apartment. Knapp and her husband were members of the John Street Methodist Episcopal Church in New York City. (Fanny Crosby was also a member.) Knapp composed more than 500 hymn tunes. She is best known for this tune, now called "Assurance." She also composed the tune for Crosby's "Nearer the Cross."