

Sunday, January 16, 2022 – Second Sunday after Epiphany

Commemoration of Martin Luther King, Jr. (Monday, January 17)

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

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

Postlude: <https://open.spotify.com/playlist/0iFAY3kf0RhZlITLjOskWY>

GATHERING HYMN: “Lift Every Voice and Sing”

by James Weldon Johnson and John Rosamond Johnson

Lift ev'ry voice and sing,
'til earth and heaven ring,
ring with the harmonies of Liberty.
Let our rejoicing rise
high as the list'ning skies;
let it resound loud as the rolling sea.
Sing a song full of the faith
that the harsh past has taught us.
Sing a song full of the hope
that the present has brought us.
Facing the rising sun
of our new day begun,
let us march on 'til victory is won.

Stony the road we trod;
bitter the chastening rod,
felt in the days when hope unborn had died.
Yet with a steady beat,
have not our weary feet
come to the place for which our people sighed?
We have come over a way
that with tears has been watered.
We have come, treading our path
through the blood of the slaughtered,
out from the gloomy past,
'til now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
God who has brought us thus far on the way;
God, who by your might
led us into the light,
keep us forever in the path, we pray.
Lest our feet stray from the places,
our God, where we met you.
Lest, our hearts drunk with the wine
of the world, we forget you.
Shadowed beneath your hand,
may we forever stand,
true to our God, true to our native land.

“Lift Every Voice and Sing,” known since 1919 as the “Black National Anthem,” is the collaborative effort of two African American brothers, James Weldon Johnson (1871–1938) and John Rosamond Johnson (1873–1954).

Around the turn of the 20th century, African Americans wanted to honor Abraham Lincoln and his Emancipation Proclamation ending slavery in 1863. They asked poet James Weldon Johnson to write something, and he responded with this text, based on imagery of liberation from the biblical Book of Exodus. His brother, composer John Rosamond Johnson, wrote the music.

On February 12, 1900 (Lincoln’s birthday), a chorus at the all-black Stanton School in Jacksonville, Florida, sang the song at an assembly honoring Lincoln. Other schools in Florida picked up the song, and in 1919 it became the anthem of the National Association for the Advancement of Colored People (NAACP).

The song has a long history in popular culture. In Maya Angelou’s 1969 autobiography, *I Know Why the Caged Bird Sings*, the song is sung by the audience and students at Maya’s 8th grade graduation after a white school official dashes the educational aspirations of her class. The Rev. Joseph Lowery, civil rights icon and former president of the Southern Christian Leadership Conference (SCLC), recited the 3rd stanza (“God of our weary years”) in his benediction at President Barack Obama’s inauguration on January 20, 2009.

James Weldon Johnson studied literature at Atlanta University (BA, 1894; MA, 1904), and went on to become a song writer, teacher, and lawyer. He was the founder and editor of the *Daily American*, the first African American daily newspaper in the United States, and was the first African American to pass the bar exam in the state of Florida. In 1920 he became the executive secretary of the NAACP, where he served for the next 14 years.

His brother, John Rosamond Johnson, was one of the most important African American figures in the musical life of the early 20th century. He began playing the piano at age 4, and studied at the New England Conservatory and in London. By the end of the 19th century, he was teaching in Jacksonville. He moved to New York City in 1900 and plunged into its musical scene. Over the following years, he appeared in several Broadway shows, composed the scores for many other shows, and directed London musicals. He also sang and played the part of a lawyer in the original production of *Porgy and Bess* in 1935.

SERVICE MUSIC FOR THE EPIPHANY SEASON: "Holy Communion Setting 11"

from the ELCA's 2020 supplemental hymnal *All Creation Sings*

KYRIE

O Lord, have mercy upon us.
Christ have mercy.
O Lord, have mercy upon us.
Christ have mercy.
Have mercy, O Lord.
Have mercy, O Lord.

CANTICLE OF PRAISE

1. Glory to God, glory to God, glory in the highest!
2. Glory to God, glory to God, glory to Christ Jesus!
3. Glory to God, glory to God, glory to the Spirit!

To God be glory forever! To God be glory forever!
Alleluia! Amen! Alleluia! Amen!

GOSPEL ACCLAMATION

Alleluia, alleluia! Alleluia, alleluia!
Alleluia, alleluia! Christ is risen, ris'n indeed!

SANCTUS

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

LAMB OF GOD

O Lamb of God,
you take away the sin of the world:
have mercy upon us.

O Lamb of God,
you take away the sin of the world:
have mercy upon us.

O Lamb of God,
you take away the sin of the world:
have mercy upon us;
have mercy upon us.
Grant us your peace. Amen.

"**Holy Communion Setting 11**" is a new, bilingual (Spanish and English) setting of the service music for Lutheran worship. It is one of two new settings published in the ELCA's 2020 supplemental hymnal *All Creation Sings*.

(The ELCA's 2006 hymnal, *Evangelical Lutheran Worship*, has 10 settings of Holy Communion, so *All Creation Sings* begins with Setting 11.)

The service music for Setting 11 comes from a variety of sources.

The **Kyrie**, "Señor, ten piedad / O Lord, Have Mercy" (ACS S701), was composed by Ana Hernández.

The **Canticle of Praise**, "Gloria a Dios / Glory to God" (ACS S702), is an anonymous tune from Peru.

The **Gospel Acclamation**, "Aleluya / Alleluia" (ACS S703), is an anonymous tune from Honduras.

The **Sanctus**, "Santo, santo, santo / Holy, holy, holy" (ACS S705), was composed by William Loperena.

The **Communion Song**, "Cordero de Dios / O Lamb of God" (ACS S706), was composed by Rudy Espinoza.

PSALM 36: "Deeper than the Sea"

by Greg Scheer

*Your mercy, Lord, stretches through the heavens.
Your faithfulness is like the air we breathe.
Your righteousness, mighty as a mountain,
and your justice, Lord, flows deeper than the sea.*

*How precious is your endless love.
O Lord, you give us shelter
inside the shadow of your wing.
Both great and small can run to you
and rest in you, their Comfort.
Though storms may rage, still we will sing:*

*From age to age, within your house,
your people have been feasting:
tasting your river of delights.
You've satisfied our hearts with joy;
as we drink from your fountain,
our eyes are filled with glorious light.*

"Deeper than the Sea" is a contemporary setting of Psalm 36 by Greg Scheer (born 1966) published in 2009.

Greg Scheer studied music theory and composition at the University of Rhode Island (B.A., 1990) and the University of Pittsburgh (M.A., 1993). He was the director of music ministries and a professor of music at Northwestern College in Iowa from 2000 to 2005. From 2005 to 2016, he was minister of worship at Church of the Servant (CRC) and a music associate with the Calvin Institute of Christian Worship, both in Grand Rapids, Michigan.

Since 2016, he has been a freelance composer, author, speaker, teacher, and string bassist. He is the author of two books, *The Art of Worship* (2006) and *Essential Worship* (2016), and many compositions, songs, and arrangements in a variety of styles.

HYMN OF THE DAY: "Come, Share the Spirit"

by Gracia Grindal and Robert A. Hobby

*Come, share the Spirit, God has called us
to ventures in the life of faith,
to bring good tidings to the needy,
to tell of victory over death.
Christ speaks and all of life is new;
God's word is pure and it is true.*

*Come, drown your sins beneath the waters
where life flows from the granite rock,
the stone from which our Lord has risen,
our cornerstone and building block.
Christ speaks and raises from the dead
all those who hear the living Word.*

*Come, God invites us to the banquet
that ev'ry people soon will share,
with shouts of joy and loud thanksgiving
before God's throne we will appear.
Christ speaks and bids us sit and dine;
his body, bread, his blood, the wine.*

*Come, let us tell the gospel story,
how God has given us new birth
and raises us to live for others,
to speak good news throughout the earth.
Christ speaks and life is come again.
Good news, good news for everyone!*

"Come, Share the Spirit" is a contemporary hymn with text by Lutheran poet Gracia Grindal (born 1943). Lutheran organist Robert A. Hobby (born 1962) composed the tune, "St. Paul's, Ardmore."

The hymn was commissioned for the 250th anniversary of St. Paul's Lutheran Church (ELCA) in Ardmore, Pennsylvania in 2015. It has since been published in the ELCA's 2020 supplemental hymnal, *All Creation Sings* (ACS 1045).

Gracia Grindal was born in North Dakota. She earned her undergraduate degree from Augsburg College (Minneapolis) in 1965 and a Master of Fine Arts (M.F.A.) from the University of Arkansas in 1969. In 1983, she received a master's degree in theology and history from Luther Seminary.

Grindal taught English at Luther College (Decorah, Iowa), from 1968 to 1984, then joined the faculty at Luther Seminary (St. Paul, Minnesota), where she was an associate professor of pastoral theology and ministry, communications. In 1992, she was named professor of rhetoric at the seminary, where she remained until her retirement in 2013.

Grindal served on the hymn text committee for the *Lutheran Book of Worship* (1978) and was a consultant to the United Methodist Hymnal of 1989. She also served on several boards, including the ecumenical committee of the American Lutheran Church (1984–1988) and the ELCA (1988–1992), as well as the Task Force for the Study of Ministry in the ELCA (1988–1993).

Grindal is the author of many books, including: *A Treasury of Faith*, a series of books with hymn texts based on the Revised Common Lectionary (published in 2006, 2008, 2009, 2011, 2015, and 2018); *Hymns and Songs of the North: Nordic Christians Sing their Faith* (2011); *Preaching From Home*, a book on Scandinavian women hymn writers (2011); *To Do God's Will: Elizabeth Fedde and the Deaconess Movement Among the Norwegians in America* (2014); and *Unstoppable: Norwegian Pioneers Educate their Daughters* (2016).

Other works by Grindal include a book of poetry, *A Revelry of Harvest* (2002); *Hymns of Grace* (2002); *We Are One in Christ* (1997); *Sketches Against the Dark* (1982); and *Pulpit Rock* (1976).

Robert A. Hobby is director of music at Trinity English Lutheran Church (ELCA) in Fort Wayne, Indiana.

Hobby was drawn to music at a very early age. He began playing piano in the second grade; by fourth grade, he was playing the organ at Grace Lutheran Church in Columbia City, Indiana, where his father served as pastor.

Hobby studied church music at Wittenberg University, an ELCA college in Springfield, Ohio (B.M., 1985) and organ performance at the University of Notre Dame (M.M., 1987). He also was awarded an honorary doctorate in music from Wittenberg University.

As a performer, Hobby has played for the national conventions of the Hymn Society of the United States and Canada, the Organ Historical Society, the National Association of Pastoral Musicians, the Association of Lutheran Church Musicians, and the Evangelical Lutheran Church in America. He has also been a featured artist performing with the Fort Wayne Philharmonic.

As a composer, Hobby has published more than 250 compositions. His works have been featured on national television and have been performed at numerous venues, including the National Cathedral in Washington, DC, and the national convention of the American Guild of Organists (AGO). In 2015, he was invited to compose two pieces of music for the visit of Pope Francis to the U.S.

COMMUNION HYMN: “God the Sculptor of the Mountains”

by John Thornburg and Amanda Husberg

*God the sculptor of the mountains,
God the miller of the sand,
God the jeweler of the heavens,
God the potter of the land:
you are womb of all creation,
we are formless; shape us now.*

*God the nuisance to the Pharaoh,
God the cleaver of the sea,
God the pillar in the darkness,
God the beacon of the free:
you are fount of all deliv’rance,
we are aimless; lead us now.*

*God the dresser of the vineyard,
God the planter of the wheat,
God the reaper of the harvest,
God the source of all we eat:
you are host at every table,
we are hungry; feed us now.*

*God the unexpected infant,
God the calm, determined youth,
God the table-turning prophet,
God the resurrected truth:
you are present every moment,
we are searching; meet us now.*

“**God the Sculptor of the Mountains**” is a contemporary hymn with text by John Thornburg (born 1954) and music by Amanda Husberg (1940–2021).

The alumni council of Perkins School of Theology in Dallas, Texas (part of Southern Methodist University) commissioned Thornburg to write this text in 1993 to honor their outgoing dean, James Kirby. The hymn was first sung, with a different tune, at the Perkins School of Theology’s graduation service in 1994.

John Thornburg was born in Southampton, New York. He studied classics and music at DePauw University (B.A., 1976) and theology at Perkins School of Theology (M.Div., 1981). Thornburg served four Methodist churches in Dallas as a parish minister until 2001.

Thornburg began to write hymn texts in 1980 in response to parish needs. Since 2001, he has devoted himself full-time to song leadership, congregational singing, and worship consultation.

Thornburg took this text to a workshop in 1995 at St. Olaf College sponsored by the Hymn Society in the United States and Canada. Amanda Husberg heard Thornburg’s text and composed a gospel tune for it, which she named “Jennings-Houston” for two of her choir members at St. John the Evangelist Lutheran Church (LC-MS) in Brooklyn, New York City.

Born in Chicago, Amanda Husberg graduated with a B.S. from Concordia Teachers College in Seward, Nebraska (where she studied organ performance and composition with Jan Bender). She received her M.S. in early childhood education from Hunter College in New York City.

Husberg taught elementary school for two years at Redeemer Lutheran School in Westfield, New Jersey, before moving to Brooklyn to do parish work. At St. John the Evangelist Lutheran Church, now a multicultural congregation in the Williamsburg section of Brooklyn, she served as the director of music for more than 50 years. For 36 years, she also was the director of one of New York City’s public day-care centers.

Husberg composed more than 280 hymn tunes, many of which have been published in various denominational hymnals and supplements in the U.S., Canada, and Brazil. She also published a collection of 70 hymn tunes in 2012 with texts by Lutheran poet and hymnwriter Gracia Grindal (born 1943).

Husberg died in Brooklyn on February 15, 2021.

SENDING HYMN: "We Shall Overcome"

Traditional freedom song from the civil rights movement

*We shall overcome, we shall overcome,
We shall overcome some day.
Oh, deep in my heart, I do believe,
We shall overcome some day.*

2. *We'll go hand in hand ... some day.*
3. *We are not afraid ... today.*
4. *Our God will see us through ... some day.*
5. *The truth shall make us free ... some day.*
6. *We shall live in peace ... some day.*

"We Shall Overcome" is a traditional freedom song that became a key anthem of the civil rights movement of the 1960s.

Several sources have been cited as origins for this hymn, including the spiritual "No More Auction Block For Me"; a traditional Baptist gospel hymn, "We'll Overcome (I'll Be All Right)"; and C.A. Tindley's 1901 gospel hymn, "I'll Overcome Someday."

The hymn was a rally song for striking Southern tobacco workers in the 1940s as they fought for the right to unionize. One of the strikers, a woman named Lucille Simmons, led a slow version of the gospel hymn "We'll Overcome" to end each day's picketing.

Tennessee union organizer Zilphia Horton (1910–1956) said she learned the song from Simmons. Horton is generally credited with turning folk songs such as "We Shall Overcome," "We Shall Not Be Moved," and "This Little Light of Mine" from gospel hymns into protest songs of the civil rights movement. Horton was trained as a classical musician, but she and her husband, Myles Horton, are remembered today for running the Highlander Folk School, a social justice leadership training school and cultural center in Monteagle, Tennessee.

Horton considered this her favorite song, and she taught it to many others, including folk singer Pete Seeger (1919–2014), who included the song in his concerts and union actions in the 1950s, contributing to its popularity.

The song was first published in 1947 under the title "We Will Overcome" in an edition of the *People's Songs Bulletin* (a publication of People's Songs, an organization directed by Seeger), with an introduction by Horton.

Folk singer Guy Carawan Jr. (1927–2015), who became the music director of Highlander in 1959 (following the accidental death of Horton in 1956), is credited with introducing the song to the civil rights movement by teaching it to the Student Nonviolent Coordinating Committee (SNCC) in 1960. It quickly became the movement's unofficial anthem.

In August 1963, 22-year-old folk singer Joan Baez (born 1941) led a crowd of 300,000 in singing "We Shall Overcome" at the Lincoln Memorial during the March on Washington. Martin Luther King Jr. (1929–1968) recited from the hymn in his final sermon in Memphis on Sunday, March 31, 1968, right before his assassination on April 4. "We Shall Overcome" was sung several days later by over 50,000 people who attended his funeral.