

Sunday, January 28, 2024 – 4th Sunday after Epiphany

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

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

Postlude: <https://open.spotify.com/playlist/OiFAY3kf0RhZlITLjOskWY>

GATHERING HYMN: “O Day of Radiant Gladness”

by Christopher Wordsworth and Charles P. Price

O day of radiant gladness,
O day of joy and light;
O balm of care and sadness,
most beautiful, most bright;
this day the high and lowly,
through ages joined in tune,
sing “Holy, holy, holy”
to the great God triune.

This day at the creation
the light first had its birth;
this day for our salvation
Christ rose from depths of earth;
this day our God, victorious
the Spirit sent from heaven,
and thus this day most glorious
a triple light was given.

This day, God’s people, meeting,
the Holy Scripture hear;
Christ’s living presence greeting,
through bread and wine made near.
We journey on, believing,
renewed with heavenly might,
from grace more grace receiving
on this blessed day of light.

That light our hope sustaining,
upon the pilgrim way,
at length our rest attaining,
our endless Sabbath day.
We sing to you our praises,
our Hope, our Joy, our Sun;
the church its voice upraises
to you, blessed Three in One.

“O Day of Radiant Gladness” is a traditional English hymn by Christopher Wordsworth (1807–1885), an Anglican priest and Greek scholar, who published this poem (with six verses) in his collection *The Holy Year* (1862).

The first two verses of the present hymn are adapted from Wordsworth’s original poem. Verse 3 was written by Charles P. Price (1920–1999), and verse 4 was published anonymously in *The Hymnal 1982* of the Episcopal Church. This modernized version is from the 1995 *New Century Hymnal* (NC 66).

Christopher Wordsworth was born in London and educated at Winchester School and Trinity College, Cambridge, where he studied classics. He was the nephew of the celebrated Romantic poet William Wordsworth (1770–1850).

Wordsworth spent the early part of his career teaching classics at Cambridge University and as headmaster of Harrow School. Later he was rector for 19 years at a quiet country parish in England where he had time for study and writing. In 1869 he became the bishop of Lincoln, where he remained until his death.

As a scholar, he is best known for his edition of the *Greek New Testament* (1856–1860), and the *Old Testament* (1864–1870), with commentaries; but he also published a volume of devotional verse, *The Holy Year* (1862), *Church History up to A.D. 451* (1881–1883), and *Memoirs of his uncle, William Wordsworth* (1851), for whom he was literary executor. He also wrote several hymns.

Charles P. Price was born in Pittsburgh and educated at Harvard University, Virginia Theological Seminary (an Episcopal seminary), and Union Theological Seminary. He studied piano with Elizabeth and Ferguson Webster and was ordained as a priest in the Episcopal Church in the Diocese of Pittsburgh.

Price served churches in Pennsylvania and New York City before becoming a professor at Virginia Theological Seminary (1956–1963). He then served as preacher to the university and Plummer Professor of Christian Morals at Harvard University (1963–1972) before returning to Virginia Theological Seminary as a professor of systematic theology (1972–1989).

Price was a member of the Standing Liturgical Commission (1967–1985) and the Committee on Texts for *The Hymnal 1982* (1976–1982), as well as deputy to the General Convention (1976–1985) and chaplain to the House of Deputies (1979–1985) for the Episcopal Church. His books include *Introducing the Proposed Book of Common Prayer* (1976) and, with Louis Weil, *Liturgy for Living* (1979). A number of his hymns and translations appear in *The Hymnal 1982*.

The melody is a German folk song named “Es flog ein klein’s Waldvögelein” (There flew a little forest bird). It was first paired with Wordsworth’s text in *Songs of Syon* (London, 1904), edited by George Ratcliffe Woodward (1848–1934), who provided the harmonization.

Woodward was born in Birkenhead, England (near Liverpool) and educated at the Harrow School and Cambridge University, where he studied Classics. He was ordained in 1874 and served six Anglican parishes. He was a gifted linguist and translated many hymns into English from Greek, Latin, French, and German, including “Ding Dong! Merrily on High” and “This Joyful Eastertide.”

SERVICE MUSIC FOR THE EPIPHANY SEASON: “Holy Communion Setting 11”

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

KYRIE

Señor, ten piedad de nosotros.
Cristo, ten piedad.
Señor, ten piedad.

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

HYMN OF PRAISE

¡Gloria a Dios, gloria a Dios, gloria en los cielos!
¡A Dios la gloria por siempre!
¡Aleluya! ¡Amen! ¡Aleluya! ¡Amen!

Glory to God, glory to God, glory in the highest!
To God be glory forever!
Alleluia! Amen! Alleluia! Amen!

GOSPEL ACCLAMATION

Aleluya, aleluya. Aleluya, aleluya.
Aleluya, aleluya. El señor resucitó.

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

Cordero de Dios, tú que quitas el pecado del mundo:
ten piedad de nosotros.

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 **Hymn 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 **Lamb of God**, “Cordero de Dios / O Lamb of God” (ACS S706), was composed by Rudy Espinoza.

PSALM 34: "I Will Always Thank the Lord"

by Scott Soper

*I will always thank the Lord;
I will always praise God's name.
I will always thank the Lord;
I will always praise God's name.*

*I will thank our God at all times;
I will always praise God's name.
My soul will boast of our God;
the poor will hear and be glad.*

*Join with me in the praise of our God;
together we shall sing God's praise.
I called, and God answered my plea;
from my fears our God set me free.*

*Look to God and shine with joy;
you will never be ashamed.
I begged God to listen to me;
God took my burdens away.*

"I Will Always Thank the Lord" is a contemporary setting of Psalm 34 by Scott Soper (born 1961), first published in 1989.

Scott Soper was born in Maine and studied music at Ithaca College in New York. After graduating, he spent several years teaching in public and Catholic schools in New England.

Involved in church music since his teen years, Soper has served as director of music at Catholic parishes in Indiana, Illinois, Connecticut, and Maine. A talented instrumentalist, Soper plays piano, organ, guitar, clarinet, saxophone, flute, oboe, and recorder. He has performed in concert and in the studio with many Catholic artists such as Marty Haugen, Michael Joncas, Jeanne Cotter, Bobby Fisher, and Bob Hurd.

After many years in Indianapolis, Soper now lives in Portland, Oregon, where he is music development coordinator for OCP (Oregon Catholic Press).

HYMN OF THE DAY: “Cast Out, O Christ”

by Mary Louise Bringle (tune: “Consolation,” *Kentucky Harmony*, 1816)

Cast out, O Christ, cast far away
the demons that destroy:
the haunting dreads that choke our souls,
the hates that stifle joy.

Our raging griefs, our jealous fears
are Legion in their name.
Our shackled hearts implore your grace
to loose our binding shame.

Once long ago, from Galilee,
you sailed to storm-tossed shores.
And still, in power, you brave new paths
to breach our bolted doors.

Your word breathes life and health and hope
that break through evil's thrall.
You send us, strengthened, home in peace
to live your gospel call.

So come, O Christ, and cast away
the demons that destroy.
Transform our lives to sense your love
and spread abroad your joy.

“**Cast Out, O Christ**” is a contemporary hymn by Mary Louise Bringle (born 1953), first published in 2006. It is set to the traditional American tune “Consolation.” The hymn was included in the ELCA’s 2020 supplemental hymnal *All Creation Sings* (ACS 1016).

Mary Louise Bringle was born in Ripley, Tennessee, and grew up singing in choirs at the First Presbyterian Church in Greensboro, North Carolina. She majored in French and religious studies at Guilford College in Greensboro (B.A., 1975), and earned her doctorate from the graduate division of religion at Emory University, with particular interests in practical and pastoral theology.

Bringle served on the faculty at St. Andrews University in Laurinburg, North Carolina from 1983 to 2000, where she taught philosophy and chaired the religious studies department. She is currently professor of philosophy and religious studies at Brevard College in Brevard, North Carolina.

An award-winning hymnwriter whose texts appear in many current hymnals, Bringle has served as president of The Hymn Society in the United States and Canada and as chair of the Presbyterian Committee on Congregational Song, which was responsible for creating the 2013 hymnal *Glory to God*.

The composer of the tune, “Consolation,” is unknown. The tune appeared in three early American hymnals: Andrew Law’s *Sixteen Tune Settings* (Philadelphia, 1812), John Wyeth’s *Repository of Sacred Music, Part Second* (Harrisburg, 1813), and Ananias Davisson’s *Kentucky Harmony* (Lexington, 1816).

The tune was called “Consolation” in Davisson’s *Kentucky Harmony*, but it went with the text “Morning Song,” so some hymnals used that name for the tune.

Andrew Law (1749–1821) was an American composer, preacher, and singing teacher. Born in Milford, Connecticut, he moved to Philadelphia and Baltimore, and then back to New England. Law was a pioneer of the “shape note” system of musical notation. He wrote mostly simple hymn tunes and arranged tunes of other composers. In 1781, he was granted the first authorial copyright in the United States.

John Wyeth (1770–1858) came from Cambridge, Massachusetts, and became a publisher in Harrisburg, Pennsylvania. Since Wyeth was a printer, not a musician, some scholars believe the music was actually the work of the Rev. Elkanah Kelsay Dare (1782–1826), a Methodist minister, Freemason, and musician who for a time was dean of boys at Wilmington College (Wilmington, Delaware), and who may have assisted with the preparation of Wyeth’s hymnal.

Ananias Davisson (1780–1857) was a music teacher from Rockingham County, Virginia.

Theodore A. Beck (1929–2003) prepared this arrangement of the tune for the *Worship Supplement* (1969) to *The Lutheran Hymnal* (1941).

Theodore “Ted” Beck was born in Oak Park, Illinois. He studied church music at Concordia Teachers College (now Concordia University) in River Forest, Illinois (B.M.), a school in suburban Chicago affiliated with the Lutheran Church–Missouri Synod (LCMS); and at Northwestern University in Evanston, Illinois (M.M. and D.M.).

From 1953 until his retirement in 2001, Beck was a professor of music theory, composition, and organ at Concordia College (now Concordia University) in Seward, Nebraska, also affiliated with the LCMS. He also composed many pieces for organ as well as for church choirs.

COMMUNION HYMN: “Let My Spirit Always Sing”

by Shirley Erena Murray and Jane Marshall

*Let my spirit always sing,
though my heart be wintering,
though the season of despair
give no sign that you are there;
God to whom my days belong,
let there always be a song.*

*Though my body be confined,
let your word engage my mind;
let the inner eye discern
how much more there is to learn,
see a world becoming whole
through the window of the soul.*

*Let your wisdom grace my years,
choose my words and chase my fears,
give me wit to welcome change,
to accept and not estrange;
let my joy be full and deep
in the knowledge that I keep.*

*Let my spirit always sing
to your Spirit answering,
through the silence, through the pain,
know my hope is not in vain,
like a feather on your breath
trust your love, through life and death.*

“Let My Spirit Always Sing” is a contemporary hymn with text by Shirley Erena Murray (1931–2020), written in 1996, and tune, “Spiritsong” by Jane Marshall (1924–2019), composed in 2005. The hymn was included in the ELCA’s 2020 supplemental hymnal *All Creation Sings* (ACS 1020).

Subtitled “A hymn for growing older,” the hymn was first sung (with a different tune) in a retirement community in New Zealand. Marshall composed this new tune specifically for Murray’s text.

Shirley Erena Murray (née Cockroft) was born in Invercargill, New Zealand (the southernmost city in New Zealand) and raised as a Methodist. She graduated from the University of Otago in Dunedin with honors in classics and French. She also studied piano at Trinity College, London.

During her long life, Murray served as a church organist, piano teacher, and language teacher; as the religious affairs coordinator for Amnesty International; as a researcher in the New Zealand Parliament (for the Labour Party); and as an editor with the New Zealand Hymnbook Trust.

After marrying Presbyterian minister John Murray (1929–2017) in 1954, she lived for a while in Geneva, where the couple made friends with Christians from all over the world, particularly from South Africa, which spurred them to become activists against apartheid and join campaigns for world peace and human rights.

The Murrays eventually moved to Wellington, where John served as minister of St. Andrew’s on The Terrace from 1975 until his retirement in 1993. (He also served a term as moderator of the Presbyterian Church of New Zealand.)

Shirley started writing hymns in the 1970s, and often used St. Andrew’s as a testing place for her new hymns. John supported her efforts, believing hymns are the “marching songs” of the church; and if congregations are just singing “the old stuff,” they are “not marching with the present.” Her texts covered a wide range of themes, including peace, justice, care of creation, and women’s rights.

Well known as a hymn writer in New Zealand, Murray’s hymns were first introduced to North American churches in *The Presbyterian Hymnal* (1990).

Jane Marshall (née Manton) was born in Dallas, Texas, where she became an accomplished pianist and organist, and began to compose as a teenager. She then studied music at Southern Methodist University (B.M., 1945; M.S.M., 1968).

After graduating from college, she married Elbert Marshall, a high school classmate who became an engineer at Texas Instruments, and had three children.

As a young mother singing in the choir at Highland Park Methodist Church in Dallas, Marshall decided to compose a choir anthem for a text she loved: the Rev. Edward Caswall’s translation of an anonymous Latin poem from the 17th century. Her anthem, “My Eternal King,” was first sung at Highland Park Methodist Church in 1952, with Marshall conducting. Two years later it was published, and gradually became a bestseller.

She would eventually compose more than 200 anthems, hymn tunes, and other sacred music. She also taught generations of music ministers at Southern Methodist University’s Perkins School of Theology, including its Church Music Summer School, where she was a fixture from 1975 to 2010.

Marshall served on the committee that produced the *United Methodist Hymnal* (1989), which included several of her hymns.

In an essay titled “The Passionate Church Musician,” Marshall wrote: “Much is said, and rightly so, about necessary faith in God – a given we all accept. What can be added is that music itself, when it is the real thing and not a cheap imitation, is worth having faith in, too. It is no exaggeration to say that music, a large mystery within the larger mystery of the Deity itself, is always there to heal and inspire when everything else on earth falls short.”

SENDING HYMN: “You Are Called to Tell the Story”

by Ruth C. Duck and Marty Haugen

*You are called to tell the story,
passing words of life along,
then to blend your voice with others
as you sing the sacred song.
Christ be known in all our singing,
filling all with songs of love.*

*You are called to teach the rhythm
of the dance that never ends,
then to move within the circle,
hand in hand with strangers, friends.
Christ be known in all our dancing,
touching all with hands of love.*

*You are called to set the table,
blessing bread as Jesus blessed,
then to come with thirst and hunger,
needing care like all the rest.
Christ be known in all our sharing,
feeding all with signs of love.*

*May the One whose love is broader
than the measure of all space
give us words to sing the story,
move among us in this place.
Christ be known in all our living,
filling all with gifts of love.*

“**You Are Called to Tell the Story**” is a contemporary hymn by Ruth C. Duck (born 1947) and Marty Haugen (born 1950).

Duck wrote the text for the ordination of her long-time friend, Elizabeth Caldwell, in 1991. (Duck and Caldwell graduated from college together.)

Duck’s text has been paired with several tunes in recent hymnals, including two traditional tunes: “Regent Square” by Henry Smart (also the tune for “Angels from the Realms of Glory”) and “Cwm Rhondda” by John Hughes (also the tune for “God of Grace and God of Glory”); and two contemporary tunes: “Ghent” by M.D. Ridge and “Julion” by David Hurd.

Marty Haugen composed this tune, “Rosemary” (named for the installation of Rev. Rosemary Iha as minister of Edina Morningside United Church of Christ in Edina, Minnesota), and recorded it on his 2001 album, *Gift of God*.

Ruth Carolyn Duck was born in Washington, DC. She earned her B.A. in 1969 from Southwestern at Memphis University (renamed Rhodes College in 1984). She completed an M.Div. from Chicago Theological Seminary in 1973, an M.A. from the University of Notre Dame in 1987, and a doctorate in theology and liturgy from Boston University in 1989.

Duck was ordained in 1974 as a minister in the United Church of Christ. From 1974 to 1989, she served as a pastor at UCC parishes in Illinois, Wisconsin, and Massachusetts.

From 1989 until her retirement in 2016, Duck was a professor of worship at Garrett-Evangelical Theological Seminary in Evanston, Illinois, where her teaching interests included congregational song, healing and reconciliation, and worship and the arts.

Duck currently lives in Wilmette, Illinois (a suburb north of Chicago), with her partner Ovaldo Buntin, a retired teacher in the Chicago public schools.

Early in her career as a pastor, Duck noticed that the language used in worship resources and hymnals to name God was, almost exclusively, masculine. This inspired her to produce two inclusive language worship resources, *Bread for the Journey: Resources for Worship* and *Everflowing Streams: Songs for Worship*, both published in 1981.

Since then, Duck has written many new hymns (texts and tunes). Her hymns have appeared in many denominational hymnals in the last 40 years.

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*.