

Sunday, March 19, 2023 – Fourth Sunday in Lent

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

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

Postlude: <https://open.spotify.com/playlist/OiFAY3kfORhZliTljOskWY>

SERVICE MUSIC FOR LENT: "Mass of Christ, Light of the Nations"

by Tony Alonso

KYRIE

O Jesus, you raise us to new life:

Kyrie, eleison.

Kyrie, eleison.

O Jesus, you forgive our sins:

Christe, eleison.

Christe, eleison.

O Jesus, you feed us with your body and blood:

Kyrie, eleison.

Kyrie, eleison.

HOLY, HOLY, HOLY

Holy, holy, holy, O God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blest is the One who comes in the name of our God.

Hosanna in the highest.

LAMB OF GOD

Lamb of God,

you take away the sins of the world:

have mercy on us.

Lamb of God,

you take away the sins of the world:

have mercy on us.

Lamb of God,

you take away the sins of the world:

grant us peace.

The *Mass of Christ, Light of the Nations* by Roman Catholic composer Tony Alonso (born 1980), first published in 2016, is our service music for Lent.

Antonio (Tony) Alonso is a Cuban American composer and theologian. He earned a B.M. in choral conducting in 2002 from Northwestern University in Evanston, Illinois; an M.A. in theology in 2011 from Loyola Marymount University in Los Angeles; and a Ph.D. in religion (with a focus on liturgical and ritual studies) in 2017 from Emory University in Atlanta, Georgia.

Alonso is currently assistant professor of theology and culture at Candler School of Theology at Emory University, where he also serves as the inaugural director of Catholic studies.

Alonso's musical compositions have appeared in hymnals throughout the world. He has also authored several books and articles on liturgy and liturgical music. At the Chapel, we have used his *Mass of Joy and Peace* (2010) as our service music for Epiphany, and his *Mass of Christ, Light of the Nations* (2016) as our service music for Lent.

Alonso credits being raised in the Catholic Church with providing an early introduction to liturgical music: "My 4th grade teacher asked me to sing at church once, and the rest is history."

In 2015, Alonso was invited to compose the responsorial psalm for the first mass that Pope Francis celebrated in the United States (to canonize 18th century Franciscan missionary Junipero Serra). About this experience, he says: "My father is from Cuba. To be composing something for the first Latin American pope ... touched me on an especially personal level."

PSALM: "Return to God"

by Marty Haugen

*Return to God with all your heart,
the source of grace and mercy;
come seek the tender faithfulness of God.*

*Now the time of grace has come,
the day of salvation;
come and learn now the way of our God.*

*I will take your heart of stone
and shape a heart within you,
a heart of compassion and love.*

*If you break the chains of oppression,
if you set the prisoner free;
if you share your bread with the hungry,
give protection to the lost;
give a shelter to the homeless,
clothe the naked in your midst,
then your light shall break forth like the dawn.*

"Return to God" is a haunting contemporary Lenten hymn by Marty Haugen (born 1950), first published in 1990.

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*.

LENTEN HYMN: “O God of Every Nation”
by William Watkins Reid (tune: “Llangloffan”)

O God of every nation,
of every race and land,
redeem your whole creation
with your almighty hand.
Where hate and fear divide us
and bitter threats are hurled,
in love and mercy guide us
and heal our strife-torn world.

From search for wealth and power
and scorn of truth and right,
from trust in bombs that shower
destruction through the night,
from pride of race and station
and blindness to your way,
deliver every nation,
eternal God, we pray!

Now strengthen all who labor
that all may find release
from fear of rattling saber,
from dread of war's increase.
When hope and courage falter,
Then let your voice be heard;
with faith that none can alter,
your servants undergird.

Keep bright in us the vision
of days when war shall cease,
when hatred and division
give way to love and peace,
till dawns the morning glorious
when truth and love shall reign,
and justice rule victorious
o'er all the world's domain.

“O God of Every Nation” is a contemporary hymn by William Watkins Reid Jr. (1923–2007). Reid’s text won first place (from over 200 submissions) in a 1958 hymn-writing contest sponsored by the Hymn Society of America (now the Hymn Society in the United States and Canada) and the National Council of Churches for an international study conference held in Cleveland, Ohio.

Born in New York City, Reid studied at Oberlin College (B.A., biology, 1947) and Yale Divinity School (B.D., 1959). During the Second World War, he served in the U.S. Army Medical Corps, was captured in France, and was a prisoner of war in Nazi Germany for 8 months.

In 1946 he married another pastor, Margaret Amelia Latsha, and together they served Congregational churches in North Dakota and had three children. He later served as a Methodist minister in Pennsylvania and as superintendent of the Wilkes-Barre district of the UMC. In “retirement” he served on the Wilkes-Barre city council and as a commissioner of Wyoming County in Pennsylvania.

The tune, “Llangloffan,” is a traditional Welsh melody that appeared in *The English Hymnal* (1906). The harmonization was anonymous but was probably the work of Ralph Vaughan Williams (1872–1958).

Ralph Vaughan Williams was the third child of the Reverend Arthur Vaughan Williams, vicar of Christ Church in Down Ampney, Gloucestershire, and his wife, Margaret (née Wedgwood). His father died suddenly when he was three, and he grew up at Leith Hill Place, his mother’s family home in Surrey. He studied at the Royal College of Music in London, where he eventually became professor of composition, and at Cambridge University.

Despite being 42 in 1914, he volunteered for military service during the First World War and drove ambulance wagons in France and Greece.

Although he was an agnostic, he is considered one of the greatest composers of English church music. Starting in 1903, he spent a number of years collecting English folk songs, which influenced his compositions and served as a rich source of new tunes for music collections that he edited: *The English Hymnal* (1906), *Songs of Praise* (1925), and the *Oxford Book of Carols* (1928).

HYMN OF THE DAY: “Loving Spirit”

by Shirley Erena Murray (tune: “Restoration”)

Loving Spirit, loving Spirit,
you have chosen me to be –
you have drawn me to your wonder;
you have set your sign on me.

Like a mother you enfold me,
hold my life within your own,
feed me with your very body,
form me of your flesh and bone.

Like a father you protect me,
teach me the discerning eye,
hoist me up upon your shoulder,
let me see the world from high.

Friend and lover, in your closeness
I am known and held and blessed:
in your promise is my comfort,
in your presence I may rest.

Loving Spirit, loving Spirit,
you have chosen me to be –
you have drawn me to your wonder;
you have set your sign on me.

“Loving Spirit” was one of the first hymn texts by New Zealand hymnwriter Shirley Erena Murray (1931–2020) to be published (in 1987). She based her text on Luke 3:21–22 and Luke 15.

Her text has been paired with several tunes in recent hymnals. It is set here with the early American “shape notes” tune “Restoration.” Text and tune were included in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 397).

Shirley Erena Murray (née Cockroft) was a New Zealand hymnwriter. Born in Invercargill (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.” Shirley’s texts covered a wide range of themes, from seasons of the church year to peace, care of creation, and women’s rights.

The tune, “Restoration,” first appeared (without attribution) in William Walker’s wildly successful hymnal, *Southern Harmony* (1835), which went through several editions and sold more than 600,000 copies before the Civil War.

William “Singin’ Billy” Walker (1809–1875) was a South Carolina Baptist who devoted his life to collecting Appalachian folk tunes, many of which had Welsh, Scotch, Irish, and English origins.

He was born in Martin’s Mills (near Cross Keys), South Carolina, and grew up near Spartanburg. From an early age he became deeply involved in music and became a song leader in the local Baptist church. To distinguish him from other William Walkers in Spartanburg, he was nicknamed “Singin’ Billy.”

He married Amy Golightly in 1832 and they lived in Spartanburg. In 1835, Walker published *Southern Harmony*, a compilation of tunes using a four-shape “shape note” system of musical notation (which uses different shapes for notes on the musical scale to help singers find the correct pitches). Walker published revised editions of *Southern Harmony* in 1840, 1847, and 1854.

After the Civil War, Walker published another collection of hymn tunes, *Christian Harmony* (1867), in which he adopted a seven-shape notation.

Walker is listed as the composer of many of the tunes in *Southern Harmony* and *Christian Harmony*, but he acknowledged that he often borrowed or adapted the tunes, most likely from the living tradition of folk music that surrounded him.

To go with his tunes, Walker printed lyrics from established poets such as Charles Wesley (a common practice at the time).

Walker died in 1875 and is buried in Magnolia Cemetery in Spartanburg.

COMMUNION HYMN: "O God, You Search Me"

by Bernadette Farrell

O God, you search me and you know me.
All my thoughts lie open to your gaze.
When I walk or lie down, you are before me:
ever the maker and keeper of my days.

You know my resting and my rising.
You discern my purpose from afar,
and with love everlasting you besiege me:
in ev'ry moment of life or death, you are.

Before a word is on my tongue, God,
you have known its meaning through and through.
You are with me beyond my understanding:
God of my present, my past, and future, too.

Although your Spirit is upon me,
still I search for shelter from your light.
There is nowhere on earth I can escape you:
even the darkness is radiant in your sight.

For you created me and shaped me,
gave me life within my mother's womb.
For the wonder of who I am, I praise you:
safe in your hands, all creation is made new.

"O God, You Search Me" is a contemporary hymn by Bernadette Farrell (born 1957) published in 1992. It was reprinted in the ELCA's 2020 supplemental hymnal *All Creation Sings* (ACS 1082). The text is a paraphrase of Psalm 139.

The hymn was inspired by Farrell's involvement in the liturgy and music of The Retreat Association's 1992 conference. For the first time, the conference was attended by Christians of all faith traditions in the British Isles. The Retreat Association is now an ecumenical organization that includes Anglicans, Baptists, Catholics, and Methodists in the United Kingdom.

Bernadette Farrell was born and raised in West Yorkshire, England. She studied music and theology at King's College, London, and at the Guildhall School of Music & Drama in the City of London.

Farrell's composing career grew out of her 1975 dissertation on post-Vatican II liturgical music in the Roman Catholic Church in Great Britain. Her first composing commission was from the Liverpool Metropolitan Cathedral (the Roman Catholic cathedral in Liverpool, England) for the National Pastoral Congress of 1980.

Farrell was a founding member of the St. Thomas More Group, a collection of Catholic composers associated with the St. Thomas More Center for Pastoral Liturgy (part of the Roman Catholic Church of St. Thomas More in Manor House, North London from 1969 to 1995) and the Music in Worship Foundation (established in 1984).

Starting in 1980, Farrell has released several collaborative collections of church music with the St. Thomas More Group, as well as many solo collections. She is perhaps best known for her 1993 hymn, "Christ, Be Our Light."

Farrell also served on the staff at Allen Hall (a Catholic seminary in Chelsea, London) from 1980 to 1986, where her work in adult education encouraged the formation of lay liturgical ministries.

As liturgy and music advisor for the Archdiocese of Westminster for three decades, Farrell worked with local Catholic parishes in London's East End, addressing the needs of inner city churches in her music ministry. As one of the founding organizers in 1996 of London Citizens (an interfaith alliance of community organizing groups, now part of Citizens UK), she authored a report on immigration adopted by the government and led community organizing campaigns on safety, sanctuary, housing, wages, and health.

Farrell currently lives in London with her husband, American Catholic hymnwriter Owen Alstott (born 1947).

SENDING HYMN: "Be Now My Vision"

by Mary E. Byrne, Eleanor Hull, and David Evans

Be now my vision, O God of my heart;
nothing surpasses the love you impart.
You my best thought, by day or by night,
waking or sleeping, your presence my light.

Be now my wisdom, and be my true word;
ever within me, my soul is assured.
Mother and Father, you are both to me;
now and forever your child I will be.

Riches I heed not, nor life's empty praise,
you my inheritance, now and always:
you and you only are first in my heart,
great God, my treasure, may we never part.

Light of my soul, after victory won,
may I reach heaven's joys, O heaven's Sun!
Heart of my own heart, whatever befall,
still be my vision, O Ruler of all.

"Be Now My Vision" (Old Irish: Rop tú mo baile) is an ancient Irish poem (dating from the 8th century or earlier) found in two medieval manuscripts in the Royal Irish Academy Library.

Mary E. Byrne (1880–1931) provided a literal translation into English prose in *Eriú*, the *Journal of the School of Irish Learning*, in 1905.

Mary Byrne was born in Dublin. She studied at the Dominican convent there and at the University of Ireland (MA, 1905). A specialist in Gaelic, she was a researcher and examiner in English and Irish for the Civil Service Commission, a contributor to the *Dictionary of the Irish Language*, and the author of *England in the Age of Chaucer*.

Eleanor Hull (1860–1935), author of several books on Irish literature and history, rearranged the text into verse, and published it in her *Poem-Book of the Gael* in 1912. Hull's version is the basis for the modern hymn text.

Eleanor Hull was born in Manchester, England, and studied at Alexandra College and the Royal College of Science in Dublin. A scholar of Irish art and literature, she founded the Irish Text Society in 1899, was president of the Irish Literary Society in London, edited *Lives of the Celtic Saints*, and wrote several books, including *Early Christian Ireland* (1904), *A Text Book of Irish Literature* (1906), and *A History of Ireland* (two volumes, 1926–1931).

The tune, "Slane," is a traditional Irish melody. (Slane is the name of a hill some ten miles from Tara, County Meath, Ireland, where St. Patrick is said to have defied the Druid King Loegaire by lighting an Easter Eve fire.)

David Evans (1874–1948), a Welsh musician and composer, prepared this harmonization for the Church of Scotland's *Church Hymnal* in 1927.

David Evans was born at Resolven, Glamorgan (a small village in Wales). He worked in the coal industry as a teenager, but won a music scholarship and enrolled in the University of Wales, Cardiff, in 1895. He then served as organist and choirmaster of Jewin Calvinistic Methodist Church in London.

In 1908, Evans became a professor of music at Cardiff, succeeding Joseph Parry, his former teacher. He spent a great deal of time researching folk tunes of the British Isles. Most of his compositions were of a religious nature, including many hymns.