

# Sunday, May 28, 2023 – Pentecost Sunday

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## LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

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

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

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## GATHERING HYMN: “Breath of the Living God” (*Soplo de Dios viviente*)

by Osvaldo Catena and Lorraine Florindez

*Breath of the living God,  
who in the beginning moved o'er the waters;  
breath of the living God,  
by whom all creation was first conceived:*

*Come now and live within us,  
come, let your gifts enrich us:  
breath of the living God,  
our Creator Spirit, eternal Source!*

*Breath of the living God,  
whose eternal Word came to dwell among us;  
breath of the living God,  
by whom all creation has been renewed:*

*Breath of the living God,  
source of life anew through our holy baptism;  
breath of the living God,  
by whom all creation is sanctified:*

“Breath of the Living God” (*Soplo de Dios viviente*) is a contemporary hymn combining a text from Argentina with a popular folk tune from Scandinavia.

The original Spanish text by Osvaldo Catena (1920–1986) was first published in *Cancionero Abierto*, vol. 4 (1979).

Scriptural references include 1 Corinthians 12:1–11 concerning spiritual gifts (refrain); Genesis 1:2, which speaks of the wind upon the waters at the beginning of creation (verse 1); Luke 1:34–35, which celebrates the Word made flesh through the power of the Spirit (verse 2); and Ezekiel 37:1–4, John 3:8, and Romans 6:3–4, which refer to the Spirit bringing us to new life (verse 3).

Several translations of Catena’s text have been made, including “O Living Breath of God” by Gerhard Cartford (1923–2016) in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 407); and “Breath of the Living God” by Jaroslav Vajda (1919–2008), used in the Lutheran Church–Missouri Synod (LCMS). The version we are singing today is an anonymous translation first published in the 1995 *New Century Hymnal* (NC 56).

The tune, “Värvindar friska” (Fresh spring winds), is a Scandinavian folk song. Catena probably found the tune in a collection by Austrian musicologist Kurt Pahlen (1907–2003), who listed it as a Norwegian children’s song. However, it may also have come from Sweden; its exact origins in Scandinavia are unknown.

Lorraine Florindez (1926–2011) originally composed this arrangement of the tune for the Spanish Lutheran hymnal *Cantad al Señor* (1991).

Osvaldo Catena was a Roman Catholic priest and composer who spent much of his ministry working in the slums of Santa Fe, Argentina. As a child, he developed an early interest in music. He enrolled at the Metropolitan Seminary in Santa Fe, where he learned to play multiple instruments and studied for ordination. He was ordained as a Catholic priest in 1943.

Catena started the School of Sacred Music in Santa Fe, and in 1950 organized the first University Choir. He was appointed chaplain at the College of Our Lady of Calvary, but soon moved his ministry to the poor areas of Santa Fe.

Catena later served as a liturgical adviser for the Second Vatican Council (1962–1965) and was part of the team that produced the first Catholic folk mass in Spanish. During the military dictatorship in Argentina (1976–1983), when thousands of people “disappeared,” Catena was threatened, despite his age and heart condition. He finally took refuge in a monastery.

Lorraine Florindez (née Wiggan) was born in Chicago to Jamaican immigrant parents. She was a child prodigy on piano and organ. The first in her family to attend college, she majored in music at Carthage College (Kenosha, Wisconsin). Fluent in Spanish, she was commissioned to serve as an LCA missionary in Puerto Rico in 1948. There she met her first husband, Rev. Miguel de Sevilla.

Following their divorce, she married Armando Florindez, a mechanical engineer from Peru. She earned a masters in music education from Columbia University and became a music teacher in New York City public schools. After moving with her husband to Florida in 1992, she continued her music ministry as organist at several Lutheran congregations in Orlando.

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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!

Let the house of Israel say, 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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**HYMN OF THE DAY: "Spirit Blowing through Creation"**

by Marty Haugen

*Spirit blowing through creation,  
spirit burning in the skies,  
let the hope of your salvation fill our eyes.  
God of splendor, God of glory,  
you who light the stars above,  
all the heavens tell the story of your love.*

*Spirit renewing the earth,  
renewing the hearts of all people:  
burn in the weary souls,  
blow through the silent lips,  
come now, awake us, Spirit of God!*

*As you move upon the waters,  
as you ride upon the wind,  
move us all, your sons and daughters deep within.  
As you shaped the hills and mountains,  
formed the land and filled the deep,  
let your hand renew and waken all who sleep.*

*Love that sends the rivers dancing,  
love that waters all that lives,  
love that heals and holds and rouses and forgives.  
You are food for all creatures,  
you are hunger in the soul,  
in your hands the brokenhearted are made whole.*

*All the creatures you have fashioned,  
all that live and breathe in you,  
find their hope in your compassion, strong and true.  
You, O Spirit of salvation,  
you alone, beneath, above:  
come, renew your whole creation in your love.*

**"Spirit Blowing Through Creation"** (originally known as "Spirit of God") is a contemporary hymn for Pentecost 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*.

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**SPECIAL MUSIC: “Dulcissime et benignissime Christe” by Heinrich Schütz**

Sung by Elysha Massatt, Karla Herndon, Dorian Soergel, and Andy Bouman

*Dulcissime et benignissime Christe,  
infunde, obsecro, multitudinem dulcedinis  
tuae et charitatis tuae pectori meo,  
ut nihil terrenum, nihil carnale  
desiderem vel cogitem; sed te solum amen,  
te solum habeam in ore et in corde meo.*

*O most sweet and loving Christ,  
pour, I beseech you, your great sweetness  
and love into my heart, so that nothing earthly,  
and nothing of the flesh do I desire or think,  
but that I love only you,  
and have only you in my mouth and in my heart.*

“**Dulcissime et benignissime Christe**” is a sacred motet by German composer Heinrich Schütz (1585–1672) first published in 1625 in *Cantiones sacrae*, Op. 4, no. 15. The text is attributed to Augustine of Hippo (354–430), also known as Saint Augustine.

Heinrich Schütz was born in Köstritz, Thuringia, Germany. He was the eldest son of Christoph Schütz and Euphrosyne Bieger. In 1590 the family moved to Weißenfels in southern Saxony, where his father managed an inn and eventually served as *burgomaster* (master of the town).

While Schütz was living with his parents, his musical talents were discovered by Landgrave Moritz von Hessen-Kassel in 1598 during an overnight stay in Christoph Schütz's inn. Upon hearing young Heinrich sing, the landgrave requested that his parents allow the boy to be sent to his noble court for further education and instruction. His parents initially resisted the offer, but eventually took Heinrich to the landgrave's seat at Kassel in August 1599.

After being a choirboy, Schütz studied law at Marburg before going to Venice from 1609 to 1612 to study music with Giovanni Gabrieli. In 1615, Schütz moved to Dresden to work as court composer to the Elector of Saxony. In 1619, Schütz married Magdalena Wildeck (born 1601). They had two daughters before her death in 1625.

Schütz's compositions during the Thirty Years' War (1618–1648) were, by necessity, smaller-scale than his often massive earlier works; in this period he produced much of his most memorable music. After the war, Schütz again wrote larger-scale compositions, culminating in the 1660s, when he composed the greatest passion music before Johann Sebastian Bach.

In 1628, he went to Venice again, where he may have met Claudio Monteverdi. In 1633, he was invited to Copenhagen to compose the music for wedding festivities there, returning to Dresden in 1635. He again left Dresden for an extended visit to Denmark in 1641, due to the devastation of the Thirty Years' War. After the war ended in 1648, he again became more active in Dresden. In 1655, the year his younger daughter Euphrosyne died, he accepted an *ex officio* post as Kapellmeister at Wolfenbüttel.

Today, Schütz is generally regarded as the most important German composer before Bach, as well as one of the most important composers of the 17th century. He is credited with bringing the Italian style to Germany and continuing its evolution from the Renaissance into the Early Baroque.

Schütz's compositions show the influence of Gabrieli and Monteverdi. The influence of the Dutch composers of the 16th century is also prominent in his work. Most of his surviving sacred music was written for the Lutheran church, primarily for the Electoral Chapel in Dresden.

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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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*SPECIAL MUSIC: "One Good Day" by Linda Webb-Khakaba*

Sung by Calvin H. Johnson

*Living Spirit, I am grateful,  
Loving Spirit, I am free.  
So many gifts upon my table,  
loving kindnesses to me.*

*Living Spirit, I am grateful,  
Loving Spirit, for the Way,  
for this rich, abundant living  
every single day.*

*And I give thanks for the Knowing.  
I give thanks for the way  
your love is overflowing  
every time I pray.  
And I thank you, God,  
for One Good Day.*

"One Good Day" is a contemporary song by Linda Webb-Khakaba from her 2003 album *Heart of the World*.

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**SENDING HYMN: “God of Tempest, God of Whirlwind”**

by Herman G. Stuempfle, Jr. and John Hughes

*God of tempest, God of whirlwind,  
as on Pentecost descend!  
Drive us out from sheltered comfort;  
past these walls your people send!  
Sweep us into costly service,  
there with Christ to bear the cross,  
there with Christ to bear the cross!*

*God of blazing, God of burning,  
all that blocks your purpose, purge!  
Through your church, Christ’s living Body,  
let your flaming Spirit surge!  
Where deceit conceals injustice,  
kindle us to speak your truth,  
kindle us to speak your truth!*

*God of earthquake, God of thunder,  
shake us loose from lethargy!  
Break the chains of sin asunder,  
for earth’s healing set us free!  
Crumble walls that still divide us;  
make us one in Christ our Lord,  
make us one in Christ our Lord!*

*God of passion, God unsleeping,  
stir in us love’s restlessness!  
Where the people cry in anguish,  
may we share your heart’s distress.  
Rouse us from content with evil;  
claim us for your kingdom’s work,  
claim us for your kingdom’s work!*

“**God of Tempest, God of Whirlwind**” is a contemporary hymn for Pentecost by Herman G. Stuempfle Jr. (1923–2007). It was first published in 2000 in his collection *Awake Our Hearts to Praise!*

The hymn is set to a traditional tune, “Cwm Rhondda,” by John Hughes (1873–1932), named for the valley of the River Rhondda in southern Wales.

Text and tune were published in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 400).

Herman Stuempfle was born in Pennsylvania and studied at Susquehanna University (B.A., 1945), the Lutheran Theological Seminary at Gettysburg (B.D., 1946), Union Theological Seminary in New York (S.T.M., 1967), and Southern California School of Theology at Claremont (Th.D., 1971).

Stuempfle served as a pastor for twelve years in Pennsylvania and Maryland before joining the faculty of the Lutheran seminary in Gettysburg, Pennsylvania in 1962 as professor of preaching. He later served as dean of the seminary (1971–1976 and as president (from 1976 until his retirement in 1989). He died of amyotrophic lateral sclerosis (ALS), also known as Lou Gehrig’s disease, in 2007.

In addition to books and articles on preaching, church history, and theology, Stuempfle wrote about 550 hymn texts during his life, many of which are included in recent hymnals.

John Hughes was born among the coal fields of South Wales and grew up in Llantwit Fardre, Pontypridd, Wales. At age 12 he began to work in Glynn Colliery in his home town. (“Colliery” is the British term for an underground coal mine and its surface buildings.) He later became a clerk at the Great Western Colliery Pontypridd, where he worked for over 40 years.

Like his father, Hughes participated as a deacon and leader of congregational singing at Salem Baptist Church in Llantwit Fardre. He composed many popular hymn tunes during his lifetime, but only “Cwm Rhondda” is still sung today.

Hughes wrote the first version of the tune in 1905 for the *Cymanfa Ganu* (hymn festival) in Pontypridd, when the enthusiasm of the 1904–1905 Welsh Revival still remained. He wrote the present form of the tune in 1907 for the inauguration of the organ at Capel Rhondda, in Hopkinstown in the Rhondda valley. Hughes himself played the organ at this service, and his tune was sung with an English translation of the traditional Welsh hymn “Guide Me Ever, Great Redeemer” (ELW 618) because of the large number of English-speaking industrial workers who had migrated to the area.

The tune is also the setting for Harry Emerson Fosdick’s 1930 hymn, “God of Grace and God of Glory” (ELW 705).