

Sunday, October 1, 2023 – 18th Sunday after Pentecost (Season of Creation at the Chapel)

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

Prelude: <https://open.spotify.com/playlist/6RjzpbPk4rZJSXYm2UH8>

Postlude: <https://open.spotify.com/playlist/OiFAY3kf0RHZlITLjOskWY>

GATHERING HYMN: “In Sacred Manner”

by Susan Palo Cherwien and Robert Buckley Farlee

*In sacred manner may we walk
upon the fair and loving earth,
in beauty move, in beauty love
the living round that brought us birth.
We stand on holy ground.
We stand on holy ground.*

*In sacred manner may we see
the luminous and loving stars,
with wonder and with awe behold
their ever-new creative powers.
The heavens show us God.
The heavens show us God.*

*In sacred manner may we touch
the suspirant and loving green,
give honor and give gratitude
for shade, for bloom, for gift unseen.
The trees shall shout for joy.
The trees shall shout for joy.*

*In sacred manner may we hear
The pounding waves, the searing fire,
The rushing wind, the singing night,
The forest hymn, the loving choir.
The morning stars shall sing.
The morning stars shall sing.*

*In sacred manner may we live
Among the wise and loving ones,
Sit humbly, as at sages' feet,
By four-legged, finned, and feathered ones.
The animals will teach.
The animals will teach.*

*In sacred manner may we walk
upon the fair and loving earth,
in beauty move, in beauty love
the living round that brought us birth.
We stand on holy ground.
We stand on holy ground.*

“**In Sacred Manner**” is a contemporary hymn by Susan Palo Cherwien (1953–2021), written in 1990. Her text makes use of Native American prayer (“In sacred manner ...”) set next to biblical imagery.

Robert Buckley Farlee (born 1950) composed the tune, “Seattle,” in 1997 for Cherwien’s text. The tune is named for Seattle (c. 1786–1866), a Suquamish and Duwamish chief. (The modern city of Seattle was named for him.)

A purported 1855 letter from Chief Seattle to U.S. President Franklin Pierce, arguing in favor of ecological responsibility and respect for Native American land rights, was widely publicized by the ecology movement in the 1970s. However, historians now believe it is unlikely that Seattle ever wrote such a letter.

The hymn was first published in Cherwien’s collection of hymns, *O Blessed Spring* (Augsburg Fortress, 1997). It has since been published in the ELCA’s 2020 supplemental hymnal *All Creation Sings* (ACS 1071).

Susan Palo Cherwien was born in Ashtabula, Ohio and studied voice (soprano) at Wittenberg University, an ELCA-affiliated college in Springfield, Ohio (B.M. in church music), and Mundelein College in Chicago, Illinois (M.A. in music).

During her junior year abroad, she studied at the Spandau School of Church Music in Berlin, Germany. Following college, she returned to Germany to study voice at the Berlin University of the Arts. She worked in opera for several years in Germany before returning to the United States.

In later life, she became an author, eventually publishing six books of poetry, theological reflections, and hymn texts. Many of her texts have been published in recent hymnals, including “O Blessed Spring,” “Day of Arising,” “As the Dark Awaits the Dawn,” “Come, Beloved of the Maker,” “Rise, O Church, Like Christ Arisen,” “Beloved, God’s Chosen,” and “In Deepest Night.”

Susan Palo Cherwien died at age 67 on December 28, 2021 from cancer (metastatic uterine sarcoma). She is survived by her husband, organist and composer David Cherwien (born 1957), who is cantor (director of music) at Mount Olive Lutheran Church (ELCA) in Minneapolis (where organist and composer Paul Manz previously served as cantor) and artistic director of the National Lutheran Choir; and their children and grandchildren.

Robert Buckley Farlee is a graduate of Christ Seminary–Seminex, then located in St. Louis, Missouri (M.Div. and S.T.M.). He and his wife, Jane Buckley Farlee (currently senior pastor of Trinity Lutheran Congregation in Minneapolis) were ordained in 1980 at Unity Lutheran Church, Bel-Nor (a suburb of St. Louis), where Bob served as music director.

In 1981, Farley became associate pastor and cantor (director of music) at Christ Church Lutheran (ELCA) in Minneapolis, where he has served since then. He has also been a senior worship and music editor at Augsburg Fortress since 2001, and was one of the editors of the recent ELCA hymnal, *Evangelical Lutheran Worship* (2006). He is a past president of the Association of Lutheran Church Musicians (ALCM) and a composer with hundreds of published works.

SERVICE MUSIC FOR THE FALL: "Black Mountain Liturgy"

by Sally Ann Morris

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 Maker.

O Jesus Christ, Only Begotten Child of 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. Amen.

GOSPEL ACCLAMATION

Alleluia, Alleluia. Alleluia, Alleluia.

Speak now, your servant is listening;
you have the words of everlasting life.

SANCTUS

Holy, holy, holy, God of power, God of might,
heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is the One who comes in the name of our God.
Hosanna in the highest, 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; grant us peace.

The *Black Mountain Liturgy* by Sally Ann Morris (born 1952), published in 2010, is our service music for the fall.

This setting is named for the Black Mountain region of North Carolina, home of the Montreat Conference Center (also known as the Mountain Retreat Association), one of three national conference centers affiliated with the Presbyterian Church (U.S.A.). More than 35,000 people visit Montreat each year seeking physical and spiritual renewal.

Sally Ann Morris was born, lives, and works in North Carolina. She is currently musician-in-residence at Wake Forest University School of Divinity in Winston-Salem, North Carolina.

Morris has been composing hymn tunes since 1990 and has published several collections, including *Giving Thanks in Song and Prayer* (1998), *To Sing the Artist's Praise* (2009), *Walk in Peace* (2013), and *Spread the Good News* (2016). She also composed the *Black Mountain Liturgy* (2010), which we are using during the fall at the Chapel.

Morris is the recipient of the 2009 Sam Ragan Award for contributions to the Fine Arts in North Carolina and the 2011 Henry Grady Miller Cup awarded by the North Carolina Federation of Music Clubs.

PSALM 148: "Canticle of the Sun"

by St. Francis of Assisi (adapted by Marty Haugen)

*The heavens are telling the glory of God,
and all creation is shouting for joy!
Come, dance in the forest; come, play in the field;
and sing, sing to the glory of our God!*

*Praise for the sun, the bringer of day,
who carries the light of our God in its rays;
the moon and the stars who light up the way
unto your throne!*

*Praise for the wind that blows through the trees,
the seas' mighty storms, the gentlest breeze;
they blow where they will, they blow where they please
to please our God!*

*Praise for the rain that waters our fields,
and blesses our crops so all the earth yields;
from death unto life the mystery revealed
springs forth in joy!*

*Praise for the earth who makes life to grow,
the creatures you made to let your life show,
the flowers and trees that help us to know
the heart of love.*

"Canticle of the Sun," also known as *Laudes Creaturarum* (Latin for "Praise of the Creatures") or "Canticle of the Creatures," is a hymn of praise by St. Francis of Assisi (c. 1181–1226) based on Psalm 148.

According to tradition, Francis wrote the canticle in 1224 or 1225 while recovering from an illness at San Damiano, in a small straw hut that had been built for him by St. Clare and women of her Order of Poor Ladies, which was also occupied by a swarm of field mice. It is believed to be among the first works of literature, if not the first, written in the Italian language. At the time, Francis was blind from an eye disease, so he may have dictated it to his companions.

The hymn emphasizes the unity of all creation, praising God for such creations as the sun, moon, stars, wind, rain, fire, and earth. It also conveys the special love that Francis had for all creatures, great and small, referring to animals as our siblings.

This new setting with music and adapted text by Marty Haugen (born 1950) was first published in 1980.

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*.

HYMN OF THE DAY: “Fresh as the Morning” (God of the Bible)

by Shirley Erena Murray and Tony Alonso

God of the Bible, God in the Gospel,
hope seen in Jesus, hope yet to come,
you are our center, daylight or darkness,
freedom or prison, you are our home.

Fresh as the morning, sure as the sunrise,
God always faithful, you do not change.
Fresh as the morning, sure as the sunrise,
God always faithful, you do not change.

God in our struggles, God in our hunger,
suffering with us, taking our part,
still you empow’r us, mothering Spirit,
feeding, sustaining, from your own heart.

Those without status, those who are nothing,
you have made royal, gifted with rights,
chosen as partners, midwives of justice,
birthing new systems, lighting new lights.

Not by your finger, not by your anger
will our world order change in a day,
but by your people, fearless and faithful,
small paper lanterns, lighting the way.

Hope we must carry, shining and certain
through all our turmoil, terror and loss,
bonding us gladly one to the other,
till our world changes, facing the cross.

“Fresh as the Morning” (God of the Bible) is a contemporary collaboration, with text by Presbyterian hymnwriter Shirley Erena Murray (1931–2020), written in 1996, and tune, “Sunrise Song” by Roman Catholic musician Tony Alonso (born 1980), composed in 2001.

The hymn has been included in several recent Protestant and Catholic hymnals, including the 3rd and 4th editions of *Gather* (G3 587 and G4 639)

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).

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.”

SPECIAL MUSIC DURING COMMUNION: “Wir eilen mit schwachen” by J.S. Bach (BWV 78)

Sung by Elysha Massatt and Karla Herndon

GERMAN

*Wir eilen mit schwachen, doch emsigen Schritten,
O Jesu, o Meister zu helfen, zu dir.
Du suchest die Kranken und Irrenden treulich.
Ach höre, wie wir
die Stimmen erheben, um Hülfe zu bitten!
Es sei uns dein gnädiges Antlitz erfreulich!*

ENGLISH TRANSLATION

*We hurry with weak yet eager steps,
O Jesus, O master, to you to help.
You faithfully look for the sick and straying.
Ah, hear, as we
raise our voices to pray for help!
May your gracious countenance give us joy!*

“**Wir eilen mit schwachen, doch emsigen Schritten**” (We hurry with weak yet eager steps) is the second movement of the cantata *Jesu, der du meine Seele* (Jesus, by whom my soul) by J.S. Bach (BWV 78).

Bach composed the cantata in Leipzig for the 14th Sunday after Trinity. It was first performed on September 10, 1724.

The text is based on a hymn by Johann Rist (1607–1667), a German poet and dramatist best known for his hymns, some of which are still sung today.

The cantata includes seven movements. The second movement is a duet for soprano and alto, and speaks of rushing steps, which Bach emphasized with the rushing eighth notes in the music.

Johann Sebastian Bach (1685–1750) was born in Eisenach (the capital of the German duchy of Saxe-Eisenach). He was the eighth and youngest child of Johann Ambrosius Bach, director of Eisenach town musicians, and Maria Elisabeth Lämmerhirt. Orphaned at age 10, Bach moved in with his oldest brother, Johann Christoph Bach, who taught him to play the organ.

Bach himself held various positions as an organist and cantor (music director) in Weimar, Arnstadt, Mühlhausen, and Köthen before arriving at Leipzig in 1723, where he spent the final 27 years of his life as cantor at St. Thomas Church and School and music director for the other Leipzig churches. It was here that Bach composed many of his best-known choral works.

After his death in 1750, Bach’s reputation declined: his work was regarded as old-fashioned, and he was remembered primarily as a virtuoso organist. (Most compositions printed during his lifetime had been for organ and harpsichord.) However, a few enthusiasts privately collected and studied his manuscripts.

Felix Mendelssohn (1809–1847) ignited a renewed interest in Bach’s choral work with his 1829 performance of Bach’s *St. Matthew Passion*, which set off what has been called the “Bach Revival.” By the end of the 19th century, Bach’s reputation was firmly established as one of the greatest composers of all time.

SENDING HYMN: “God Beyond Knowledge”

by Pat Bennett (tune: “Slane,” Irish traditional)

*God beyond knowledge, yet close to us here,
our touchstone, our lodestar in faith and in fear;
your presence we know in the dark before dawn
as courage is kindled and hope is reborn.*

*God without limits, yet sharing our flesh,
you speak for the silenced, releasing the oppressed
and call us to follow, in all things to prove
the tools of your spirit, the signs of your love.*

*God, to your purpose our living we pledge:
to go beyond comfort and stand at life’s edge,
to love and to live without safety, and so
to shape and inhabit your kingdom of hope.*

“**God Beyond Knowledge**” is a contemporary hymn text by Pat Bennett, a member of the Iona Community, written in 2003 and published in the *Iona Abbey Music Book*. It is paired with a traditional Irish tune, “Slane” (better known as the tune for the hymn “Be Now My Vision”).

Pat Bennett originally trained as a doctor, earning her bachelor’s degree in medicine from Southampton University Medical School in 1981. After taking a break from medicine to raise a family, she returned to school to study theology at Westminster College, Oxford University, earning her bachelor’s degree with First Class honors in 2004. She has since earned her Ph.D. in theology in 2013 at Oxford Brookes University. Her Ph.D. thesis was awarded the 2014 ESSSAT Research Prize for “an outstanding original contribution at the interface between religion/theology and the natural sciences.”

Bennett is currently a program developer for the Iona Community. She is also closely involved in the life of St Mary’s Episcopal Cathedral in Glasgow.

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.