

Sunday, May 26, 2024 – Holy Trinity

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

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

Postlude: <https://open.spotify.com/playlist/OiFAY3kfORhZliTLjOskWY>

GATHERING HYMN: "Come, Join the Dance of Trinity"

by Richard Leach (tune: "Kingsfold," English folk melody)

Come, join the dance of Trinity,
before all worlds begun –
the interweaving of the Three,
Creator, Spirit, Son.
The universe of space and time
did not arise by chance,
but as the Three, in love and hope,
made room within their dance.

Come, see the face of Trinity,
newborn in Bethlehem;
then bloodied by a crown of thorns
outside Jerusalem.
The dance of Trinity is meant
for human flesh and bone;
when fear confines the dance in death,
God rolls away the stone.

Come, speak aloud of Trinity,
as wind and tongues of flame
set people free at Pentecost
to tell the Savior's name.
We know the yoke of sin and death,
our necks have worn it smooth;
go tell the world of weight and woe
that we are free to move!

Within the dance of Trinity,
before all worlds begun,
we sing the praises of the Three,
Creator, Spirit, Son.
Let voices rise and interweave,
by love and hope set free,
to shape in song this joy, this life:
the dance of Trinity.

"Come, Join the Dance of Trinity" is a contemporary hymn by Richard Leach (born 1953). Leach wrote the text for the 250th anniversary of Trinity Church on the Green in New Haven, Connecticut in 2002.

Leach based the text on *perichoresis*, a Greek word meaning "to dance around." Theologians in the eighth century used *perichoresis* to convey the idea that the unity of the Trinity resided in the mutual interdependence of the three persons. This hymn is an invitation to join that dance.

The tune, "Kingsfold," is a traditional English melody arranged by English composer Ralph Vaughan Williams (1872–1958). It is named for the village in Surrey, England, where Vaughan Williams first heard it.

The hymn was first published in *New Hymns and Songs* (2003) and reprinted in the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW 412).

Richard Leach was born in Maine and studied at Bowdoin College (B.A. in religion, 1974) and Princeton Theological Seminary (M.Div., 1978). He was a United Church of Christ pastor in Connecticut from 1978 to 1999. Since then, he has been business manager for an information systems consulting company and a lay member of the Evangelical Lutheran Church in America.

Leach began to write hymns in 1987, when he sat in on Jeffrey Rowthorn's course on worship at Yale Divinity School, where writing hymns was one of the topics. A collection of his hymn texts was published in *Timed for Your Sake* (2007).

Leach describes his process in this way: "I often write in response to particular Bible passages. I try to tell familiar stories in new ways, or listen to less familiar passages for what they might say to us. I want my hymns to enliven those who sing, to give singers something new which they can make their own."

Besides hymn and anthem texts, Leach has written three cantatas with music by Curt Oliver: "For the Healing of the Nations" (1999), "The Book of Waters" (2004), and "Blessing Without Borders, A Christmas Celebration" (2005). He has written words for art song by composers Carson Cooman and William Vollinger, and jazz song lyrics.

Leach lives in Stamford, Connecticut, with his wife Beverly. He continues to write poetry, and is a visual artist working chiefly in paper collage.

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 3, and he grew up at Leith Hill Place, his mother's family home in Surrey.

Vaughan Williams studied at the Royal College of Music in London, where he eventually became professor of composition, and at Cambridge University. Despite being 42 years old in 1914, he volunteered for military service during World War I and drove ambulance wagons in France and Greece.

Although he was an agnostic, Vaughan Williams is considered one of the greatest composers of English church music. Starting in 1903, he spent years collecting traditional 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).

PSALM 29: "Our God Will Bless All People with Peace"

by Louis Canter

*Our God will bless all people with peace,
all people with peace.*

*Give to our God, you children of God,
give to our God glory and praise,
give to our God the glory due God's name;
adore our God in holy attire.*

*The voice of our God is over the waters,
our God, over vast waters.
The voice of our God is mighty;
the voice of our God is majestic.*

*The God of glory thunders,
and in God's temple all say, "Glory!"
Our God is enthroned above the flood;
our God is enthroned as ruler forever.*

"Our God Will Bless All People with Peace" is a contemporary setting of Psalm 29 by Roman Catholic composer E. Louis Canter (born 1955), first published in 1995.

Louis Canter studied theology and music at St. Francis Seminary, Duns Scotus College, Wayne State University, and the University of Michigan. He has been a minister of music for over 40 years and has been composing liturgical music for more than 30 years. He believes that "writing music is a form of prayer and reflection."

Canter has served as a minister of music and a pastoral assistant for several churches in the Orlando, Florida area. He also is a brother in the Order of Ecumenical Franciscans and founder of the Franciscan Ministry of Peace. His passion for Franciscan spirituality and his desire to serve the church has been the driving force in his ministry.

Canter's work as a liturgical composer and concert artist for Oregon Catholic Press (OCP), World Library Publications (WLP), and International Liturgical Publications (ILP) has offered him a wide variety of opportunities for dialog with many faith communities.

Canter assists the diocese of Orlando as a representative on the board for the Interfaith Council of Central Florida. He also is a member of the National Association of Lay Ministry, the National Association of Pastoral Musicians, and the Federation of Diocesan Liturgical Commissions (FDLC). He also sits on the diocesan music committee and the diocesan liturgical commission for the diocese of Orlando.

Canter is currently composer in residence for the Lutheran Franciscans, along with his ministry at his local Catholic parish.

GOSPEL ACCLAMATION: “Halle, Halle, Hallelujah”

Traditional Caribbean hymn

Halle, halle, hallelujah!
Halle, halle, hallelujah!
Halle, halle, hallelujah!
Hallelujah! Hallelujah!

“Halle, Halle, Hallelujah!” is a lively folk song from the Caribbean. Its exact origins are unknown. The hymn (originally titled “Alleluya”) was recorded by the Jamaican Folksingers on their 1969 album *Authentic Jamaican Folksongs arranged by Olive Lewin*.

Olive Lewin (1927–2013) was a Jamaican author, anthropologist, musicologist, and teacher. She is best known for her recorded anthologies of Jamaican folk songs, which she researched and collected over her lifetime.

Lewin was born in Vere, Clarendon, Jamaica, to teachers. She studied music and ethnomusicology in the United Kingdom. She was a fellow of Trinity College, London, and an associate of the Royal Academy of Music and the Royal School of Music. She was also the director of arts and culture for the office of the prime minister of Jamaica as well as director of the Jamaica Institute of Folk Culture. Starting in 1983, she directed the Jamaica Orchestra for Youth.

Lewin was the author of several books and made numerous recordings of folk music, performed by the Jamaican Folk Singers, which she founded in 1967. She was honored by the government of Jamaica, the government of France, the Organization of American States, and the United Nations for her lifelong contributions to the arts.

Lewin died at age 85 in a Kingston, Jamaica hospital on April 10, 2013. She was given a state funeral at the University Chapel at the University of the West Indies in Kingston. She was interred in the churchyard of the St. James Anglican Church in Hayes, Clarendon, Jamaica.

Lutheran musician Mark Sedio (born 1954) provided this arrangement for the ELCA’s 1995 supplemental hymnal *With One Voice* (WOV 612). It was reprinted in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 172).

HYMN OF THE DAY: "God Is One, Unique and Holy"

by Brian Wren and Gary Daigle

*God is One, unique and holy,
endless dance of love and light,
only source of mind and body,
star-cloud, atom, day or night:
everything that is or could be
tells God's anguish and delight.*

*God is Oneness-by-Communion:
never single or alone;
all togetherness including
friendship, family, and home,
common mind and shared agreement,
common loaf and sung Shalom.*

*God is One through desolation:
blindness, treason, blood and gall;
One, though torn by separation
in the Son's forsaken call;
One through death and resurrection;
One in Spirit, One for all.*

*God is One, unique and holy,
endless dance of love and light,
only source of mind and body,
star-cloud, atom, day or night:
everything that is or could be
tells God's anguish and delight.*

"God Is One, Unique and Holy" is a contemporary hymn for Trinity Sunday, with text by Brian Wren (born 1936), and music by Gary Daigle (born 1957).

Wren's text was first published in *English Praise: A Supplement to the English Hymnal* (1975) and later revised for *The Presbyterian Hymnal* (1990), where it was set to a different tune, "Trinity" by Peter Cutts (born 1937). Daigle composed this new tune for Wren's text (published by GIA) in 1994.

Brian Wren was born in Essex, England. After serving in the British Army for two years, he studied modern languages (B.A., 1960), theology (B.A., 1962), and theology of the Old Testament (D.Phil., 1968) at Oxford University.

Wren was ordained in 1965 in what is now the United Reformed Church of the United Kingdom, and initially served as minister of Hockley and Hawkwell Congregational Church in Essex. He then served as a consultant for adult education and on various campaigns to end global poverty and inequality, as well as a free-lance minister and hymn writer. From 2000 to 2007, he was professor of worship at Columbia Theological Seminary, a seminary of the Presbyterian Church (USA) in Decatur, Georgia.

Wren began writing hymns in the late 1960s, "because old words sometimes fell short of new experience." He also is an advocate of adopting inclusive language in worship.

Since his retirement in 2007, Wren continues to write hymns and supports the ministry of his wife, the Rev. Susan Heafield, who is currently pastor of Sidney United Methodist Church in upstate New York.

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Gary Daigle is director of music at St. Edna Catholic Church in Arlington Heights, Illinois. He received a B.M. in music from Southeastern Louisiana University and was a campus minister at the Catholic University of America in Washington, D.C. He did further liturgical studies at the Corpus Christi Center for Liturgical Studies in Arizona.

From 1985 to 1991, Daigle was the director of music ministry at the Franciscan Renewal Center in Scottsdale, Arizona. His first compositions for musical liturgy were collaborations with the Dameans, beginning in 1978. He continues to work with the Dameans as a composer, arranger, and producer.

In 1993, Daigle released *Praise the Maker's Love*, his first collection under his own name. He has produced all of Rory Cooney's recent albums and has set a number of Cooney's texts to music. He has also collaborated with, and produced recordings by, other musicians such as Donna Peña, Jaime Cortez, John Foley, Liam Lawton, Marty Haugen, Mike Mahler, and Tony Alonso. He is married to Maria and is the father of three children, Erin, Paige, and Grant.

SANCTUS: “Holy, holy, holy” (Santo, santo, santo)

Traditional from Argentina

SPANISH

*Santo, santo, santo.
Mi corazón te adora.
Mi corazón te sabe decir:
Santo eres Señor.*

ENGLISH

*Holy, holy, holy,
my heart, my heart adores you.
My heart is glad to say the words:
You are holy, God.*

“**Holy, holy, holy**” (**Santo, santo, santo**) is a traditional setting of the Sanctus from Argentina. (The Sanctus is a liturgical hymn of praise typically sung as part of the preface to the consecration of the bread and wine for holy communion.)

The original author and composer are unknown. Argentine composer and Methodist pastor Pablo Sosa (1933–2020), at a Hymn Society meeting in 2005, said that the text and music “arose from the charismatic Christian movement in Argentina,” with its emphasis on the heart’s adoration of God.

We are singing the traditional version, as published in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 473).

Susan Briehl (born 1952) and Marty Haugen (born 1950) collaborated on an expanded version of the hymn, “Bread of Life from Heaven” (ELW 474), which uses the traditional Argentine melody as a refrain and adds new verses. Briehl wrote the new verses to draw out some of the key themes from the 6th chapter of the Gospel of John. Haugen composed the music for the verses. Their version is often sung as a communion hymn.

LAMB OF GOD

by Jay Beech

*Lamb of God,
you take away the sin of the world:
have mercy on us.*

*Lamb of God,
you take away the sin of the world:
have mercy on us.*

*Lamb of God,
you take away the sin of the world:
grant us peace, grant us peace,
Lamb of God.*

“**Lamb of God**” (known in Latin as “Agnus Dei”) is a traditional liturgical chant in the form of a prayer addressed to Jesus (as the Lamb of God). It is typically sung as an introduction to the sharing of communion.

Jay Beech (born 1960) composed this contemporary musical setting of the prayer in 1995. His setting was printed in the ELCA’s 1995 supplemental hymnal *With One Voice* (WOV 622) and reprinted as part of *Holy Communion Setting 8* in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW S191).

Jay Beech is a graduate of St. Olaf College in Northfield, Minnesota. He was an itinerant church musician for many years (approximately 1982 to 1996), and The Jay Beech Band was a favorite at Lutheran youth gatherings and synod assemblies.

From 1998 to 2006, he was director of music at Trinity Lutheran Church in Moorhead, Minnesota, where he continued to serve as a worship planner and ensemble leader from 2006 to 2013. From 2013 until his retirement in 2017, he was the executive director of the Center for Worship & Music Studies at Luther Seminary in St. Paul, Minnesota.

Beech is also the owner of Baytone Music. A prolific composer, his published works include hymns, liturgies, camp songs, musicals, and anthems that are sung in congregations throughout the United States.

COMMUNION HYMN: "O God in Heaven"

by D.T. Niles and Elena G. Maquiso

O God in heaven, grant to your children
mercy and blessing, songs never ceasing,
grace to invite us, peace to unite us:
O God in heaven, author of love.

Jesus, redeemer, help us remember
your pain and passion, your resurrection,
your call to follow, your love tomorrow:
Jesus, redeemer, savior and friend.

Spirit unending, give us your blessing:
strength for the weary, help for the needy,
hope for the scornful, peace for the mournful:
Spirit unending, comfort and guide.

"O God in Heaven" is a contemporary hymn from the Philippines, written as a prayer addressed to the three persons of the Trinity.

Elena G. Maquiso (1914–2005) wrote the original text in 1961 in the Cebuano language spoken in Cebu Province and other nearby islands of the Philippines.

Maquiso adapted the tune, "Halad," from an old Ilonggo folk melody from the southern Philippines. This harmonization comes from *Cantate Domino* (1980).

Methodist pastor D.T. Niles (1908–1970) translated the hymn into English for the *E.A.C.C. Hymnal* (East Asia Christian Conference, 1964). The hymn has since appeared in a number of international hymnals.

The text was updated in the 1995 *New Century Hymnal* (NC 279). For example, Niles originally titled the hymn "Father in Heaven." This updated version was reprinted in the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW 748).

Elena G. Maquiso was born in the Philippines and received her doctorate from the Hartford (Connecticut) Theological Foundation in 1969. For many years, she was a distinguished professor of Christian education at the Divinity School of Silliman University, a Presbyterian research university in Dumaguete, the Philippines, and director of the university's Ulahingen Research Project.

Maquiso was known for her research on indigenous folklore and hymnody of the Philippines. She published several books on that topic, including *Awitan Ta Ang Dyos* (1962); *Mag Sugilanon Sa Negros* (1980); and *Ulahingen: An Epic of the Southern Philippines* (1992), a collection of stories from the Manobo tribe.

Maquiso also was a prolific hymn writer and church musician for the United Church of Christ in the Philippines (UCCP). She led the production of the 1974 Cebuano hymnal, *Alawiton sa Pagtoo* (Hymns of Faith), which included 152 of her original works, many of which are still widely used in churches around the central and southern Philippines. UCCP's *Hymnal of a Faith Journey* (2002) featured 39 of her original works.

Daniel Thambyrajah Niles was born in Sri Lanka (formerly known as Ceylon), the son of a lawyer and grandson of a pastor. He studied law at Ceylon University in Jaffna, where he was influenced by a devout Hindu who was a dormitory warden, and changed his major to Christian theology. He studied theology at the University of London and was ordained as a Methodist minister in 1936.

Niles served as superintendent of the Point Pedro and Jaffna Circuits of the Methodist Church in Ceylon, and later as president of the Ceylon Methodist Conference (1968) and the East Asia Christian Conference (which he helped found in 1957).

Niles was extremely influential in missionary and ecumenical activity and in relationships between Christianity and other world religions. He served as the evangelism secretary for the World WMCA in Geneva, Switzerland and traveled widely as a lecturer. He wrote many devotional books and was the chief editor of the *E.A.C.C. Hymnal*.

SENDING HYMN: “Womb of Life and Source of Being”

by Ruth Duck and Ludwig van Beethoven

*Womb of life and source of being,
home of every restless heart,
in your arms the worlds awakened;
you have loved us from the start.
We, your children, gather round you,
at the table you prepare.
Sharing stories, tears, and laughter,
we are nurtured by your care.*

*Word in flesh, our brother Jesus,
born to bring us second birth,
you have come to stand beside us,
knowing weakness, knowing earth.
Priest who shares our human struggles,
Life of life and Death of death,
risen Christ, come stand among us,
send the Spirit by your breath.*

*Brooding Spirit, move among us;
be our partner, be our friend.
When our memory fails, remind us
whose we are, what we intend.
Labor with us; aid the birthing
of the new world yet to be,
free of servant, lord, and master,
free for love and unity.*

*Mother, Brother, holy Partner;
Father, Spirit, Only Son:
we would praise your name forever,
One-in-Three, and Three-in-One.
We would share your life, your passion,
share your word of world made new,
ever singing, ever praising,
one with all and one with you.*

“**Womb of Life and Source of Being**” is a contemporary hymn by Ruth C. Duck (born 1947) that mixes old and new metaphors for the triune God. It is set to the tune “Hymn to Joy” by Ludwig van Beethoven (1770–1827).

Duck developed the text for a class taught by Linda Clark in 1986. She revised it in 1990 with help from Brian Wren. About the text, Duck writes: “Trinitarian theology provides a model for the life of community even in the heart of God, once it is re-imagined so that male images do not predominate. In this hymn, old and new metaphors are mixed to express faith and praise to the God of Jesus Christ, known to us as Source, Word, and Spirit (and many other names!).”

The text alludes to Psalm 23; John 1:14, 14:26, and 20:19–23; Hebrews 5:1–10; and Genesis 1:1–2. Verse 2 also borrows the phrase “Born to give us second birth” from Charles Wesley’s Christmas hymn, “Hark! The Herald Angels Sing.”

Duck’s text was originally published with the tune “Ladue Chapel” by Ronald Arnatt in her hymn collection *Dancing in the Universe*. This is also the tune used in the 1995 *New Century Hymnal* (NC 274). Other tunes used in recent hymnals include “Hyfrydol” by Rowland Hugh Pritchard (1812–1887); “In Babilone,” by Julius Röntgen (1855–1932); and “Raquel” by Skinner Chávez-Melo (1944–1992) in the ELCA’s 2020 supplemental hymnal, *All Creation Sings* (ACS 948).

Beethoven’s tune, “Hymn to Joy” (also known as “Ode to Joy”), originally was the final chorus of his Ninth Symphony (using a text written in 1785 by German poet Friedrich Schiller). He composed the symphony between 1817 and 1823. The symphony was first performed in Vienna in 1824. Beethoven, by then totally deaf, conducted the performance, and at its completion, one of the soloists had to turn him around so he could see the response of the enthusiastic audience.

The tune has been used in hymnals since 1846. The European Union adopted the tune (without words) as the Anthem of Europe in 1985.

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 (UCC). 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.

Early in her career, 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), which have appeared in denominational hymnals in the last 40 years.

Ludwig van Beethoven was a German composer and pianist. Born in Bonn, his musical talent was obvious at an early age. At age 21, he moved to Vienna, which subsequently became his base, and studied composition with Franz Joseph Haydn. He then gained a reputation as a virtuoso pianist.

Beethoven premiered his first major orchestral work, the First Symphony, in 1800. Despite deteriorating hearing, he continued to conduct. He was almost completely deaf by 1814, and gave up performing in public. He continued to compose, however, producing many of his most admired works, including his later symphonies, mature chamber music, and the late piano sonatas.

After some months of bedridden illness, Beethoven died in 1827.