

Sunday, November 20, 2022 – 3rd Sunday of Advent

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

Prelude: <https://open.spotify.com/playlist/6RjzpzBpK4rZJSXTYm2UH8>

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

GATHERING HYMN: “When the King Shall Come Again”

by Christopher Idle and Johann Horn

*When the King shall come again
all God's power revealing,
splendor shall announce God's reign,
life and joy and healing:
earth no longer in decay,
hope no more frustrated;
this is God's redemption day
longingly awaited.*

*In the desert trees take root
fresh from God's creation;
plants and flowers and sweetest fruit
join the celebration.
Rivers spring up from the earth,
barren lands adorning;
valleys, this is your new birth,
mountains, greet the morning!*

*Strengthen weary hands and knees,
fainting hearts, be cheerful!
God, who comes for such as these,
seeks and saves the fearful.
Now hear all whose hearts are glum
sing away their weeping;
and see all the injured come
walking, running, leaping.*

*There God's highway shall be seen
where no roaring lion,
nothing evil or unclean
walks the road to Zion:
ransomed people homeward bound
all your praises voicing,
see the Christ with glory crowned,
share in God's rejoicing!*

“**When the King Shall Come Again**” is an Advent hymn by Anglican priest Christopher Idle (born 1938), written in 1969. Based on Isaiah 35, it was first published in *Psalm Praise* (1973). Idle says that “the fourth stanza seems to have a message peculiarly relevant to a world where many in east and west boast of their weapons of war and rely on them to preserve ‘peace’.”

Johann Horn (c. 1490–1547), also known as Johann (or Jan) Roh, a pastor of the Bohemian Brethren, composed the tune, “*Gaudeamus pariter*” (Latin for “let us rejoice together”). The tune is also the setting of the traditional Easter hymn “Come, You Faithful, Raise the Strain” in the ELCA’s 2006 hymnal *Evangelical Lutheran Worship* (ELW 363).

Christopher Martin Idle was born in Bromley, Kent, and educated at Eltham College, London; St. Peter’s College, Oxford University (B.A., 1962); and Clifton Theological College, Bristol. He was ordained as a priest in the Church of England in 1965 and served various Anglican churches in Barrow-in-Furness, Cumbria; inner-city London; and Oakley, Suffolk. He later returned to London to work on various hymnal projects.

A prolific author, Idle has published *The Lion Book of Favorite Hymns* (1980) and more than 300 of his own hymns and biblical paraphrases. He was also editor of *Anglican Praise* (1987).

Johann Horn was born in Domaschitz, Bohemia (a former kingdom in central Europe that is now part of the modern Czech Republic). Ordained as a priest of the Bohemian Brethren in 1518, Horn served for many years as the pastor of the congregation at Jungbungzlau, Bohemia.

In 1522, Horn accompanied Michael Weisse to Wittenberg to discuss the views of the Brethren with Martin Luther. Horn edited the Bohemian hymn book published in Prague in 1541 (which included 481 hymn texts and 300 tunes), as well as other hymnals.

SERVICE MUSIC: Mass of Remembrance

by Marty Haugen

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison.

*O Jesus, you came to gather the nations,
into the peace of God's kin-dom.*

*You come in word and sacrament
to strengthen us in holiness.*

*You will come in glory
with salvation for your people.*

SANCTUS

*Holy, holy, holy,
God of power and might,
heav'n 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 *Mass of Remembrance* by Marty Haugen (born 1950), first published in 1987, and revised in 2010, is our service music for Advent (Kyrie, Sanctus, and Lamb of God).

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, Minnesota.

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*.

ADVENT HYMN: "The King Shall Come When Morning Dawns"

by John Brownlie

*The King shall come when morning dawns
and light triumphant breaks,
when beauty gilds the eastern hills,
and life to joy awakes.*

*Not as of old a little child,
to bear, and fight, and die,
but crowned with glory like the sun
that lights the morning sky.*

*Oh, brighter than the rising morn
when Christ, victorious, rose
and left the lonesome place of death,
despite the rage of foes.*

*Oh, brighter than that glorious morn
shall dawn upon our race
the day when Christ in splendor comes,
and we shall see Christ's face.*

*The King shall come when morning dawns
and light and beauty brings.
Hail, Jesus Christ! Your people pray:
come quickly, King of kings!*

"The King Shall Come When Morning Dawns" is a traditional Advent hymn by John Brownlie (1859–1925), first published in his *Hymns from the East, being Centos and Suggestions from the Service Book of the Holy Eastern Church* (1907).

Although his book supposedly was a collection of translations of ancient Greek hymns, no Greek source for this hymn has ever been found. Most likely it is an original poem by Brownlie himself, reflecting his intimate knowledge of ancient Greek hymnody.

John Brownlie was born in Glasgow, Scotland, and studied at Glasgow University and the Free Church College. He served as assistant pastor and later pastor of the Free Church in Portpatrick, Wigtownshire, Scotland. He made numerous translations of Greek, Latin, and Russian hymns. He also wrote a commentary on *The Church Hymnary* (1908), the hymnal of the Presbyterian Church in the United Kingdom.

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 tune 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.

GOSPEL ACCLAMATION: "O Come, O Come, Emmanuel"

Traditional Latin hymn

O come, Ruler of Nations, come,
O Cornerstone that binds in one:
refresh the hearts that long for you;
restore the broken, make us new.

Rejoice! Rejoice! Emmanuel
shall come to you, O Israel!

"O Come, O Come, Emmanuel" is a traditional Advent hymn that dates back to the 9th century.

In the medieval Western church, seven "O" antiphons were sung in Latin at Vespers during Advent. Each antiphon opened with an "O" addressing the coming Messiah with a different scriptural title.

The English text is adapted from the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW 257) and is based on earlier translations by John Mason Neale (1818-1866), published in 1851, and Henry Sloane Coffin (1877-1954), published in 1916.

John Mason Neale was born in London, studied classics at Trinity College, Cambridge, and was ordained as an Anglican priest in 1842. He was briefly a parish priest in Sussex, but was forced to resign due to a chronic lung disease. In 1846, he became warden of an almshouse (a charitable residence for the poor) at East Grinstead (a village south of London), where he remained until his death.

Neale is best known today as an Anglican hymn writer with "high church" views who translated many ancient Latin and Greek hymns into English, including the Advent hymn "O Come, O Come, Emmanuel" and the Palm Sunday hymn "All Glory, Laud, and Honor."

Henry Sloane Coffin was one of the most famous and influential liberal Protestant ministers of his day in the United States. (He was featured on the cover of *Time* magazine on November 15, 1926.)

Coffin was born in New York City and was an heir to the fortune of the furniture firm of W. and J. Sloane & Co.

He attended Yale College and earned a B.A. in 1897. He then received his master's degree from Yale in 1900. He also received his B.D. from Union Theological Seminary in New York City in 1900.

Coffin became pastor of Madison Avenue Presbyterian Church in New York City in 1910. He declined an offer to become president of Union Theological Seminary in 1916. In 1926, he was offered the presidency of Union a second time; he accepted and remained there until his retirement in 1945. He also served as Moderator of the Presbyterian Church in the United States.

Coffin was married to Dorothy Eells. He was the uncle of the Rev. William Sloane Coffin Jr. (1924-2006), a well-known civil rights leader and peace activist in the 1960s and 1970s who served as a chaplain at Yale University and as senior minister at the Riverside Church in New York City.

The medieval plainsong melody, "Veni Emmanuel," comes from a small 15th century "Processional" belonging to a community of French Franciscan nuns.

The tune was published with Neale's translation in *The Hymnal Noted, Part II* (London, 1854), edited by Neale and Thomas Helmore (1811-1890).

For our observance of seven weeks of Advent, we are singing a different verse each week. This week we are singing verse 7: *O Rex Gentium* (Ruler of Nations).

HYMN OF THE DAY: *“Eternal Christ, You Rule”*

by Dan Damon

*Eternal Christ, you rule
keeping company with pain;
enduring ridicule,
rejected, still you reign.*

*Eternal Christ, you rule
speaking pardon from the cross;
forgiving pounded nails;
death did its worst and lost.*

*Eternal Christ, you rule
taking children by the hand;
the proud return to school;
the meek receive the land.*

*Eternal Christ, you rule
fasting forty days alone;
the tempter played the fool,
expecting bread from stone.*

*Eternal Christ, you rule
keeping company with pain;
with love and truth as tools,
come build in us your reign.*

“Eternal Christ, You Rule” is a contemporary hymn by Dan Damon (born 1955), written in 1990.

Damon credits a sermon given by United Church of Christ minister Ansley Coe Throckmorton at Pacific School of Religion (PSR) in Berkeley, California, as his inspiration for this hymn text. To the question, “How does Christ rule?” Rev. Throckmorton replied, “By keeping company with pain.”

Damon also composed the tune, “Throckmorton,” which he named in honor of Rev. Throckmorton, who was the first woman in the UCC to serve as a senior pastor (starting in 1978) and later served as the first female president of Bangor Theological Seminary in Maine.

Daniel Charles Damon is a hymnwriter, jazz musician, and retired United Methodist minister. His hymn texts and tunes appear in many recent hymnals. Working with native speakers, he has translated hymns from Vietnamese, Portuguese, Japanese, and Shona, and, with Patrick Matsikenyiri, edited *Njalo, A Collection of 16 Hymns in the African Tradition* (1996).

Born in Rapid City, South Dakota, Damon was raised in the Evangelical Free Church of America, a conservative denomination with Scandinavian American roots. He was educated at Greenville College in Greenville, Illinois (B.M.E., 1977) and at the Pacific School of Religion (PSR) in Berkeley, California (M.Div., 1987). “I tell people I have a conservative upbringing and a liberal education,” he says. “I learned to use a variety of images for God in seminary, and have put that into practice in my hymn writing.”

After serving Methodist parishes in Sutter, Meridian, and Modesto, California, Damon most recently was the pastor of First United Methodist Church in Richmond, California until his retirement in 2020.

Damon continues to play piano at jazz clubs and hotels in the San Francisco area. He has released three recordings of hymns, carols, and traditional songs, and a solo piano recording of jazz standards.

Damon has taught church music as an adjunct professor at Pacific School of Religion and the Graduate Theological Union, and has led jazz vespers for students at UC Berkeley. He has also toured Zimbabwe with the Jubilate Choir from the Pacific Northwest Conference of the United Methodist Church and has been an associate editor of hymnody for Hope Publishing Company in Carol Stream, Illinois.

Damon is a life member of the Hymn Society in the United States and Canada. In 2016, he was named a fellow of the Hymn Society, the highest honor the society can confer.

COMMUNION HYMN: *“The Reign of God, like Farmer’s Field”*

by Delores Dufner and S. McFarland

*The reign of God, like farmer’s field,
bears weeds along the wheat;
the good and bad are intertwined
till harvest is complete.*

*The reign of God is like a pearl
on barren land concealed.
If once you find that precious pearl,
go out and buy that field.*

*Though hidden now, the reign of God
may, yet unnoticed, grow;
from deep within it rises up,
like yeast in swelling dough.*

*Like mustard tree, the reign of God
from tiny seed will spread,
till birds of every feather come
to nest, and there be fed.*

*The reign of God is come in Christ;
the reign of God is near.
Ablaze among us, kindling hearts,
the reign of God is here!*

“The Reign of God, like Farmer’s Field” is a contemporary hymn by Delores Dufner (born 1939), written in 1995. It is set to the traditional 19th century American folk tune “Dunlap’s Creek.”

Text and tune were published in the “End Time” section of the ELCA’s 2020 supplemental hymnal *All Creation Sings* (ACS 952).

Delores Dufner is a Catholic nun in the Order of the Sisters of St. Benedict at St. Benedict’s Monastery in St. Joseph, Minnesota. She is a graduate of the College of St. Benedict (St. Joseph, Minnesota) and earned master’s degrees from St. Joseph’s College (Rensselaer, Indiana), and the University of Notre Dame.

Dufner was liturgical coordinator for St. Benedict’s Monastery from 1973 to 1979 and the director of the Office for Worship for the Roman Catholic Diocese of St. Cloud, Minnesota from 1979 to 1989.

Since 1992, Dufner has been a hymnwriter and faculty member at the College of St. Benedict and at St. John’s University (Collegeville, Minnesota). She holds contracts with more than 20 publishers of church music and has published four published hymn collections: *Sing a New Church* (1994); *The Glimmer of Glory in Song* (2004); *And Every Breath, a Song* (2011); and *Criers of Splendor* (2016).

In 2017, Dufner received the Christus Rex (“Christ the King”) award from Valparaiso University (a Lutheran school in Indiana).

The earliest known publication of the tune, “Dunlap’s Creek,” is Freeman Lewis’s *The Beauties of Harmony* (1814), where it is listed as “ascribed to S. McFarland.” Nothing further is known about this composer.

Martin A. Seltz (born 1951) provided this uncredited arrangement of the tune for the ELCA’s 1995 supplemental hymnal *With One Voice* as the setting for the Easter hymn “We Walk by Faith and Not by Sight” (WOV 675).

Martin Seltz was the staff editor at Augsburg Fortress for *Libro de Liturgia y Cántico*, the ELCA’s 1998 Spanish hymnal, and *This Far by Faith*, the ELCA’s 1999 African American hymnal. He is currently the vice president and publisher at Augsburg Fortress (1517 Media). Since 2001 he has also served as cantor (director of music) at Christ Church Lutheran in Minneapolis.

SENDING HYMN: “Now Thank We All Our God”

by Martin Rinkart and Johann Crüger

Now thank we all our God,
with heart and hands and voices,
who wondrous things has done,
in whom this world rejoices;
who from our parents' arms
has blessed us on our way
with countless gifts of love,
and still is ours today.

O may this bounteous God
through all our life be near us,
with ever joyful hearts
and blessed peace to cheer us;
and keep us still in grace,
and guide us when perplexed;
and free us from all ills,
in this world and the next!

All praise and thanks to God
our Maker now be given;
to Christ, and Spirit, too,
our help in highest heaven;
the one eternal God,
whom earth and heaven adore;
for thus it was, is now,
and shall be evermore.

“Now Thank We All Our God” (German: “Nun danket alle Gott”) is a well-known hymn of thanksgiving.

Found in every German hymnal, the original German text is the work of Martin Rinkart (1586–1649), a German Lutheran pastor and musician who ministered to the walled city of Eilenburg in Saxony amidst the horrors of the Thirty Years' War (1618–1648). (During the height of a severe plague in 1637, Rinkart was the only surviving pastor in Eilenburg, conducting as many as 50 funerals in a day.)

The English text is a modernized version of the 1858 translation by Catherine Winkworth (1829–1878) published in the 1995 *New Century Hymnal* (NC 419).

Born in Holborn on the edge of the City of London, Catherine Winkworth grew up in Manchester. There she studied privately with the Rev. William Gaskell (husband of novelist Elizabeth Gaskell) and Dr. James Martineau, both prominent Unitarians. She later moved with her family to Clifton, near Bristol.

Church historians credit Winkworth with doing more than any other single individual to make the rich heritage of German hymnody available to the English-speaking world.

Winkworth took an interest in German hymns when she spent a year as a young adult living in Dresden. In 1854, she published *Lyra Germanica*, a collection of German hymns that she had translated into English. Further collections of her translations followed in 1858, 1863, and 1869.

Winkworth was also deeply involved in promoting women's rights, especially as an advocate of higher education for women. (Girton College, the first residential college for women in the United Kingdom, was established in 1869, but was not granted full college status by Cambridge University until 1948.)

Johann Crüger (1598–1662) composed the tune, “Nun danket alle Gott,” which has been paired with Rinkart's hymn since 1647. Born in Prussia, Crüger studied music under Paul Homberger (1560–1634) and traveled widely before settling in Berlin, where for most of his life, he was cantor (music director) of St. Nicholas Church. He published several influential hymnals during his lifetime.

The original tune is known as the “rhythmic” version, because of its odd rhythms to match the shape of the text.

Most congregations are more familiar with the later “isometric” version of the tune (popularized by J.S. Bach in several cantatas), where the meter has been made more uniform.

Both versions are included in the ELCA's 2006 hymnal, *Evangelical Lutheran Worship*. ELW 839 is the original “rhythmic” version, and ELW 840 is the later “isometric” version.

Felix Mendelssohn (1809–1847), a German composer, pianist, organist, and conductor of the early Romantic period, created this “isometric” harmonization of the tune in 1840. It now appears in many hymnals (for example, in the 1995 *New Century Hymnal*; see NC 419).

Mendelssohn's version, set in the key of F major, originally was the chorale to his *Lobgesang* or Hymn of Praise (also known as his Symphony No. 2).

A grandson of the Jewish philosopher Moses Mendelssohn, Felix Mendelssohn was baptized as a Reformed Christian at age 7. A musical prodigy, Mendelssohn enjoyed early success in Germany, where he revived interest in the music of Johann Sebastian Bach.

Mendelssohn was particularly well received in Great Britain as a composer, conductor, and soloist, and many of his major works premiered there. He wrote symphonies, concerti, oratorios, piano music, and chamber music.