

Sunday, November 3, 2024- All Saints Sunday (24th Sunday after Pentecost)

LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

Prelude: <https://open.spotify.com/playlist/6RjzpbK4rZJSXYm2UH8>

Postlude: <https://open.spotify.com/playlist/OiFAY3kf0RhZliTljOskWY>

GATHERING HYMN: "For All the Saints"

by William W. How and Ralph Vaughan Williams

*For all the saints who from their labors rest,
who to the world their steadfast faith confessed,
your name, O Jesus, be forever blessed.*

Alleluia! Alleluia!

*You were their rock, their refuge, and their might:
you, Christ, the hope that put their fears to flight;
'mid gloom and doubt, you were their one true light.*

Alleluia! Alleluia!

*Still may your people, faithful, true, and bold,
live as the saints who nobly fought of old.
and share with them a glorious crown of gold.*

Alleluia! Alleluia!

*Ringed by this cloud of witnesses divine,
we feebly struggle, they in glory shine;
yet in your love our faithful lives entwine.*

Alleluia! Alleluia!

*And when the strife is fierce, the warfare long,
steals on the ear the distant triumph song,
then hearts are brave again, and faith grows strong.*

Alleluia! Alleluia!

"For All the Saints" is a traditional All Saints Day hymn by Anglican bishop William W. How (1821–1897). The text recalls what Hebrews 11 names the "cloud of witnesses" who have preceded us in the faith.

The hymn originally consisted of 11 verses written for the *Sarum Hymnal* (1869) and set to a tune called "Sarum." The hymn became enormously popular after English composer Ralph Vaughan Williams (1872–1958) paired the text with his own tune, "Sine Nomine," in *The English Hymnal* (1906). ("Sine Nomine" is Latin for "without a name.")

William Walsham How was born in Shropshire, England and was the son of a lawyer. He went to Wadham College, Oxford (B.A., 1845; M.A., 1847) and studied theology at Durham University. He was ordained as an Anglican deacon in 1846 and as an Anglican priest in 1847. He married Frances Ann Douglas and served a number of parishes in England.

In 1879, How became the suffragan bishop of Bedford, an Anglican diocese that included East London's slums, and in 1888 bishop of Wakefield in West Yorkshire. He was known in his lifetime as "the people's bishop," because he befriended common people and children, and was not concerned with how much money he made.

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).

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 24: "Lord, This Is the People"

by Tony Alonso

*Lord, this is the people that longs to see your face,
that longs to see your face.*

*The Lord's is the earth and its fullness,
the world, and those who dwell in it.
It is he who set it on the seas;
on the rivers he made it firm.*

*Who shall climb the mountain of the Lord?
Who shall stand in his holy place?
The clean of hands and pure of heart,
whose soul is not set on vain things.*

*Blessings from the Lord shall he receive,
and right reward from the God who saves him.
Such are the people who seek him,
who seek the face of the God of Jacob.*

"Lord, This Is the People" is a contemporary setting of Psalm 24 by Roman Catholic composer Tony Alonso (born 1980). It was published (and recorded) in *The Lyric Psalter: Solemnities, Feasts and Other Occasions* (GIA, 2017) as the psalm for All Saints Day.

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."

HYMN OF THE DAY: "I Sing a Song of the Saints of God"

by Lesbia Scott and John Henry Hopkins III

*I sing a song of the saints of God,
faithful their whole lives through,
who bravely labored, lived, and died
for the God they loved and knew.
And one was a doctor, and one was a queen,
and another a shepherd in pastures green:
they were saints of God, if you know what I mean.
God, help me to be one, too.*

*They loved their God and they lived their love.
It was loving that made them strong.
They did what was right, for Jesus' sake,
lived justly their whole lives long.
And one was a prophet, and one was a priest,
and another was slain by a fierce wild beast:
there is no earthly reason, none in the least,
why I shouldn't be one, too.*

*They lived not only in ages past;
there are hundreds of thousands still.
The world is filled with living saints
who choose to do God's will.
You can meet them in school, on the road, or at sea,
in a church, in a train, in a shop, or at tea:
for the saints are folk like you and like me,
and I mean to be one, too.*

"I Sing a Song of the Saints of God" is a traditional All Saints hymn by Lesbia Scott (1898–1986).

Scott wrote a number of hymns for children, including this one, which she sang to her own three children as a young mother. She wrote both words and tunes, and in 1929 published them in a collection, *Everyday Hymns for Little Children*, which she also illustrated. Each hymn was devised for a different occasion during the church year. This one was intended to remind children that sainthood is a possibility for all of us in our daily lives.

Lesbia Scott was born in London and educated at Raven's Croft School in Sussex. She took a great interest in amateur theatricals and published six plays. Her husband, John Mortimer Scott, was a British naval officer.

Ironically, her hymn is little-known in England but became popular among Episcopalians (and other Protestants) in the United States after John Henry Hopkins III (1861–1945) composed a new tune for it in 1940. Hopkins, a 79-year-old retired Episcopal priest, named his tune "Grand Isle" (for a town on an island in Lake Champlain in Vermont, where he lived in retirement from 1929 until his death in 1945).

With this new tune by Hopkins, the hymn was published in *The Episcopal Hymnal 1940* and later in *The Hymnal 1982* (after its proposed removal for lack of theological profundity prompted a letter-writing campaign).

The hymn remains very popular with Episcopalians who have grown up with it. In a 2003 survey by the website anglicansonline.org, the hymn was voted 14th most popular hymn.

John Henry Hopkins III was born in Vermont and ordained in 1891. He served as the rector of several Episcopal churches in the Midwest, including the Church of the Redeemer in the Hyde Park neighborhood of Chicago (known today as St. Paul and the Redeemer Episcopal Church), before retiring to Vermont in 1929. He was a member of the committee that produced *The Episcopal Hymnal 1940*.

Hopkins was the son of the Rev. Theodore Austin Hopkins (1828–1889), an Episcopal priest; the grandson of John Henry Hopkins (1792–1868), the first Episcopal bishop of Vermont and the eighth presiding bishop of the Episcopal Church in the United States; and the nephew of John Henry Hopkins Jr. (1820–1891), the author and composer of the 1857 Epiphany hymn, "We Three Kings of Orient Are." (In some hymnals, the tune "Grand Isle" is also mistakenly attributed to John Henry Hopkins Jr.).

COMMUNION HYMN: "O Lord, Whose Bounteous Hand Again" (All' Ehr und Lob)

Author unknown

O Lord, whose bounteous hand again
Has poured your gifts in plenty down,
Who all creation does sustain
And all the earth with goodness crown,
Lord of the harvest, here we own
Our joy to be your gift alone.

Oh, may we ne'er with thankless heart
Forget from whom our blessings flow!
Still, Lord, your heav'nly grace impart;
Still teach us what to you we owe.
Lord, may our lives with fruit from you
Return your care and prove us true.

Lord, grant that we who sow to you
With joy in endless life may reap.
Of ev'ry heart the Guardian be;
By day and night your servants keep
That all to you may joy afford
On your great harvest-day, O Lord.

"O Lord, Whose Bounteous Hand Again" is a traditional hymn of thanksgiving (based on Psalm 65). The original author is unknown. It is set to the traditional German tune "All' Ehr und Lob" (*Kirchengesangbuch*, Strassburg, 1541).

Text and tune were included in *The Lutheran Hymnal* (Concordia Publishing House, 1941). The text has been updated (for example, to replace "thee" and "thy" with "you" and "your"), although some archaic English words remain.

The tune was also used with the Pentecost hymn "Creator Spirit, By Whose Aid" in the 1978 *Lutheran Book of Worship* (LBW 164).

COMMUNION HYMN: "To You, O Lord, Our Hearts We Raise" (Harvest Hymn)

by William C. Dix

To you, O Lord, our hearts we raise
In hymns of adoration,
To you bring sacrifice of praise
With shouts of exultation.
Bright robes of gold the fields adorn,
The hills with joy are ringing,
The valleys stand so thick with corn
That even they are singing.

And now, on this our festal day,
Your bounteous hand confessing,
Upon your altar, Lord, we lay
The first-fruits of your blessing.
By you the souls of all are fed
With gifts of grace supernal;
You who now gives us earthly bread,
Give us the Bread eternal.

We bear the burden of the day,
And often toil seems dreary;
But labor ends with sunset ray,
And rest comes for the weary.
May we, when earthly cares are o'er,
Stand at the last accepted,
Christ's golden sheaves forevermore,
To garners bright elected.

Oh, blessed is that land of God
Where saints abide forever,
Where golden fields spread fair and broad,
Where flows the crystal river.
The strains of all its holy throng
With ours today are blending;
And blessed is that harvest-song
Which never has an ending.

"To You, O Lord, Our Hearts We Raise" is a traditional hymn of thanksgiving by William C. Dix (1837–1898) published in 1864. It is set to the tune "Harvest Hymn" (St Gallen Gesangbuch, 1863).

Text and tune were included in *The Lutheran Hymnal* (Concordia Publishing House, 1941). The text has been updated (for example, to replace "thee" and "thy" with "you" and "your"), although some archaic English words remain, such as "supernal" (of or belonging to heaven or God) in verse 2 and "garners" (storehouses or granaries) in verse 3.

William Chatterton Dix was born in Bristol. (His middle name came from his father, John Dix, a surgeon who wrote *The Life of Chatterton*, a biography of the English poet Thomas Chatterton, who was from Bristol.)

Dix was educated at the grammar school in Bristol for a mercantile career, and became manager of a maritime insurance company in Glasgow, where he spent most of his life.

As a young adult, Dix was struck with a near fatal illness and spent months confined to his bed. During this time he became severely depressed. Yet it is from this period that many of his hymns were written. He died at Cheddar, Somerset, England, and was buried at his parish church.

Dix wrote several familiar hymn texts, including "Alleluia! Sing to Jesus" and "As With Gladness Those of Old." He is perhaps best known as the author of "What Child Is This," a popular Christmas carol traditionally sung to the tune "Greensleeves" (an English ballad first printed in 1580).

SENDING HYMN: “For All the Saints Who’ve Shown Your Love”

by John L. Bell (tune: “O Waly, Waly”)

*For all the saints who’ve shown your love
in how they live and where they move,
for mindful women, caring men,
accept our gratitude again.*

*For all the saints who loved your name,
whose faith increased the Savior’s fame,
who sang your songs and shared your word,
accept our gratitude, O Lord.*

*For all the saints who named your will,
and showed the kingdom coming still
through selfless protest, prayer, and praise,
accept our gratitude we raise.*

*Bless all whose will or name or love
reflects the grace of heaven above.
Though unclaimed by earthly powers,
your life through theirs has hallowed ours.*

“**For All the Saints Who’ve Shown Your Love**” is a contemporary hymn by John L. Bell (born 1949) published in 1996. It is set to the traditional folk tune “O Waly, Waly.”

John Lamberton Bell is a Scottish hymn-writer, a Church of Scotland minister, and a leader of the Iona Community, which conducts spiritual retreats in a 10th-century abbey on the remote island of Iona, Scotland.

Bell was born in Kilmarnock, Scotland, and studied at the University of Glasgow, receiving degrees in music, English, and theology. He was ordained by the Church of Scotland and began working as the youth coordinator for the Presbytery of Glasgow.

Bell joined the Iona Community in 1980, and in 1985, along with his colleague Graham Maule (1958–2019), started the Iona Community’s Wild Goose Worship Group. (“The Wild Goose” is an ancient Celtic name for the Holy Spirit.)

Under the umbrella of the Iona Community, they worked with young adults in Glasgow to develop and test new hymns and new texts set to traditional Scottish folk tunes. The Iona Community has since published many collections of hymns, worship materials, and songs of the global church.

Bell has composed many new hymns, and written new words for many traditional Scottish folk tunes. He is perhaps best known for his 1987 hymn “The Summons” (also known as “Will You Come and Follow Me?”), set to the traditional Scottish tune “Kelvingrove.”

Bell has also been an advocate for global hymnody and its adoption in English-speaking churches. He continues to find and promote music from other cultures around the world.

The tune, “O Waly, Waly” (sometimes written “O Waly Waly”) is the melody for the popular Scottish folk song “The Water Is Wide,” which dates from the 1600s, and for the English folk ballad, “(O) Waly, Waly, Gin Love be Bony,” first printed in Allan Ramsay’s *Tea Table Miscellany* (1724).

Cecil Sharp (1859–1924) collected several versions of the tune (and created the modern lyrics for “The Water Is Wide” from multiple older sources). He published it in his five-volume collection, *Folk Songs from Somerset* (1906).

“O Waly, Waly” has been performed and recorded countless times, including versions by classical singers such as Alfred Deller and Sarah Brightman; folk singers such as Bob Dylan, Joan Baez, Pete Seeger, and Peter, Paul, and Mary; jazz artists such as Charles Lloyd and Eyran Katsenelenbogen; and popular musicians such as Barbra Streisand, Eva Cassidy, Enya, Indigo Girls, Mark Knopfler, and Sarah McLachlan.

The tune has also been popular with classical composers such as Benjamin Britten, whose arrangement for voice and piano was published in 1948.