

# Sunday, September 17, 2023 – 16th Sunday after Pentecost (Season of Creation at the Chapel)

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## LINKS TO BENNETT'S PLAYLISTS ON SPOTIFY

Prelude: <https://open.spotify.com/playlist/6RjzzpBpK4rZJSXTYm2UH8>

Postlude: <https://open.spotify.com/playlist/0iFAY3kf0RhZlITLjOskWY>

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## GATHERING HYMN: “All People That on Earth Do Dwell”

by William Kethe (updated by Thomas H. Troeger) and Louis Bourgeois

*All people that on earth do dwell,  
sing out your faith with cheerful voice;  
delight in God whose praise you tell,  
whose presence calls you to rejoice.*

*Know that there is one God, indeed,  
who fashions us without our aid,  
who claims us, gives us all we need,  
whose tender care will never fade.*

*Enter the sacred gates with praise;  
with joy approach the temple walls.  
Extol and bless our God always  
as people whom the Spirit calls.*

*Proclaim again that God is good,  
whose mercy is forever sure,  
whose truth at all times firmly stood,  
and shall from age to age endure.*

“All People That on Earth Do Dwell” is a traditional English hymn based on Psalm 100. William Kethe (died c. 1594) is credited with this paraphrase, first published in 1561 in both the *Anglo-Genevan Psalter* and the *Scottish Psalter*.

A native of Scotland, William Kethe fled to the European continent during the reign of Queen Mary I (the daughter of King Henry VIII and his first wife, Catherine of Aragon), who succeeded her younger half-brother Edward VI (the son of Henry VIII and his third wife, Jane Seymour) and is best known for her attempt to restore Roman Catholicism in England by burning more than 280 religious dissenters to death (for which she earned the nickname “Bloody Mary”).

Kethe lived in Frankfurt, Germany and Geneva, Switzerland along with other Protestant exiles from England until Mary’s younger half-sister Queen Elizabeth I (the daughter of Henry VIII and his second wife, Anne Boleyn), came to the throne in 1558 and formally established the Protestant Church of England.

Thomas H. Troeger (1945–2022) updated Kethe’s archaic English text in 1992. Troeger’s version was published in the 1995 *New Century Hymnal* (NC 7).

Thomas Troeger was born in Suffern, New York. He studied at Yale University (B.A.); Colgate Rochester Divinity School in Rochester, New York (M.Div.); Dickinson College (S.T.D.); and honorary doctorates from Virginia Theological Seminary and the University of Basel, Switzerland.

Ordained in the Presbyterian Church in 1970 and the Episcopal Church in 1999, Troeger was aligned with both traditions. He served as an associate pastor for the New Hartford Presbyterian Church (1970–1977), then taught homiletics for 14 years (1977–1991) at Colgate Rochester Divinity School/Bexley Hall.

From 1991 to 2005, Troeger was the Ralph E. and Norman E. Peck Professor of Preaching and Communication at Iliff School of Theology in Denver, where he also served as the Director of the Doctor of Ministry Program (2000–2005) and the Senior Vice President and Dean of Academic Affairs (2002–2005).

From 2005 until his retirement in 2015, Troeger was the J. Edward and Ruth Cox Lantz Professor of Christian Communication at Yale Divinity School. He died at age 77 in April, 2022 after a two-year battle with cancer.

Troeger was the author of more than 20 books on preaching, spirituality, and worship. He was also an accomplished professional flutist. He was the president of the Academy of Homiletics (1987) and co-president of *Societas Homiletica*, the international guild (2008–2010).

The tune, “Old Hundredth,” is attributed to Loys “Louis” Bourgeois (c. 1510–1560), the music editor of the *Genevan Psalter* of 1551. Born in Paris, Bourgeois worked closely with Protestant reformer John Calvin in Geneva, Switzerland, from 1545 to 1557. Bourgeois harmonized many psalm tunes for Protestants, despite Calvin’s admonition against singing in four-part harmony in worship.

English composer Ralph Vaughan Williams (1872–1958) created a well-known arrangement of the hymn, including a dramatic brass fanfare introduction, for the coronation of Queen Elizabeth II on June 2, 1953.

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**HYMN OF PRAISE: “In a Deep, Unbounded Darkness”**

by Mary Louise Bringle (tune: “Divinum Mysterium”)

*In a deep, unbounded darkness  
long before the first light shone,  
you, O God, beyond all merit,  
worked a wonder faith makes known:  
in your mercy, in your mercy,  
you embraced us as your own  
evermore and evermore.*

*Though our world is ever-changing,  
you are constant, firm, and sure,  
faithful to your covenant promise.  
Trusting you, we live, secure:  
singing praises, singing praises,  
long as heart and breath endure,  
evermore and evermore.*

*Joy transforms our lips to boasting  
only in your matchless grace,  
sending Christ to dwell among us,  
Word made flesh, in time and space:  
Friend and Savior, Friend and Savior,  
in whose life we glimpse your face  
evermore and evermore.*

*God of Hagar, God of Sarah,  
God of nomad Abraham;  
God of Miriam, God of Moses,  
Fiery Pillar, great I AM:  
lead us homeward, lead us homeward,  
to the love-feast of the Lamb  
evermore and evermore.*

“**In a Deep, Unbounded Darkness**” is a contemporary hymn by Mary Louise Bringle (born 1953). Her text, published in 2012, is adapted from an anonymous Chinese poem.

The tune, “Divinum Mysterium,” comes from an ancient Latin hymn that dates from as early as the 10th century C.E. The composer of the plainsong chant (one of the oldest surviving hymns of the Christian church) is unknown. Anglican priest John Mason Neale (1818–1866) translated the Latin text into English in 1851 and titled it “Of the Father’s Love Begotten.”

As published in Theodoric Petri’s *Piae Cantiones* (1592), the plainsong melody originally had alternating half and quarter notes. That is the way *The Hymnal* 1982 (Episcopal) printed it.

However, in the early 20th century, Episcopal priest and musician Winfried Douglas (1867–1944) equalized the note values for *The Hymnal of 1916* (Episcopal). That is the way most modern hymnals print it.

Text and tune were published in the ELCA’s 2020 supplemental hymnal *All Creation Sings* (ACS 1093).

Mary Louise Bringle was born in Ripley, Tennessee, and grew up singing in choirs at the First Presbyterian Church in Greensboro, North Carolina. She majored in French and religious studies at Guilford College in Greensboro (B.A., 1975), and earned her doctorate from the graduate division of religion at Emory University, with particular interests in practical and pastoral theology.

Bringle served on the faculty at St. Andrews University in Laurinburg, North Carolina from 1983 to 2000, where she taught philosophy and chaired the religious studies department. She is currently professor of philosophy and religious studies at Brevard College in Brevard, North Carolina.

An award-winning hymnwriter whose texts appear in many current hymnals, Bringle has served as president of The Hymn Society in the United States and Canada and as chair of the Presbyterian Committee on Congregational Song, which was responsible for creating the 2013 hymnal *Glory to God*.

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PSALM 42: "As the Deer Longs"

by Bob Hurd

*As the deer longs for running streams,  
so I long, so I long, so I long for you.*

*Athirst my soul for you, the God who is my life!  
When shall I see, when shall I see,  
see the face of God?*

*Echoes meet as deep is calling unto deep,  
over my head, all your mighty waters,  
sweeping over me.*

*Continually the foe delights in taunting me:  
"Where is God; where is your God?"  
Where, O where, are you?*

*Defend me, God; send forth your light and your truth.  
They will lead me to your holy mountain,  
to your dwelling place.*

*Then I shall go unto the altar of my God.  
Praising you, O my joy and gladness,  
I shall praise your name.*

"As the Deer Longs" is a contemporary setting of Psalm 42 by Bob Hurd (born 1950), first published in 1988.

Bob Hurd, Ph.D., has served as a teacher, composer, and liturgist in various pastoral and academic settings, including Loyola Marymount University in Los Angeles; the Franciscan School of Theology in Berkeley; St. Patrick's Seminary in Menlo Park, California; Santa Clara University; and most recently, the School of Theology and Ministry at Seattle University.

Hurd began composing music shortly after Vatican II in the late 1960s, when the need arose for new music for the Catholic Church that the whole assembly could sing. Thus began many years of composing music for the liturgy, including being named Pastoral Musician of the Year in 2010 by the National Association of Pastoral Musicians.

Hurd's most recent book, *Compassionate Christ, Compassionate People* (Liturgical Press, 2019), reflects his years of teaching, writing, composing, and serving as a pastoral musician. It was voted first place in the category of liturgy by both the Association of Catholic Publishers and the Catholic Press Association.

Hurd was also an early pioneer of bilingual and multilingual music. He currently lives in Claremont, California with his wife, Pia Moriarty, who has collaborated with him on much of his bilingual music.

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**HYMN: "O God, You Search Me"**

by Bernadette Farrell

O God, you search me and you know me.  
All my thoughts lie open to your gaze.  
When I walk or lie down, you are before me:  
ever the maker and keeper of my days.

You know my resting and my rising.  
You discern my purpose from afar,  
and with love everlasting you besiege me:  
in ev'ry moment of life or death, you are.

Before a word is on my tongue, God,  
you have known its meaning through and through.  
You are with me beyond my understanding:  
God of my present, my past, and future, too.

Although your Spirit is upon me,  
still I search for shelter from your light.  
There is nowhere on earth I can escape you:  
even the darkness is radiant in your sight.

For you created me and shaped me,  
gave me life within my mother's womb.  
For the wonder of who I am, I praise you:  
safe in your hands, all creation is made new.

"O God, You Search Me" is a contemporary hymn by Bernadette Farrell (born 1957) published in 1992. It was reprinted in the ELCA's 2020 supplemental hymnal *All Creation Sings* (ACS 1082). The text is a paraphrase of Psalm 139.

The hymn was inspired by Farrell's involvement in the liturgy and music of The Retreat Association's 1992 conference. For the first time, the conference was attended by Christians of all faith traditions in the British Isles. The Retreat Association is now an ecumenical organization that includes Anglicans, Baptists, Catholics, and Methodists in the United Kingdom.

Bernadette Farrell was born and raised in West Yorkshire, England. She studied music and theology at King's College, London, and at the Guildhall School of Music & Drama in the City of London.

Farrell's composing career grew out of her 1975 dissertation on post-Vatican II liturgical music in the Roman Catholic Church in Great Britain. Her first composing commission was from the Liverpool Metropolitan Cathedral (the Roman Catholic cathedral in Liverpool, England) for the National Pastoral Congress of 1980.

Farrell was a founding member of the St. Thomas More Group, a collection of Catholic composers associated with the St. Thomas More Center for Pastoral Liturgy (part of the Roman Catholic Church of St. Thomas More in Manor House, North London from 1969 to 1995) and the Music in Worship Foundation (established in 1984).

Starting in 1980, Farrell has released several collaborative collections of church music with the St. Thomas More Group, as well as many solo collections. She is perhaps best known for her 1993 hymn, "Christ, Be Our Light."

Farrell also served on the staff at Allen Hall (a Catholic seminary in Chelsea, London) from 1980 to 1986, where her work in adult education encouraged the formation of lay liturgical ministries.

As liturgy and music advisor for the Archdiocese of Westminster for three decades, Farrell worked with local Catholic parishes in London's East End, addressing the needs of inner city churches in her music ministry. As one of the founding organizers in 1996 of London Citizens (an interfaith alliance of community organizing groups, now part of Citizens UK), she authored a report on immigration adopted by the government and led community organizing campaigns on safety, sanctuary, housing, wages, and health.

Farrell currently lives in London with her husband, American Catholic hymnwriter Owen Alstott (born 1947).

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HYMN OF THE DAY: "Song at the Center"

by Marty Haugen

From the corners of creation  
to the center where we stand,  
let all things be blessed and holy,  
all is fashioned by your hand;  
brother wind and sister water,  
mother earth and father sky,  
sacred plants and sacred creatures,  
sacred people of the land.

In the east, the place of dawning,  
there is beauty in the morn,  
here the seeker finds new visions  
as each sacred day is born;  
all who honor life around them,  
all who honor life within,  
they shall shine with light and glory  
when the morning breaks again.

In the south, the place of growing,  
there is wisdom in the earth,  
both the painful song of dying  
and the joyful song of birth;  
as the earth gives up her lifeblood  
so her children's hearts may beat,  
we give back to her our rev'rence,  
holy ground beneath our feet.

In the north, the place of wisdom,  
there is holy darkness deep,  
here the silent song of myst'ry  
may awake you from your sleep;  
here the music still and holy  
sounds beneath the snow and night  
in the ones who wait with patience  
for the coming of the light.

In the west, the place of seeing,  
there is born a vision new  
of the servant of the servants,  
who proclaimed a gospel true;  
let the creatures of creation  
echo back creation's prayer,  
let the Spirit now breathe through us  
and restore the sacred there.

"Song at the Center" is a contemporary hymn by Marty Haugen (born 1950), published by GIA in 1993 and recorded on Haugen's 1993 album *Agapé: The Stories and the Feast*. Haugen's tune, "Deborah," is written in the style of a Native American chant.

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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**SENDING HYMN: "O God Beyond All Praising"**

by Michael Perry and Gustav Holst

O God beyond all praising,  
we worship you today  
and sing the love amazing  
that songs cannot repay;  
for we can only wonder  
at every gift you send,  
at blessings without number  
and mercies without end:  
we lift our hearts before you  
and wait upon your word,  
we honor and adore you,  
our great and mighty God.

The flower of earthly splendor  
in time must surely die,  
its fragile bloom surrender  
to you, O God most high;  
but hidden from all nature  
the eternal seed is sown –  
though small in mortal stature,  
to heaven's garden grown;  
for Christ, your gift from heaven,  
from death has set us free,  
and we through Christ are given  
the final victory.

Then hear, O gracious Savior,  
accept the love we bring,  
that we who know your favor  
may serve you as we sing;  
and whether our tomorrows  
be filled with good or ill,  
we'll triumph through our sorrows  
and rise to bless you still:  
to marvel at your beauty  
and glory in your ways,  
and make a joyful duty  
our sacrifice of praise.

"O God Beyond All Praising" is a contemporary hymn of praise by Michael Perry (1942–1996), written specifically for the tune "Thaxted" by Gustav Holst (1874–1934). It was first published in *Hymns for Today's Church* (1982). It has since been reprinted in many hymnals, including the ELCA's 2006 hymnal *Evangelical Lutheran Worship* (ELW 880).

Michael Arnold Perry was one of the leading British hymn-writers of the 20th century. He was born in Beckenham, Kent and studied at Dulwich College (a school for boys ages 2 to 19 in London), where he focused on mathematics and physics and seemed headed for a career in the sciences. However, after one year studying physics at the University of London, he transferred to Oak Hill College in London to study theology. He later studied at Ridley Hall, Cambridge, and the University of Southampton (M.Phil. in 1973).

Ordained a priest in the Church of England in 1966, Perry first served the parish of St. Helen's in Liverpool as a youth worker and evangelist. From 1972 to 1981, he was the vicar of Bitterne in Southampton, and from 1981 to 1989, rector of Eversley in Hampshire. He then became vicar of Tonbridge in Kent, where he remained until his death from an inoperable brain tumor in 1996.

Perry published widely in the areas of Bible study and worship. He also wrote more than 200 hymns. In 1982, he became secretary of the publishing house Jubilate Hymns, where he edited a number of hymnals, including *Hymns for Today's Church* (1982), one of the first hymn books with modernized language; *Carols for Today* (1986); *Come Rejoice!* (1989); and *Psalms for Today* (1990).

It was during his student days at Oak Hill in 1964 that Perry wrote both the text and music for his best-known hymn, the Calypso Carol (with the first line "See him lying on a bed of straw") for a college concert. The carol became famous by accident when Cliff Richard substituted it for a missing recording on a radio show featuring traditional carols from the West Indies. In 2005, viewers of the long-running BBC program *Songs of Praise* voted the Calypso Carol as one of their top 10 favorite Christmas carols.

Perry and his wife, Beatrice Mary, were married in 1967 and had two children, Helen and Simon.

The tune, "Thaxted," is the theme from the "Jupiter" section of Gustav Holst's orchestral suite *The Planets* (composed in 1914–1916).

Gustav Holst was born in Cheltenham, England. He came from a family of musicians with Scandinavian, Russian, and German roots. He hoped to become a professional pianist, but switched to composing due to neuritis in his right arm. He studied at the Royal College of Music in London, where he formed a lifelong friendship with composer Ralph Vaughan Williams (1872–1958).

Unable to support himself by his compositions, Holst spent most of his professional life, from 1905 until his death in 1934, as director of music at St. Paul's Girls' School in Hammersmith (a district of West London), where he pioneered an innovative music education for young women. (Other well-known composers who later taught at St. Paul's include Herbert Howells; John Gardner, who composed the carols "Tomorrow Shall be My Dancing Day" and "The Holly and the Ivy" for the school; and Hilary Davan Wetton.)

Holst began composing and directing choirs when he was 17. He is perhaps best known for *The Planets*. He also composed the well-known tune "Cranham" in 1906 for Christina Rossetti's Christmas poem "In the Bleak Midwinter."

Holst died in London in 1934, at the age of 59, of heart failure following an operation. He was survived by his wife, Isobel, and their daughter, Imogen, a composer, arranger, conductor, teacher, musicologist, and festival administrator.