A Man of Ancient Time and Place #30

Words: Brian Wren (b. 1936) – England, U.S.A.
Music: Austin C. Lovelace (1919-2010) – U.S.A.

Info sources: Hymnary.org, HopePublishing.Com, PraisePartnersWorship.com
Hymnal sources: New Beginnings and Piece Together Praise (Brian Wren collections published by Hope)

Text:
- inspired by lecture series of scholar Kenneth Bailey (Tantur Institute, Jerusalem) in Spokane, WA
- story of Jesus’ life and ministry, “often risking ridicule, hostility and rejection by showing God’s gracious love in the ‘wrong place,’ to the ‘wrong people,’ and at the wrong time.”
- written in 1990 – Brian Wren then a foreigner here in the U.S.

author: Brian Wren
- grew up in and near London, England; ordained in Britain’s United Reformed Church (a union of Congregational, Presbyterian, and Disciples’ traditions)
- B.A. and Ph.D. from Oxford University in Modern Languages and Theology
- served in England as a pastor, then campaigner and educator on world poverty issues
  - “… my serious hymnwriting began … as a service to my congregation. New windows were opening on faith, human life, and life together on this planet, and old words fell short of new experience.”
- “By 1983 I was looking for new direction. My hymns were becoming known, and their North American publisher, Hope Publishing Company, invited me Stateside for a summer tour. The positive response persuaded me to risk freelance ministry, relying on workshop engagements and writing work instead of a salary.”
- from 1991, Rev. Susan Heafield, a United Methodist pastor and composer, has been “his partner in marriage and ministry”
- named Worship Professor at Columbia Theological Seminary in Decatur, Georgia in 2001 – now retired
- internationally published author and hymnwriter; Fellow of the Hymn Society in the U.S. and Canada
- his work appears in hymnals from wide variety of denominations and traditions
- in Community of Christ collections: Christ Leads (BR hymnal) – text commissioned by Community of Christ, about restorationist faith journey; This We Can Do, We Are Your People, and When on Life a Darkness Falls (SP hymnal); Christ Is Alive; and There’s a Spirit in the Air (HS hymnal)

Scriptural references: Gospel stories of Jesus’ life
Matthew 3:16-18 – “As soon as Jesus was baptized, he went up out of the water. At that moment heaven was opened, and he saw the Spirit of God descending like a dove and alighting on him. And a voice from heaven said, “This is my Son, whom I love; with him I am well pleased.” (NIV)

John 1:38, 3:2 – “Turning around, Jesus saw them following and asked, ‘What do you want?’ They said, ‘Rabbi’ (which means Teacher), ‘where are you staying?’”
“He came to Jesus at night and said, ‘Rabbi, we know that you are a teacher who has come from God. For no one could perform the signs you are doing if God were not with him.’” (NIV)

Mark 1:40-45 – “A man with leprosy came to him and begged him on his knees, ‘If you are willing, you can make me clean.’ Jesus was indignant. He reached out his hand and touched the man. ‘I am willing,’ he said. ‘Be clean!’ Immediately the leprosy left him and he was cleansed. Jesus sent him away at once with a strong warning: ‘See that you don’t tell this to anyone. But go, show yourself to the priest and offer the sacrifices that Moses commanded for your cleansing, as a testimony to them.’ Instead he went out and began to talk freely, spreading the news. As a result, Jesus could no longer enter a town openly but stayed outside in lonely places. Yet the people still came to him from everywhere.” (NIV)

Tune: COSTLY LOVE
- 8.8.8.8. (L.M.)
- written for this text

composer: Austin Lovelace
- born in Rutherford county in North Carolina
  - “I started as the organist and choir director – at the age of fifteen – at a Baptist Church in Forest City, NC, and my organ teacher moved away after I’d had about two months of lessons.”
  - “I auditioned at Juilliard, but Helen Dickinson saw me wandering through Union Seminary while I was waiting for the results, invited me in, and wanted to know who I was. ‘Have you through about church music?’ she asked. I told her I didn’t know there was any such thing. In the mountains of North Carolina, where I grew up, nobody was in full-time [church] music.”
- Doctorate in Sacred Music from Union Seminary in New York City
- musician at Methodist and Presbyterian churches in Colorado, North Carolina, Illinois, and Nebraska
- organist for Assembly of the World Council of Churches in 1954; and for John and Grace Obetz’ wedding; played organ recitals, conducted hymn festivals, choral and organ workshops, and choral festivals all over the world
- at retirement, completed 52 years of active music ministry; was Minister of Music Emeritus of Wellshire Presbyterian Church in Denver upon his death, age 91
- prolific author and composer: wrote five books, served on editorial committees for five hymnals, published over 800 works for organ, choir, and solo voice with 40 publishers
• in Community of Christ HS hymnal: Forgive Our Sins as We Forgive (arr.), O God in Heaven, We Believe (arr.), God in His Love For Us (tune)
• earned AAGO certification and was elected a Fellow in the Hymn Society in the U.S. and Canada
• past president of the Hymn Society, which established Lovelace Scholarship in his honor, to encourage young musicians and hymn writers

**Musical possibilities:**
• best accompanied by piano or organ
• a soloist could sing stanzas 1-3 (examples from Jesus’ life), with congregation joining for stanzas 4-5 (we recognize and vow to follow the way of Christ)

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![Lovelace Scholars from 2010 Hymn Society annual conference](image)
A Mother Lined a Basket #239

Words: Mary Nelson Keithahn (b. 1934) – U.S.A.  
Music: John D. Horman (b. 1946) – U.S.A.

Info sources: Hymnary.org, www.hymnsetc.com

Text:
• written in 1997.

Author:
Mary Nelson Keithahn, a United Church of Christ minister and church education specialist, works out of her home in Rapid City, South Dakota as a curriculum writer-editor, journalist, and lyricist for musical dramas and anthems. She has also written over eighty hymns, and her texts are included in hymnals or supplements published by the Advent Christian Church, Calvin Institute of Christian Worship, Faith Alive Christian Resources, Alternatives for Simple Living/Selah, Episcopal Church, Presbyterian Church, United Church of Canada and the United Methodist Church. Mary is a Life Member and former board member of Choristers Guild and a Life Member of the Hymn Society in the United States and Canada. She is also a member of ASCAP. MNK from www.Hymnary.org

In 1990 Mary and John Horman initiated the MAD (music, art, and drama) camp at Placerville, the United Church of Christ camp near Rapid City, South Dakota. Mary was dean of the camp for thirteen years and writer in residence through 2007. John served as composer-in residence and accompanist for the camp from 1990-2007. They have written ten different musical dramas for the camp, four of which were published by Choristers Guild, Abingdon Press, and Voice of the Rockies. They have offered reproducible copies of others on this website. Mary and John have also collaborated in writing a number of anthems and over a hundred hymns. In 1998 Abingdon Press published two collections of their hymns, Come Away with Me: A Collection of New Hymns, and Time Now to Gather: New Hymns for the Church Family. A third collection, The Song Lingers On, was published by Zimbel Press in 2003. Over a dozen hymnals, supplements, and other collections now include some of their hymns. — www.hymnsetc.com

Scriptural references: Exodus 2:1-10, Exodus 6:20, 1 Samuel 1, Luke 2

Tune: WEST MAIN
• 7.6.7.6. D.
• written for this text

Composer:
John retired from teaching after twenty-six years with the Montgomery County, Maryland Public School System. During his tenure with the school system, he taught general music for twenty-one years at the elementary level and five years at the secondary level, and worked extensively with choruses at both levels. He received the Broom Award for Excellence awarded by his home county for his work in composition for children.
John has served Warner Memorial Presbyterian Church in Kensington, Maryland for thirty-nine years as Organist and Director of Music. He oversees three choral groups and two bell choirs. Over eighty members of the congregation participate in the music groups of the church.

John's compositions are found in the catalogues of over ten nation-wide publishers, and they have been heard on national television in both the United States and Great Britain. He presently has over 150 anthems for children, youth and adults in print. He also wrote songs for both Silver Burdette and Macmillan publishing houses for their 1988 school music series. More recently his compositions have also been geared toward virtuoso solo artists, both vocal and instrumental.

John has served both on the Choristers Guild Board of Directors and The Board of Directors of the Presbyterian Association of Musicians. Recently he was consultant for the Exploring Faith Sunday school curriculum published by the United Methodist Publishing House, supporting the writing teams and providing music resources for the curriculum.

In 2008 Augsburg Fortress published Sing the Stories of Jesus: Twenty-Five Songs for the Youngest Singers, a collection of lectionary-based songs for ages 4-7 with words by Mary and music by John. Included are suggestions for teaching the stories and the music.

John has collaborated with Mary in producing three collections of new hymns, Come Away With Me and Time Now to Gather, published by Abingdon Press, and The Song Lingers On, published by Zimbel Press. Some of these hymns and others have been included in the United Methodist hymnal supplement, The Faith We Sing, and the Presbyterian supplement, Sing the Faith. John and Mary have written over twenty-five hymns that are yet unpublished, and will occasionally be offering some of these for free download on this web site.
--www.hymnsetc.com

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A Prophet-Woman Broke a Jar #603

Words: Brian Wren (b. 1936) – England, U.S.A.
Music: Ron Klusmeier (b. 1946) – Canada

Hymnal sources: New Beginnings and Piece Together Praise (Brian Wren collections published by Hope)

Author: Brian Wren
• grew up in and near London, England; ordained in Britain’s United Reformed Church (a union of Congregational, Presbyterian, and Disciples’ traditions)
• B.A. and Ph.D. from Oxford University in Modern Languages and Theology
• served in England as a pastor, then campaigner and educator on world poverty issues
  o “… my serious hymnwriting began … as a service to my congregation. New windows were opening on faith, human life, and life together on this planet, and old words fell short of new experience.”
• “By 1983 I was looking for new direction. My hymns were becoming known, and their North American publisher, Hope Publishing Company, invited me Stateside for a summer tour. The positive response persuaded me to risk freelance ministry, relying on workshop engagements and writing work instead of a salary.”
• from 1991, Rev. Susan Heafield, a United Methodist pastor and composer, has been “his partner in marriage and ministry”
• named Worship Professor at Columbia Theological Seminary in Decatur, Georgia in 2001 – now retired
• internationally published author and hymnwriter; Fellow of the Hymn Society in the U.S. and Canada
• his work appears in hymnals from wide variety of denominations and traditions
• in Community of Christ: Christ Leads #28– text commissioned by Community of Christ, about restorationist faith journey; and 2, 5, 9, 30, 54, 64, 326, 345, 473, 491, 495, 511, 532, 533, 603.

Scriptural references: Matthew 26:6-16; Matthew 28:1-10

Tune: CLAUDPHYL
• 8.7.8.7. D.
Composer: Ron Klusmeier
Ron lives on Vancouver Island, British Columbia. He composes, arranges, and edits new music for worship and serves as a resource consultant for churches throughout Canada and the U.S. Ron provides leadership at churches, conferences, and special events throughout North America each year.

He has worked in music and arts as a full-time ministry since 1971 as a composer, editor, and arranger. Ron’s freelance work includes leading workshops, seminars, concerts, and worship celebrations. He has worked with nearly 2,000 churches in every Canadian province and almost every U.S. state.

As a composer, Ron collaborates with authors Walter Farquharson (Canada), Ruth Duck (U.S.A.), Fred Kaan (England), Brian Wren (U.S.A.), Shirley Erena Murray (New Zealand), Sheelah Megill (Canada), Lorne Robson (Canada), and John Oldham (Canada). He has hundreds of selections published by over 75 denominations and publishing companies worldwide.

*Voices United*, hymn book of the United Church of Canada, contains more hymn tune compositions by Ron than by any other contributor. *More Voices*, the recent supplement to *Voices United*, includes yet more of Ron’s hymn tunes. In addition, his compositions are featured in the new Anglican, Presbyterian, Lutheran, and Roman Catholic hymn-books in Canada as well as many denominational hymn-books in the U.S.

Ron has provided freelance broadcast services as musician, writer, composer, and worship leader for the Religious Department of CBC Television, Prairie Regional Broadcasting Service and Alberta Interfaith. He was retained as contract consultant for Religious Music and Arts for three years by the Alberta Government Department of Cultural Affairs.

In 1978 he was selected by the Government of Canada as “Outstanding Young Man of the Year.” That same year he composed the 1978 World Day of Prayer theme hymn.

“Walls That Divide” with music by Ron and words by Walter Farquharson was created as a theme hymn for the 1975 Assembly of the World Council of Churches in Nairobi, Kenya. Ron’s hymn, “Praise to the Lord,” was chosen to represent the people from North America at the Recommitment Service of the 50th anniversary meeting of the World Council of Churches in Harare, Zimbabwe, December, 1998.

Ron’s solo piano recording, *Hymns With Walter* (released in January 2006), celebrates the long relationship with author Very Rev. Dr. Walter Farquharson. It features some of the many melodies which have been inspired by Walter’s texts.

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All My Days #266

Words: Laurie Zelman – New Jersey, U.S.A.
Music: Mark A. Miller (b. 1967) – New Jersey, U.S.A.

Info source: Google searches, Mark Miller Music (www.markamillermusic.com)

Text:
- written in the early 2000s
- Scripture reference: Psalm 139; also listed under Matthew 6: 25-31 in CCS Scripture Index
- CCS Topical Index suggestions: Darkness; Fear; God’s Generosity; God’s Glory, Majesty and Power; God’s Love; Healing; Marriage; Refuge; Rejoicing; Repentance; Sin; Trust; and Vocation.

author: Laurie Zelman
- “a poet with a gift for theological content and emotional depth” – C. Michael Hawn
- playwright, freelance writer, author of numerous sacred musicals, skits, and congregational songs
- many collaborations with composer Mark Miller; began writing texts with his tunes while in seminary at Drew Theological School
- undergraduate degree in English from Rutgers; Master’s in divinity from Drew
- ordained in the United Methodist Church in 2004 as a Deacon with speciality in the Arts
- Director of Education at Cranford United Methodist Church in Cranford, NJ
- husband, Joe, is an artist and musician; they have two daughters, Alice and Julia
- “sees singing together as one of the most important bridge-building opportunities God gives people of faith”

Tune: HIXON
- composed in 2002 for Zelman’s text
- named for Stephanie Anna Hixon in celebration of her ministry with the United Methodist Church’s General Commission on the Status and Role of Women
- also has been paired with a text written by F. Richard Garland in commemoration of the 50th anniversary of Dr. Martin Luther King, Jr.’s “I Have a Dream” speech
- see alternate arrangement in CCS Musicians’ Edition, #266m
composer: Mark A. Miller

- “a gifted voice in this generation’s stanza” – C. Michael Hawn
- teaches music and worship at both Drew Theological School and Institute of Sacred Music at Yale University, conducts the Seminary and Pan-African choirs and is composer-in-residence at Drew, conducts three additional groups
- also Minister of Music at Covenant United Methodist Church in Plainfield, NJ
- active lay leader in the Methodist Church: served on General Commission on the Status and Role of Women, served on General Commission on Christian Unity and Interreligious Concerns
- from 2002 to 2007 was Director of Gospel and Youth Choirs at Marble Collegiate Church in New York City; from 1999 to 2001 was Music Associate and Assistant Organist of The Riverside Church in New York City
- education: Bachelor of Arts in Music from Yale University, Master of Music in Organ Performance from Juilliard
- adopted son, grandson, brother, and cousin of United Methodist clergy – his parents, both white, have two biological and five adopted children: Mark and his sister, who are biracial (Caucasian and African American); two other biracial siblings (Caucasian and Korean); and a child from Korea
- is himself an adoptive parent – he and his partner Mike have two children, Alyse and Keith
- “I was 4 or 5, and at the end of the service I would go running up to the pipe organ. Those large organ pipes and the sound coming out of them—they always excited me.”
- first job after grad school as organist at a Baptist church in Harlem – “It was genuine culture shock. In college, I went to England and Scotland and Wales, and that was nothing compared to driving an hour to Harlem and realizing I didn’t know anything. I’d just gotten my master’s degree, yet I felt like I was playing the music of a whole different community at a third-grade level.”
- says about his first time to play without the church’s music minister: “The hymn was ‘This Little Light of Mine.’ There’s a thousand people in the church, and I’m playing—I don’t know how to say it—like a white boy. I was playing exactly what was in the book, and the minister stopped me after one verse and said, ‘You know, Mark, we don’t quite do it like that. Can you get the rhythm?’”
- is grateful now for this “humiliating and a great learning experience,” in which he learned “that I’m not all African American, not all Caucasian; I’m both.”
- his advice: “let go of the written page and start listening.”
served in 2000 and 2004 as a delegate to the United Methodist Church’s General Conference (international conference to form the governing laws of the church); served as its co-director of music in 2008 and director of music in 2012

“Drawing the circle wide is confrontational, but graciously done. It’s not an in-your-face attack; it’s saying God has a bigger vision than what’s experienced in most of our world.”

Psalm 139: 1-18
For the director of music. Of David. A psalm.

You have searched me, LORD, and you know me.
You know when I sit and when I rise; you perceive my thoughts from afar.
You discern my going out and my lying down; you are familiar with all my ways.
Before a word is on my tongue you, LORD, know it completely.
You hem me in behind and before, and you lay your hand upon me.
Such knowledge is too wonderful for me, too lofty for me to attain.

Where can I go from your Spirit? Where can I flee from your presence?
If I go up to the heavens, you are there; if I make my bed in the depths, you are there.
If I rise on the wings of the dawn, if I settle on the far side of the sea, even there your hand will guide me, your right hand will hold me fast.
If I say, “Surely the darkness will hide me and the light become night around me,”
even the darkness will not be dark to you; the night will shine like the day, for darkness is as light to you.

For you created my inmost being; you knit me together in my mother’s womb.
I praise you because I am fearfully and wonderfully made; your works are wonderful, I know that full well.
My frame was not hidden from you when I was made in the secret place, when I was woven together in the depths of the earth.
Your eyes saw my unformed body; all the days ordained for me were written in your book before one of them came to be.
How precious to me are your thoughts, God!
How vast is the sum of them!
Were I to count them, they would outnumber the grains of sand—when I awake, I am still with you.
Amen, Siakudumisa! (Amen, praise the name of the Lord) #109


Text and Tune:

- came about because of the work of Father David Dargie (b. 1937), “one of South Africa’s most influential ethnomusicologists”
- “A Roman Catholic priest for many years, Fr. Dargie observed that many priests resorted to using European or North American melodies they knew and ignored the rich heritage of South African music, especially the music of the Xhosa and Zulu peoples. ... For Fr. Dargie, a white South African of Scots-Irish lineage, part of the liberation of black South Africans from the political oppression of apartheid was to encourage them to sing their Christian faith with their own music rather than in the musical idioms of their colonial oppressors. ... Fr. Dargie was among many who encouraged Africans to find their own voice in congregational singing. He sponsored workshops throughout southern Africa with indigenous musicians, giving them specific texts from the Mass and asking them to composer music to fit the melodic contour and rhythmic structure of the words.”
- “Since most African languages are tonal, a melodic shape emerges directly from speaking the text.”
- Fr. Dargie invited Molefe to one of his workshops in 1976. Molefe had never formally composed before. 53 songs were created there, 14 of which were composed by Molefe. “Amen, Siyakudumisa” was one of his first, and is the best-known, of his compositions.
- original version was “Sive-sithi Amen, siyakudumisa” (“Hear us we say, Amen, we praise you”)
- “Bawo” = “Amen”
- “Masithi” = “hear us”
- designed to be sung as the Amen at the conclusion of the Eucharist
- “was an instant hit, with the whole parish singing it at Holy Week services”
- is “...included very often in Western hymnal collections alongside famous South African freedom songs like ‘Siyahamba’”
- “The parallel harmonies (parallel fifths and octaves especially) provide a distinctive African harmonization.”
- was sung at the ceremony in which Desmond Tutu was made archbishop of Capetown (the first black person to the post). “When the song, from the Independent Church
tradition, was taken up by the congregation, Tutu began to move in time to the music. This, for black South Africans, was a great sign that their music and their culture was being recognized as integral to the worship of God.”

author and composer: Stephen Cuthbert Molefe

- born of Sotho descent in the Transkei area of the Eastern Cape Province in South Africa
- skilled musician, served as choirmaster in a Catholic church in Vosloorus, near Johannesburg
- fluent in many South African languages: Sotho, Xhosa, Zulu, Tswana, Afrikaans, and English
- was among the first South African musicians that Fr. Dargie worked with, and Dargie transcribed a number of his works into written notation
- wrote congregational music in a wide variety of musical styles, “Masithi-Amen” being the simplest
- in 1978, was attacked, robbed, and struck on the head with a brick – became blind, then unable to work

Scriptural references for this hymn, from various sources: I Chronicles 16:23-27, Psalm 30:4, Psalm 100

Topical categories for this hymn, from various sources: Celebration, Joy

Musical advice:

- pronunciation, from *Sing with the World*:
  A-men see-a-koo-doo-mee-sa
  A-men bah-who
  (cantor) Ma-see-tee

- from Michael Hawn’s article (see above for reference): “In South Africa the song is often accompanied on marimbas with an underlying 123-123-12 beat. Since this song is of Xhosa origin, drums are not as commonly used. Handclaps on two dotted quarters followed by a quarter-note beat are appropriate. The bass line continues over the ends of phrases along with the ‘Masithi’ solo voice. This is very common in African music. In practice, the South African choir improvises a ‘counterpoint’ with the congregation (the part in the hymnal) for a full and exciting effect. As is the case with most African music, the written score provides only the scantest outline. Improvisation is a key component of oral tradition.”

- from Michael Hawn in *Halle, Halle: We Sing the World Round*: “On a recording produced by the Lumko Institute in the Johannesburg area, Dargie has incorporated African marimbas or xylophones that provide a lively rhythmic foundation. Traditional Xhosa music does not make use of drums. Dargie borrowed the marimbas from Shona traditional music in Zimbabwe, South Africa’s neighbor to the north. He had the marimbas (in several sizes) tuned to the scale of traditional Xhosa music. There are many churches throughout South Africa and Namibia that now have regular marimba masses because of Dargie’s work.”
• from the Iona Community in *Sing with the World: Global Songs for Children*: “Although accompaniment is provided, this song works best with voice and some simple percussion. Use instruments such as shakers and wood-blocks, or perhaps body percussion such as hand clapping or slapping legs (one’s own!), on some variations of a 123,123,12 rhythm, which is a good, basic South African rhythm. The Xhosa language is easily pronounced. ... The song should be repeated many times, adding different percussion or simple movement on repetitions to vary the expression and the experience. ... There is a cantor’s part to be sung above the melody, encouraging and enlivening the singers by filling in the gaps between phrases. The cantor should feel free to improvise and embellish this part as the song progresses.”

Additional resources:
• advice on using sign language in *Sing With the World: Global Songs for Children*
• notated improvised parts in *Halle, Halle: We Sing the World Round*: “… notated from oral musical practice of the Xhosas who sing across phrase endings, always filling in the musical gaps and embellishing the original main melody.”
• choral anthem (SATB with optional percussion) by Cameron LaBarr (publ. Choristers’ Guild), [www.choristersguild.org/choral-music/General/SATB/cga1285-amen-siakudumisa](http://www.choristersguild.org/choral-music/General/SATB/cga1285-amen-siakudumisa)
• choral anthem “Two Songs from South Africa” by George Mxadana (publ. GIA), [www.giamusic.com/search_details.cfm?title_id=4606](http://www.giamusic.com/search_details.cfm?title_id=4606)
• many YouTube videos and recordings

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As Joseph Lay in Troubled Sleep #439

Words: Mary Louise Bringle (b. 1953) – U.S.A.
Music: William P. Rowan (b. 1951) – U.S.A.

Hymnal source: In Wind and Wonder (collection of hymn texts by Mary Louise Bringle, publ. by GIA, 2007)

Author: Mary Louise (Mel) Bringle
• Professor of philosophy and religious studies, and chair of the Humanities Division, at Brevard College, Brevard, NC, a liberal arts college affiliated with the United Methodist Church
• Chairs the PCOCS (Presbyterian Committee on Congregational Song) creating a new hymnal for the Presbyterian Church USA, on the same timeline as Community of Christ Sings, to be published this fall
  o See an interview with her about this work at www.youtube.com/watch?v=LQLh8522ztY
• Began singing in her Presbyterian church choir in Greensboro, NC, at age five – her dad, a textile manufacturer, had a reputation for knowing every hymn in the church’s hymnal
• Ph.D. from Emory University – she says she is “a teacher at heart and a theologian by training”
• Author of articles and books on many topics, including theology related to weight issues and depression
• Began her hymnwriting career “by accident” in 1998, when a former student asked her to write a new hymn text for his wedding. Attended her first Hymn Society conference in 2000; was featured as an “emerging text writer” at the 2002 conference; served as President of The Hymn Society from 2008-10.
• Has won multiple international hymnwriting competitions; her texts and translations are included in publications of a wide variety of denominations
• Writes hymns “...to give voice to the passions that dwell at the deep heart of faith and questioning.”
• “My hymn writing is essentially word-watching. Words are like shy forest creatures: they often seem more willing to come into view if they do not think they are being sought.”

Scriptural references: Matthew 1 and 2.
**Tune:** BUTTONWOOD
- 8.6.8.6. D. (C.M.D.)

Composer:
William P. Rowan was born in San Diego, California on November 30, 1951. He is a graduate of Southern Illinois University (B.A. and M.M.) and the University of Michigan (M.M.). He serves as director of music ministries at St. Mary Cathedral in Lansing and is the liturgical consultant for the diocese of Lansing. Rowan is the composer of many published hymn tunes, anthems, and organ works. His hymn settings have been sung at hymn festivals throughout the United States, Great Britain, and Europe, and are included in in most recent hymnals. Rowan is the author of "Together Met, Together Bound," 1993. He is a founding member of the Huron Valley Chapter of The Hymn Society, has a wife, Juanita, and two children. --www.selahpub.com/

All Rowan’s tunes in CCS (56, 240, 439, 462, 579) are with Mary Louise Bringle’s texts.

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As the Wind Song through the Trees #42

Words: Shirley Erena Murray (b. 1931) – Invercargill, New Zealand
Music: Swee Hong Lim (b. 1963) – Singapore


Hymnal sources: Glory to God (Presbyterian – PCUSA – hymnal, publ. 2013), 2013 Presbyterian hymnal sampler, Hope Is Our Song (collection of hymns/songs by New Zealand authors and composers

Our normal pattern of listing text first, then tune, is reversed on this handout, because the tune of this hymn was created first.

Tune: WAIRUA TAPU

- in 2005, the composer, from Singapore, sent this tune to the author, in New Zealand, “to see what words it might inspire for her”
- at Swee Hong Lim’s invitation, Shirley Erena Murray also named the tune; Wairua Tapu is a Māori phrase meaning “Holy Spirit”
- the Māori are the indigenous Polynesian people of New Zealand, originating with settlers from eastern Polynesia who arrived “in several waves of canoe voyages at some time between 1250 and 1300 CE.” “Over several centuries in isolation, the Polynesian settlers developed a unique culture that became known as the ‘Māori,’ with their own language, a rich mythology, distinctive crafts and performing arts.” According to the 2013 census, there are approximately 600,000 people in New Zealand identifying as Māori – about 15% of the national population, and the second-largest ethnic group in New Zealand.

composer: Swee Hong Lim
- director of the master of sacred music program at Emmanuel College in Toronto, Canada
- previously taught worship, liturgy and music at Trinity Theological College in Singapore, also serving as its Director for Field Education, and at Baylor University
• degrees include bachelor’s in church music from Asian Institute for Liturgy and Music in Manila, master’s in sacred music from Southern Methodist University in Dallas, and PhD in liturgical studies from Drew University
• “an advocate for the contextualization of Christian worship and church music practice”
• has led workshops and seminars in Asia and beyond, including Prison Fellowship (Singapore), the World Association of Chinese Church Music, the World Federation of Chinese Methodist Churches, and the Calvin Institute for Christian Worship
• has created new tunes for many Charles Wesley texts
• authored the book *Giving Voice to Asian Christians: An Appraisal of the Pioneering Work of I-to Loh in the Area of Congregational Song*
• *articles in the Oxford Handbook on Methodist Studies*, the *Encyclopedia of Christian Civilization*, the *International Journal of Community Music*, the *Church Music Quarterly*
• has served in many roles on boards and committees, including serving the worship team for the 2011 International Ecumenical Peace Convocation of the World Council of Churches, as chair of the worship and liturgy committee of the 2006-2011 World Methodist Council, and as co-moderator for the worship committee of the 10th General Assembly of the World Council of Churches in 2013

**Text:**

• written in 2005
• appears in only two hymnals that we know of, including *CCS*
• from Chelsea Stern’s article (see above):
  o opening stanza “weaves together images of the Spirit moving in creation”
  o “As the breeze stirs, the heart does grow ‘strangely warm,’ drawing on a phrase used by John Wesley, founder of Methodism and a hymn writer, to describe a deeply spiritual experience.”
  o “Scripture too lends an image to this litany: ‘the voice within the storm’ summarizes I Kings 19:12-13, where Elijah hears the ‘sound of sheer silence’ preceding the voice of God.”
  o “Murray takes us from the rainbow of Genesis and the covenant of God with Israel all the way to the resurrection of Christ and the birth of the church at Pentecost (‘tongues of fire’) as the community of the Spirit.”
• from the article in *Different Voices*: “a wonderful way to sing about what is for many people one of the most difficult parts of the Christian faith to comprehend”

author: Shirley Erena Murray

• her hymn texts stress social justice, human rights, ecology, peace
• was already an integral part of Community of Christ hymnic repertoire before *Community of Christ Sings*: hymns well-known known to many church members were “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
• the most-represented hymnwriter in *CCS*, with 31 hymns in this hymnal
• awarded the New Zealand Order of Merit in 2001, for services to the community through hymn writing – the only citizen to be so honored
• bio says she is “Methodist by upbringing, and ecumenical by persuasion ... has spent most of her life as a Presbyterian”
• she has said about hymn-writing:
  o “I write out of controlled desperation with the Church and its inability to deal seriously with new theological insight. I write with an awareness of what we are not saying to one another.”
  o “For me, it is writing myself into faith. If I connect with others and we can share the song, then something real has been created.”

Musical advice:
• this is a pentatonic hymn (based on a five-note scale), which opens many possibilities:
  o could be sung as a multi-part round, illustrating the concept of Pentecost
  o could be accompanied by Orff instruments – tuned to pentatonic scales, there are no wrong notes!
  o could be played on the black notes of a keyboard, with kids improvising along using black notes too
• performance suggestions from the Presbyterian hymnal sampler:
  o Keep accompaniment simple and quiet.
  o Keyboard notation provided as an option. Feel free to improvise unobstructively.

Additional resources:
• audio recording from Glory to God available at www.hymnary.org/media/fetch/150314
• Chinese translation (script) from the Presbyterian hymnal sampler available at www.presbyterianhymnal.org/sampler.html/3_full_AbTheWindSong.pdf
• additional tune for this text by Ron Klusmeier, at www.musiklus.com/anthology/item/1509/as-the-wind-song-through-the-trees-words-by-shirley-erena-murray

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• for people who love to sing in congregations
• receive The Hymn (journal), The Stanza (print newsletter), and The Verse (on-line newsletter)
• conferences in interesting places – the best value for your money among ecumenical conferences
Ate, Wakantanka, hoyewayelo #189

Words and Music: Lakota prayer song

Info sources: Linda McDaniel, Native American Ministries Specialist, and Google searches

Text and Music:
- from the Pine Ridge reservation of the Lakota people
- given from Creator to Crow Dog – his drum sang it first
- Crow Dog, a Sundance chief, first gave it to the people during a Sundance
- now sung by drums and people all over the world
- see Lakota text meaning at the bottom of the page – this is a prayer for all nations and people
  - Ate, Wakantanka means “Father God”
  - hoyewayelo is a vocable – no literal translation
  - “pity me,” in this context, means have mercy on me, the dancer representing all suffering people
  - “the people want good health” means all people want to be at one with all creation
  - “I send a voice” means I sing to all directions, symbolically including all people

Sundance ceremony
- a very significant prayer ceremony in First Nations traditions, especially those of the Plains Nations
- held in the summertime, in a sacred, isolated location
- there are many Sundances each summer – several just at the Oglala-Lakota reservation of Pine Ridge – each Sundance has its history, specific culture, and practice, but there are common ties too
- the sundancers take on the suffering of all people and take it to the center pole (Creator), and thus they “stand in the gap” between the suffering and the Divine
- the center pole is made from a water tree, usually cottonwood, and has a fork at the top, symbolizing the choice that is part of every human journey
- four is an important number, symbolizing the four directions, and therefore all people of the world
  - the Sundance lasts four days
  - the Sundance is done every year for four years
  - the song is repeated four times
- the preparation for a Sundance is extensive
  - the Sundance chief directs the preparation and the ceremony
the dancers spend a year preparing mentally, physically, and spiritually – some activities include making prayer ties daily, participating in an inipi (sweat lodge) at least once a month and sometimes every week
- the ceremony grounds are carefully and ceremonially prepared in the days before the Sundance
- support groups of family and friends attend to pray and support the dancers
  - the dancers fast – without food or even water – as they dance in the hot summer sun for four days
  - afterward, a feast is held to celebrate what has just occurred

Suggestions for incorporating this song into your worship
- share its story, and in that way honor its people
- sing it with or without drums
- remember to repeat it four times, for the four directions, symbolizing including all people in your prayer – to leave out one direction is to leave out entire nations and groups of people

From August 9, 2013 Prayer for Peace service:
“August 9 is recognized as the International Day of Indigenous Peoples. While each person can claim to be indigenous to a country, those recognized are often invisible people in their own countries. Often their presence and identity are not acknowledged by the governments of the countries in which they live. Their cultural identity is seen as ‘less than’ the predominant culture, and their traditional food, medicine, and history are being lost. They suffer from issues of poverty, disease, and human rights. They struggle to be heard by their governments, their surrounding communities, and even their churches. Such issues are not easily resolved; they are rooted in generations and have resulted in human conflict.”

The International Day of the World’s Indigenous People
- first proclaimed by the United Nations General Assembly in December 1994
- in 2004, the Assembly proclaimed a Second International Decade, from 2005 – 2015, with the theme of “A Decade for Action and Dignity”
- this event also recognizes the achievements and contributions that indigenous people make to improve world issues such as environmental protection

The Declaration on the Rights of Indigenous Peoples
- a comprehensive statement addressing the human rights of indigenous peoples
- drafted and formally debated for over 20 years, adopted by the U.N. General Assembly in 2007 – “The process moved slowly while States and indigenous peoples engaged in a
fruitful U.N.-facilitated dialogue over the years. Issues such as group rights and individual rights, lands and resources were subject to intense debate.”

- emphasizes “the rights of indigenous peoples to live in dignity, to maintain and strengthen their own institutions, cultures and traditions and to pursue their self-determined development, in keeping with their own needs and aspirations.”
- “Many of the rights in the Declaration require new approaches to global issues, such as development, decentralization and multicultural democracy. In order to achieve full respect for diversity, countries will need to adopt participatory approaches to indigenous issues, which will require effective consultations and the building of partnerships with indigenous peoples.”


The International Council of Thirteen Indigenous Grandmothers

- [http://centerforsacredstudies.org/13grandmothers](http://centerforsacredstudies.org/13grandmothers)
- thirteen indigenous Grandmothers from all over the world: Alaska, North, South, and Central America; Africa; and Asia
- formed in 2004: “We came together at the Tibet House Menla Mountain Retreat center in upstate New York. Within three days we formed a Global Alliance for the good of all beings.”
- “We are deeply concerned with the unprecedented destruction of our Mother Earth and the destruction of indigenous ways of life. We believe the teachings of our ancestors will light our way through an uncertain future.”
- “We look to further our vision through the realization of projects that protect our diverse cultures: lands, medicines, language and ceremonial ways of prayer and through projects that educate and nurture our children.”
- *For the Next 7 Generations*, an award-winning documentary film directed by Carole Hart and narrated by Ashley Judd, “… follows what happens when these wise women unite. Facing a world in crisis, they share with us their visions of healing and a call for change now, before it’s too late. This film documents their unparalleled journey and timely perspectives on a timeless wisdom.”
Be Still #156

Words: Scripture text
Music: David Lohman (b. 1961) – Minneapolis, MN, U.S.A.

Info sources: Google search results, Welcome Song Music (www.welcomesongmusic.com)
Hymnal source: none. As far as we know, CCS is the first hymnal to publish this song. We first became aware of it at a Hymn Society conference.

Text:
• part of the core repertoire of Community of Christ Sings – see index page 824

Scriptural references for this hymn, from various sources: Genesis 2:2-3; Psalm 46:10; Habakkuk 2:20

Topical categories for this hymn, from various sources: Assurance, Centering, Confession, Contemplation, God’s Presence, Inner Peace, Meditation, Mystery of God, Renewal

Tune:
• written in 2003 for the choir at the National Gathering of the United Church of Christ Coalition for Lesbian, Gay, Bisexual, and Transgender Concerns
• published by the Institute for Welcoming Resources, a program of the National Gay & Lesbian Task Force
• “This simple, four-measure SATB choral or congregational meditation is meant to be repeated again and again. Begin layering with just the basses, slowly adding voices. Then begin dropping out voices, until only the basses remain.”
• on Lohman’s website: “This is published in the Community of Christ’s new denominational hymnal, Community of Christ Sings. The recording here is by the Community of Christ’s Center Place Singers.”

composer: David Lohman
• since 2006, the Faith Work Coordinator at the Institute for Welcoming Resources
• since 2001, Minister of Music for Living Table United Church of Christ in Minneapolis
• from his Welcome Song Music website:

Christ is the host,
Christ sets the table,
and Christ welcomes ALL!

Everyone deserves a place in the faith community of their choice. I’m dedicated to help hasten the day when ALL of God’s children – including people of all sexual orientations, gender identities, races, classes, and abilities – are welcomed with open arms into the full life of the Church. For I believe that the mission of Jesus was to continually challenge the notions of who should be let into the fold and who should be shut out. God’s love and welcome have no limits!

• son of a Lutheran minister: “Church was the center of much of his life. But his growing up years were filled with pain over his emerging sexuality. He spent those years desperately praying for God to ‘cure’ him of his feelings, to make him ‘normal.’”
“As those prayers continued to go unanswered, my despair grew. However, when I awoke on my 23rd birthday, my prayer spontaneously changed. ‘God,’ I prayed, ‘I have spent my life assuming that I knew what you wanted for me, and for that, I have prayed desperately. But I don’t pretend to know anything anymore. I surrender. I don’t care what you do, but do something, anything, because I can’t continue to live like this.’ That began a deeply prayer-filled and Spirit-led period of my life, resulting in my coming out as a gay man, certain of God’s love for me, and certain that I didn’t need to be cured of anything!”

“David has devoted much of his life since to helping prevent queer kids from having to grow up in the church with the kind of pain, isolation, shame, and despair that he endured.”

musical theatre conductor and pianist, including over 3 years as associate conductor for the first national company of The Phantom of the Opera

benefit concerts he conducted with the Phantom cast raised over $400,000 for AIDS, breast cancer, and mental health

published arranger, his arrangements of “Shenandoah/They Call the Wind Maria” and “O, Holy Night,” were written for TV specials starring figure skater Brian Boitano

B.A. in acting and graduate work in conducting at Cincinnati’s College-Conservatory of Music

music director for the annual Ivey Awards, the awards for Twin Cities theater

composer of “God, We Gather As Your People” (“For All the Children”), also in CCS

- check out the video http://www.youtube.com/watch?v=TP8F2Z9CPq4
- there’s an example of singing one’s faith!

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- receive The Hymn (journal), The Stanza (print newsletter), and The Verse (on-line newsletter)

- conferences in interesting places – the best value for your money among ecumenical conferences

- meet and be inspired by greats of the hymn-writing world, like Wren and Lovelace

- enjoy hymn festivals every day for a week!
Beauty for Brokenness (GOD OF THE POOR) #302

Words and Music: Graham Kendrick – England


Graham Kendrick, author and composer
• born August 2, 1950, in Blisworth, Northamptonshire; son of a Baptist pastor
• began his songwriting career in the late 1960s; has been described as “father of modern worship music”
• has written and recorded hundreds of songs, many of which are well known around the world, including “Shine Jesus Shine,” “Knowing You,” “The Servant King,” and “Amazing Love”
• based in the UK, travels internationally as a worship leader, speaker, and performer
• received a Dove Award in 1995 for his international work
• church music is a lightning rod:
  o fellow songwriter Stuart Townend said, “I have no doubt that in 100 years’ time the name of Kendrick will be alongside Watts and Wesley in the list of the UK’s greatest hymnwriters.”
  o journalist Quentin Letts described Kendrick as “king of the happy-clappy banalities” and “the nation’s pre-eminent churner-outer of evangelical bilge”
• Kendrick is an active advocate for the charity Compassion, “encouraging audiences worldwide to understand worship as a way of life, and true intimacy with God as sharing in the concerns of his heart and participating in his mission to the world” – facilitates the support of over a million children
• he is one of the founders and the songwriter behind March for Jesus, “which has mobilised millions of Christians to ‘take the walls of the church’ and bring praise, prayer and acts of goodwill and reconciliation on to the streets”

Quotable quotes
• “I think we have a very narrow idea of what music and songs in church should be these days. The popular style of worship has all become vertical. We’ve neglected the more communal stuff. Particularly Western culture which is very individualistic as you usually end up with songs which are about me and God. There’s much more than that and telling stories is part of it. ... Since Christ has come, the story has gone on and suddenly exploded into amazing 3D belief. It’s an amazing story. God came to earth. God has been among us and this is what it looks like. Because that happened, people believed him, preached the gospel and formed churches. Here we are a couple of thousand years later, we’re still part of this on-going story. I think we need to tell that story.”
“The core dynamic of Christian worship is revelation followed by response – in other words we declare something about God and then react with praise, thanksgiving etc. If our public meetings neglect to tell the salvation story, we are in danger of demanding a response out of a vacuum. If I began a service by asking you to repeat after me: ‘My father was a wandering Aramean and he went down into Egypt with a few people and lived there and became a great nation’, you could be forgiven for looking at me a little strangely. Yet thus begins a foundational text of Hebrew worship ‘liturgy’ [Deut 26:5-9]. It roots the story of their history with God in real events, in people and places, in what happened and why, locates the worshiper in the flow of a continuing story, and anticipates a destination as yet un-reached.”

For further reading: Psalms – the missing jewel of the worshipping church? on Graham Kendrick’s blog – and more, on many topics of faith, worship, and music

Beauty for Brokenness

- appears in five denominational and ecumenical hymnals
- possible Scriptural link: Isaiah 61:13 (NIV)
  The Spirit of the Sovereign LORD is on me,
  because the LORD has anointed me to proclaim good news to the poor.
  He has sent me to bind up the brokenhearted,
  to proclaim freedom for the captives and release from darkness for the prisoners,
  to proclaim the year of the LORD’s favor and the day of vengeance of our God,
  to comfort all who mourn, and provide for those who grieve in Zion—
  to bestow on them a crown of beauty instead of ashes,
  the oil of joy instead of mourning,
  and a garment of praise instead of a spirit of despair.

- “one of the few songs to come out of the 1980s house church movement that genuinely wrestles with the issues of social justice”
  - “The British New Church Movement is a neocharismatic evangelical Christian movement associated with the Charismatic Movement of the 1960s, although its origin both predates the Charismatic Movement and has an agenda that goes beyond it. It was originally known as the ‘house church movement,’ a name that is no longer relevant, as few of these congregations meet in houses. It is also restorationist in character, seeking to restore the church to its first-century equivalent. While the Charismatic Movement focused on the transformation of individuals, the BNCM (like Brethrenism, Baptists, Anabaptists and the Restoration Movement in the U.S.) focused also on the nature of the church, and shared a distinctive view that somehow, through them, something important to do with church order was being restored to the whole church.”

“The British New Church Movement numbered roughly 400,000 people in the year 2000. It has two major aspects; those who believe in the role of Apostles, where churches relate together in ‘streams,’ and independent charismatic churches, where they generally do not. Those in streams represent about 40% of
the BNCM. Since its origins, it has grown to include many networks of churches, with individual congregations to be found throughout the world.”

Check this out: [www.smallchurchmusic3.com](http://www.smallchurchmusic3.com)

- created by Clyde McLennan of Perth, Australia: “I was ordained to the Baptist ministry in the early 1960's, and for about 35 years I served as Pastor in several smaller churches, some of which were very small new churches that were just starting. In some of these, I also doubled as the church musician. In most of these church situations I also supported myself as a computer software designer, programmer, analyst and consultant for a large manufacturing company ...

  “These days it is often hard to find suitable musicians to accompany congregational singing, either because the younger musicians don't like playing the ‘grand hymns of the faith’ or we older players sometimes struggle with the style of the newer music. In seeking to address this need, which is often acute in small churches, home groups, age care facilities, etc., and through the encouragement of Christian friends, I have created this site whose primary aim is to make good quality accompaniments for congregational singing available at no cost (or minimal cost in the case of copyrighted music).”

- Many options listed for many hymns/songs:
  - Lyrics
  - Styles: simple piano, small band, MIDI file transcriptions, vocals and band
  - Keys
  - Audio files: lo fi snippet, MIDI, BIAB, full MP3
  - Zip files

*What could each of us do to help further the mission of Jesus Christ through congregational song in our communities?*
Bleibet hier #468

Words: Taizé Community – Burgundy, France
Music: Jacques Berthier (June 27, 1923 – June 27, 1994) – Auxerre, Burgundy, France

Hymnal sources: Taizé songbooks

Text:

- English translation of German text: “Stay with me, remain here with me, watch and pray.”
- part of the core repertoire of Community of Christ Sings – see index page 824
author: The Taizé Community

- Brother Roger, founder of The Taizé Community: “Since my youth, I think that I have never lost the intuition that community life could be a sign that God is love, and love alone. Gradually the conviction took shape in me that it was essential to create a community with men determined to give their whole life and who would always try to understand one another and be reconciled, a community where kindness of heart and simplicity would be at the centre of everything.” (God Is Love Alone)
- village of Taizé was close to demarcation line dividing France during World War II; beginning in 1940, Brother Roger and his sister Genevieve ran a shelter for refugees from both sides, including Jews
- “parable of community” that intends its life to be “a sign of reconciliation between divided Christians and between separated peoples.” They do not accept donations, or personal inheritances for themselves, instead giving them to the poor.
- Brother Roger was killed on August 16, 2005, at age 90, during worship in the Church of Reconciliation at Taizé, by mentally disturbed young woman
- Brother Alois now head of Taizé Community, currently home to over 100 brothers from Catholic and various Protestant backgrounds, from around 30 countries. Certain brothers live in Asia, Africa, and South America, “to be witnesses of peace there, alongside people who are suffering,” in the same living conditions of the very poor, street children, prisoners, the dying, and the abandoned
- Taizé has become popular gathering place for young adults from across the globe: “It is just like a feast to see so many young adults on the hill, in all their diversity. It gives us the great hope that humanity at peace is possible.” (Brother Alois)
- 2015 very significant for Taizé: 75th anniversary of the community, and 100th anniversary of Brother Roger’s birth (May 12, 1915 – August 16, 2005). Events planned include:
  o May 2015 – “young people are invited to join in a prayer and an act of solidarity in the places where they live, to recall the memory of Brother Roger and put into practice his call to follow Christ.”
  o Summer 2015: international young adult meetings each week
  o July 5-12: “meeting for young people in monastic or religious life, reflection on the relevance of religious vocations today, with presentations by Catholic, Orthodox and Protestant orders, monasteries and communities.”
  o August 9-16: “Gathering of young people for a new solidarity”
  o Sunday afternoon August 16: “prayer of thanksgiving, open to all, in memory of Brother Roger, with the presence of church leaders.”
• What the Taizé Community says about singing:
  o “Singing is one of the most essential elements of worship. Short songs, repeated again and again, give it a meditative character. Using just a few words they express a basic reality of faith, quickly grasped by the mind. As the words are sung over many times, this reality gradually penetrates the whole being. Meditative singing thus becomes a way of listening to God. It allows everyone to take part in a time of prayer together and to remain together in attentive waiting on God, without having to fix the length of time too exactly.”
  o “These songs also sustain personal prayer. Through them, little by little, our being finds an inner unity in God. They can continue in the silence of our hearts when we are at work, speaking with others or resting. In this way prayer and daily life are united. They allow us to keep on praying even when we are unaware of it, in the silence of our hearts.”
  o “The ‘songs of Taizé’ published in different languages are simple, but preparation is required to use them in prayer. This preparation should take place before the prayer itself, so that once it begins the atmosphere remains meditative.”
  o “During the prayer it is better if no one directs the music; in this way everyone can face the cross, the icons or the altar. (In a large congregation, however, it may be necessary for someone to direct, as discreetly as possible, a small group of instruments or singers who support the rest, always remembering that they are not giving a performance for the others.)”

• What the Taizé Community says about silence:
  o “Silence makes us ready for a new meeting with God. In silence, God’s word can reach the hidden corners of our hearts. … In silence, we stop hiding before God, and the light of Christ can reach and heal and transform even what we are ashamed of.”
  o “Christ says: ‘This is my commandment, that you love one another as I have loved you’ (John 15:12). We need silence in order to welcome these words and put them into practice. When we are agitated and restless, we have so many arguments and reasons not to forgive and not to love too easily. But when we ‘have calmed and quieted our soul,’ these reasons turn out to be quite insignificant. Maybe we sometimes avoid silence, preferring whatever noise, words or distraction, because inner peace is a risky thing: it makes us empty and poor, disintegrates bitterness and leads us to the gift of ourselves. Silent and poor, our hearts are overwhelmed by the Holy Spirit, filled with an unconditional love. Silence is a humble yet secure path to loving.”

*Tune: Stay With Me*

• written in the 1980s for this text
• composer: Jacques Berthier
  • French composer best known for writing much of the music of the Taizé Community
  • born in Auxerre in the Burgundy region of France; his father was the choir director and organist at the Auxerre Cathedral; his mother was also musical
  • his parents were his first teachers; he studied piano, organ, harmony, and composition with them, and soon began composing melodies and original instrumental pieces
  • continued his musical training at the César Franck School in Paris
  • the Taizé Community – then just 20 brothers – asked him to compose music for them beginning in 1955
  • in 1961 became organist at the Jesuit church, St-Ignace, in Paris; worked there until his death
  • died at his home in Paris; requested that none of his own music be used at his funeral
  • master of “musical mantras” that thousands of pilgrims to Taizé take back home with them all over the world: he is the composer of “the most widely sung contemporary Christian music in the world.”
• concept for this unique form of congregational song was developed by the Brother Robert, an early member of the community, who gathered and prepared texts, then sent them to Berthier with specific form guidelines
• “Most impressive was his ability to sense the natural word accent of languages, such as English, which he did not speak. Jacques Berthier composed the ‘music from Taizé’ for texts in more than twenty languages, reaching all parts of the globe.”


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• conferences in interesting places – the best value for your money among ecumenical conferences
  o meet and be inspired by greats of the hymn-writing world, like Wren and Lovelace
• enjoy hymn festivals every day for a week!
Breath of the Living God (Soplo del Dios viviente) #43

Words: Osvaldo Catena (April 13, 1920–1986) – Mariano Saavedra, Sante Fe, Argentina
Music: Swedish folksong


Text:
- originally in Spanish
- first published in *Cancionero Abierto IV* in 1979
- this English translation was created for *The New Century Hymnal*; there are also other English translations
- example of a dual-language hymn, not in the core repertoire, in *Community of Christ Sings*
- “The opening stanza concerns the creation of the world, the second stanza the incarnation of Christ, and the third the coming of the Holy Spirit, especially in baptism.”

author: Osvaldo Catena
- a “legendary” Roman Catholic priest
- grew up very poor
- began his seminary education at age 13; was ordained at age 23
- his father gave him a violin when he was young, and he taught himself to play it, flute, and harmonium, and became a very well-respected liturgical musician and composer who “renewed Latin American liturgy”
- during Vatican Council II (1962-65) he served on the Committee on Liturgy
- from 1950 to 1974, he pastored amongst the poorest in El Triángulo, a slum area in Sante Fe located between two railway lines, where children ran after the trains begging passengers for a dime. He lived in a hut made of mud with a cardboard ceiling; his home became a refuge for the disadvantaged. He renamed the barrio Villa del Parque.
- others said that he “acquired the look, feelings, thoughts, judgment and the mind of Christ”
- member of the Movement of Priests for the Third World, a group of priests throughout Latin America who were active in the shantytowns and working-class neighborhoods
- arrested in 1971 and accused of participating in a “terrorist cell”
during military dictatorship in Argentina (1976-1983), he was harassed and threatened, despite his age and heart condition, and one of his best friends and co-workers, the lay community leader Waldino Suarez, was imprisoned and tortured. Finally, he had to leave Villa del Parque because of the harassment; he took refuge in a monastery, where he died before the end of the military regime.

Tune: VÅRVINDAR FRISKA

- Swedish/Norwegian folk tune (Norway and Sweden were parts of one country at various points in history)
- "Osvaldo Catena frequently employs folk tunes of various cultures as settings for his new hymns"
- the only tune ever published with this text
- arranged in 1991 for Cantad al Señor (Lutheran Spanish-language hymnal)
- called Díos Víviente in El Himnario; called VÅRVINDAR FRISKA in Oramos Cantando; called FLORÍNDEZ in New Century and CCS
- Vårvindar Friska ("Fresh Spring Breezes") is a traditional Swedish folksong from Norrland, the region in the northern half of Sweden
- the folksong is often taught to children, and sung for Walpurgisnight, which marks end of winter and beginning of spring
- see Swedish and English lyrics and listen to it sung in Swedish here: [www.mamalisa.com/?t=es&p=574&c=86](http://www.mamalisa.com/?t=es&p=574&c=86)
- access PDFs, MIDI files, and data on many Swedish folksongs in the Westling article listed above
- Vårvindar Friska was sung by Swedish Hollywood star Ingrid Bergman in the classic Bing Crosby film "The Bells of St. Mary's"

arranger: Lorraine Floríndez

- church musician in Orlando, FL
- affiliated with the Evangelical Lutheran Church in America (ELCA)
- served on the international editorial committee for Cantad al Señor
- composed thirty arrangements for that hymnal

Scriptural references for this hymn, from various sources: Genesis 2:7, John 20:21-22

Topical categories for this hymn, from various sources: Adoration, Baptism, Confirmation, Gifts of the Spirit, Holy Spirit, Jesus, Pentecost, Praise, Renewal, Sacredness of Creation, Trinity, Wonder
Canticle of the Turning (My Soul Cries Out With a Joyful Shout) #404

Words: Rory Cooney (b. 1952) – U.S.A.
Music: traditional Irish ballad “Star of the County Down”

Info sources: GIA, Pipl Profiles, YouTube, Wikipedia

Hymnal source: Presbyterian Hymnal Sampler

Text:
• based on The Magnificat (words spoken/sung by the stunned young Mary upon learning of her place in history)
• justice message: everything is subject to change, from the smallest things to the greatest, because “the world is about to turn”
• written in the late 1980s; has become very popular in Catholic churches and in popular culture

author: Rory Cooney
• parish music director and composer, currently at St. Anne’s Catholic Church in Barrington, IL
• one of several composers who have brought wide diversity of musical styles to Catholic worship
• born in Delaware, OH, one of seven children, of Patrick and Martha Cooney, both U.S. postal service employees; childhood in Phoenix, AZ; taught himself piano during high school
• attended St. Mary’s of the Barrens Seminary in Perryville, MO, intending to become a priest – left during his junior year to pursue other interests – eventually earned his bachelor’s in liberal studies and then a two-year certificate from Corpus Christi Center for Advanced Liturgical Study
• has composed over 250 songs; has over ten recorded collections of liturgical music
• records and presents workshops on musical liturgy with Gary Daigle and Theresa Donohoo
• works on various institutes of the North American Forum on the Catechumenate
• has published articles in Modern Liturgy, Today’s Parish, Hosanna! and Pastoral Music
• has also worked as a travel agent; hobbies include writing, stamp collecting, fishing with his five children, attending movies and theater, and traveling
Tune:
- **Star of the County Down**, a traditional Irish ballad
- basis of several other works, including the hymntune **Kingsfold** and other hymns, and classical and popular pieces in the secular arena
- original words by Cathal McGarvey (1866-1927), set near Banbridge in County Down in Ireland
- “Star of the County Down” is a girl named Rosie McCann, who the singer loves
- popular recordings by many artists

Musical possibilities:
- listen to one of many recordings available on YouTube and imitate Irish feel
- accompany with organ, guitar(s), piccolo, violin, or small band

Original words to the song “Star of the County Down”

Near Banbridge town, in the County Down
One morning in July
Down a bóithrín green came a sweet cailín
And she smiled as she passed me by.
Oh she looked so sweet from her two bare feet
To the sheen of her nut brown hair
Such a coaxing elf, sure I shook myself
To be sure I was really there.

Chorus:
And from Bantry Bay up to Derry Quay
And from Galway to Dublin town
No maid I’ve seen like the brown cailín
That I met in the County Down.

As she onward sped I shook my head
And I gazed with a feeling rare
And I said, says I, to a passerby
"Who’s the maid with the nut-brown hair?"
He smiled at me, and with pride says he,
"That’s the gem of Ireland’s crown.
She’s young Rosie McCann from the banks of the Bann
She’s the star of the County Down."

Chorus

I’ve travelled a bit, but never was hit
Since my roving career began
But fair and square I surrendered there
To the charms of young Rose McCann.
I’d a heart to let and no tenant yet
Did I meet with in shawl or gown
But in she went and I asked no rent
From the star of the County Down.

Chorus

At the crossroads fair I'll be surely there
And I'll dress in my Sunday clothes
And I'll try sheep's eyes, and deludhering lies
On the heart of the nut-brown rose.
No pipe I'll smoke, no horse I'll yoke
Though with rust my plow turns brown
Till a smiling bride by my own fireside
Sits the star of the County Down.

Chorus
Christ Has Changed the World’s Direction! #356

Words: Shirley Erena Murray (b. 1931) – New Zealand
Music: Herbert Howells (1892-1983) – England

Info sources: Wikipedia, Google search results
Hymnal source: Faith Makes the Song by Shirley Erena Murray, publ. 2003 by Hope Publishing

Text:
• written shortly after September 11, 2001
• commissioned Presbyterian Church (PCUSA) for their General Assembly in 2002
• Scriptural reference: II Corinthians 5:20 – “We are therefore Christ’s ambassadors, as though God were making his appeal through us. We implore you on Christ’s behalf: Be reconciled to God.” (NIV)
• subtitled “Peacemakers’ Hymn” in some collections

author: Shirley Erena Murray
• her hymn texts stress social justice, human rights, ecology, peace
• already an integral part of Community of Christ hymnic repertoire – “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
• the most-represented hymnwriter in the current 2013 collection
• Member of the NZ Order of Merit (2001) for services to the community through hymn writing – the only citizen to be so honored
• bio says “Methodist by upbringing, and ecumenical by persuasion ... has spent most of her life as a Presbyterian”
• what she says about hymn-writing:
  o “I write out of controlled desperation with the Church and its inability to deal seriously with new theological insight. I write with an awareness of what we are not saying to one another.”
  o “For me, it is writing myself into faith. If I connect with others and we can share the song, then something real has been created.”

Scriptural references for this hymn, from various sources: 2 Corinthians 5:16-20; 1 Peter 4:8-11

Topical categories for this hymn, from various sources: Call/Calling, Change, Diversity, Justice, Mission, Peace, Reconciliation, Responsibility, Trust, Unity

Tune: MICHAEL
• originally written for the text “All my hope on God is founded” by Robert Bridges
• Herbert Howells’ best-known hymn tune
• named for Howells’ son
composer: Herbert Howells

- British composer, organist, and teacher
- his father was a plumber, painter, decorator, builder, and organist at the local Baptist church – Herbert, the youngest of six children, first assisted his father and then became a choirboy and unofficial assistant organist at the local Church of England congregation
- family became bankrupt and, as a result, deeply humiliated in their small community
- a family friend assisted the family financially so Herbert’s musical education could continue
- graduated from the Royal College of Music in London
- in 1915, in his early 20s, he was diagnosed with Graves’ disease and given only six months to live
- was the first person in the country to try previously untested radium treatments, given as injections in his neck twice a week for two years – it worked, and he survived, living to age 90
- married singer Dorothy Dawe in 1920 – she was a singer and he had been her accompanist
- two children, Ursula and Michael
- returned to the Royal College of Music to serve on the faculty there from 1920 to 1979
- in September 1935, at age nine, Michael died suddenly from polio after becoming ill during a family vacation
- Michael’s death affected Herbert greatly – Ursula suggested that her father deal with his grief by composing, and this was a turning point in his creative life, with some of his most beautiful works created after Michael’s death
- was particularly known for his beautiful choral works and liturgical settings
- awarded a CBE in 1953 and Companion of Honour in 1972; his ashes are interred in Westminster Abbey

Worship possibilities:
- Use as sending forth, call to mission
- Use as poetry in a service of hope and reconciliation

Musical possibilities:
- Accompany with piano or organ
- Use trumpet or other solo instrument on melody
- Create an instrumental descant by playing the bottom note of the treble staff an octave higher

Musical advice:
- keep the quarter note steady throughout

For hymnal trivia contests:
- This is one of 24 hymns in CCS that include an exclamation point in the title!!!!!!!!!!!!!!!!!!
Christ, You Call Us All to Service #357

Words: Joy F. Patterson (b. 1931) – Lansing, MI, U.S.A.
Music: John D. Horman (b. 1946) – U.S.A.

Info sources: Hymnary.org, Hymntime.com, Hymnsetc.com, Google searches
Hymnal sources: Worship and Rejoice (ecumenical hymnal published by Hope, and one source book for Community of Christ Sings!, our 2013 hymnal), Come, You People of the Promise (collection of hymns by Joy Patterson hymns, publ. 1994 by Hope)

Text:
• written in 1994
• useful for many worship contexts: commitment, discipleship, justice, worth of all people, sending forth

author: Joy F. Patterson
• Bachelor’s in French Studies, Master’s in French Literature from University of Wisconsin
• Fulbright scholar – studied for a year at the University of Strasbourg, France
• career has included teaching French at the University of Wisconsin, being a homemaker, and working as a claims representative for the Social Security Administration
• elder in the Presbyterian Church (PCUSA) – active on local, presbytery, and national levels of the denomination
• has written both hymn texts and tunes, and several choral anthems
• was a member of the committee that prepared The Presbyterian Hymnal (1990)
• currently lives in Wausau, WI
• “Her concerns as a hymn writer are for the unity and inclusiveness of the church, peace, justice, and the stewardship of the earth.”

Tune: WAUWATOSA
• probably named after the city in Wisconsin, which is named after the Potawatomi word for firefly :-)
• written in 2001 for the text “God of Every Generation” by Mary Nelson Keithahn
• perusal score of choral anthem arrangement by the tune composer is available as a free download at www.zimbel.com/pdf/z224.pdf
• meter 8.7.8.7.D – alternate tunes ABBOT’S LEIGH, AUSTRIA, BEACH SPRING, EBENEZER, ERIE (CONVERSE), HOLY MANNA, HYFRYDOL, HYMN TO JOY, IN BABILONE, REDEEMER (ADMONITION), NETTLETON, and many more
composer: John D. Horman

- retired in 1995 as elementary and secondary level public school music teacher – 26 years with the Montgomery County, Maryland Public School System
- has served over forty years as organist and director of music at Warner Memorial Presbyterian in Silver Spring, Maryland
- 150+ published anthems for choirs of all ages, as well as solo compositions
- clinician for children and/or youth choirs for many denominations; music consultant for United Methodist curriculum for Sunday schools called *Exploring Faith*; free-lance writer for music periodicals; co-author of two books on incorporating the arts into Christian education programs
- has served on the Boards of the Choristers Guild and the Presbyterian Association of Musicians
- has written that he values “... the ability of listeners and singers alike to discern and internalize elements of the Christian faith through well-crafted hymns and anthems.”

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Clothe Us In Your Spirit #584

Words and Music: Sandra L. Webb-Johnsen (b. 1950) – Milton, WA, U.S.A.

Info sources: Google search results, hymn-of-the-month article on this hymn in Daily Bread (http://cofchrisstdailybread.wordpress.com/2013/07/08/%E2%99%AB-hymn-of-the-month-clothe-us-in-your-spirit/) (copied at end of this article)

Text and Tune:

- written in 2000
- used in the 2007 Peace Colloquy
- submitted to the hymnal project by its author/composer
- based on Colossians 3:12-14: “… holy and beloved, clothe yourselves with compassion, kindness, humility, meekness, and patience. Bear with another and, if anyone has a complaint against another, forgive each other; just as the Lord has forgiven you, so you also must forgive. Above all, clothe yourselves with love, which binds everything together in perfect harmony.”
- Webb-Johnsen writes about this hymn: “Music has always touched a deep place in my soul. I hear music as I walk in the forest and as I drive down the road. ‘Clothe Us in Your Spirit’ came to me on the breezes in the woods as they blew through the trees and played with the leaves and branches. The wind whispered that the love of God surrounded me. As I wrote down the melody I’d heard and worked out the harmony, I found the song was about the Holy Spirit. Just like the breezes, the Holy Spirit had wrapped itself around me, comforted me, inspired my understanding, and renewed my soul. The parallel of clothing expressed some feelings and functions of the Spirit, and so the lyrics came to be. The hymn ‘Clothe Us in Your Spirit’ stands as a testimony of my experience with the Holy Spirit and its empowering momentum on my faith journey in this lifetime.”

author and composer: Sandra Webb-Johnsen

- goes by Sandy
- active Community of Christ member in the Greater Pacific Northwest Mission Center
- keyboardist, piano teacher, composer
- she and her brother, Dan Webb (guitarist and composer), formed a group called Webb of Life, “a small group of instrumentalists and singers who travel to congregations … to facilitate a worship experience. Webb of Life has evolved out of a desire by these individuals to make a joyful noise unto the Lord and anyone else who wants to listen and participate.”
- has recorded several CDs
- is a longtime Piano Club arranger
- her piece “I’m Gonna Shout and Sing” was in Sing a New Song
she has another piece in *Community of Christ Sings*, #654, “Go Forth”

Scriptural references for this hymn, from various sources: Colossians 3:12-14, 2 Corinthians 2:14-16; Doctrine and Covenants 163:3a

Topical categories for this hymn, from *Community of Christ Sings*: Calling and Vocation, Care, Compassion, Forgiveness, Healing, Holy Spirit, Justice, Ministry, Vision, Wisdom

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- enjoy hymn festivals every day for a week!
Come and Bring Light (Open Our Eyes) #287

Words and Music: Kevin Keil, 1956 (U.S.A.)

Info sources: Hymnary.org, YouTube, Google search results

Titles: “Open Our Eyes,” “To the Ones Brokenhearted,” “Come and Bring Light”
Hymnal source: Sing! A New Creation, hymnal of the Christian Reformed Church, published 2002
traditions: Reformed, Congregationalist, and Presbyterian
new CRC/RCA hymnal due out in 2013 – same year as ours and several others
CRC/RCA = Christian Reformed Church and Reformed Church of America

Kevin Keil, author and composer
• birthdate 1956 or 1965
• director of music ministries at St. Francis Catholic Church in Grapevine, TX, since June 2000
• bachelor’s degree in music from Cleveland State University, master’s in church music and liturgy from St. Joseph’s College in Rensselaer, Indiana
• organist, pianist, guitarist, cantor and music director in Cleveland area Catholic churches for 30 years before moving to Grapevine – finds much inspiration from the needs of his church music programs
• “believes in taking the very best of our musical heritage and blending it with a contemporary style that makes the music new again”

Text:
Stanzas are very specific and inclusive – brokenhearted, poor, children, victims of violence, those in prison, etc.
  – power and motivation from naming specific needs in our world
Translated into at least two languages other than English
  Titles: Abre nuestros ojos (Spanish), 求開心竅 (Chinese)
YouTube – triple language video at http://www.youtube.com/watch?v=bJHUNRTJLo8

Worship possibilities:
Advent song – anticipation, action, vision of light
Call to justice, or prayer of dedication – “teach us compassion and love”
General prayer – restore our sight, bring light so we can see needs and respond in compassion and love
Consider inviting a leader to light a candle at the beginning of each stanza, visually representing anticipation of Christ and desire to bring light to people in darkness

Musical possibilities:
Congregation could sing refrain and responses (“open our eyes,” “teach us compassion and love”) only, with soloist(s) singing the rest
Could use the individual petitions like a “popcorn prayer” – have soloists stay within congregation and sing a single statement each
Accompany with guitar(s), band, or piano only
Possible descant:
Comfort, Comfort Now My People #407

Words: Johannes G. Olearius (1611-1684) – Germany
translated by Catherine Winkworth (1827-1878) – England
Music: Louis Bourgeois (ca. 1510-1561) – France/Switzerland


Text:
- versification of Isaiah 40:1-5
- written in Leipzig, Germany in 1671 (Tröstet, tröstet meine Lieben), for St. John the Baptist’s Day
- translated from German to English by Catherine Winkworth in 1863

author: Johannes G. Olearius
- ordained Lutheran pastor, and son of a pastor
- MA and DD degrees in 1632 and 1643 from University of Wittenberg – later faculty member there
- chief court preacher for Duke August of Sachsen-Weissenfels in Halle and later Duke Johann Adoloph in Weissenfels
- wrote a Bible commentary and various devotional works
- compiled and contributed over 302 hymns to Geistliche Singe-Kunst (published 1671/72), one of the largest and most important German hymnals of the 17th century, widely used

translator: Catherine Winkworth
- this text published in her Chorale Book for England (1863)
- educated initially by her mother; then lived with relatives in Dresden, Germany, in 1845, where she learned German and developed interest in German hymnody
- translated a large number of German hymn texts from hymnals owned by a friend, Baron Bunsen
- though often altered, her translations continue to be used in many modern hymnals
- also pioneer in promoting women's rights, especially the encouragement of higher education for women

Scriptural Reference: Isaiah 40: 1-5 (NIV)

1 Comfort, comfort my people, says your God.
2 Speak tenderly to Jerusalem, and proclaim to her that her hard service has been completed, that her sin has been paid for, that she has received from the LORD’s hand double for all her sins.
3 A voice of one calling:
   “In the wilderness prepare the way for the LORD;
   make straight in the desert a highway for our God.
4 Every valley shall be raised up, every mountain and hill made low;
   the rough ground shall become level, the rugged places a plain.
5 And the glory of the LORD will be revealed, and all people will see it together.
   For the mouth of the LORD has spoken.”

• liturgical use: during Advent as Isaiah’s and John the Baptist’s calls to repentance
• words of comfort forecasting a new reign but also call for proper preparation and repentance
• same scripture that opens Händel’s Messiah

**Tune: GENEVAN 42**
• published 1551 in the Genevan Psalter
• adapted from a secular song “Ne l’oseray je dire,” and transformed into a sacred melody
• originally written for a Psalm 42 hymntext (“As a Deer in Want of Water”) – has been used as the tune for many texts since its first publication
• the Genevan Psalter was the collection of metrical psalms created by John Calvin and collaborators – became the source for hymns of the Reformed Church in England and the Pilgrims in America
  o Calvin wrote in 1537: “…it is a thing most expedient for the edification of the church to sing some psalms in the form of public prayers by which one prays to God or sings His praises so that the hearts of all may be roused and stimulated to make similar prayers and to render similar praises and thanks to God with a common love.”
  o goal was to create a song book in a form easily accessible to all worshippers, not just select groups of musicians as had been previous practice
  o musical content was adaptations of popular chansons and old Latin hymns as well as new melodies for the new metrical French translations of the Psalms
  o originals were monophonic (single-line) – in accordance with the dictates of Calvin, who disapproved of multiple parts
  o Bourgeois also provided 4-part harmonizations and instrumental arrangements, but only for use at home

**composer:** Louis Bourgeois
• early in life, known as a composer of chansons (French secular songs)
• moved to Geneva by 1545 – records of Geneval council show he was paid 100 florins a year to perform and teach the new psalms at the churches there
• was granted citizenship in 1547, the same year he published his first psalm settings, and the year of his marriage
• became chief musical collaborator with John Calvin for the Genevan Psalter (1551 edition)
• was sentenced to prison on December 3, 1551, for having, “without a licence, changed the tunes of some printed psalms”
• was released the following day after Calvin’s personal intervention, but the controversy continued – the town council “complained further that the faithful were disorientated by the new melodies” and ordered his instructions to the singers be burned
• because of the controversy, he left Geneva in 1552 and never returned – moved to Lyon, then Paris, and went back to composing secular chansons, a form he condemned as “dissolute” during his Geneva years
• his daughter was baptized in the Catholic faith in Paris
• by far his most famous composition is the tune known as Old 100th (written for the 100th psalm, but now sung with the words of the Doxology)

Musical possibilities:
• “Since the character of Isaiah 40 is very different from the lament of Psalm 42, for which the tune was written, the tempo should be faster here than at 42. Sing with a bouyant and lilting rhythm.” (instructions from the Psalter Hymnal Handbook)
• Alternate title: FReU dIch SeHr; search this title or GEnEvAN 42 for organ chorale preludes based on this tune to use for preludes, offertories or postludes
• Accompany singing with piano or organ, using a detached touch that emphasizes irregular Renaissance rhythms
• At the organ, use sounds that mimic Renaissance ensembles (cromhorne, oboe, flutes)
• Add a tambourine or small hand drum to further emphasize rhythms and origins of the tune
The following examples show how this hymn tune has been used and printed in the 1500s and 1800s.


ST. JOHN THE BAPTIST.

(Index of Tunes, l.xxxix.)

83.

*Tune.*—"When the Lord recalls the banished."

Com-fort, com-fort ye my peo-ple, Speak ye
Com-fort those who sit in dark-ness, Mourn-ing
peace, thus saith our God; Speak ye to Je-
neath their sor-rows' load; Tell her that her sins I cov-er,
ru-sa-le-m Of the peace that waits for them,
And her war-fare now is o-ver.

2
Yea, her sins our God will pardon,
Blotting out each dark misdeed;
All that well deserved His anger
He will no more see nor heed.
She hath suffer'd many a day,
Now her griefs have passed away,
God will change her pining sadness
Into ever-springing gladness.

3
For Elijah's voice is crying
In the desert far and near,
Bidding all men to repentance,
Since the kingdom now is here.
Oh that warning cry obey,
Now prepare for God a way;
Let the valleys rise to meet Him,
And the hills bow down to greet Him.

4
Make ye straight what long was crooked,
Make the rougher places plain,
Let your hearts be true and humble,
As befits His holy reign;
For the glory of the Lord
Now o'er earth is shed abroad,
And all flesh shall see the token
That His Word is never broken,
PSEAVME XLII.
Mon ami, di-je, en ma table estuée,
Son talon a levé,
Mais tov Seigneur, y ce compassion
De mon affliction.
Redresse-moy, lors prenez istes seront
Des tourmens qu'ils me font.
Mais envoyez par cela voir le puius
Combien, cher le te sui. Fours
Que mes haineux n'ont encore de doy
Pouvoit rire de moy
C'est tov qui m'as en mon entier tenu.
Et toujours soullent,
Voile & voudras tourjours à l'audenir
Devant tov me tenir.
Lors foi tien, le grand Dieu d'Israel,
D'vn los perpetuel.
De siècle en siècle, Ainsi ainh, Seigneur,
Soit chanté son honneur.

PSEAV. XLII. TH. DE BE.
Le Prophète empêché par ses ennemis d'être en l'assemblée des peuples saints, en fait une grande complainte, & proteste qu'il y est de cœur, encore qu'il soit absent de corps, d'aller ses confidents, s'affaire & consilie soi-même en la sainte de Dieu. Puisque pour ceux que les scribes empêchent de se trouvé en l'église.

Insi qu'on oit le cerf bruir, Poucchantin
Je fais des eaux, Ainsi mon cœur qui souffre, Seigneur, a des ses nuisieux, Va tourjours criant, flairant Le grand, le grand Dieu vivant. Helas! donques quand
Each Breath Is Borrowed Air #144

Words: Thomas H. Troeger (b. 1945 – New Jersey, U.S.A.
Music: Sally Ann Morris (b. 1952) – North Carolina, U.S.A.


Hymnal source: Above the Moon Earth Rises by Thomas Troeger (publ. 2002 by Oxford University Press) and To Sing the Artist’s Praise: Hymn Tunes of Sally Ann Morris (publ. 2009 by GIA Publications)

Text:

• published in 2002
• commissioned by a Unitarian Universalist congregation in Texas. “The challenge was to write a worship hymn for a theologically diverse congregation, including members who were, as the minister characterized it, ‘iffy about God.’ Thomas Troeger’s theology of the imagination went into gear, and ‘Each Breath is Borrowed Air’ was the result.’ ‘As it turned out, the hymn let them keep their scientific, rational selves,’ he says, ‘and still pursue God.’” (online article “Thomas H. Troeger: between …”)
• “The first stanza of this hymn celebrates the insight of the biblical writers that ‘to live is to receive.’
  “The second stanza celebrates the insight of scientists that to live is to be part of a chain of cosmological and biological processes extending over billions of years. ... There is no need to decide between Adam the breathing earth creature, and human beings as evolving chromosomal animals. Each perspective preserves insights essential to living life abundantly.
  ‘The third stanza moves from the astonishment awakened by God’s use of cosmological and biological processes to consider ‘yet greater things, /the wonders born of love and trust, /a grateful heart that sings.’ The ‘earth and sea and dust’ do not simply reproduce more earth and sea and dust. Instead they evolve into configurations of consciousness, feeling, thought and human interaction that are greater than the sum total of their physical components. We encounter – as interpreters of religious and literary texts like to say – ‘a surplus of meaning,’ an overflowing of significance, an effulgence of wonder that we receive as an unearned gift, a recurring experience that again and again drives us to realize that ‘to live is to receive.’” (The Hymn, Autumn 2008, p. 41-42)
• “[Theologian Amos] Wilder coined the term ‘theopoetic’ to describe imaginative, theological language that is congruent with how we picture and understand the material
world. The word is a hybrid of two others: Theo comes from *theos*, meaning God in Greek. Wilder joins this with the word ‘poetic’ to give us *theopoetic*, a word he uses as both an adjective and noun.” (online sermon “Marking Time…”)

- “Faith and science need each other. An anti-scientific faith easily turns demonic, and a science hostile to the wisdom of an intellectually acute faith may use its knowledge destructively. Songs of praise moving through the human heart can help heal these divisions, and that is why we need a scientifically informed hymnic *theopoetic* for our time.” (*The Hymn*, Autumn 2008, p. 43)

- “We need a *theopoetic* language for preaching and liturgy, a *theopoetic* language that employs the insights of science and the visionary imagination of faith. If we lack this *theopoetic* idiom, our attempt to engage the eco-crisis may be too limited to a recital of the facts and the needs for action.” (online sermon “Marking Time…”)

- “When we know that each breath is borrowed air, then our primary response to being a living creature is gratitude. Every breath is a gift, and every breath is an offering returned to God.” (*Sermon Sparks*)

**author: Thomas Troeger**

- J. Edward & Ruth Cox Lantz Professor of Christian Communication at Yale Divinity School since 2005
- hymn writer, preacher, homiletics professor, theologian, poet, musician (flutist), columnist, and author whose hymns appear in the hymnals of most denominations
- has written over 20 books on preaching, poetry, hymnody and worship, including:
  - *So That All Might Know: Preaching that Engages the Whole Congregation*, with Edward Everding (Abingdon Press, 2008)
  - *Preaching While the Church Is Under Reconstruction* (Abingdon, 1999)
- “dually aligned”: ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999
- “Growing up in New Jersey and upstate New York, Troeger was a strong student, active churchgoer, and passionate musician. In high school he wanted to be a flutist. Then a new minister arrived at his Presbyterian church in Cooperstown, NY—Richard Weld—who brought a remarkable combination of wit, erudition, and dynamism as a preacher. Young Troeger suddenly saw new vocational possibilities for himself. ‘In high school I had wondered if I could be intellectual and a devout Christian. He showed me I could.’”
• “I work out my theology through hymnody.”
• “Over time, advances in knowledge – I think especially of cosmological and environmental arguments – help me speak of God in ways I had not before.” (above three quotes from online article “Thomas H. Troeger: between …”)

Tune: Loretta
• published in 2008
• “Tom Troeger originally composed this text for a gathering of Unitarians in Texas. Shortly thereafter he also wanted to use it in a worship service at Starmount Presbyterian Church, Greensboro, North Carolina, where Loretta Gordon James was then director of music.” (To Sing the Artist’s Praise, p. 27)
• could also be sung to Terra Beata (usually used with “This Is My Father’s World,” or “This is God’s Wondrous World” in our new hymnal)

composer: Sally Ann Morris
• Director of Music Ministries at Parkway Presbyterian Church in Winston-Salem, NC, and Chapel Musician for the Wake Forest University School of Divinity
• has been composing hymn tunes since 1990
• two collections published by GIA: Giving Thanks in Song and Prayer (1998) and To Sing the Artist’s Praise (2009)
• tunes in GIA hymnals Worship, Fourth Edition; Gather, Third Edition; Lead Me, Guide Me, and Gather Comprehensive, Second Edition; the New Century Hymnal of the United Church of Christ; Hymnal 21 in Japan; Church Hymnary 4 of the Church of Scotland; Hymns Ancient and Modern; and the forthcoming 2013 hymnals of the PCUSA and the Community of Christ, as well as in other collections, hymnal supplements, and recordings
• appears as a guest artist, clinician, composer, cantor, and conductor in churches and conferences nationwide
• has contributed tunes to our new hymnal, and inspiration to other contributors to the hymnal
• also inspirational because of her personal physical transformation!
For Remembered Music Sounding #133

Words: Thomas H. Troeger (b. 1945) – U.S.A.
Music: Sally Ann Morris (b. 1952) – North Carolina, U.S.A.

Info sources: Wikipedia, Hymnary.org, Google search results
To Sing the Artist’s Praise (Sally Ann Morris collection, published by GIA in 2009)

Text:
• commissioned to honor the retirement of Dr. Brock W. Downward after serving 30 years as director of music at White Memorial Presbyterian Church in Raleigh, NC
• one long sentence of grateful praise
• CCS trivia: this is the longest sentence in the book!

author: Thomas Troeger
• Professor of Christian Communication at Yale Divinity School
• has written over 20 books on preaching, poetry, hymnody and worship, including most recently:
  o Wonder Reborn: Preaching on Hymns, Music and Poetry
  o God, You Made All Things for Singing: Hymn texts, anthems, and poems for a new millennium
  o So that All Might Know: Preaching that Engages the Whole Congregation
  o Preaching While the Church Is Under Reconstruction
  o Above the Moon Earth Rises: Hymn Texts, Anthems and Poems for a New Creation
• flutist and a poet whose work appears in the hymnals of most denominations
• ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999 – “dually aligned”
• from “Remembered Music Sounding: The Role of Church Music in Reclaiming Our Identity as Creatures” (The American Organist, May 2008)

“I invite you to sit very still and listen to your breath. Become aware of your lungs expanding and contracting, expanding and contracting...Now each time you exhale, allow your voice to hum whatever fundamental pitch comes out of you...Increase the loudness...Decrease the loudness and let it fade away.
Next I would like you to simply find your pulse on your wrist, and sitting still, simply feel it beating again and again. There is no need to figure out the pulse rate. Just feel the constant beat...Now every time your heart beats, say ‘beat, beat, beat...’ Fade to silence.

Finally, put together the beat, beat, beat and the hum.

You are a woodwind and a drum. You are a musical ensemble. Before you speak your first word as an infant, you are a woodwind instrument that plays twelve million breaths a year and a drum that beats 40 million times a year. From the moment of your birth you are a musical ensemble playing a perpetual concert through every moment of your life. When people tell me they are not musical, I conclude they must be dead.”

Tune:  
SENTENCE  
written for this text  
composed in early 2008 for Troeger’s keynote address at the July 2008 annual conference of The Hymn Society, held in Berkeley, CA

composer:  Sally Ann Morris  
friends call her Sam  
lives and works in North Carolina  
in 1990, “she discovered the joy of composing hymn tunes” – has written hundreds since then  
Director of Music Ministries at Parkway Presbyterian Church in Winston-Salem, NC, and was Chapel Musician for the Wake Forest University School of Divinity  
two collections of her tunes, both published by GIA:  Giving Thanks in Song and Prayer (1998) and To Sing the Artist’s Praise (2009)  
her tunes appear in the GIA hymnals Worship, Fourth Edition; Gather, Third Edition; Lead Me, Guide Me, and Gather Comprehensive, Second Edition; in the New Century Hymnal of the United Church of Christ; in Hymnal 21 in Japan; in Church Hymnary 4 of the Church of Scotland; in Hymns Ancient and Modern; and in the 2013 hymnals of the PCUSA and Community of Christ, as well as in other collections, hymnal supplements, and recordings  
appears as a guest artist, clinician, composer, cantor, and conductor in churches and conferences nationwide  
has contributed tunes to our new hymnal, and inspiration to other contributors to the hymnal  
also inspirational because of her personal physical transformation!  
her bio says, “Although she dearly loves her liturgical-musical pursuits, she’d almost always rather be hiking, backpacking, and fly fishing for trout in her beloved Blue Ridge Mountains.”
• wrote in the preface of To Sing the Artist’s Praise: “The hymn tunes contained herein have no true purpose or meaning without the art and craft of inspired and gifted hymn poets. This collection is dedicated to them, living and dead, whose words draw us together and make us one, teach our eyes new ways of seeing, release our needed tears, and show what faith can dream and do.”

Scriptural references for this hymn, from various sources: Psalm 126, Luke 2:12-14,

Topical categories for this hymn, from various sources: Music, Praise, Prayer, Song, Thanksgiving

Additional resources:
• other tunes published with this text:
  o unnamed tune by Walter Pelz, choral setting available at www.giamusic.com/search_details.cfm?title_id=10145
• CCS Musicians’ Edition includes arrangement with stanza 4 organ pedal part

Join The Hymn Society!
• learn the stories behind the hymns from the very people who authored and composed them!
• information at www.thehymnsociety.org
• schedule and registration info for the conference at http://thehymnsocietyconference.wordpress.com/
For the Fruit of All Creation  #132

Words: Fred Pratt Green (1903–2000) – England

Info sources: Hymnary.org; A Heritage of Hymns (by Richard Clothier, publ. Herald House, 1996);
The Hymnal 1982 Companion (by Raymond F. Glover, publ. Church Publishing, Inc., 1990);
the Pratt Green Trust (www.prattgreentrust.org.uk); obituaries of Fred Pratt Green and Rosalee Smith Elser

Text:
- written in 1970 to go with the tune EAST ACKLAM, the tune pairing in HS
  - “... EAST ACKLAM ... had been written for use with Heber’s text ‘God, that madest earth and heaven,’ but that matching never caught on. John Wilson, the British hymnologist and editor, knew of Jackson’s unattached music and suggested to Pratt Green that he give it a new text, preferably one on a harvest theme since new hymns on that subject were in short supply.”
- in over 30 hymnals in multiple denominations; most often set to AR HYD Y NOS, as it will be in CCS

author: Fred Pratt Green, CBE
- “The most remarkable aspect of Pratt Green's career as a hymnographer was that he did not begin to write hymns until his late sixties, when he was on the verge of retirement from the Methodist ministry. Indeed, before then he had never particularly liked them.”
- “... he could hymn on almost any subject, from the 1,300th anniversary of the birth of St Boniface to Christian Aid. He never composed for its own sake, only for commissions, but he was soon in great demand, tackling subjects from school confirmations to the war in Vietnam. The only time he was stumped for inspiration was when asked for a Thanksgiving Day hymn for American Indians.”
- born Sept 2, 1903, in Roby (near Liverpool), Lancashire, England
- early interest in architecture, but began his career working in his father’s leather business
- a sermon he heard changed his life; was ordained a Methodist minister in 1928
- chose the Methodist church because of its open welcome to Holy Communion
- in 1967, was asked to help prepare supplement to 1933 Methodist Hymn Book – sparked another life shift
- wrote over 300 hymns; “his hymns appear more often than any other 20th century hymn writer in English language hymnals published in North America since 1975”
• died in his sleep on October 22, 2000, age 97, in Norwich, England
• some other hymns by him in Community of Christ’s four current English-language books:
  o When the Church of Jesus (HS 445)
  o Of All the Spirit’s Gifts to Me (SP 12)
  o others that “haven’t caught on” ... maybe they need new tunes too!
• wrote one of Jan’s favorite hymns in the new book: “When in Our Music God Is Glorified”

Tune: AR HYD Y NOS
• Welsh melody, first published in Musical and Poetical Relics of the Welsh Bards (Edwards Jones, 1784)
• best-known as tune for Welsh poem, the English translation of which is “All Through the Night”
• very popular with Welsh men’s choirs – often sung at festivals in Wales and around the world
• sometimes considered a Christmas carol – has been covered by numerous artists on Christmas albums, most recently on Olivia Newton-John’s Christmas Wish (2007)

arranger: Rosalee Elser
• was a significant contributor to the musical heritage of Community of Christ, especially Hymns of the Saints: she was a member of the 1981 hymnal committee, and “37 hymn tunes and two texts in that collection bear the imprint of her work”
• daughter of President W. Wallace Smith, sister of President Wallace B. Smith, great-granddaughter of Emma Smith, who compiled the first hymnal for the Community of Christ in the 1830s
• born in Independence on September 4, 1925, first child of Rosamond and W. Wallace Smith
• in 1931 the family moved St. Joseph, MO; moved again to Portland, OR, in 1943
• gifted musician from a young age: “Mother used to play the piano almost every day, and would often sing from the hymnal. We would sing barbershop harmony on car trips and stand around the piano with family on holidays, taking turns choosing our favorite songs and carols. I loved to sing alto, or the tenor part an octave up, in Sunday School, but fretted over some of the songs we had to sing and looked forward to the privilege of marching in a line upstairs from Junior Church to ‘grown-up’ church on Communion Sunday, where we could sing from the Saints’ Hymnal.”
• graduated from high school in Portland during WWII; helped in the war effort by working as a production welder at Oregon Shipyard, building Liberty ships
• attended Willamette University in Salem, OR, and Graceland College where she received her A.A. degree; worked as a secretary in Portland
• was married to Dr. Otto Elser at Stone Church in 1953 by her uncle, President Israel A. Smith
• studied organ with Bethel Knoche and John Obetz; served for many years as organist at Stone Church
• at age 47 earned her B.A. from UMKC Conservatory
• life member of the Hymn Society of the United States and Canada; taught numerous workshops on church hymnody
• unfortunately suffered from Alzheimer's Disease in her later years; died at age 81 on July 4, 2007
Friend of the Streetwalker, Beggar, and Child #289

Words: Carl P. Daw, Jr. (b. 1944) – Louisville, KY, U.S.A.
Music: Alfred V. Fedak (b. 1953) – Elizabeth, NJ, U.S.A.

Hymnal source: New Psalms and Hymns and Spiritual Songs by Carl P. Daw, Jr. (publ. 1996 by Hope Publishing – our 2013 hymnal project publishing partner)

Text:
• written in 1996
• to date, has only appeared in Carl Daw’s collection, New Psalms and Hymns and Spiritual Songs
• in that collection, Carl wrote: “This text grapples with the disparity between our human impulse to exclude those who are different from us and the clear witness of scripture and tradition that God’s nature is to embrace and welcome them.
  Stanza 1: “In Matthew 21:31-32 Jesus praises the repentance of tax collectors and prostitutes. There is also a long tradition of understanding the sinful woman of Luke 7:36-50 as a prostitute, though her sin is not specified. The beggars to whom Jesus responds often suffer from some physical impairment, especially blindness (see Mark 10:46-52, Luke 18:35-43, John 9:1-41). All three synoptic gospels include Jesus’ rebuke to the disciples who were trying to keep children from reaching him (Matthew 19:13-15, Mark 10:13-16, Luke 18:17).
  Stanza 4: “The trune nature of God means that the image of God in human beings is most clearly revealed in community rather than in individuality.”
• in response to a researcher’s request for information about this hymn, last summer Daw wrote, “As you will see, it is not a very warm fuzzy thing, so it hasn’t made it into any hymnals yet. … It will be interesting to see whether the Community of Christ people actually include it.”

author: Carl Daw
• hymnwriter and Episcopal priest, Curator of Hymnological Collections and Adjunct Professor of Hymnology at Boston University School of Theology
• former Executive Director of The Hymn Society in the United States and Canada (1996-2009) – was Executive Director when The Hymn Society’s annual conference was held at Community of Christ in 2001
• father was a Baptist pastor – family moved frequently throughout Tennessee
• B.A. degree from Rice University (Houston, TX); M.A. and Ph.D. degrees from the University of Virginia; M.Div degree from the University of the South (Sewanee, TN)
• taught English at the College of William and Mary for 8 years before entering seminary
• served various parishes in Virginia, Pennsylvania, and Connecticut
• began writing hymns as consultant member of the Text Committee for *The Hymnal 1982* (Episcopal)
  o hymnal projects always inspire fresh waves of creativity – CofChrist’s is now!
• has texts in most denominations’ hymnals, translated into many languages, and arranged as anthems
• many hymns in HS, SP, and NS – examples “God of Grace and God of Laughter” and “O Day of Peace”

*Tune: Myrrh-Bearing Mary*

• written in the 1980s for the text “Myrrh-bearing Mary from Magdala Came” by Rae E. Whitney (which is not included in *Community of Christ Sings*)

Composer: Al Fedak

• organist, composer, Minister of Music and Arts at Westminster Presbyterian Church in Albany, NY, since 1990; before that he served as organist/choir director for several churches and synagogues in the eastern and midwestern U.S.
• degrees in organ performance and music history from Hope College; Master’s in organ performance from Montclair State University
• a Fellow of the American Guild of Organists; has served on the Guild’s Board of Examiners since 1986. His grade of 95% on the Fellowship paperwork portion “remains the highest score ever achieved on that demanding, seven-hour examination since the founding of the Guild in 1896.”
• has over 200 choral and organ works in print, and more than 100 hymntunes in hymnals and collections in the U.S., Canada, England, Scotland, New Zealand, China, and Japan
• served on the editorial committee for *Sing! A New Creation*, a hymnal supplement prepared jointly by the Reformed Church in America, the Christian Reformed Church, and the Calvin Institute of Christian Worship
• currently serving as a member of the Presbyterian Committee on Congregational Song, the committee preparing a new hymnal for the PCUSA. Their release timeframe parallels that of our 2013 hymnal.
• Life Member of The Hymn Society in the United States and Canada
• has performed and led workshops in the U.S., Canada, England, Scotland, Wales, Ireland, Russia, and Anguilla
God, We Gather As Your People #274

Words and Music: David Lohman (b. 1961) – Minneapolis/St. Paul, MN, U.S.A.


Text and Music:
- given title: “For All the Children”
- written in 2007
- NOT covered under CCLI or OneLicense licenses. You may purchase this piece (and others by David Lohman) at the website listed above.
  - All music purchased comes in digital form only.
  - After your payment has gone through, you will receive an e-mail with a link to download a .zip file which will contain everything you’ve paid for.
  - The price you pay depends up on the size of your worshipping community or choir. You are free to make as many copies as you’ve paid for.
  - Bulletin inserts are sized to fit both 7”x8½” (legal-sized paper folded in half) or 5½”x8½” (letter-sized), and each comes in both .pdf and .tiff formats.
  - Recordings are in .mp3 format.

Composer: David Lohman
- from his Welcome Song Music website:

  Christ is the host,
  Christ sets the table,
  and Christ welcomes ALL!

Everyone deserves a place in the faith community of their choice. I’m dedicated to help hasten the day when ALL of God’s children – including people of all sexual orientations, gender identities, races, classes, and abilities – are welcomed with open arms into the full life of the Church. For I believe that the mission of Jesus was to continually challenge the notions of who should be let into the fold and who should be shut out. God’s love and welcome have no limits!

- I struggled for weeks trying to figure out “What’s this hymn going to be about?” And as they say, write about what you know, and I thought, OK, why am I doing this work? And I’m doing this work precisely so that the kids, the generations coming behind me, aren’t going to have to go through what I went through growing up.”
- Faith Work Coordinator for the National Gay and Lesbian Task Force’s Institute for Welcoming Resources
- Director of Music at Spirit of the Lakes United Church of Christ in the Twin Cities
- musical theatre conductor and pianist – was on the road for 3½ years as associate conductor for the first national company of The Phantom of the Opera – benefit concerts he conducted with the cast raised over $400,000 for AIDS, breast cancer, and mental health
- music director for the annual Ivey Awards, the awards for Twin Cities theater
- published arranger – works include arrangements of “Shenandoah/They Call the Wind Maria” and “O, Holy Night,” written for TV specials starring figure skater Brian Boitano
- B.A. in acting, and graduate work in conducting at Cincinnati’s College-Conservatory of Music
God’s Love Made Visible! #411

Words: Iola Brubeck (b. 1923) – U.S.A.
Music: Dave Brubeck (1920 - 2012) – U.S.A.

Info sources: Hymnary.org; Wikipedia; AP obituary of Dave Brubeck; The Brubeck Institute; 2009 interview on PBS’s Religion & Ethics NewsWeekly; PBS’s Rediscovering Dave Brubeck (www.pbs.org/brubeck/)

Text and tune

- written in 1975; part of La Fiesta de la Posada, the Brubecks’ most frequently performed choral concert work, an evocation of a Mexican Christmas festival
- Dave Brubeck: “My wife was driving, and I said, ‘I’ve finished this.’ And she said, ‘No, you haven’t finished it.’ And I said, ‘Well, what did I leave out?’ And she said, ‘God’s love made visible. He is invincible.’ … So that’s the way it finished.”

Dave and Iola Brubeck

- Dave Brubeck was a jazz legend who, for over six decades, dazzled listeners worldwide with his unique, inventive style. He died of heart failure on December 5, 2012, a day before his 92nd birthday.
- He’s most famous for “Take Five,” “a deceptively complex jazz composition that managed to crack the Billboard singles chart and introduce a new, adventurous sound to millions of listeners.”
- Dave and Iola met as students at College of the Pacific (now University of the Pacific) in Stockton, CA. Later, Iola co-directed a weekly radio program and Dave and a small band played for it. Dave frequently pounded his foot to the beat; Iola asked him to remove his shoes so the sound wouldn’t be so distracting. Dave’s response: “I’ve been thrown out of better places than this.”
- Despite the rocky start, they became engaged on their first date and were married for 70 years. They had six children, four of whom are professional musicians, and six grandchildren. Iola has said, “At the time we were married, Dave was in the army and he said to me, ‘I don’t know what the future is going to be like at all, but I promise you one thing, you will never be bored.’ And he's kept his promise.”
- Dave once said, “I knew I wanted to write on religious themes when I was a GI in World War II,” recalling how he was trapped behind German lines in the Battle of the Bulge and nearly killed. “I saw and experienced so much violence that I thought I could express my outrage best with music.”
- “… I was thinking about composing a piece – I was in my early twenties – on the Ten Commandments, concentrating on all the commandments but concentrating mostly on ‘Thou shalt not kill.’ And knowing that our enemy, being Catholic from Italy, basically they knew these same Ten Commandments. The Germans being Catholic and Protestant, knew these same Ten Commandments. Why didn’t they stick with us? And
why is there a war if this is one of our commandments from God is that you shouldn't kill each other? It's still a part of many of the religious pieces I write.’

- As partners, Dave and Iola supported each other. They taught a jazz appreciation course together in the late 1940’s; Iola became Dave’s secretary and personal manager in 1950; she and their children often went on the road with the Brubeck Quartet. Iola was lyricist or editor for much of Dave’s music, including La Fiesta de la Posada.

- Used jazz to bridge social and political divides. The 1969 cantata The Gates of Justice dealt with blacks and Jews in America; Truth Is Fallen (1972) lamented the killing of student protesters at Kent State University. Dave played during the 1988 Reagan-Gorbachev summit and composed entrance music for Pope John Paul II’s visit to San Francisco in 1987.

- Dave: “I was reared as a Presbyterian by a Christian Scientist mother who attended a Methodist Church.” He also stressed that three Jewish teachers shaped his life — philosopher Irving Goleman, composer Darius Milhaud and Jesus.

- “When I write a piece, a sacred piece, I’m looking hard and trying to discover what I’m about, and what my parents were about and the world is about.”

- “You go by all kinds of churches, and they don’t seem to know what Christ was trying to tell us.”

- “Probably the most profound thing in the Bible is ‘love your enemies, do good to those who hate you.’ This is what, to me, is the essence of Christianity.”

- His music affected others, but it also was a profound influence on his own life: “Although I was raised as a Protestant, I was never baptized and had never been a member of any church. I joined the Roman Catholic Church after I had written my Mass To Hope! A good friend of mine, Fr. Ron Brassard, told me that he loved the music I had composed for the Mass but I had omitted the Our Father, and he wanted me to write a musical setting for it. I answered that I had already completed the composition of the Mass and I couldn’t see a way to include what I then referred to as the Lord’s Prayer without interrupting the musical flow. I felt I’d successfully fulfilled my assignment from Our Sunday Visitor, the publication that commissioned the Mass. I definitely felt no motivation to start writing again. Since I had completed the composition, I planned a vacation with my wife and children. We were on a Caribbean island. During the night I dreamt the entire Lord’s Prayer with chorus and orchestra. I jumped out of bed and wrote down what I had heard as accurately as I could remember. Because of this event I decided that I might as well join the Catholic Church because someone somewhere was pulling me toward that end.”

- On church music: “... an inexperienced guitar player who doesn’t have much to say, for example, can make me wish to leave the church immediately, whereas one great jazz or classical guitarist can confirm that I will have a spiritual experience in the church. There are a lot of people on the lowest rung of Jacob’s Ladder, and we must somehow reach down, give them a hand, and make them want to climb. A little really good music never hurt anyone. And when people are given good music they can grow spiritually and even discover they like it. For example, why is Handel’s Messiah performed year after year, reaching millions of people? Every year it gathers more listeners, some new, some who
make it part of their Christmas experience. With many repetitions it has become a tradition shared by people on all levels of music appreciation. I think the church should strive to give parishioners good music. Music is as necessary for worship as a building with a beautiful altar, artwork, and stained-glass windows. Together they create an environment conducive to worship and contemplation. We are not in church for entertainment, but to worship.”

- On his own sacred compositions: “[I’m] thinking about how in my own small way can I get a message across. When you write a religious piece, the choir really will say, ‘I’ve heard these things said every time I go to church but they didn’t mean anything until I start to sing them. And now they have much more meaning to me.’ That's what you try to do through religious music – to reach people where it's truly going to be the survival of humanity or the destruction of humanity.”

- “Art may not have the power to change the course of history, but it can provide a perspective on historical events that needs to be heard, even if it’s seldom heeded. After all the temporary influences that once directed the course of history have vanished, great art survives and continues to speak to each generation.”

- “When you hear Bach or Mozart, you hear perfection. Remember that Bach, Mozart and Beethoven were great improvisers. I can hear that in their music.”

- Brubeck continued performing with the latest version of his quartet until just past his 90th birthday, despite needing heart surgery and a pacemaker.

- “One of the reasons I believe in jazz is that the oneness of man can come through the rhythm of your heart. It’s the same anyplace in the world, that heartbeat. It’s the first thing you hear when you’re born — or before you’re born — and it’s the last thing you hear.”

- “If there’s a heaven,” Brubeck said, "let it be a good place for all of us to jam together and have a wonderful, wonderful musical experience.”

Fun fact: The rostrum piano in the Auditorium Conference Chamber was Dave Brubeck’s touring piano for years, and his and his band members’ signatures are inside its lid.
He Came Singing Love #226

Words and Music: Colin Gibson (b. 1933) – Dunedin, New Zealand

Info sources: Google searches, Hope Publishing Co. website (www.hopepublishing.com), Hymnary.org
Hymnal sources: Worship and Rejoice (Hope Publishing), Voices United (hymnal of the United Church of Canada), Alleluia Aotearoa: Hymns and Songs for All Churches (publ. New Zealand Hymnbook Trust)

Text:
- written in 1972 for a national hymn competition organized by Television New Zealand
- Colin Gibson’s first published hymn, first seen in the local hymn book supplement of his home church
- has become his most popular hymn – spread throughout New Zealand and then internationally
- later appeared in two denominational hymnals (including ours), one nondenominational book, and Colin Gibson’s 1998 collection
- based on words on a plaque made by Brother Adrian, a young Franciscan priest, about the challenge of those who follow Christ: “He came singing love, he lived singing love, he died singing love. He rose in silence. If the song is to continue, we must do the singing.”

Author and composer: Colin Gibson
- born in Dunedin, the largest city on the southern end of the South Island of New Zealand, and has lived there his entire life
- has been writing hymn texts and tunes for over 20 years
- also a lay preacher
- retired in 1999 as Head of the Department and Professor of English at the University of Otago (in Dunedin), the oldest university in New Zealand
- currently heads the Department of Theatre Studies at the University of Otago and continues to lecture on English Literature as Emeritus Professor
- for over 55 years, has served as organist and director of the Mornington Methodist Choir in Dunedin, New Zealand
- as he celebrated his 50th year serving at Mornington Methodist, in 2007, a church member wrote about him, “… the man is irrepresible energy, unbounded enthusiasm, and perpetual motion.” He has “… enthusiasm, imagination, humor, compassion, faith, and a passion for justice, all of these coupled with a special ability to toss in a metaphor, or turn a phrase to rivet the attention.”
- often writes tunes for Shirley Erena Murray’s texts
- has conducted numerous hymn workshops in New Zealand, Australia and Great Britain
• was co-editor of a number of hymn collections
• was awarded the New Zealand Order of Merit for services to music and education in 2002
• Dunedin Public Library houses the Colin Gibson Hymnology Collection, over 2200 hymnbooks, books and reference works by or about New Zealand hymn authors and composers
• has four contributions in CCS in addition to “He Came Singing Love”:
  tune for R. Duck’s text “Sacred the Body” and C. Daw’s “God of the Future”
  tune for S.E. Murray’s text “Leftover People in Leftover Places”
  tune for D. Belrose’s text “All Are Called”

Scriptural references for this hymn, from various sources:
• I Corinthians 13:13
• Galatians 5:22-26,
• I John 4:7-12 (used in today’s Prayer for Peace service)

Subject references:
• appears in the Reconciliation section of Community of Christ Sings
• additional topical categories for this hymn, from various sources: Discipleship, Easter, Faith, Hope, Jesus Christ’s Death, Jesus Christ’s Life, Jesus Christ’s Love, Mission, Peace of Jesus Christ, Reconciliation, and Witness.

Interesting uses of this text:
• printed above the door to a church choir rehearsal room in Stamford, Conn.
• used as a benediction by many pastors
• inspired a hymn written in response, in 2005: “Take Up His Song” by Laura A. Herman (published in the More Voices hymnal of the United Church of Christ)

Tune: SINGING LOVE
• written for this text, and this is the only tune ever published with this text
• style hard to categorize – a good thing because labels are generally not a good idea!
• other published resources for this text and tune add a fermata (held note) and a break after “he arose in silence” – probably not a good idea for congregational singing, but something to keep in mind when using this piece as a solo or with a small ensemble
Holy Spirit, Come with Power #46

Words: Anne Neufeld Rupp (b. 1932) – province of Manitoba, Canada
Music: from *The Sacred Harp* – U.S.A.


Text:

author: Anne Neufeld Rupp
- lives in a retirement village in North Newton, KS
- first woman pastor hired in the Central District of the Mennonite Church
- her pastor father grew up in the Old Mennonite Colony area of Russia; her mother in Siberia; when Communist rule took over, the families were forced to immigrate to Canada
- Ann grew up on the small family farm in southern Manitoba; no running water or electricity until she was 20; educated in a one-room school
- “As early as I can remember, I loved music. But prairie life in Manitoba did not offer opportunities to pursue this interest. Our home had an old pump organ, and I taught myself the primary chords in all keys and figured out the melody line of familiar hymns. With the left hand playing the appropriate chords, I thought I was a great pianist! Cheering, clapping crowds came to hear me play (all in my youthful imagination, of course), but this wild daydream encouraged me to continue practicing and learning.”
- began lessons in third grade; continued with a correspondence course; then “...I learned of a woman who offered piano lessons, though it was 16 miles from my home over gravel roads. When I went to inquire about being her student, she said, ‘No, I have no room in my schedule for another student.’ I literally stuck my foot in her door and pleaded until she said ‘yes.’”
- attended Canadian Mennonite Bible College in Winnipeg and Bethel College in Kansas, earning a Kansas teaching certificate
- served for three years as a missionary in Mexico beginning in summer 1960
- attended Mennonite Bible Seminary in Elkhart, Indiana; graduated in 1966
- married Ken Rupp and became a pastor’s wife, leading children’s choir and teaching Sunday school – but Ken “occasionally asked me to preach!”
• “life-changing event” in the mid-1970s: with Ken’s support, she took the same series of tests and consultations he was taking as part of the Presbyterian Career Support Plan. After reviewing their scores, the consultant said, “You two have such unique, complimentary gifts. Have you ever considered a team or co-pastoral ministry? One where the two of you accept ONE pastorate, each working halftime with your own particular gifts?”

• ordained by Central District Conference of the General Conference Mennonite Church at Pleasant Oaks Mennonite Church in Middlebury, Indiana, on Nov. 7, 1976 – the first woman ordained in the Central District and the second in the General Conference

• served as co-pastor at Pleasant Oaks along with her husband from 1975 to 1982

• author of many books:
  - *Christmas Everywhere* (1994, Educational Ministries)
  - *Celebrating the Christmas Season* (1989, Educational Ministries)

• Ken died in 2010; Ann lives close to their son, Byron, and his family

• more than 35 years since her ordination, the church where she is a member has three women pastors. “My journey has opened doors for others, and I thank God for this.”

**Tune:** BEACH SPRING

• first appeared in 1844

• author unknown; attributed to Benjamin Franklin White (1800–1879), a U.S. singing-school teacher, composer and tunebook compiler born near Spartanburg, SC; died in Atlanta, GA

• Rupp’s text is also published in some hymnals with tunes HYFRYDOL or RUSTINGTON from The Sacred Harp

• American hymnbook published in Philadelphia in 1844

• formed the shape note singing tradition

• over 250 hymns and songs compiled, transcribed, and composed by B. F. White and E. J. King, (ca. 1821–44); King died soon after the book was published

• White organized singing schools and conventions at which The Sacred Harp was used

• The Sacred Harp became popular and White and his colleagues produced three more editions in 1850, 1959, and 1869, eventually expanding the book to from its original 262 pages to 477 pages

• the 1869 edition was reprinted and continued in use for several decades

• see page 81 from the 1844 Sacred Harp for the tune BEACH SPRING in shape-note notation and layout

Topical categories for this hymn, from various sources: Baptism, Blessing of Children, Discipleship, Evangelism, Gathering, Holy Spirit, Humanity, Invocation, Pentecost, Renewal, Yearning

Musical advice:
- this is a pentatonic hymn (based on a five-note scale), which opens many possibilities:
  o could be sung as a multi-part round, illustrating the concept of Pentecost
  o could be accompanied by Orff instruments – tuned to pentatonic scales, there are no wrong notes!
  o could be played on the black notes of a keyboard, with kids improvising along using black notes too
- try singing it using the arrangement from The Sacred Harp (melody in the tenor)

Additional resources:
- Spanish translation available in El Himnario, hymn #186, “Ven, Espíritu, cual viento”
- hundreds of arrangements of this tune have been composed over the years; see a list of many at www.hymnary.org/tune/beach_spring
- check the CCS tune index to find the many other tunes that will work with this 8.7.8.7.D. text, and the many other texts that will work with this tune

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- conferences in interesting places – the best value for your money among ecumenical conferences
  o meet and be inspired by greats of the hymn-writing world
- enjoy hymn festivals every day for a week!
This is the tune Beach Spring as it appears in the Sacred Harp. It shows the shaped note singing tradition of that time.

**BEACH SPRING. 8, 7.**


Come, ye sinners, poor and needy, Weak and wounded, sick and sore,
Jesus ready stands to save you, Full of pity, love and pow'r.

Let not conscience make you linger, Nor of fitness fondly dream,
All the fitness He requires is to feel your need of Him.

He is able, He is able, He is willing, doubt no more He is able, He is able, He is willing.

This gives you, this gives you, 'Tis the Spirit's rising beam, This gives you, This gives you, 'Tis the Spirit.

Ag-on-iz-ing in the gar-den, Lot your Master prostrate lies,
On the blood-y tree behold Him, Hear Him cry before He dies;

None but Jesus, None but Jesus,
None but Jesus, None but Jesus,
None but Jesus, None but Jesus,
None but Jesus, None but Jesus.

Sinners, will not this suffice? Sinners, will not this suffice?
'lt is finished, 'lt is finished, 'lt is finished, 'lt is finished,
Sinners, will not this suffice? Sinners, will not this suffice?
None but Jesus, None but Jesus, None but Jesus, None but Jesus.

Can do helpless sinners good,
Venture on Him, venture wholly, Let no other trust 'n-tru'de.

Joseph Hart was born in 1712 and died in 1768. After being a backslider from his early religious training, he heard John Wesley preach in 1757. He became converted, and began at once to preach himself, and continued up to the time of his death. He composed a large number of valuable hymns, and published digest works. This tune is one of the old melodies, but none of the books we have seen give the date or the name of the author of the music.

**COOKHAM. 7s.**

Chas. Wesley, "Christ Jesus came into the world to save sinners."—1 Tim. 1: 15. Psalmist, hymn 207.

Key of G Major.

1. Hark! the herald angels sing, "Glory to the new-born King: Peace on earth, and mercy mild, God and sinners reconciled."

2. See, He lays His glory by; Born that man no more may die; Born to raise the sons of earth; Born to give them second birth.

3. Hail, the holy Prince of peace! Hail, the Sun of righteousness, Light and life to all He brings, Risen with healing in His wings.

4. Let us then with angels sing, "Glory to the new-born King! Peace on earth and mercy mild, God and sinners reconciled."

Hope Is a Light #398

**Words and Music:** Daniel Charles Damon (b. 1955) – U.S.A.


Hymnal source: *Fields of Mercy* (a Dan Damon collection, published by Hope Publishing)

**Dan Damon**
- hymnwriter, jazz pianist, and pastor of First United Methodist Church in Point Richmond, CA
  - “… Dan actively seeks to enliven congregational singing through teaching new songs and hymns, and creative hymn leadership from the piano.”
  - “What do Bluegrass musicians and Methodists have in common? Well, in Point Richmond, California, they thrill to a good tune, and love sharing their music with the community. … Church members just taking their first forays into spirituality all the way up to those in their 90s have embraced their pastor’s vision of a musical ministry – a ministry that brings people together from all walks of life, from across the Bay Area, in an atmosphere of fun and toe-tapping fellowship.” ([Bay Area Spiritual Examiner, www.examiner.com](http://www.examiner.com))
- adunct faculty member in church music at the Pacific School of Religion in Berkeley, CA
- very active life member of The Hymn Society in the United States and Canada
- plays piano in clubs in the San Francisco area
- studies piano and composition with Richard Hindman
- has written hymn translations from Vietnamese, Portuguese, and Shona languages; edited *Njalo: A Collection of 16 Hymns in the African Tradition*, with professor Patrick Matsinkenyiri from Zimbabwe
- hymns in *New Century Hymnal, Chalice Hymnal, Voices United, The Faith We Sing, Worship and Rejoice*, and many other hymnals, supplements and single-author collections
- in Community of Christ collections: Garmentmaker (SP), I Have Called You By Your Name (BR)

**“Hope Is a Light”**
- written 2006; dedicated to “my loving wife, Eileen M. Johnson, who requested a new song for use during the Advent candle lighting”
- submitted to the hymnal project directly from Dan Damon at our request for his “top picks”
- scriptural references: Zephaniah 3:14-20; John 8:12; church’s mission “Joy, Hope, Love and Peace”
- translations for our hymnal authored by John Glaser (Spanish) and Joey Williams (French)
• tune name GREENWOOD RIDGE, an area north of San Francisco

**Musical possibilities:**
• from Damon: “Congregations may add a stanza each week. The piece can be done without accompaniment and without printing the words in the bulletin, due to the repetition in the form. Line by line, the congregation repeats what it hears.”
• if accompanied, could use guitar, piano, organ, or small group

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• for people who love to sing in congregations
• receive *The Hymn* (journal), *The Stanza* (print newsletter), and *The Verse* (on-line newsletter)
• conferences in interesting places – the best value for your money among ecumenical conferences
Is There One Who Feels Unworthy? #526

Words and Music: Ken Medema (b. Dec. 7, 1943) – Grand Rapids, MI
Composed with youth at Community of Christ International Youth Forum (IYF), 2009


Text and Music:
- Written here in Independence during IYF 2009 – the co-authors were the youth who attended Ken Medema’s workshops during that week. Original title: “Here in This Holy Place.”
- Is in the Communion section of Community of Christ Sings; it’s listed in “worth of all persons” (and other topics) in the topical index. Don’t limit any hymn to use only within its hymnal section!
- Copyrighted by Brier Patch Music, the publishing arm of Ken Medema Music, named after Brer Rabbit’s home in the Uncle Remus stories. The focus of the company is “to use music and storytelling to help build communities of compassion ....”

Author and Composer: Ken Medema
- Composer/singer/storyteller; “Ken custom-designs every musical moment through improvisation and new composition to bring each event to life.”
- Blind from birth – can only distinguish shadows and outlines of very large objects. Began playing piano when five years old. Began lessons in classical music at age 8 through Braille music, playing by ear, and improvising.
- “Medema explains his ability to instantly turn speakers’ words into inspirational lyrics as ‘a combination of natural gift and study, training.’ ... ‘When high school English teachers told us about alliteration and onomatopoeia, I took those things seriously,’ Medema said. ‘I used to practice speaking in iambic pentameter.’ And in his dating days, Medema used his knack for singing just the right words in just the right way ‘to considerable advantage,’ he quipped. ‘Whenever I had a crush on a girl, I would make her up a song on the spot.’”
- Majored in music therapy at Michigan State University, studying both piano and voice. Worked as a music therapist in Fort Wayne, IN, and Essex County Hospital in New Jersey.
- In 1973, began performing and recording his own songs. Major themes were “justice, hunger, poverty, homelessness, and Christian charity as it pertains to them.” Has published almost 30 albums and has performed for more than 40 years in the U.S., Canada, and Europe.
• Lives in Alameda, CA, with his wife, Jane. “Together, they work on program designs for Ken’s events, ... explore new developments in religion, psychology and culture, ... share a passion for movies (yes, Ken is an avid movie consumer), books, new music and politics, and love keeping up with two feisty grandchildren.”

• Ken’s travel companion, sound person and visual navigator for about 175 days a year is Beverly Vander Molen. “Although she is a trained organist, the sound board has become her instrument of choice.”

• His performances frequently include improvised songs from audience responses, sermon topics, and guest speaker stories. He has appeared at our Auditorium and Temple on many occasions, including dialogue-and-song sessions with President Dave Schaal (IYF 2005) and President Grant McMurray (IYFs in 2001 and 1997). He and President McMurray are co-credited on a song from IYF 2001, called “Community of Christ.” It appears on the CofChrist CD You Have the Power to Share the Light (2003).

• Ken says, “The blindness has made me ... want to hear the voice of the not-included.”

From the Prayer for Peace service 7/11/13: “July 11th is recognized by international communities as World Population Day. This day was established by the United Nations to focus attention on the urgency and importance of population issues. In the words of UN Secretary-General Ban Ki-moon, decision-makers everywhere need to make every person count and consider the needs of all women and men, girls and boys.”

World Population Day: www.unfpa.org/public/world-population-day

From the U.N.’s website:

• The world population on July 9, 2012, was estimated to have been 7,025,071,966. This year’s State of World Population report will be released in October.

• Focus for the 2013 World Population Day is Adolescent Pregnancy:
  o About 16 million girls under age 18 give birth each year. Another 3.2 million undergo unsafe abortions.
  o The vast majority – 90% – of the pregnant adolescents in the developing world are married. But for far too many of these girls, pregnancy has little to do with informed choice. Often it is a consequence of discrimination, rights violations (including child marriage), inadequate education or sexual coercion.
  o Adolescent pregnancy is a health issue: the youngest mothers face a heightened risk of maternal complications, death and disability, including obstetric fistula. Their children face higher risks as well.
  o It is also an issue of human rights. Adolescent pregnancy often means an abrupt end of childhood, a curtailed education and lost opportunities.
  o On this World Population Day, we raise awareness of the issue of adolescent pregnancy in the hopes of delivering a world where every pregnancy is wanted, every childbirth is safe, and every young person’s potential is fulfilled.

International Youth Forum (IYF): www.cofchrist.org/iyf/default.asp

From the CofChrist website:
• **IYF** is an international gathering where youth from around the world come together to celebrate and claim their place in the **Community of Christ**. Held every four years, IYF is truly a once-in-a-lifetime event youth don’t want to miss! In 2009, IYF was held in Bangkok and Independence, MO. Youth, youth leaders, and church leaders united to laugh, play, sing, explore, and worship God. Programming emphasized how the peace of Jesus Christ unites us in mission around the world.

• **IYF’s Purpose/Philosophy Statement:** “IYF is a multisite event centered on activities that seek to develop youth to carry the ethics of Christ’s peace into all arenas of life. This is accomplished by focusing on the following areas: Worship, Small Group Encounters, Experiential Learning, Cross-Cultural Experiences, and Personal Faith Exploration. IYF is enhanced by having high expectations for youth to experience the depths of God’s love and what that means to them as a disciple in community.”

• Selected tweeted reactions from participants in the 2009 IYF to the question “What has been your favorite thing so far?”
  - “Ken Medema – he’s amazing! I love how he makes up the songs right there. He’s got such an amazing gift – he’s so inspirational.” (Brandon, Midlands Delegation)
  - “I liked Ken’s class because he is amazing and made up all these songs about people right there.” (Ellyn, Northwest Delegation)
  - “Ken Medema’s class – It was so interesting how he can make up songs off the top of his head.” (Brianna, Heart of the South Delegation)
  - “Ken Medema is so far the best!” (Natalie, British Isles Delegation)
  - “We especially liked when Ken sang – that is a favorite moment.” (Audrey Purotu and Hawaiki-Nui, French Polynesia Delegation)
  - “Ken Medema’s class – I enjoyed his class and his music. People came up to the microphone, told their story and he made up a song about it right there.” (Kareva, New Caledonia Delegation)

**Next IYFs:** USA July 15-18, 2014; Honduras summer 2014; Africa July 15-22, 2015.

**IYF ’97 (August 1997)**

“The International Youth Forum held in 1997 was my first exposure to the Community of Christ in a setting that was bigger than what I had known as a child growing up in Oklahoma where I was one of two youth in my congregation. The experiences of those few days mesmerized me and connected me in a real way to people that I haven’t seen since, yet still communicate with on a regular basis.

During the service on the final night Grant McMurray spoke in tandem with musician Ken Medema about Transformation 2000 and the youth of the church. We were gathered in the Auditorium Conference Chamber transformed in appearance and function with high tech gadgetry. Grant sat on a simple stool and Ken at the piano. There were several meaningful stories shared by Grant and songs shared by Ken. The portion that sticks with me after more than ten years is what Grant ended with. He conveyed to the youth of the church (that was me at the time) how important we were and that we were an absolute essential part of the church and of Transformation 2000.
My brief summarization falls short of how important this worship experience was in my life, but the reason it is important to me is that it was the first time I felt like the church needed me and it was the first time like I felt that I needed the church. It was a time in worship where an invitation was extended and I responded. “ (John Chatburn 2009 – used by permission)
Jesus Walked This Lonesome Valley #452

Words and Music: African-American spiritual, U.S.A.

Recent hymnal sources: Worship and Rejoice (nondenominational, Hope Publishing, 2001), The Faith We Sing (United Methodist, 2000), Gather Comprehensive (Catholic, 1994), Presbyterian Hymnal (1992)

Text and tune:
- origins are unclear:
  - some sources say it’s a traditional spiritual from Southern blacks in slavery – where singing inspired and taught work, faith, and hope
  - “This [text] is an American spiritual which rose out of white communities” according to The Presbyterian Hymnal Companion (1993)
  - some say it’s a traditional folk or bluegrass hymn from the Appalachians
  - many alterations, and additional stanzas, have been written and published over the years
  - oral tradition of passing this music along means that many versions of the tune exist
  - known by different titles – “Lonesome Valley” is most common
- text delivers the message that Jesus’ example, when he encountered temptations in the wilderness, can inspire us to walk and wrestle with our own temptations in our own wildernesses
- KC connection: William Levi Dawson (1899-1990), African-American composer, choir director, and professor who made “Jesus Walked This Lonesome Valley” one of the most popular in performances by choirs – his career began as a teacher in the Kansas City public school system and his compositions were performed by the KC Symphony – he was later a prof at the Tuskegee Institute – his best-known works are arrangements and variations of spirituals, still widely published and regularly performed
- has been sung by Johnny Cash and June Carter, Little Richard, Pete Seeger, Joan Baez, Elvis Presley, Bruce Springsteen, George Jones, and others; a version was in the movie O Brother Where Art Thou

Other background:
- “The term spiritual song was often used in the black and white Christian community through the 19th century (and indeed much earlier). ... ‘Negro spiritual’ first appears in print in the 1860s, where slaves are described as using spirituals for religious songs sung sitting or standing in place, and spiritual shouts for more dance-like music.....Although numerous rhythmical and sonic elements of Negro spirituals can be traced to African sources, Negro spirituals are a musical form that is indigenous and specific to the religious experience in the United States of Africans and their descendants. They are a
result of the interaction of music and religion from Africa with music and religion of European origin.” (Wikipedia)

• “Camp meetings were often interracial, and one feature of nineteenth-century spiritual folk song was the complicated interaction of black and white traditions. Many Afro-American spirituals resemble tunes from white hymnodies, and typical Afro-American musical features ... appear in white religious songs. ‘Lonesome Valley’ and ‘Old Time Religion’ are just two of many songs whose origin is uncertain, and which appear in collections of both black spirituals and white hymnbooks.” (Encyclopedia of American Poetry: The Nineteenth Century, 1998)

• after the Emancipation Proclamation (1863) and conclusion of the American Civil War (1865), many blacks and whites distanced themselves from this type of music

• from the 1900s through today, spirituals are increasingly included in hymnals of denominations – conductor and scholar Edwin John Stringham has written, “They express, through singularly original words and music, the deepest religious emotions and feelings of a transplanted and enslaved people, seeking hope and redemption and final rest with their God.”

Scriptural references:

Hebrews 4:15 – “For we do not have a high priest who is unable to sympathize with our weaknesses, but we have one who in every respect has been tested as we are, yet without sin.”

Phil. 2:5-7 – “In your relationships with one another, have the same mindset as Christ Jesus: Who, being in very nature with God, did not consider equality with God something to be used to his own advantage; rather, he made himself nothing by taking the very nature of a servant, being made in human likeness.”

Matthew 16:24-25 – “Then Jesus said to his disciples, ‘Whoever wants to be my disciple must deny themselves and take up their cross and follow me. For whoever wants to save their life will lose it, but whoever loses their life for me will find it.”

Musical possibilities:

• open with a soloist on stanza 1; congregation joins for stanza 2 and 3
• can be accompanied by piano or organ, but best sung a cappella with free rhythm
• sing by memory if possible – soloist can lead the first words of each stanza
• see many published anthem arrangements by William Dawson and others, for performance by church choir and/or for other musical ideas

Worship possibilities:

• as we will do today, during labyrinth walking activity, combine this and other spirituals such as: Nobody Knows the Trouble I’ve Seen; Swing Low, Sweet Chariot; Standin’ in the Need of Prayer; I Want Jesus to Walk With Me; Wade In the Water; There Is a Balm in Gilead
• sermon on this hymn by Rev. Howard W. Boswell, Jr., at http://kenpres.info/?p=416
• Tenebrae service outline at the General Board of Discipleship (GBOD) site at www.gbod.org/site/apps/nlnet/content3.aspx?c=nhLRJ2PMKsG&b=5505917&ct=8025289
• Good Friday service – have it sung by a soloist while “off-stage” someone pounds nails into wood
• Lent cantata “Here Is Love” by Larry Shackley, available from Hope Publishing
• Easter cantata “The Passion and Glory of the Risen Christ” by Jack Schrader, available from Hope Publishing
Kyrie Eleison (Oré Poriajú Verekó) #184

Words: traditional Greek
Music: Guaraní Kyrie; harm. Carlton R. Young (b. 1926) – Paraguay/U.S.A.

Hymnal source: Worship and Rejoice (ecumenical hymnal published by Hope, and one source book for Community of Christ Sings!, our 2013 hymnal)

Text: “Kyrie eleison, Christe eleison, Kyrie eleison”

- one of the oldest and most important prayers of our Christian heritage
  - its Biblical roots first appear in I Chronicles 16:34 – “give thanks unto the Lord, for he is good; his mercy endureth forever” – other references in Luke 18:13, Matthew 5:7, James 5:11
  - written evidence of use of Kyrie eleison in worship from 390 A.D.
- Kyrie eleison – Greek Κύριε, ἐλέησον, meaning “Lord, have mercy”
  - eleison – same root in Greek as word for oil – olive oil used to soothe bruises and minor wounds – so “Kyrie eleison” literally means “Lord, soothe me, comfort me, take away my pain”
- later addition: Christe, eleison – Greek Χριστέ, ἐλέησον, meaning “Christ, have mercy”
- common to both Eastern and Western Christianity – in Rome, as Latin became dominant language for worship, this the only Greek prayer that was preserved
- near beginning of worship, traditional repetition of Kyrie phrase 3x, then Christe 3x, then Kyrie again 3x
- also often used as response to prayer statements
- Kyries found in many classical musical Mass settings – by Bach, Mozart, Beethoven, Schubert, Fauré, Verdi, Duruflé, Bernstein, Britten, and many others
- today, Kyrie heard in each liturgy of Anglican, Lutheran, and Catholic denominations; frequently in other denominational worships as well
- included in many films, such as Lord of the Flies, The Phantom of the Opera, 2001: A Space Odyssey, Easy Rider, Disney’s The Hunchback of Notre Dame, Rent, and Ever After
- this particular Kyrie is found in the ecumenical hymnal Worship and Rejoice, and will also appear in the new Presbyterian hymnal (the other denominational hymnal slated for publication in 2013, titled Glory to God, will be available in red or purple, or online)

Tune:

- source: Guaraní Kyrie
- Guaraní an indigenous language of South America, and one of two official languages (with Spanish) of Paraguay, where it is spoken by the majority of the population, about 4.6 million people
• a few English words are adopted from Guaraní: jaguar, cougar, toucan, piranha, tapir, açaí, Paraguay

arranger: Carlton (Sam) R. Young
• teacher, editor, composer, conductor
• was the editor of two Methodist hymnals (1966 and 1989)
• served on faculties at Perkins School of Theology, Southern Methodist University, Scarritt College; is emeritus professor of church music at Candler School of Theology at Emory University
• is past President and a Fellow of The Hymn Society in the United States and Canada
• now retired, living in Nashville, still very active as a composer and author

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Learn from All the Songs of Earth #141

Words: Thomas H. Troeger (b. 1945) – U.S.A.
Music: Welsh or French hymn, ARFON MAJOR

Info sources: Wikipedia, Hymnary.org, Google search results
Hymnal source: God, You Made All Things for Singing: Hymn Texts, Anthems, and Poems for a New Millennium by Thomas Troeger, publ. 2009 by Oxford University Press

Text:
- written 2007
- Sacredness of Creation: connects the sounds of God’s creation with the ultimate role each person plays in fulfilling God’s plan
- “Learn from all the songs of earth that we never sing alone ...”
- “When we harmonize with earth and its elemental song, we recall who gave us birth and to whom we all belong; we more deeply understand what the living Christ displays: we are fashioned by God’s hand for a life that sings God’s praise.”

author: Thomas Troeger
- Professor of Christian Communication at Yale Divinity School
- has written over 20 books on preaching, poetry, hymnody and worship, including most recently:
  - Wonder Reborn: Preaching on Hymns, Music and Poetry
  - God, You Made All Things for Singing: Hymn texts, anthems, and poems for a new millennium
  - So that All Might Know: Preaching that Engages the Whole Congregation
  - Preaching While the Church Is Under Reconstruction
  - Above the Moon Earth Rises: Hymn Texts, Anthems and Poems for a New Creation
- flutist and a poet whose work appears in the hymnals of most denominations
- ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999 – “dually aligned”
- quotable quotes:
  - “When we sing we perceive our intended wholeness with all that God has made.”
  - “You are a woodwind and a drum. You are a musical ensemble. Before you speak your first word as an infant, you are a woodwind instrument that plays twelve million breaths a year and a drum that beats 40 million times a year. And since your vocal chords stretch over the path of your breath, you are also a stringed instrument. From the moment of your birth you are an orchestra playing a perpetual concert through every moment of your life.”
**Tune: ARFON MAJOR**

- anonymous, claimed by two countries:
  - Welsh folk tune called “Tros y Garreg”; named for Arfon, a district in northern Wales
  - in France, associated with Christmas texts, called NOËL
- known in both minor and major forms – this ARFON MAJOR
- this version harmonized by Carlton R. “Sam” Young (b. 1926) – editor of two hymnals for the Methodist denomination
- Troeger’s text has been published with at least two other tune matches
Let Our Earth Be Peaceful #371

Words: Shirley Erena Murray (b. 1931) – Invercargill, New Zealand
Music: Joy F. Patterson (b. 1931) – Lansing, MI, U.S.A.

Info sources: Google searches, Hope Publishing Co. website (www.hopepublishing.com)
Hymnal source: Touch the Earth Lightly (Shirley Erena Murray collection, published by Hope in 2008)

Text:

• copyright 2005
• Murray says: “I have a liking for ‘small songs’ easily learned and useful to give short bursts within the liturgy, in contrast to heavier hymns. This might be used at the end of worship, or as thanksgiving after an offering, or, separating the stanzas, be used with spoken intercession.”

author: Shirley Erena Murray

• “New Zealand’s premier hymnwriter”
• has texts in more than 100 collections worldwide and translated into several languages
• her hymn texts stress social justice, human rights, ecology, peace
• already an integral part of Community of Christ hymnic repertoire before Community of Christ Sings – “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
• the most-represented text author in Community of Christ Sings
• prior to her achievements as a hymn writer, she was a teacher and produced radio programs on hymns
• has served as an editor with the New Zealand Hymnbook Trust
• named a Member of the NZ Order of Merit (2001) for services to the community through hymn writing – the first citizen to be so honored
• in 2009 named a Fellow of the Society in recognition of contributions to the international community of congregational song
• has worked with Dr I-to Loh, musical ethnologist from Taiwan, paraphrasing Asian hymns into English
• “Methodist by upbringing, ecumenical by persuasion, she has spent most of her life as a Presbyterian.”
• her husband is the Very Rev. John Stewart Murray, former Moderator of the Presbyterian Church of NZ
• three sons and six grandchildren, and now “live in active retirement” at Raumati Beach, near Wellington, NZ
• her middle name, Erena, is the Maori form of Helena, derived from the Greek word for peace (eirene)

Scriptural references for this hymn, from various sources: Romans 12:10-2; 2 Corinthians 13:11; 2 Thessalonians 3:11-13

Topical categories for this hymn, from various sources: Advent, Creation, God, God’s Love, Healing, Love, Mission, Peace, Peace on Earth, Reconciliation, Service
**Tune:** FOR THE LOVE OF GOD

- copyrighted 2005

composer: Joy F. Patterson

- Bachelor’s in French Studies, Master’s in French Literature from University of Wisconsin
- Fulbright scholar – studied for a year at the University of Strasbourg, France
- career has included teaching French at the University of Wisconsin, being a homemaker, and working as a claims representative for the Social Security Administration
- elder in the Presbyterian Church (PCUSA) – active on local, presbytery, and national levels of the denomination
- has written both hymn texts and tunes, and several choral anthems
- was a member of the committee that prepared *The Presbyterian Hymnal* (1990)
- currently lives in Wausau, WI
- “Her concerns as a hymn writer are for the unity and inclusiveness of the church, peace, justice, and the stewardship of the earth.”

Additional tunes for this text:


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Text:

- known as the prayer of St. Francis of Assisi – “widely but erroneously attributed to St. Francis of Assisi” but cannot be traced back further than 1912
- first printed in French in 1912 in La Clochette (The Little Bell), a small spiritual magazine published in Paris, submitted anonymously
- Italian translation appeared in 1916 at the direction of the Pope, during World War I
- first known English translation appeared in 1927 in the Quaker magazine Friends’ Intelligencer, in which the prayer was attributed to St. Francis of Assisi
- most popular English translation is:
  
  \[
  \begin{align*}
  \text{Lord, make me an instrument of Thy peace;} \\
  \text{Where there is hatred, let me sow love;} \\
  \text{Where there is injury, pardon;} \\
  \text{Where there is error, truth;} \\
  \text{Where there is doubt, faith;} \\
  \text{Where there is despair, hope;} \\
  \text{Where there is darkness, light;} \\
  \text{And where there is sadness, joy.}
  \\
  \text{O Divine Master, Grant that I may not so much seek} \\
  \text{To be consoled as to console;} \\
  \text{To be understood as to understand;} \\
  \text{To be loved as to love.} \\
  \text{For it is in giving that we receive;} \\
  \text{It is in pardoning that we are pardoned;} \\
  \text{And it is in dying that we are born to eternal life.}
  \end{align*}
  \]

- adapted by Sebastian Temple, composer of the tune

St. Francis of Assisi

- Catholic friar and preacher from Assisi, a village in the center of Italy
- given name Giovanni di Pietro di Bernardone, nicknamed Francesco (“the Frenchman”) by his father
- from a well-to-do family; father was a silk merchant, mother was a noblewoman
- as a youth, was fan of troubadours (French composer/performers) and flashy clothes – but also once gave everything he had in his pockets to a beggar on the street while he was selling cloth (greatly angering his father)
- in the early 1200s, when captured and imprisoned while fighting as a soldier for Assisi, he had a vision that convinced him to live in poverty and devote his life to spiritual
pursuits; he suffered a serious illness in 1204 that led to a spiritual crisis that cemented this vow
• began meditating, helping lepers, begging with the poor, and preaching on the streets
• developed a large following, but chose never to be ordained a priest, instead remaining in the community of “lesser brothers” (fratres minores in Latin)
• founded the Order of Friars Minor for men, the Order of St. Clare for women, and the Third Order of St. Francis – preached throughout Italy, France, Germany, Hungary, Spain, and the East
• the rule for his followers was “to follow the teachings of our Lord Jesus Christ and to walk in his footsteps” – they owned no possessions and lived in poverty
• inventor of the Christmas crèche: celebrated Christmas 1223 by setting up the first known Nativity scene, using a real ox and donkey, and a straw-filled manger, to create a living scene so that worshipers could contemplate the birth of Jesus “in a direct way, making use of the senses”
• in 1224 was marked with stigmata – the first recorded person to bear the wounds of Christ’s Passion
• requested that Psalm 140 be read or sung to him as he passed from this life
• proclaimed a saint by Pope Gregory IX in 1228
• known as the patron saint of animals and the environment, and is one of the two patron saints of Italy
• “It has been argued that no one else in history was as dedicated as Francis to imitate the life, and carry out the work of Christ, in Christ’s own way.”
• he believed that nature was the mirror of God – he called all creatures his brothers and sisters – he preached to the birds and therefore artwork depicting him often shows him with birds
• Pope John Paul II said on the World Day of Peace, January 1, 1990, that Francis “offers Christians an example of genuine and deep respect for the integrity of creation … As a friend of the poor who was loved by God’s creatures, Saint Francis invited all of creation – animals, plants, natural forces, even Brother Sun and Sister Moon – to give honor and praise to the Lord. The poor man of Assisi gives us striking witness that when we are at peace with God we are better able to devote ourselves to building up that peace with all creation which is inseparable from peace among all peoples.”

Tune: PRAYER OF ST. FRANCIS
• also known as CHANNEL OF PEACE, or TEMPLE
• most popular sung version of the prayer
• published in 1967; this arr. by Jane Holstein (b. 1958) of Hope Publishing
• written while Temple was living in California, for a collection for a Franciscan church in Los Angeles
• Temple wrote, “I wrote so easily and so prolifically that I took for granted that I could write music to the peace prayer of St. Francis. The album’s other twelve songs fell out of my lips and on to a tape recorder very easily and I wrote them in two days. The third day was left for the peace prayer.”
Though inspirations for all came easily to me, its strange form drove me crazy. I could not come up with anything that sounded like music to my ears. I tried for a while morning but nothing came. Finally, I was disgusted, looked at the little statue of St. Francis on my shelf and said angrily, ‘Well, if you want to write it, YOU do it. I can’t.’ I got up, went to the kitchen, made a cup of tea and drank it. When I returned to the guitar, I picked it up, had the tape recorder running, and the song fell out of my mouth as it was recorded a few days later.”

- is the anthem of the Royal British Legion – sung every year at the Service of Remembrance in November at Royal Albert Hall in London
- was a favorite of Princess Diana and was performed at her funeral by the choir of Westminster Abbey in 1997, the same year Sebastian Temple died

composer: Sebastian Temple

- his given name was Johann Sebastian von Tempelhoff
- born and raised in South Africa
- mother died when he was three; he was raised by his grandparents
- as an adult, he moved to London and worked for the BBC
- was a Scientologist; then converted to Catholicism, adopted the Franciscan lifestyle and became a “secular Franciscan”
- prolific singer and songwriter of worship music and congregational song

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Mfurahini, Haleluya (Christ Has Arisen, Alleluia) #471

**Words:** Bernard Kyamanywa (b. 1938) – Tanzania, Africa  
**Music:** Tanzanian melody

Info sources: Google search results, www.hymnary.org  
Hymnal sources: Cantate Domino (publ. 1974 by The Lutheran World Federation); Lead Me, Guide Me, 2nd ed. (publ. by GIA in 2012), The Courage to Say No (Iona Community)

**Text:**
- written in 1966
- “Rev. Bernard Kyamanywa wrote the original Swahili text while he was in seminary in Tanzania. He wrote it in a very African style, envisioning a story-teller and congregation responding; the story-teller presents the simple story of the Easter Gospel, and the congregation responds with the refrain. (Although it can be sung in unison.)”
- was translated into English in 1969 by Howard S. Olson (1922–2010), a missionary in Tanzania
- Spanish translation by Joey Williams (b. 1972); French by George Pfalzgraf
- has also been translated into Swedish, Norwegian, and German
- has appeared in hymnals of various denominations since the late 1970s
- “I had a need to proclaim God’s word, and I am delighted that the hymn has become so popular in other parts of the world. It was written to a traditional Tanzanian song, and I think it was received well because it sounds great with vocal singing and organ accompaniment.”

**author:** Bernard Kyamanywa
- orphaned as a young child
- adopted by the Lutheran Bethel Mission and raised by a German deaconess in Tanzania
- felt called to the ministry as a young man; attended seminary of the Lutheran Church in Tanzania
- worked as a pastor in Tanzania from 1968


Topical categories for this hymn, from various sources: Easter, Forgiveness, Jesus Christ, Joy, Praise, Proclamation, Promise of God, Redemption, Resurrection, Victory, Worship and Adoration

**Tune:** MfURAHINI, HALELUYA
- traditional folk song of the Haya people of western Tanzania
• accessibility vs. authenticity, and variances in aural transmission, are significant challenges for anyone putting together a hymnal of diverse styles. The Iona Community says this in their hymnal *The Courage To Say No*: “This song appears in several versions in Europe and the USA. These are invariably Lutheran publications, Lutherans being a significant denomination in Tanzania. For reasons of clarity and sensibility, this text [as it appears in this hymnal] does not follow previously published versions, but aims to represent the gist of the original. Similarly, as source documents vary immensely in their arrangement of the tune, [this version] represents a completely new version, though emulating discernable African rhythmic and harmonic practices.”

Musical advice:
• Swahili phonetic pronunciation guide, from *Lead Me, Guide Me* (2nd ed.):
  
  Mm-foo-rah-hee-nee, Hah-lay-loo-yah,
  Mm-koh-mboh-zee ah-may-foo-foo-kah.
  Ah-may-foo-foo-kah, Hah-lay-loo-yah,
  Mm-see-foo-nee sah-sah yoo hah-ee.

  Too-mwee-mbee-ay so-tay kwah foo-rah-hah.
  Yay-soo ah-may-toh-kah kah-boo-ree-nee.
  Kah-shee-ndah kee-foh, Hah-lay-loo-yah,
  Hah-lay-loo-yah, Yay-soo yoo hah-ee.

• advice from the Iona Community in *The Courage to Say No*: “It can be sung as a choral piece, with the congregation joining the chorus; or as a congregational song in its entirety. If the latter is the case, vary the people or groups singing the verses. People engage more with the text when they don’t have to sing every word.”

Additional resources:
• keyboard arrangement by Marilyn Biery in collection *The Lord Is Risen: Easter and Pentecost Music for Organ or Piano* (publ. MorningStar), [www.morningstarmusic.com/viewitem.cfm/item_id/10-428](http://www.morningstarmusic.com/viewitem.cfm/item_id/10-428)
• choral anthem (SATB and keyboard, with optional timpani, trumpet, and handbells) “Christ Has Arisen, Alleluia” by John Behnke (publ. Northwestern Publ. House), [http://online.nph.net/SampleFiles/MusicScore/286099.PDF](http://online.nph.net/SampleFiles/MusicScore/286099.PDF)
• choral anthem for children’s choir (SA with piano) by William R. Brusick (publ. by Concordia), [www.cph.org/p-20635-christ-has-arisen-alleluia.aspx](http://www.cph.org/p-20635-christ-has-arisen-alleluia.aspx)
• Many YouTube videos and recordings
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My Gratitude Now Accept, O God (Gracias, Señor) # 614 & 615

**Words and Music:** Rafael Montalvo (b. 1957) – Dominican Republic

Info sources: [www.hymnary.org](http://www.hymnary.org), Google search results

Hymnal source: *The Faith We Sing* (supplement to the 1989 United Methodist Hymnal), *Sing the Faith: New Hymns for Presbyterians*

**Text and Tune:**
- written in the 1990s
- example of side-by-side layout of dual-language hymn in *Community of Christ Sings*
- example of a dual-language hymn not in the core repertoire of CCS
- example of a single-line hymn arranged for SATB in CCS
- example of multi-language hymn sung by other denominations, suggested for inclusion in CCS by our global music consultant Michael Hawn

Author and composer: Rafael Montalvo
- pastor in Santo Domingo, capital of the Dominican Republic and largest city in the Caribbean region
- English translation by Raquel Mora Martínez (b. 1940), composer and arranger of many Hispanic songs and hymns; degrees from University of Texas at El Paso and Perkins School of Theology and School of the Arts, Southern Methodist University; editor of the Spanish-language United Methodist hymnal *Mil Voces Para Celebrar* (Nashville: Abingdon Press, 1996)

Scriptural references for this hymn, from various sources: Psalm 24:1; Psalm 107: 1-2, 8-9, 21-22; Isaiah 12:4-5

Topical categories for this hymn, from various sources: Adoration, Abundance, Blessing, Commitment, Discipleship, Faithfulness, Generosity, God’s Faithfulness, God’s Generosity, Offering, Praise, Stewardship, Thanksgiving, The Glory of the Triune God, Worship

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No Obvious Angels (New World Carol) #418

Words: Shirley Erena Murray (b. 1931) – Invercargill, New Zealand
Music: Carlton R. Young (b. 1926) – Hamilton, Ohio, U.S.A.

Info sources: Google searches, Hope Publishing Co. website (www.hopepublishing.com)
Hymnal sources: Worship and Rejoice (Hope Publishing), Faith Makes the Song (Murray collection)

Text:
- written in 2000
- she says, “‘New World Carol’ is a reality check for each of us to become ‘the angels who dream and deliver …’ in the here and now. To be sung with joyful anticipation of the role!”

author: Shirley Erena Murray
- “New Zealand’s premier hymnwriter”
- has texts in more than 100 collections worldwide and translated into several languages
- her hymn texts stress social justice, human rights, ecology, peace
- already an integral part of Community of Christ hymnic repertoire before Community of Christ Sings – “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
- the most-represented text author in Community of Christ Sings
- prior to her achievements as a hymn writer, she was a teacher and produced radio programs on hymns
- has served as an editor with the New Zealand Hymnbook Trust
- named a Member of the NZ Order of Merit (2001) for services to the community through hymn writing – the first citizen to be so honored
- in 2009 named a Fellow of the Society in recognition of contributions to the international community of congregational song
- has worked with Dr I-to Loh, musical ethnologist from Taiwan, paraphrasing Asian hymns into English
- “Methodist by upbringing, ecumenical by persuasion, she has spent most of her life as a Presbyterian.”
- her husband is the Very Rev. John Stewart Murray, former Moderator of the Presbyterian Church of NZ
- three sons and six grandchildren, and now “live in active retirement” at Raumati Beach, near Wellington, NZ
• her middle name, Erena, is the Maori form of Helena, derived from the Greek word for peace (eirene)

Scriptural references for this hymn, from various sources:
• Matthew 5:1-10, and 6:10
• Luke 2:8-20, and 11:2
• 2 Corinthians 5:17


Tune: NEW WORLD CAROL
• written for this text, and this is the only tune ever published with this text
• first published in 2000

composer: Carlton (Sam) R. Young
• teacher, editor, composer, conductor
• served in the Air Force during World War II
• was the editor of two Methodist hymnals (1966 and 1989)
• author of the Companion to the United Methodist Hymnal (1993)
• from 1966-1998 was director of music for nine General Conferences of The Methodist Church and The United Methodist Church
• served on faculties at Perkins School of Theology, Southern Methodist University, Scarritt College; is emeritus professor of church music at Candler School of Theology at Emory University
• is past President and a Fellow of The Hymn Society in the United States and Canada
• was the first American to be named an honorary member of The British Methodist Church Music Society
• since 1971 was consultant and editor (now emeritus) with Hope Publishing Company
• founder of the Agape catalog for Hope – has a choral series of anthems named after him
• now retired, living in Nashville, TN – still very active as a composer and author

Additional musical resource:
• MIDI file available for listening here: www.hymnary.org/hymn/WAR2003/217

Possible teaching technique for this hymn: begin with call-and-response, saying the text in rhythm (three of the four phrases begin with the same rhythm), then add melody.

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O God beyond All Praising #90

Words: Michael Perry (Mar. 8, 1942–Dec. 9, 1996) – Beckenham, Kent, England

Music: Gustav T. Holst (Sept. 21, 1874–May 25, 1934) – Cheltenham, Gloucestershire, England


Hymnal sources: Singing to God (collection of 180 hymns by Perry, publ. by Hope in 1995), Worship and Rejoice (Hope hymnal on which CCS was based), The Faith We Sing (Methodist supplement, 2001)

Text:

- written in 1982 specifically for this melody; published in many hymnals across denominations
- tune normally associated in the U.K. with a very patriotic text; Perry said he composed the new text “in response to a call for alternative words that would be more appropriate for Christian worship”
- “Perry faced a formidable challenge in composing a text to such a stately theme, especially one that bears an association with a text that combines patriotic and religious fervor. To meet this challenge, he created a majestic hymn of praise that is biblically rooted.” (Michael Hawn article; see above)
  - stanza 1, “for we can only wonder at every gift you send” – James 1:17
  - stanza 1, “wait upon your word” – Psalm 130:5
  - stanza 2, final line, “our sacrifice of praise” – Psalm 116:17 and Hebrews 13:15
- additionally:
  - “The brief words ‘without number’ was an acknowledgment to fellow hymn writer Timothy Dudley Smith for his encouragement and an expression of homage to Dudley Smith because this was one of his favorite phrases.”
  - “we’ll triumph through our sorrows and rise to bless you still” was, according to Perry, an opportunity to “reflect on my remembered determination of youthful days to overcome acute disappointment and personal loss”

author: Michael Perry

- “one of England’s most promising hymnwriters”; composed over 300 hymns and songs
- educated at Dulwich College, University College London, Oak Hill Theological College in London, Ridley Hall at Cambridge, and the University of Southampton
- ordained in the Church of England; served churches as pastor, curate, vicar, and rector; also was chaplain and lecturer at the National Police Staff College in
Bramshill and chairman of the Church Pastoral Aid Society; elected to the Church of England’s General Synod in 1985 and 1994

- served on hymnal committees that produced Psalm Praise (1973) and Hymns for Today’s Church (1982)
- served as secretary, editor, and director of Jubilate Hymns, founded in the early 1960s to “meet the challenge of a new generation in the United Kingdom, who wished to extend their singing beyond the foursquare ways of metrical hymnody and the ‘unpredictability of Anglican chant’”
- his most famous hymn, the Calypso Carol (“See him lying on a bed of straw”) was written for a concert at Oak Hill Theological College in 1964; it became famous by accident when it was substituted for a missing recording on a radio show
- diagnosed with an inoperable brain tumor in early 1996; passed away later that year
- praised for his compositional skill, constructive criticism of others’ works, and working through the “copyright jungle” that discouraged hymnwriters from being compensated for their work

**Tune:** Thaxted

- adapted from the orchestral suite The Planets, composed in Thaxted, Essex, England
- Holst himself adapted the theme from the movement “Jupiter” and named the tune
- written specifically for the text “I Vow to Thee My Country”; Holst’s daughter Imogen later recalled, “At the time when he was asked to set these words to music, Holst was so over-worked and over-weary that he felt relieved to discover they ‘fitted’ the tune from Jupiter.”
- “It is hard to underestimate the fervor that this text/tune combination inspires in the British homeland”: often sung at Remembrance Day services; Princess Diana requested it for her wedding in 1981; was sung at Diana’s funeral in 1997 and for the 10th anniversary observance of her death in 2007; was sung at the wedding of Prince William and Catherine Middleton
- the only tune ever published with the text “O God beyond All Praising” (meter 13.13.13.13.13.13)

composer: Gustav T. Holst

- famous British composer; almost 200 works, known for unconventional meters and haunting melodies
- given name Gustavus Theodore von Holst; dropped “von” due to anti-German sentiment during WWI
- music master at St Paul’s Girls’ School and director of music at Morley College from the early 1900s until he retired; also taught singing at Wycombe Abbey School from 1912 until 1917
- father Adolph was an organist, choirmaster, and piano instructor; mother Clara, who died when Gustav was only eight, was a singer and pianist; he learned piano, violin, and trombone as a child
• frail and asthmatic (playing the trombone was a treatment); had a serious nerve condition in his arm
• began composing when he was about twelve, writing pieces for piano and organ, songs, anthems, and his Symphony in C minor (1892)
• studied at the Royal College of Music; fellow student Ralph Vaughan Williams became a lifelong friend – they accepted each other’s compositional criticisms and “they never lost this degree of mutual trust”
• wanted to become a professional pianist, but the nerve condition increasingly affected movement of his right hand; instead he played trombone professionally before becoming well-respected instructor
• interest in Hindu mysticism and spirituality; composed several works on translations he did of Sanskrit texts, studying Sanskrit at University College London as a “non-matriculated” student
• interest in old English folksongs, madrigal singers, and Tudor composers; admired and sought to imitate simplicity and economy of these melodies
• hobbies: “an avid rambler,” going on extensive walks in Italy, France, Spain, England, and a cycling tour of the Algerian Sahara; amateur astrologist, reading astrological fortunes; called stars his “pet vice”
• his best-known partsong, “This Have I Done For My True Love,” was dedicated to his friend in Thaxted, Rev. Conrad Noel; it was often performed, controversially, with dancing during religious ceremonies at Noel’s church. In 1951, some singers “objected to the words of Holst’s partsong, which mention dance and religion together. Vaughan Williams, who was conducting, advised the objectors to vocalize and leave the words to those singers who did not share the inhibition.”
• tried to enlist during World War I but was rejected because of his health; served in YMCA’s educational work program, teaching music to troops in Greece and Turkey
• very popular and in demand as a composer, conductor, and lecturer in England and elsewhere, including Harvard University – but publicity, often refusing to answer press questions, and responding to autograph requests with prepared cards that read, “I do not hand out my autograph”
• suffered a concussion when he fell backward off of a conductor's podium in 1923; never fully recovered
• ashes are interred at Chichester Cathedral

Additional resources:
• see many arrangements listed at www.hymnary.org/tune/thaxted_holst

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O God of Love, Grant Us Your Peace #316

Music: David G. Wilson (b. 1940) – Greenwich, England

Info sources: Hymnary.org, Wikepedia, Google searches, John Dalles’ blogs (newhymntexts.blogspot.com/ and transformationsandwhispers.blogspot.com/), The Jubilate Group (www.jubilate.co.uk/)

Text:
- written in 1985 for The Hymn Society’s search for new hymns on world peace
- was one of five texts chosen as winners
- appears in the Pursuit of Peace section of Community of Christ Sings

author: John A. Dalles
- pastor and hymnwriter, ordained minister in the Presbyterian Church (U.S.A.)
- born in Pittsburgh, PA; bachelor degree in architecture from Penn State; while studying for a semester in Petworth, England, he sensed a call to the ministry
- theological degrees from Lancaster Theological Seminary and Pittsburgh Theological Seminary; ordained in 1982; has served churches in South Bend, IN and Pittsburgh
- since 1997, Senior Pastor of Wekiva Presbyterian Church in Longwood, FL (suburb of Orlando)
- Wekiva Presbyterian Church was the first church in the U.S. to offer live webcasts of its worship services, beginning in January 2, 2005
- his hymns published in many denominational books in the U.S., Canada and Australia; many commissions, including one for the 250th anniversary of the city of Lancaster, PA; many awards
- wrote and edited In Life and Death We Belong to God, the PCUSA study resource on end-of-life issues
- Life Member of The Hymn Society in the United States and Canada
- he and his wife Judith, a registered oncology nurse, have one son and one daughter
- connection to Community of Christ: Dale Luffman was in his doctor of ministry cohort group at Pittsburgh Theological Seminary in the mid-1990s: “Dale and the othrs who were in our D. Min. group were from “all over” both geographically and denominationally speaking; I was the only person in the group who lived in Pittsburgh. So every time our group met (in June and January for two years), Judy and I would have a dinner to which all of the others and all our professors and their spouses for that semester, were invited, as well as Sam and Doris Calian, the President of the seminary and his wife, who are dear friends.”
Tune: **A Purple Robe**

- composed in 1968 for the text “A Purple Robe, a Crown of Thorn” by Timothy Dudley Smith
- arranged in 1982 by Noël Tredinnick (b. 1949)
- also published with other tunes in other hymnals: **Forest Green, Ellacombe, Kingsfold**

**Composer:** David G. Wilson

- degrees from University of Manchester, Ridley Hall and Clove College, Cambridge
- ordained in 1965; served parishes in London and Leicester
- organist; member of the Jubilate Hymns Group, founded in the early 1960s “to meet the challenge of a new generation in the U.K.”
- editor and tune contributor to *Hymns for Today’s Church* (published 1982) and several other hymn/song books from the Jubilate Group; served on their board of directors
- George Shorney of Hope Publishing worked with the Jubilate Group to mutually enrich the U.S. and U.K. hymnic repertoires
- now more than 60 musicians in the Jubilate Group; the present chairman of the board is Noël Tredinnick, the arranger of this hymn tune

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On Pentecost They Gathered #483

Words: Jane Parker Huber (Oct. 24, 1926 – Nov. 17, 2008) – Tsinan, China / U.S.A.
Music: from Neuvermehrtes Gesangbuch (1693), adapt. and harm. by Felix Mendelssohn (Feb. 3, 1809 – Nov. 4, 1847) – Hamburg, Germany


Text:
• written in 1981 for a Pentecost celebration, “the birthday of the church”
• she writes, “This hymn is an example of one written to fill a gap in current hymnody. There are very few hymns about Pentecost, and yet that birthday of the church is of great significance in the ecclesiastical year. … many of the hymns concerning the activity of the Holy Spirit do not mention Pentecost.”
• “This hymn picks up several strands of the account in the second chapter of the Acts of the Apostles, and there are more direct biblical references than is usual. The hymn ends with the hope that the celebration of the singular event that so empowered the early disciples that they went out across the known world to turn it upside down will inspire us to do the same in our day.”

author: Jane Parker Huber
• born in Tsinan, China; her parents were Presbyterian missionaries
• two years later family returned to the U.S.; her father was president of Hanover College in Hanover, IN
• attended Northfield School for Girls (MA), Wellesley College, and Hanover College, where she earned her bachelor’s degree in 1948
• her Presbyterian pastor husband and she served Noblesville Presbyterian Church in Noblesville, IN, and in 1955 moved to Indianapolis in 1955 to serve a new congregation which met in their home while the church was being built
• served on and chaired several committees and councils of the Presbyterian Church (USA), including United Presbyterian Women, the National Executive Committee, the Council on Women and the Church, the General Assembly Mission Council, the Advisory Council on Discipleship and Worship, the Joint Committee on Women, and the General Assembly Council
• received several honors from the Presbyterian Church; in 1988, Hanover College awarded her a Doctor of Humane Letters
began writing new hymns, set mostly to familiar tunes, in 1976
served on the Committee for a New Hymnbook
two books containing over 125 of her hymns were published in 1987 and 1996
authored many articles, and a column called “Ask Jane” for the Horizons magazine for several years

**Tune: Munich**
- first published in 1693 in Neuvermehrtes Gesangbuch, 3rd edition, published in Meiningen, Germany
- also called Meiningen
- “traces of it run as far back as 1593 in the Dresden, Germany, Gesangbuch”
- “The melody seems to have been made up of lines from various tunes by Hieronymous Gradenthaler included in ... a psalter published in Regensburg ... in 1675. It appeared in many varied forms after 1693 and by the nineteenth century was known all over Germany.”
- first published with the text “O Gott, du frommer Gott”; still appears in many German Lutheran hymnals; Johann Sebastian Bach used it in two of his cantatas
- “Mendelssohn’s adaptation of the tune for the quartet ‘Cast Thy Burden upon the Lord’ in the oratorio Elijah (1846) is the most recent step in shaping Munich as we find it in the Psalter Hymnal and other modern English hymnals.”
- many arrangements for piano and organ available at www.hymnary.org/tune/munich_mendelssohn

adapted and harmonized by Felix Mendelssohn
- full name Jakob Ludwig Felix Mendelssohn Bartholdy
- famous German composer, pianist, organist and conductor in the first half of the 19th century
- came from a prominent Jewish family, but initially raised without religion
- later the entire family was baptized in the Lutheran church and formally adopted the surname Mendelssohn Bartholdy to indicate a decisive break with Jewish traditions – his father said, “There can no more be a Christian Mendelssohn than there can be a Jewish Confucius.”
- Felix was a “conforming (if not over-zealous) Lutheran” but also proud of his Jewish ancestry; he oversaw a complete edition of his philosopher grandfather Moses Mendelssohn’s works
- he and his sister Fanny were musical prodigies; his first published work was written at age 13 and his first symphony by age 15; a significant number of Fanny’s works were also published under his name, perhaps due to the prejudice against women composers of her time, or perhaps due to her shy nature
- composed much music for organ and piano, overtures and incidental music, oratorios and other choral works, and symphonies
harmonized many hymn tunes; “... hymnbook editors also arrange some of his other tunes”
also significant in his time for reviving interest in the music of Johann Sebastian Bach
travelled throughout Europe; particularly popular in England, where he visited ten times and premiered many of his major works; Queen Victoria and Prince Albert were admirers; his oratorio Elijah was premiered in Birmingham
founded the Leipzig Conservatoire in 1843 (now the Felix Mendelssohn Bartholdy University of Music and Theatre in Leipzig)
he and his singer wife Cécile Charlotte Sophie Jeanrenaud, married in 1837, had five children
also a deep friendship with the Swedish soprano Jenny Lind; he is said to have included a high F-sharp in the oratorio Elijah just for her
very poor health in his final years, probably aggravated by nervous problems and overwork; died in Leipzig after series of strokes at only age 38
the well-known “Wedding March” is part of his music for A Midsummer Night's Dream, Op. 61
noted conductor, known for his innovative use of the conductor’s baton (then a novelty) and his great care over tempo, dynamics and the orchestral players themselves
famous as a pianist and organist – his obituary said, “First and chiefest we esteem his pianoforte-playing, with its amazing elasticity of touch, rapidity, and power; next his scientific and vigorous organ playing ... his triumphs on these instruments are fresh in public recollection.” Reviewing a singer’s recital in which Mendelssohn was pianist, the music critic totally ignored the soprano and wrote “Mendelssohn accompanied like a god.”
the hymn tune MENDELSSOHN, to which we sing Charles Wesley’s “Hark! The Herald Angels Sing,” is an adaptation of a secular melody he composed in the 1840s; he felt it was not suited to sacred music
after his death, his reputation suffered under the Nazis, as “Mendelssohn was presented as a dangerous ‘accident’ of music history, who played a decisive role in rendering German music in the 19th century ‘degenerate.’” In 1936 the Nazis removed the monument in Leipzig dedicated to Mendelssohn in 1892; a replacement was finally erected in 2008.

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On the Journey to Emmaus #272

Words: Marty Haugen (b. 1950) – U.S.A.
Music: Gaelic melody; arr. John L. Bell (b. 1949)

Info resources: hymnary.org; martyhaugen.net

Author: Marty Haugen is a liturgical composer, workshop presenter, performing and recording artist & author from Eagan, Minnesota.

For the past 30 years, Marty has presented workshops and concerts across North and Central America, Europe, Asia and the Pacific Rim. He has over 40 recordings and more than 400 separate printed editions available through GIA Publications. A number of his published songs, including "Shepherd Me, O God," "Gather Us In" and "All Are Welcome" are well-known to many religious denominations.

Marty has served as an editor or consultant to a number of GIA hymnals and has been a contributor to hymnals or supplements for many denominational groups including the ELCA and ELCIC (Evangelical Lutheran Church of America and Canada), the United Methodist Church, the Presbyterian Church (USA), the Mennonite Brethren, the United Church of Christ, the United Church of Canada, the Anglican Church of Canada, the Church of England, the Church of Scotland, the Community of Christ and Roman Catholic groups in Great Britain, Canada, Ireland and Australia.

Marty Haugen was raised in the American Lutheran Church (ALC) in Minnesota, and also writes contemporary hymns and liturgies for the Lutheran church despite being a member the United Church of Christ. Despite being a non-Catholic, his music has found favor in the both liberal Roman Catholic and Protestant congregations. Haugen holds a B.A. degree in psychology from Luther College and an M.A. degree in Pastoral Studies from the University of St. Thomas in St. Paul, Minnesota. For the past 25 years Haugen has pursued a career as a liturgical composer and workshop presenter.

Haugen is a performing musician, and has recorded a number of CDs. He holds a position as composer in residence at Mayflower Community Congregational Church (UCC) in Minneapolis.

Following the movement that began with the St. Louis Jesuits in the 1970s and 1980s, Marty Haugen, together with David Haas, became one of the most prolific composers of contemporary Catholic liturgical music during the period of rapid liturgical change following Vatican II. Their hymns, songs, and liturgy make up a good deal of the contents of the GIA Gather hymnals, and are widely published in other hymnals used by the Catholic Church in the United States. Haugen’s Mass of Creation has become one of the most widely used settings of the mass throughout the English speaking world. --wikipedia.org

Other hymns Community of Christ has included in past and current hymnals:
#49 Wind Upon the Waters, #72 Gather Us In, #276 All Are Welcome, #288 Let Justice Roll Like a River, #387 Bring Forth the Kingdom; #496 See What Love We Have Been Given, #547 Healer of Our Every Ill, and #549 Gathered Here to Seek God’s Blessing.
**Scriptural references:** Luke 24:13-35

**Tune:** COLUMCILLE
- Gaelic

**Arranger:**
- hymnwriter, Church of Scotland minister, member of the Iona Community
- music editor for the Church of Scotland’s Church Hymnary (fourth edition), publ. 2005
- leader of workshops on a wide variety of subjects – if you have a chance to attend one, do it!
- many hymnals published by Wild Goose Publications

- Rev. Bell is an ordained minister of the Church of Scotland and a member of the Iona Community in Glasgow, Scotland, who passionately promotes justice and peacemaking through congregational worship and song. His approach can be summarized as an edgy integrity calling people to be accountable for the current condition of Christ’s mission on Earth. Rev. Bell is a resource worker for Wild Goose Resource Group (a semi-autonomous project of the Iona Community). He and his colleagues have been honored by the Royal School of Church Music, the Hymn Society in the United States and Canada, and the University of Glasgow. Rev. Bell travels worldwide to lecture, preach, lead worship across denominations, and share enthusiasm for the renewal of congregational worship. [www.cofchrist.org](http://www.cofchrist.org)

- received the World Church Peace Award at the 2013 Peace Colloquy.

- Bell has 14 contributions in *Community of Christ Sings*.

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Open My Heart #171


Text and Tune:

- copyrighted 1990, originally released in 1994
- inspired by 2 Corinthians 6:13. “As a fair exchange – I speak as to my children – open wide your hearts also.”
- appears in the Discernment section of Community of Christ Sings

Author and composer: Keith Lancaster

- self-identifies as “an a cappella musicianary”
- Worship Minister at the Park Plaza Church of Christ in Tulsa, Oklahoma
- producer and founder of the Christian performance group A Cappella, inducted into the Christian Music Hall of Fame
- founder of The A Cappella Company; is still heavily involved in its leadership
- a singer with an exceptional musical range – recorded his first album “at an early age” singing all of the parts himself
- married to Sharon; their children Melissa, Kimberly, Anthony, and Allison were all homeschooled; three of the four work and/or sing for the family company
- “I believe that the human voice is the greatest instrument of music ever created. Harmonizing hearts and voices in praise to the Creator is the highest calling of mankind.”
- presents “Praise and Harmony” workshops internationally, “equipping churches in singing and worship.” The stated priorities of these workshops are:
  - Encourage 100% active participation in worship. “A cappella congregational singing is ideal for reversing the contemporary trend of viewing the worship assembly as a spectator activity. Everyone’s heart, voice and contribution is vital.”
  - Teach everyone (especially beginners) how to sing harmony.
  - Provide an easy and fun way to learn new songs.
  - Equip believers in worship renewal. “Our goal is to help every congregation realize their tremendous potential. Even churches with good singing have the opportunity to take their singing and worship to an extraordinary level of excellence. We are encouraged when church leaders recognize the importance
of worship and singing enough to invest in necessary training. The first three steps are only the beginning of the worship renewal process, mobilizing the entire church in participation. The most important worship renewal principles are easier to teach and grasp once people are actively engages. When hearts are open, we have witnessed transformation in the congregations who have chosen to make this a priority.”

Scriptural references for this hymn, listed in *Community of Christ Sings*: Psalm 119:18, 2 Corinthians 6:13

Topical categories for this hymn, listed in *Community of Christ Sings*: Ash Wednesday, Call/Calling, Centering, Change, Discernment, God’s Presence, Guidance, Invocation, Listening, Openness, Prayer, Seeking, Spirituality, Yearning

Additional musical resources:
- A cappella version on YouTube at [http://www.youtube.com/watch?v=By5MfrM8s2w](http://www.youtube.com/watch?v=By5MfrM8s2w)
- Additional CDs: appeared on *What’s Your Tag Say?* by AVB, as part of "Praise Medley" on *The Road* by AVB, as "New Song (Open My Heart)" on *The Road Home* by Voice of Faith
- Recorded in Spanish on *Mi Corazón* on *Caminando en la Luz* by AVB
- Many intriguing worship music resources on The A Cappella Company website (see above)
- Keith Lancaster channel on YouTube: [http://www.youtube.com/user/AcappellaKeith/featured](http://www.youtube.com/user/AcappellaKeith/featured)
- A Cappella Christian Music Festivals across the world

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Ososŏ (Come Now, O Prince of Peace) #225

Words and Music: Geonyong Lee (b. 1947) – Pyongannam-do, Korea

Info sources: Google searches, Hymnary.org, GBOD article on history of this hymn by C. Michael Hawn (www.gbod.org/lead-your-church/history-of-hymns/resource/history-of-hymns-come-now-o-prince-of-peace-o-so-so)

Hymnal sources: Sound the Bamboo (Christian Conference of Asia, 1990)

Text:
- written in 1988 while Geonyong Lee was attending a World Council of Churches workshop in Geneva
- English translation (paraphrase) by Marion Pope, a missionary from the U.S.
- reconciliation and radical hospitality as expressed in the form and our use of CCS: we can sing this hymn in five languages, and native Korean speakers are provided the Korean script
- first published in Sound the Bamboo, an ecumenical Asian Christian hymnal; now appears in 12 current hymnals in addition to Community of Christ Sings
- from the background and analysis of this hymn by Michael Hawn:
  - “The triple meter of the melody is typical of Korean music. The Western harmonic approach—sounding in a minor mode—gives a sense of longing to our ears. Each stanza is a petition, requesting the ‘Prince of Peace’ to ‘come’ to us and to ‘reconcile’ us to ‘all people’ and ‘all nations.’
  - “The text is direct in its requests: ‘make us one body’ and ‘set us free.’ The petitions are addressed to God through a variety of names: ‘Prince of Peace,’ ‘God of Love,’ ‘God our Savior’ and ‘Hope of Unity.’ Each of these names establishes the authority and attributes of the One who can truly provide a cessation of conflict (pax in Latin) and wholeness and healing (shalom in Hebrew).”

Author and composer: Geonyong Lee
- name is also sometimes written as Könyung Yi
- born in Pyongannam-do, in what is now North Korea
- father was a minister
- in 1953, at the end of the Korean War when Korea was divided into two countries, the family moved to what is now South Korea, and Mr. Lee grew up in Seoul
- began composing at age 12
- played oboe in his school band at Seoul Middle School
• studied composition at the Seoul High School of Music and Arts and Seoul National University; continued his studies at the Frankfurter Musikhochschule in Frankfurt am Main in Germany
• returned to Korea and taught composition in Hyo-sung Women’s University and Seoul National University
• began teaching composition at the Korean National University of the Arts in 1993; also served as president of the university from 2002 to 2006
• is choirmaster at the Anglican Cathedral in Seoul; has participated in many ecumenical gatherings at the Asian Institute of Liturgy and Music in Manila, Philippines
• was editor of the Korean Anglican hymnal

• in 2012, The Sejong Center for the Performing Arts appointed him artistic director for western music and head of the Seoul Metropolitan Opera
• founded a composers’ group called The Third Generation; his goal is to create “music that represents the unique identity of the third worlds and Korea.” This reversed a trend from the previous generation of composers who tried to emulate Western musical theories and practices in an attempt to overcome what they viewed as the musical backwardness of Korea.
• during the late 1980s, “while the political and social conditions of the country changed for the worst, he composed many vocal pieces with strong messages including ‘Song of Yellow Jesus’ and ‘Psalms of Wrath’”
• has composed a wide variety of music, including operas, Korean lyrical songs, choral and instrumental pieces, and church music
• though fighting has ceased in Korea, tensions remain since there was no peace treaty at the end of the war; Mr. Lee and many other Anglicans are actively working toward reunification

Scriptural references for this hymn, from various sources:

Topical categories for this hymn, from various sources: Advent, Body of Christ, Christian Unity, Christmas, Community, Easter, Peace of Jesus Christ, Petition, Unity, Worldwide Communion Sunday

Tune: O-so-so
• written for this text, and this is the only tune ever published with this text
Additional musical resources:
- search for this title on www.hymnary.org to find:
  - recording from *Glory to God* (the new Presbyterian hymnal)
  - choral arrangement
  - piano/organ arrangement
- YouTube “swung” version at www.youtube.com/watch?v=XMMxk3E4V30

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Peace Child #402

Words: Shirley Erena Murray (b. 1931) – Invercargill, New Zealand
Music: Patrick Michaels (b. 1954) – U.S.A.

Info sources: Google searches, Hope Publishing Co. website (www.hopepublishing.com), www.churchpublishing.org,
Hymnal sources: Every Day in Your Spirit and In Every Corner Sing (Shirley Erena Murray collections, published by Hope)

Text:
- Murray says: “I began thinking about this over the Christmas season, 1990. The Gulf War had just begun as I finished it.”
- Professor Don Saliers says, “In this song, Murray gives tensile strength to our desire for peace.”
- appears in the Advent section of Community of Christ Sings, but applicable all year round

author: Shirley Erena Murray
- “New Zealand’s premier hymnwriter”
- has texts in more than 100 collections worldwide and translated into several languages
- her hymn texts stress social justice, human rights, ecology, peace
- already an integral part of Community of Christ hymnic repertoire before Community of Christ Sings – “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
- the most-represented text author in Community of Christ Sings
- prior to her achievements as a hymn writer, she was a teacher and produced radio programs on hymns
- has served as an editor with the New Zealand Hymnbook Trust
- named a Member of the NZ Order of Merit (2001) for services to the community through hymn writing – the first citizen to be so honored
- in 2009 named a Fellow of the Society in recognition of contributions to the international community of congregational song
- has worked with Dr I-to Loh, musical ethnologist from Taiwan, paraphrasing Asian hymns into English
- “Methodist by upbringing, ecumenical by persuasion, she has spent most of her life as a Presbyterian.”
• her husband is the Very Rev. John Stewart Murray, former Moderator of the Presbyterian Church of NZ
• three sons and six grandchildren, and now “live in active retirement” at Raumati Beach, near Wellington, NZ
• her middle name, Erena, is the Maori form of Helena, derived from the Greek word for peace (eirene)

Scriptural references for this hymn listed in *Community of Christ Sings: Doctrine & Covenants 161:7, Doctrine & Covenants 163:2a and 3b*

Topical categories for this hymn, from various sources: Advent, Christmas, Conflict, Darkness, Jesus Christ the Incarnation, Jesus Christ the Universal, Peace, Peace of Jesus Christ, Silence, Suffering

*Tune: Peace Child*

• written for this text in 2001
• submitted for inclusion in CCS by its composer – “discovering” it was an unforgettable moment for Jan

composer: Patrick Michaels

• for over thirty years, has served as Minister of Music at St. James’ Episcopal Church, Cambridge, MA
• from 2004-2012 was also Director of Chapel Music at the Episcopal Divinity School in Cambridge
• hymn author and composer; hymns in various denominational hymnals; five in CCS
• grew up in a Roman Catholic family and attended Catholic parochial schools through the eighth grade. “Critical thinking was part of that inheritance, and I continued a time of questioning and discerning which has brought me this far.”
• trained as a classical pianist, earning a music degree from the University of Minnesota
• began writing hymn tunes and texts in the 1970s; now sees this creating of new hymns as one of his main ministries. “I love introducing new hymns and songs, often with female imagery for God, to congregations and have had the opportunity to do that in workshops, consultations, and conferences.”
• his personal journey to inclusive divine language and imagery: “I discovered that the image of God as Father was empty to me and didn’t carry with it any of the expected associations of fatherhood. This was not because of deficiencies in my own father, but because connections between human and divine had never been made explicit. When I encountered the image of God as Mother, it immediately brought my own mother to
my mind, and very slowly, I began to understand the power of language to form our thoughts and feelings. Only then did the image of God as Father begin to take on new meanings for me. I believe that by naming God as Father or Mother or Friend, etc., we allow those actual people in our lives the freedom not to be gods to us—we can expect to have finite, flawed, loving, and forgiving human relationships with them, and not require them to be our saviors—or perfect in any unhealthy way.”

- on the value of multi-faith and multicultural language and imagery in hymnody: “When we sing from many diverse traditions, we affirm our belief that God created all of us and loves us with all the things that give us life. Language inclusive of these images allows us to remember that God is greater than any one tradition, and that God delights in the diversity of all creation.”

- “Music is one of the best ways to revive people, bring them together, and educate them. Singing songs engages the senses and the mind. New theology is most easily taught and absorbed through musical and poetical forms. I consider the musical repertoire of the congregation to be an essential and ongoing project in the work of liberation. And the choice of that repertoire is the church musician’s biggest challenge and greatest reward. Fortunately for us in the U.S., wonderful music is accessible to most of us who are looking for ways to nurture and challenge our congregations. Resources abound at both the local and global levels. Musical connections to others are waiting to be made, and insights about how to work together are abundant.”

Additional musical resources:
- additional tunes for this text:
  - by Ron Klusmeier (unnamed tune, available at [www.musiklus.com/anthology/item/446/peace-child](http://www.musiklus.com/anthology/item/446/peace-child))
  - anthem by Rob Glover (SAB with piano, optional handbells, and optional C instrument) available at [www.giamusic.com/search_details.cfm?title_id=3856](http://www.giamusic.com/search_details.cfm?title_id=3856)
  - by Amanda Husberg (PEACE CHILD) and Dan Damon (PEACE CHILD) available at [www.hopepublishing.com/html/main.isx?composerSearch=Murray%2C+Shirley+Erena&searchType=Hymn&sitesec=40.2.0.0&sub=141&cletter=P](http://www.hopepublishing.com/html/main.isx?composerSearch=Murray%2C+Shirley+Erena&searchType=Hymn&sitesec=40.2.0.0&sub=141&cletter=P)

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Sanna, Sannanina #469

Words: Scripture text
Music: South African melody


Hymnal sources: Worship and Rejoice (publ. 2001, Hope Publishing), Global Songs for Worship (publ. 2010, Calvin Institute of Christian Worship)

Text:
- translation of Xhosa text: “Hosanna”
- first appeared in hymnals in the 1990s
- one of 8 pieces in Xhosa in Community of Christ Sings
- part of the core repertoire of this hymnal – see index page 824

Scriptural references for this hymn, from various sources: Matthew 21:9, Mark 11:9, John 12:13

Topical categories for this hymn, from various sources: Celebration, Holy Week, Palm Sunday

Tune: SANNANINA
- South African song

arranger: Geoff Weaver
- born 1943 in Bath, Somerset, England
- studied music at Cambridge University
- taught for 8 years in Hong Kong, then returned to the U.K. to serve as Director of Music at Bradford Cathedral
- in 1986 joined staff at Church Mission Training College in Selly Oak, Birmingham, England
- in 1994 began work at the Royal School of Church Music; currently serves as its Director of Outreach
- member of the Jubilate Group, Christian publishing house founded in 1960s over concern about declining popularity of traditional hymns in worship, especially among youth; now administers copyright for more than 60 composers and authors
Additional resources:

- choral arrangement by Allen Pote (SATB, keyboard, optional guitar and percussion) in *Three Songs of World Praise*, publ. by Hope: www.hymnary.org/node/13106?ref=above_fold
- many recordings on YouTube

CD: *Global Songs for Worship* (2010, Calvin Institute of Christian Worship)

*Join the Hymn Society:* information at www.thehymnsociety.org

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- conferences in interesting places – the best value for your money among ecumenical conferences
  - meet and be inspired by greats of the hymn-writing world, like Wren and Lovelace
- enjoy hymn festivals every day for a week!
Shall Tribulation or Distress #258

Words: Scripture text, paraphrased by Mary Louise Bringle (b. 1953) – Greensboro, NC, U.S.A.
Music: Sally Ann Morris (b. 1952) – North Carolina, U.S.A.


Hymnal sources: Glory to God (the new Presbyterian hymnal, published at the same time as Community of Christ Sings), Gather (3rd ed., published by GIA), New Wine In Old Wineskins: A Contemporary Congregational Song Supplement, Vol. 2 (publ. by GIA in 2010), Worship 4 (upcoming hymnal by GIA), To Sing the Artist’s Praise (Sally Ann Morris collection, published by GIA in 2009)

Our normal pattern of listing text first, then tune, is reversed on this handout, because the tune of this hymn was created first.

Tune: Romans 8
- written in 2006; wasn’t named until after the text was written
- composer: Sally Ann Morris
  - friends call her Sam
  - lives and works in North Carolina; appears as a guest musician, clinician, and conductor nationwide
  - in 1990, “she discovered the joy of composing hymn tunes” – has written hundreds since then
  - Director of Music Ministries at Parkway Presbyterian Church in Winston-Salem, NC, and was Chapel Musician for the Wake Forest University School of Divinity
  - two collections of her tunes, both published by GIA: Giving Thanks in Song and Prayer (1998) and To Sing the Artist’s Praise (2009)
  - her tunes appear in the GIA hymnals Worship, Fourth Edition; Gather, Third Edition; Lead Me, Guide Me, and Gather Comprehensive, Second Edition; in the New Century Hymnal of the United Church of Christ; in Hymnal 21 in Japan; in Church Hymnary 4 of the Church of Scotland; in Hymns Ancient and Modern; and in the 2013 hymnals of the PCUSA and Community of Christ, as well as in other collections, hymnal supplements, and recordings
  - has contributed tunes to our new hymnal, and inspiration to other contributors to the hymnal
  - also inspirational because of her personal physical transformation!
  - her bio says, “Although she dearly loves her liturgical-musical pursuits, she’d almost always rather be hiking, backpacking, and fly fishing for trout in her beloved Blue Ridge Mountains.”
wrote in the preface of To Sing the Artist’s Praise: “The hymn tunes contained herein have no true purpose or meaning without the art and craft of inspired and gifted hymn poets. This collection is dedicated to them, living and dead, whose words draw us together and make us one, teach our eyes new ways of seeing, release our needed tears, and show what faith can dream and do.”

**Link between tune and text:**
Sam says: “I visited Mel Bringle in 2006 at her home in the mountains of North Carolina so that I might play her some tunes I had in the works. Upon my arrival I found that Mel was quite upset about the imminent death of her beloved, very aged, and seriously ill cat; in fact, she was awaiting the arrival of the vet to put the cat to sleep. Nevertheless, Mel asked me to play my tunes. This one in particular contains a passage that evoked the phrase “not even death, not even death,” and this profoundly elegant paraphrase of Romans 8 was born. The best part of this story is that upon the vet’s arrival, the cat made a sudden, miraculous recovery and went on to live well for many months thereafter.”

**Text:**
- written in 2006
- paraphrase of Romans 8:31-39: “What then, shall we say in response to these things? If God is for us, who can be against us? He who did not spare his own Son, but gave him up for us all – how will he not also, along with him, graciously give us all things? Who will bring any charge against those whom God has chosen? It is God who justifies. Who then is the one who condemns? No one. Christ Jesus who died – more than that, who was raised to life – is at the right hand of God and is also interceding for us. Who shall separate us from the love of Christ? Shall trouble or hardship or persecution or famine or nakedness or danger or sword? As it is written: ‘For your sake we face death all day long; we are considered as sheep to be slaughtered.’ No in all these things we are more than conquerors through him who loved us. For I am convinced that neither death nor life, neither angels nor demons, neither the present nor the future, nor any powers, neither height nor depth, nor anything else in all creation, will be able to separate us from the love of God that is in Christ Jesus our Lord.”

**Author:** Mary Louise Bringle
- friends call her Mel
- Professor of philosophy and religious studies, and chair of the Humanities Division, at Brevard College, Brevard, NC, a liberal arts college affiliated with the United Methodist Church
- co-chaired the PCOCS (Presbyterian Committee on Congregational Song) which created Glory to God, the new hymnal for the Presbyterian Church USA, on the same timeline as Community of Christ Sings
- began singing in her Presbyterian church choir in Greensboro, NC, at age five – her dad, a textile manufacturer, had a reputation for knowing every hymn in the church’s hymnal
- Ph.D. from Emory University – she says she is “a teacher at heart and a theologian by training”
• author of articles and books on many topics, including theology related to weight issues and depression
• began her hymnwriting career “by accident” in 1998, when a former student asked her to write a new hymn text for his wedding. Attended her first Hymn Society conference in 2000; was featured as an “emerging text writer” at the 2002 conference; served as President of The Hymn Society from 2008-10.
• has won multiple international hymnwriting competitions; her texts and translations are included in publications of a wide variety of denominations
• writes hymns “… to give voice to the passions that dwell at the deep heart of faith and questioning.”
• “My hymn writing is essentially word-watching. Words are like shy forest creatures: they often seem more willing to come into view if they do not think they are being sought.”

Scriptural references for this hymn, from various sources: Psalm 118:6, Romans 8:37-39

Topical categories for this hymn, from various sources: Death, Dependability, Fear, Jesus Christ’s Love, Suffering

Additional resources:
• descant available in To Sing the Artist’s Praise (see “hymnal resources, above)
• choral anthem by Sally Ann Morris (2 parts with descant, piano accompaniment) available at www.giamusic.com/search_details.cfm?title_id=21428

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Spirit of Christ, Remember Me #221

Words and Music: Daniel Charles Damon (b. 1955) – U.S.A.

Hymnal source: Faith Will Sing (Damon collection, published by Hope)

Text:
- written in the early 1990s; first published in 1993

Author and composer: Dan Damon
- hymnwriter, jazz pianist, and pastor of First United Methodist Church in Point Richmond, CA
- “… Dan actively seeks to enliven congregational singing through teaching new songs and hymns, and creative hymn leadership from the piano.”
- adjunct faculty member in church music at the Pacific School of Religion in Berkeley, CA
- very active life member of The Hymn Society in the United States and Canada
- plays piano in clubs in the San Francisco area
- studies piano and composition with Richard Hindman
- has written hymn translations from Vietnamese, Portuguese, and Shona languages; edited Njalo: A Collection of 16 Hymns in the African Tradition, with professor Patrick Matsinkenyiri from Zimbabwe
- hymns in New Century Hymnal, Chalice Hymnal, Voices United, The Faith We Sing, Worship and Rejoice, and many other hymnals, supplements and single-author collections
- in previous Community of Christ collections: Garmentmaker (SP), I Have Called You By Your Name (BR)
- 14 other original pieces in CCS, each with a compelling title: #40 (Jesus, Partner, Lover, Friend), #221 (Spirit of Christ, Remember Me), #233 (Strong, Gentle Children), #238 (Blessed Is the Body and the Soul), #277 (Welcome, Jesus, You Are Welcome), #296 (Companion of the Poor), #304 (Sometimes We Wait, Expecting God), #398 (Hope Is a Light), #443 (Joseph, Son of an Ancient King), #478 (Woman, Weeping in the Garden), #511 (tune for Three Things I Promise), #530 (Eat This Bread and Never Hunger), #542 (text True Union Is a Gift of God), and #636 (I Have Called You By Your Name), plus contributions to three others (a harmonization, an arrangement, and a translation)

Scriptural references for this hymn, from various sources: Luke 23:42, Romans 8:26-27
Topical categories for this hymn, from various sources: Centering, Inner Conflict, Holy Spirit, Jesus Christ’s Love, Meditation, Peace, Pentecost, Prayer, Reconciliation, Strength, Truth,

**Tune: Robinson**
- “Typically, ‘Spirit of Christ, remember me’ has an easy, Taizé-like melody but this belies an unusual harmony that moves subtly towards musical intimations of hope and God’s loving embrace.”

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  - like reunions for congregational singers – we live in dorms, and worship, eat, and sing together
  - the best value for your money among ecumenical worship music conferences
  - a wonderful chance to meet and be inspired by people like Dan Damon, Geonyong Lee, Colin Gibson, Michael Hawn, and many others
  - participate in hymn festivals every day for a week!
- check out the YouTube video at [www.youtube.com/watch?v=A-56VpUl6_4#t=20](http://www.youtube.com/watch?v=A-56VpUl6_4#t=20)
Star-Child (Star-Child Carol) #420

Words:  Shirley Erena Murray (b. 1931) – Invercargill, New Zealand
Music: Carlton R. Young (b. 1926) – Hamilton, Ohio, U.S.A.

Info sources: Google searches, Hope Publishing Co. website (www.hopepublishing.com), GBOD (General Board of Discipleship of the United Methodist Church) hymn study on this hymn (www.gbod.org/lead-your-church/advent/resource/star-child), Hymnal source: Worship and Rejoice (Hope Publishing)

Text:
• first introduced in Murray’s Christmas card in 1994
• she says, “The carol grew out of increasing concern at the market values dictating our welfare system, now creating more and more ‘social reject.’”
• GBOD hymn study says, “despite the word ‘Christmas’ in its refrain the text is actually more suited to Advent”
• simple structure, child-like; each stanza begins with paired images followed by a short description; the last stanza breaks the pattern with “Hope-for-peace Child, God’s stupendous sign”

author:  Shirley Erena Murray
• “New Zealand’s premier hymnwriter”
• has texts in more than 100 collections worldwide and translated into several languages
• her hymn texts stress social justice, human rights, ecology, peace
• already an integral part of Community of Christ hymnic repertoire before Community of Christ Sings – “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
• the most-represented text author in Community of Christ Sings
• prior to her achievements as a hymn writer, she was a teacher and produced radio programs on hymns
• has served as an editor with the New Zealand Hymnbook Trust
• named a Member of the NZ Order of Merit (2001) for services to the community through hymn writing – the first citizen to be so honored
• in 2009 named a Fellow of the Hymn Society in recognition of contributions to the international community of congregational song
• has worked with Dr I-to Loh, musical ethnologist from Taiwan, paraphrasing Asian hymns into English
• “Methodist by upbringing, ecumenical by persuasion, she has spent most of her life as a Presbyterian.”
• her husband is the Very Rev. John Stewart Murray, former Moderator of the Presbyterian Church of NZ
• they have three sons and six grandchildren, and now “live in active retirement” at Raumati Beach, near Wellington, NZ
• her middle name, Erena, is the Maori form of Helena, derived from the Greek word for peace (eirene)

Scriptural references for this hymn, from various sources: Exodus 24:12-18; Numbers 24:17; Isaiah 11:1-10; Matthew 2:1-12, and 25:31-46; Luke 2:1-20; 2 Timothy 2:5; 2 Peter 1:16-21; Revelation 22:12-14, 20-21

Topical categories for this hymn, from various sources: Advent, Children, Christmas, Embodiment, Epiphany, Incarnation, Jesus Christ’s Humanity, Justice, Marginalized, Peace on Earth, Social Gospel

**Tune: Star-Child**

• written for this text
• Carlton (Sam) Young was inspired to write it within 24 hours of Young’s receiving Murray’s card
• pairs of ascending two-note motifs for the two child-images in each stanza, followed by ascending five-note scale motif for the descriptive phrase – mirrored opposite in the next phrase
• GBOD hymn study says, “We often wonder where are the new Christmas songs that may someday take their place in the repertoire along with ‘Silent Night’ and ‘Joy to the World.’ ‘Star-Child’ is one of those. Sing it during Advent. Sing it at Christmas. Teach it to children’s choirs and Sunday School classes. Use it as the basis for an Advent sermon series or small-group study. Hum it as you drive to work or prepare dinner. It speaks to and will be loved by all ages.”
• this text also published in a couple of hymnals with another tune, Noah’s Song, by Ronald F. Krisman

composer: Carlton (Sam) R. Young

• teacher, editor, composer, conductor
• served in the Air Force during World War II
• was the editor of two Methodist hymnals (1966 and 1989)
• author of the *Companion to the United Methodist Hymnal* (1993)
• from 1966-1998 was director of music for nine General Conferences of The Methodist Church and The United Methodist Church
• served on faculties at Perkins School of Theology, Southern Methodist University, Scarritt College; is emeritus professor of church music at Candler School of Theology at Emory University
• is past President and a Fellow of The Hymn Society in the United States and Canada
• was the first American to be named an honorary member of The British Methodist Church Music Society
• since 1971 was consultant and editor (now emeritus) with Hope Publishing Company
• founder of the Agape catalog for Hope – has a choral series of anthems named after him
• now retired, living in Nashville, TN – still very active as a composer and author

Additional musical resources:
• Anthem (SATB) arrangement of Young’s tune, with keyboard and optional flute, clarinet, violin, cello, and handbells available for perusal here:
• Anthem (SAB) arrangement of Krisman’s tune, with keyboard and optional congregational part, and Spanish translation (“Niño: es astro”) available for perusal here:
• Anthem (SATB) arrangement of this text with yet another tune, by David Hass, with soloist, optional congregational part, keyboard or guitar accompaniment, and optional handbells, available for perusal here:
  www.giamusic.com/search_details.cfm?title_id=23
• YouTube video of the Bat-Kol Girls Choir from Tel Aviv singing Star-Child with Young’s tune:
  www.youtube.com/watch?v=OTD_Zz829So

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The Glory of These Forty Days  #451

Words:  Pope Gregory I (c.540–March 12, 604) – Rome, Italy
Music:  from Klug’s *Geistliche Lieder*, 1543 – Germany


Text:  
- originally in Latin:  *Clarum decus jejunii*
- the oldest manuscript of this text, from the 11th century, is now in the British Museum in London
- English translation by Maurice F. Bell (1862–1947); it appeared in *The English Hymnal* published in London in 1906
- Bell was the son of a lawyer, born in London, educated at Oxford, and ordained in the Church of England

author:  Pope Gregory I
- also known as St. Gregory the Great and St. Gregory the Dialogist
- born in Rome to a wealthy family with close connections to the church
- was born during a period of great unrest in Italy:  a plague, causing famine, panic, and rioting, began in 542 and eventually killed over a third of the population, and much fighting over land and power was common until 554
- was well-educated, like most well-to-do young men of his time; he excelled in grammar, rhetoric, law
- followed his father’s career path and became Prefect of Rome, the highest civic office in the city, when he was only 33 years old
- later left his upper-class lifestyle, became a monk, and, after his father’s death, converted his family villa into a monastery
- was elected Pope when Pope Pelagius II died of the plague; served from September 3, 590 until his death
- known as “the Father of Christian Worship” because of his revisions of the Roman Catholic liturgy
- the patron saint of musicians, singers, students, and teachers
- “Gregorian chant,” the form of Western religious music also called plainchant, standardized in the late 9th century, was attributed to him
- is often pictured with a dove whispering in his ear, because of a story told by his friend Peter the Deacon:  when Pope Gregory was dictating, there was a curtain between him and his secretary, who wrote down his words.  Once, when the Pope had been silent for a long time, the servant looked through a hole in the curtain and saw a dove perched on his head with its beak between his lips.  When the dove withdrew its beak, the Pope continued his dictation and the secretary returned to his work; when he became silent the
servant again looked through the curtain and saw the dove had again put its beak between his lips.

- is known for “his administrative system of charitable relief of the poor at Rome,” who were primarily refugees from various conflicts; he invented an accounting system to keep track, and was aggressive in requiring his church leaders to find and help the needy
- set up a system to deliver meals to those who lived in the streets or were too ill to pick up their monthly food supply on their own – “it is said that he would not dine until the indigent were fed”
- “When he did dine he shared the family table, which he had saved (and which still exists), with 12 indigent guests. To the needy living in wealthy homes he sent meals he had cooked with his own hands as gifts to spare them the indignity of receiving charity.”

Scriptural references for this hymn, from various sources: Exodus 34:27-28, Matthew 4:1-11, Mark 1:13

Topical categories for this hymn, from various sources: Lent, Prophetic People, Spirituality

**Tune:** ERHALT UNS, HERR

- also known as SPIRES
- appeared in Klug’s *Geistliche Lieder* in 1543
- composer unknown; some sources attribute the tune to Martin Luther
- harmonization by Johann Sebastian Bach (1685–1750), alt.
- Bach based his Cantata 126 on this tune
The Wedding Guests Were Waiting #37

Words: Mary Nelson Keithahn (b. 1934) – U.S.A.
Music: John D. Horman (b. 1946) – U.S.A.

Info sources: Hymnary.org, www.hymnsetc.com

Text:

Author: Mary Nelson Keithahn, a United Church of Christ minister and church education specialist, works out of her home in Rapid City, South Dakota as a curriculum writer-editor, journalist, and lyricist for musical dramas and anthems. She has also written over eighty hymns, and her texts are included in hymnals or supplements published by the Advent Christian Church, Calvin Institute of Christian Worship, Faith Alive Christian Resources, Alternatives for Simple Living/Selah, Episcopal Church, Presbyterian Church, United Church of Canada and the United Methodist Church. Mary is a Life Member and former board member of Choristers Guild and a Life Member of the Hymn Society in the United States and Canada. She is also a member of ASCAP. MNK from www.Hymnary.org

In 1990 Mary and John Horman initiated the MAD (music, art, and drama) camp at Placerville, the United Church of Christ camp near Rapid City, South Dakota. Mary was dean of the camp for thirteen years and writer in residence through 2007. John served as composer-in-residence and accompanist for the camp from 1990-2007. They have written ten different musical dramas for the camp, four of which were published by Choristers Guild, Abingdon Press, and Voice of the Rockies. They have offered reproducible copies of others on this website. Mary and John have also collaborated in writing a number of anthems and over a hundred hymns. In 1998 Abingdon Press published two collections of their hymns, Come Away with Me: A Collection of New Hymns, and Time Now to Gather: New Hymns for the Church Family. A third collection, The Song Lingers On, was published by Zimbel Press in 2003. Over a dozen hymnals, supplements, and other collections now include some of their hymns. — www.hymnsetc.com

Scriptural references: John 4:46-54 , John 6:1-14

Tune: SIGNS TODAY

- 7.6.7.6. D.
- written for this text

Composer: John retired from teaching after twenty-six years with the Montgomery County, Maryland Public School System. During his tenure with the school system, he taught general music for twenty-one years at the elementary level and five years at the secondary level, and worked extensively with choruses at both levels. He received the Broom Award for Excellence awarded by his home county for his work in composition for children.

John has served Warner Memorial Presbyterian Church in Kensington,
Maryland for thirty-nine years as Organist and Director of Music. He oversees three choral groups and two bell choirs. Over eighty members of the congregation participate in the music groups of the church.

John’s compositions are found in the catalogues of over ten nation-wide publishers, and they have been heard on national television in both the United States and Great Britain. He presently has over 150 anthems for children, youth and adults in print. He also wrote songs for both Silver Burdette and Macmillan publishing houses for their 1988 school music series. More recently his compositions have also been geared toward virtuoso solo artists, both vocal and instrumental.

John has served both on the Choristers Guild Board of Directors and The Board of Directors of the Presbyterian Association of Musicians. Recently he was consultant for the Exploring Faith Sunday school curriculum published by the United Methodist Publishing House, supporting the writing teams and providing music resources for the curriculum.

In 2008 Augsburg Fortress published *Sing the Stories of Jesus: Twenty-Five Songs for the Youngest Singers*, a collection of lectionary-based songs for ages 4-7 with words by Mary and music by John. Included are suggestions for teaching the stories and the music.

John has collaborated with Mary in producing three collections of new hymns, *Come Away With Me and Time Now to Gather*, published by Abingdon Press, and *The Song Lingers On*, published by Zimbel Press. Some of these hymns and others have been included in the United Methodist hymnal supplement, *The Faith We Sing*, and the Presbyterian supplement, *Sing the Faith*. John and Mary have written over twenty-five hymns that are yet unpublished, and will occasionally be offering some of these for free download on this web site.

--www.hymnsetc.com

**Musical possibilities:**
- This can be sung in canon with Orff accompaniment.
- Alternate Tunes: MUNICH, LANCASHIRE

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This is a Day of New Beginnings #495

Words: Brian Wren (b. 1936) – England, U.S.A.
Music: Carlton R. Young (b. 1926) - U.S.A.

Info sources: Faith Looking Forward, Hymnary.org, HopePublishing.Com

Text:
Brian Wren provides an account of the composition of this text in notes provided in one of the collection of his texts, Faith Looking Forward (1983).

The hymn was “written for a New Year’s Day service [1978] at Holy Family Church, Blackbird Leys, Oxford. In itself, the new year is an arbitrary convention, its “newness” a mere mark on the calendar. The recurrent awakening of life in nature is not a strong enough foundation for hope of real change. Yet by faith in the really new events of the Christian story, a day, or a month, or an hour can become charged with promise, and be a springboard to a changed life.”

The hymn is appropriate for any time that the church, the congregation, or an individual discerns the need to make a fresh start in faith.

- Stanza 1 appeals to us to “lay . . . to rest the pain that’s gone.”
- Stanza 2 reminds us that the life and death of Christ made it possible for all to have a new beginning as “faith and hope are born again.
- Stanza 3 draws upon 2 Corinthians 5:16-17:
  “So from now on we regard no one from a worldly point of view. Though we once regarded Christ in this way, we do so no longer. Therefore, if anyone is in Christ, the new creation has come: The old has gone, the new is here!”
In the spirit of this passage, the author asks us to . . . leave behind our disappointment, guilt, and grieving, seeking new paths, and sure to find.

- The closing stanza is offered in two forms:
  - A general affirmation of hope
  - Communion hymn

- We use this as a baptismal hymn

United Methodists first encountered the hymn in Hymnal Supplement II (1984). The editors, in preparation for the publication, requested that the author change the original first line from a question—“Is this a day of new beginnings?”—to the declarative statement that now begins the hymn “This is a day for new beginnings.”
According to *UM Hymnal* editor, the Rev. Carlton Young, Wren also unified the text on a single theme by eliminating some of the original hymn and making a few other subtle changes.

In the original text, the first two stanzas are questions.

**Original stanza 2:**
How can the seasons of a planet, mindlessly spinning round its sun, with just a human name and number, say that some new thing has begun?

author:  Brian Wren

- grew up in and near London, England; ordained in Britain’s United Reformed Church (a union of Congregational, Presbyterian, and Disciples’ traditions)
- B.A. and Ph.D. from Oxford University in Modern Languages and Theology
- served in England as a pastor, then campaigner and educator on world poverty issues
  - “… my serious hymnwriting began … as a service to my congregation. New windows were opening on faith, human life, and life together on this planet, and old words fell short of new experience.”
- “By 1983 I was looking for new direction. My hymns were becoming known, and their North American publisher, Hope Publishing Company, invited me Stateside for a summer tour. The positive response persuaded me to risk freelance ministry, relying on workshop engagements and writing work instead of a salary.”
- from 1991, Rev. Susan Heafield, a United Methodist pastor and composer, has been “his partner in marriage and ministry”
- named Worship Professor at Columbia Theological Seminary in Decatur, Georgia in 2001 – now retired
- internationally published author and hymnwriter; Fellow of the Hymn Society in the U.S. and Canada
- his work appears in hymnals from wide variety of denominations and traditions
- in Community of Christ collections: Christ Leads (BR hymnal) – text commissioned by Community of Christ, about restorationist faith journey; This We Can Do, We Are Your People, and When on Life a Darkness Falls (SP hymnal); Christ Is Alive; and There’s a Spirit in the Air (HS hymnal)

**Scriptural references:** Ecclesiastes 3:1-8, Isaiah 42:9, Matthew 16:6-7, Matthew 28:9, Mark 16:7, 1 Corinthians 11:23-26, 2 Corinthians 5:16-17, Philippians 3:13-14, 1 Peter 1:3, Revelation 21:5
**Tune**: BEGINNINGS

- 9.8.9.8.

composer: Carlton (Sam) R. Young

- teacher, editor, composer, conductor
- served in the Air Force during World War II
- was the editor of two Methodist hymnals (1966 and 1989)
- from 1966-1998 was director of music for nine General Conferences of The Methodist Church and The United Methodist Church
- served on faculties at Perkins School of Theology, Southern Methodist University, Scarritt College; is emeritus professor of church music at Candler School of Theology at Emory University
- is past President and a Fellow of The Hymn Society in the United States and Canada
- was the first American to be named an honorary member of The British Methodist Church Music Society
- since 1971 was consultant and editor (now emeritus) with Hope Publishing Company
- founder of the Agape catalog for Hope – has a choral series of anthems named after him
- now retired, living in Nashville, TN – still very active as a composer and author

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Till All the Jails Are Empty #303

Words: Carl P. Daw, Jr. (b. 1944) – U.S.A.

Info sources: *The Hymn* (journal of The Hymn Society), Wikipedia, Google search results
Hymnal source: *New Psalms and Hymns and Spiritual Songs* by Carl P. Daw, Jr.
    publ. 1996 by Hope Publishing – our 2013 hymnal project publishing partner

author: Carl Daw, M.A., M.Div., Ph.D.
• hymnwriter and Episcopal priest, professor at Boston University School of Theology
• former Executive Director of The Hymn Society in the United States and Canada
• began writing hymns as consultant member of the Text Committee for *The Hymnal 1982* (Episcopal)
  ° hymnal projects always inspire fresh waves of creativity – CofChrist’s is now!
• has texts in most denominations’ hymnals, translated into many languages, and arranged as anthems
• many hymns in HS, SP, and NS – examples “God of Grace and God of Laughter” and “O Day of Peace”

composer: John Bell
• hymnwriter, Church of Scotland minister, member of the Iona Community
• music editor for the Church of Scotland’s Church Hymnary (fourth edition), publ. 2005
• wrote “Heaven Shall Not Wait” in SP
• leader of workshops on a wide variety of subjects – if you have a chance to attend one, do it!
  ° “primarily concerned with the renewal of congregational worship at the grass roots level”
• many hymnals published by Wild Goose Publications

arranger: Dan Damon
• hymnwriter, jazz pianist, and pastor of First United Methodist Church in Richmond, CA
• adunct faculty member in church music at Pacific School of Religion in Berkeley, CA
• plays piano in clubs in the San Francisco area
• studies piano and composition with Dick Hindman
• currently working on collection of African songs with professor Patrick Matsinkenyiri from Zimbabwe
• hymns in SP and BR – example “I Have Called You By Your Name” in BR

Text:
• Carl Daw asked: “If this Messianic passage shaped Jesus’ ministry, what does it imply for Christians today?” This hymn is Carl’s response.
• Text lifts up justice for the powerless and concludes each verse with “God has work for us to do.”

Tune:
• Written especially for this text
• “… effectively draws on the rhythms and harmonies of ‘worldly’ music to convey the urgency of Christian witness” (Carl Daw, in New psalms and hymns and spiritual songs)
• Relentless eighth notes and march through three keys illustrate power and insistence of the text
• Longer notes on “God has work for us to do” illustrate our intent and resolve to act
• There ARE other tunes, but ...
• Repeat after me: This. Is. Not. Difficult.

Worship possibilities:
• Use as a call to justice – and call to action: “by praying through our doing”
• Provide list in bulletin suggesting specific actions to address each of the examples of injustice in the song.
  GOD HAS WORK FOR US TO DO:
  “till all the jails are empty” – volunteer in prisons:
  www.cofchrist.org/peace/PrisonMinistry.pdf
  “and all the bellies filled” – volunteer to feed the hungry:
  www.cofchrist.org/hunger
  “till no one hurts or steals or lies” – make a personal vow to do none of these things for a month
  “and no more blood is spilled” – volunteer in ministry to military:
  www.cofchrist.org/military
  “till age and race and gender no longer separate” – take someone different than you to lunch
  “till pulpit, press, and politics are free of greed and hate” – make a personal vow to not participate in dialogue that demeans any member of God’s creation
**Musical possibilities:**

- Soloist or multiple soloists could sing – or shout! – the examples of injustice on the first page; congregation could then reply “God has work for us to do”
- If congregation is learning the entire hymn, teach the repetitive phrase first, without looking at the music
- Accompany with piano or guitars and drums
  - emphasize the relentless beat, the drive toward justice
  - but keep the tempo relatively slow to more powerfully convey the text
- Pianists, read the article by Dan Damon published in *The Hymn*: “A small piano in a big room”
  - there are many ways to approach this accompaniment

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- attend conferences in interesting places, the best value for your money among ecumenical conferences
  - hymn festivals every day!
Wa Wa Wa Emimimo (Come, O Holy Spirit, Come) #157

Words and Music: Josiah Olunowo Ositelu (May 15, 1900 – July 12, 1966) – Ogere, Ijebu-Remo, Ogun, Nigeria


Hymnal sources: Gather Comprehensive (publ. GIA, 1994), Halle, Halle: We Sing the World Round (publ. Choristers Guild, 1999), Glory to God (Presbyterian hymnal, 2013), Sing with the World: Global Songs for Children (ed. John Bell and Alison Adam, publ. GIA, 2008)

Text and Tune:

- part of the core repertoire of Community of Christ Sings – our community “homework” (index page 824)
- often begun as gathering song at beginning of worship by choir processing into the sanctuary – “The people join in and the congregation continues without altering the basic pulse until all are singing, swaying, and using the motions with their arms.”
- Yoruba language is a “tonal” language with three pitch levels: high, medium, and low
  - example of differences in meaning due to pitch:
    - high: ó bẹ́ = “he jumped”
    - medium:  ó bẹ́ = “he is forward”
    - low:  ó bẹ̀ = “he asks for pardon”
- pitches of this melody reflect the relative pitches of the language
- text details:
  - “wa” means “come”; adding the “o” on the end, “Wao,” doubles its strength – “For example, it is common to hear Nigerian people say in English, ‘Oh, I’m so sorry-o,’ meaning that they are expressing extreme sympathy.”
  - So, “wa wa wa” is an invocation – “a petition for the Holy Spirit to be present and to bless”
  - the other words are names for God – see article listed above for an extensive list of Yoruba names for God
    - “Emi Mimo” means “Holy Spirit” (“Olorun Emi Mimo” = “God the Holy Spirit”)
    - “Alagbara” means “mighty” (“Alagbara l’orun ati l’aye” = “Mighty in Heaven and on the Earth”)
- English translation by I-to Loh (b. 1936); Spanish from Mil Voces Para Celebrar; French by Joey Williams (b. 1972)
author and composer: attributed to Josiah Olunowo Ositelu

- copyright held by The Church of the Lord (Aladura), an African church founded by “the first Primate and Late Prophet Dr. Josiah Olunowo Ositelu” in 1925 in Nigeria
- “Aladura” in Yoruba means “owners of prayer,” “prayer fellowship,” or “the praying people”
- “Nigeria has one of the most complex tribal mixes of any country in Africa. With over 300 tribes it has Africa’s largest population.”
- “The Yoruba tribe is one of the largest language groups in Nigeria with the Yoruba language one of the three primary trade languages throughout the country. Yorubas number over 25,000,000 people throughout West Africa. While participating in all areas of life, Yoruba people are known for their activity in commerce, especially as traders and merchants throughout Africa.”
- Ositelu’s father was an illiterate farmer, and pagan; all of the previous children born to the family had died, attributed to evil forces of witches
- a priest in the Ifa tradition of his parents, consulted before his birth, said he would survive and would “be endowed with spiritual authority and virtues”
- “an unusual child,” he “prophesied about the future, revealed unknown secrets from the past, read signs in the sky, detected witches, and ... had unusual dreams of being taught by holy beings.” This frightened his parents, but seers assured them that he would “lead both Europeans and Africans into the ways of the Lord.”
- studied at the Anglican school in his hometown, and at Christ Church School, Porogun in Ijebu-Ode
- baptized in 1914 by the Anglican minister at Iperu; given the Christian name Josiah
- after graduation in 1919, taught at Anglican schools in Nigeria
- had a vision in 1925 of a large eye “reflecting as a great orbit of the sun” – he thought it symbolized influence of witches in his life; his parents were also disturbed by it, and he was granted a long leave of absence to “find a permanent solution”
- a Christian elder, Samuel Shomoye, told him not to be afraid, that his vision indicated that he was being called by God, and advised reading the Bible and fasting
- had more visions and heard voices inviting him to become a prophet – he “carefully recorded these messages in massive journals in which nearly ten thousand entries were made”
- “could no longer remain in the Anglican Church or the Anglican Church could no longer tolerate (or contain) him”; many interactions with church authorities resulted in suspension and dismissal in 1926
- continued studying, fasting, journaling, and praying, and then began open air preaching in 1929
- formed the Church of the Lord; his mother became “the first lady president of the church” and served until her death in 1948
- married seven wives and had many children
- “was a gentle, humble and hospitable man with a magnetic and compelling personality”

Scriptural references for this hymn, from various sources: John 14:16-18, 2 Nephi 13:26
Topical categories for this hymn, from various sources: Confirmation, Easter, Holy Spirit, Invitation, Invocation, Palm Sunday, Pentecost

Musical advice:

- “This song should only be sung with accompaniment by drums and shakers. Keep the beat steady.”
- suggested patterns of simple cross-rhythms:
  
  **Shaker:**
  
  **Drum 1:**
  
  **Drum 2 or Gong:**

- leader part sung by a soloist – “The purpose is to encourage the people as the song gains momentum through the repetition of the cycles. It is not a formal choral part, but the part of the ubiquitous cantor in call-response patterns of West Africa.”
- “Teach first by speaking the Yoruba in short phrases. Then add the melody. After the melody is learned, deeper voices can sing the semi-parallel lower part easily. With a minimum of rehearsal all can join in without ever seeing the music.”
- “It is common in Nigeria for people to raise their arms over their heads as they sing and symbolically bring the Holy Spirit down on their heads with a descending gesture each time they sing ‘wa’ or ‘wao.’”
- “It is vital to repeat the cycles of the song without printed music until all have ‘captured the Spirit.’”
- search for and listen to the many recordings available on-line

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We Are Children of Creation #340

Words: Barbara Hamm (b. 1943) – Sterling, CO, U.S.A.
Music: Hal H. Hopson (b. June 22, 1933) – White Mound, TX, U.S.A.

Info sources: Hymnary.org; website of Community Congregational United Church of Christ, Benicia; websites of Abingdon Press, Hope Publishing, Selah Publishing; Google searches


**Text:**
- written in 2006
- “This hymn places the known facts about the physical universe within the context of the God who creates and inspirits it. Made in the image of God, we are called upon to recognize our common humanity, to imagine and then to create a world of justice. Harnessing our passion to this task may enable our species to continue living on this beautiful blue ball, riding the wings of the morning through time and space.”

author: Barbara Hamm
- Minister of Music at Community Congregational Church (UCC) in Benicia, CA
- B.A., M.A., and Ph.D. degrees in English from Manhattan Christian College and Kansas State University
- teaches English at the college level; brings her love and attention to language to hymn writing
- lifelong musician; has played for church worship services since the sixth grade; minored in sacred music
- her goal in song writing: what she calls her “fierce desire for justice.”
- continues her studies with composer, hymn writer, pianist and pastor Dan Damon; she says he has encouraged her to “go beyond my usual classically-trained style into more jazz and pop idioms. I have tried to do this, but with firm commitment to sound, solid theological content of the text.”
- She says, “The role of music is to lift up and underscore the Scripture texts and sermons, celebrate major liturgical holidays, aid the ritual of the church. It is to help the congregation express their praise to God, their grief, their fears, their disappointments, their hopes and dreams. Music can penetrate our hearts and souls more deeply than words alone; most folks tend to learn the majority of their theology from the hymns, songs, and refrains that they sing in church. That’s why it’s so important to sing hymns or songs that have substantive texts and to have music that really fits the text it accompanies.”

**Tune:** JOYFUL SINGING
• written in the 1990s for the text “Come and Hear the Joyful Singing”; also previously paired with “God of Dawn, Each Day’s Renewal”; this the first time this text and tune have been paired in a publication
• Barbara Hamm also wrote music to go with this text
• choral anthem (SAB) arrangement of “Come and Hear the Joyful Singing” available from Hope Publ.

composer: Hal H. Hopson

• free-lance composer, workshop leader, conductor and clinician throughout U.S., Europe, and Asia
• previous roles included music minister at Preston Hollow Presbyterian Church in Dallas, TX, and at Westminster Presbyterian Church in Nashville, TN
• B.M. from Baylor University; M.S.M. from the School of Sacred Music of Southern Baptist Seminary in Louisville, KY
• prolific composer: over 1,300 published works; special interest in congregational song
• “The Gift of Love” is his most popular composition
• his cantata, God with Us, was selected by a panel at the Kennedy Space Center as a representative piece of American choral composition to be placed in a capsule during the American Bicentennial in 1976; the capsule will be opened at the Tricentennial in 2076

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We Are People of God’s Peace #306

Words: Menno Simons (1496–January 31, 1561) – Netherlands
Music: Johann Roh (1495–February 11, 1547) – Czech Republic

Info sources: Google searches, Hymnary.org
Hymnal sources: Sing for Peace, Hymnal: A Worship Book (Church of the Brethren), many denominational hymnals

Text:
- written as a communion hymn
- translated to English by Esther Bergen (1921–2005) from Canada, for the Mennonite World Conference Songbook of 1990
- in the Pursuit of Peace section of Community of Christ Sings

author: Menno Simons
- Anabaptist religious leader
- born in Witmarsum, Friesland, Holy Roman Empire – now the Netherlands – then a disillusioned, war-torn country as rulers fought for land and power
- name means “Minne, son of Simen”
- part of the Protestant Reformation; his followers became known as Mennonites
- little known of his childhood and family
- trained to become a priest, but never read the Bible out of fear that “he would be adversely influenced by it” – he later said of that period of his life that he was “stupid”
- ordained a Roman Catholic priest in 1515 or 1516, then served as chaplain in his father’s village of Pingium beginning in 1524
- a few years later, his questions about the doctrine of transubstantiation were the impetus for a serious and in-depth study of the Scriptures, and a new way of thinking
- the beheading of someone in 1531 for being “rebaptized” caused him to further search Scriptures and writings of church leaders of various faiths, including Martin Luther, and he concluded that infant baptism was not in the Bible
- he was transferred to serve in the village of Witmarsum and came into contact with Anabaptists, who practiced “believer’s baptism”; he considered them misled in many respects, but was drawn to their zeal and their views of the Bible, the Church, and discipleship
- had a period of spiritual and emotional crisis when his brother Pieter was one of a group of Anabaptists killed in 1535 – he said he “prayed to God with sighs and tears that He would give to me, a sorrowing sinner, the gift of His grace, create within me a clean heart …”
- he rejected his church and priesthood on January 12, 1536, and was baptized into the Anabaptist faith; he was ordained around 1537
- he rejected some Anabaptist reformers’ violent expression of their views, counseling peaceful approaches
- he wrote, “For true evangelical faith … cannot lie dormant; but manifests itself in all righteousness and works of love; it … clothes the naked; feeds the hungry; consoles the afflicted; shelters the miserable;
aids and consoles all the oppressed; returns good for evil; serves those that injure it; prays for those that persecute it.” (from Why I Do Not Cease Teaching and Writing, 1539)
- he was so influential that by 1544 the Dutch Anabaptists were referred to as Mennonite or Mennist

Scriptural references for this hymn, from various sources: Romans 14:19, 2 Corinthians 5:17-19, Ephesians 2:14-18, I Nephi 3:189, Doctrine and Covenants 161:2

Topical categories for this hymn, from various sources: Children, Communion, Community, Covenant, Peace on Earth, Pursuit of Peace, Renewal, Servanthood, Shalom

**Tune:** **AVE VIRGO VIRGINUM**
- also known as GAUDEAMUS PARITER
- other texts sung to this tune: “Come Ye Faithful, Raise the Strain,” “When the King Shall Come Again,” “Faithful Christians, One and All,” “Let Us Now Our Voices Raise,” and many others, all joyful in character

composer: Johann Roh
- also known as Johann Cornu and Johann Horn
- born in Domascbitz, Bohemia – now Czech Republic
- Roh was his Bohemian name, but when he wrote in Latin he used the last name Cornu, and when writing in German used Horn
- ordained a priest and was a preacher in the Bohemian Brethren community at Jungbunzlau, Bohemia
- was appointed Bishop of the Brethren in 1532 and held this post until his death
- editor of the Bohemian Hymn Book of 1541 and of the second German-language hymnbook of the Brethren, in 1544

Additional musical resources:
- additional tune published with this text: TEMPUS ADEST FLORIDUM (to which we sing Good King Wenceslas) – there are other possiblities too (see the Metrical Index in Community of Christ Sings)
- many arrangements have been written for choir, piano, organ, handbells, and much more – links available at hymnary.org ([www.hymnary.org/text/we_are_people_of_gods_peace](http://www.hymnary.org/text/we_are_people_of_gods_peace)) and on many publishers' websites

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We Are the Singers Who Celebrate Jesus #352

Words: Shirley Erena Murray (b. 1931) – Invercargill, New Zealand
Music: Sally Ann Morris (b. 1952) – North Carolina, U.S.A.

Info sources: Google searches, Hope Publishing Co. website (www.hopepublishing.com)
Hymnal sources: Every Day in Your Spirit (Shirley Erena Murray collection, published by Hope in 1996), To Sing the Artist’s Praise (Sally Ann Morris collection, published by GIA in 2009)

Text:
- commissioned by the Presbyterian Association of Musicians for the Montreat Conference 1996
- Murray says, “The requirements were a setup of biblical images, one for each day of the week’s worship – earthen vessel, light, ship, kingdom, vine, household. I found this a useful discipline!”

author: Shirley Erena Murray
- “New Zealand’s premier hymnwriter”
- has texts in more than 100 collections worldwide and translated into several languages
- her hymn texts stress social justice, human rights, ecology, peace
- already an integral part of Community of Christ hymnic repertoire before Community of Christ Sings – “Community of Christ,” “Come and Find the Quiet Center,” “I Am Standing Waiting,” “Touch the Earth Lightly”
- the most-represented text author in Community of Christ Sings
- prior to her achievements as a hymn writer, she was a teacher and produced radio programs on hymns
- has served as an editor with the New Zealand Hymnbook Trust
- named a Member of the NZ Order of Merit (2001) for services to the community through hymn writing – the first citizen to be so honored
- in 2009 named a Fellow of the Hymn Society in recognition of contributions to the international community of congregational song
- has worked with Dr I-to Loh, musical ethnologist from Taiwan, paraphrasing Asian hymns into English
- “Methodist by upbringing, ecumenical by persuasion, she has spent most of her life as a Presbyterian.”
- her husband is the Very Rev. John Stewart Murray, former Moderator of the Presbyterian Church of NZ
- three sons and six grandchildren, and now “live in active retirement” at Raumati Beach, near Wellington, NZ
- her middle name, Erena, is the Maori form of Helena, derived from the Greek word for peace (eirene)

Scriptural references for this hymn, from various sources: 2 Corinthians 4:7; Ephesians 2:12-16

Topical categories for this hymn, from various sources: Celebration, Character, Children of God, Christian Life, Discipleship, Diversity, Hope, Hospitality, Jesus, Joy, Mission, Music
Tune: **RUBY’S GIFT**

- named for Ruby Bailey, “a lifelong member and tireless servant at Parkway Presbyterian Church in Winston-Salem, NC – she is known for singing in the choir, growing and providing floral arrangements, and decorating the church for all occasions.”
- commissioned by the church in Ruby’s honor in 2006
- Morris writes, “Little did I know at the time of composition that one year later I would be named Director of Music at Parkway, where I see Ruby many times each week.”

**composer:** Sally Ann Morris

- friends call her Sam
- lives and works in North Carolina
- in 1990, “she discovered the joy of composing hymn tunes” – has written hundreds since then
- Director of Music Ministries at Parkway Presbyterian Church in Winston-Salem, NC, and was Chapel Musician for the Wake Forest University School of Divinity
- two collections of her tunes, both published by GIA: *Giving Thanks in Song and Prayer* (1998) and *To Sing the Artist’s Praise* (2009)
- her tunes appear in the GIA hymnals *Worship, Fourth Edition; Gather, Third Edition; Lead Me, Guide Me,* and *Gather Comprehensive, Second Edition; in the New Century Hymnal of the United Church of Christ; in Hymnal 21 in Japan; in Church Hymnary 4 of the Church of Scotland; in Hymns Ancient and Modern; and in the 2013 hymnals of the PCUSA and Community of Christ, as well as in other collections, hymnal supplements, and recordings
- appears as a guest artist, clinician, composer, cantor, and conductor in churches and conferences nationwide
- has contributed tunes to our new hymnal, and inspiration to other contributors to the hymnal
- also inspirational because of her personal physical transformation!
- her bio says, “Although she dearly loves her liturgical-musical pursuits, she’d almost always rather be hiking, backpacking, and fly fishing for trout in her beloved Blue Ridge Mountains.”
- wrote in the preface of *To Sing the Artist’s Praise:* “The hymn tunes contained herein have no true purpose or meaning without the art and craft of inspired and gifted hymn poets. This collection is dedicated to them, living and dead, whose words draw us together and make us one, teach our eyes new ways of seeing, release our needed tears, and show what faith can dream and do.”

Musical advice:

- look for patterns to teach
- divide into sections, sung by soloist/congregation or left/right sides of congregation

Additional tunes for this text:

- by Ron Klusmeier (unnamed tune, many arrangements for congregations, choirs, and instruments available at [www.musiklus.com/anthology/item/468/we-are-the-singers](http://www.musiklus.com/anthology/item/468/we-are-the-singers))
- by Jillian Bray (available at [http://sounz.org.nz/works/show/19309](http://sounz.org.nz/works/show/19309))
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We Need Each Other’s Voice to Sing #324

Words: Thomas H. Troeger (b. 1945) – New Jersey, U.S.A.
Music: Jan Kraybill (b. 1960) – Illinois, U.S.A.


Text:
• written in 1993
• Scripture reference: Psalm 150
• written for the wedding of two church musicians

author: Thomas Troeger
• J. Edward & Ruth Cox Lantz Professor of Christian Communication at Yale Divinity School since 2005
• hymn writer, preacher, homiletics professor, theologian, poet, musician (flutist), columnist, and author whose hymns appear in the hymnals of most denominations
• has written over 20 books on preaching, poetry, hymnody and worship, including:
  o Above the Moon Earth Rises: Hymn Texts, Anthems and Poems for a New Creation (Oxford University Press, 2012)
  o Sermon Sparks: 122 Ideas to Ignite Your Preaching (Abingdon Press, 2011)
  o God, You Made All Things for Singing: Hymn texts, anthems, and poems for a new millennium (Oxford, 2009)
  o So That All Might Know: Preaching to the Whole Congregation, with Edward Everding (Abingdon Press, 2008)
  o Preaching While the Church Is Under Reconstruction (Abingdon, 1999)
• has led conferences and given lectures on worship and preaching throughout North America, as well as in Denmark, Holland, Australia, Japan, and Africa
• former president of the Academy of Homiletics (North American guild of scholars in homiletics) and the immediate past president of Societas Homiletica (international guild of scholars in homiletics)
• Education: B.A. Yale University, B.D. Colgate Rochester Divinity School, S.T.D. Dickinson College, D.D. Virginia Theological Seminary
• “dually aligned”: ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999
• has served as national chaplain of the American Guild of Organists; is a member of The Hymn Society
• other interests include playing the flute, cross country and downhill skiing, hiking, cooking, and gardening.
• “I am trying to map the landscape of the heart that still rejoices in God yet lives in a world that is often oblivious to the spirit. I believe to live gracefully with this tension is the mark of wisdom. Such an understanding may baffle the dogmatic mind, but it does not lie beyond the capacity of the poetic imagination. The imagination often holds together realities that are logically inconsistent yet dynamically coherent.”
• “I also enjoy writing hymns because it involves an extraordinarily precise discipline. You have to write to strict meter. You have to think very carefully about the music of language. I work with as many as 45 composers who have set my material to music around the English-speaking world. I’m also a professional flutist. So all these things sharpen my ear as to what language really works.
• “Also, hymns, in order to be powerful, have to be extremely concise, with vivid imagery, clearly presenting the gospel. A good hymn forces me to do in the most compressed possible way what I have to do in a sermon. Often, after writing a hymn, I’ve found my preaching improves as a result.
• “Hymns are the prayers of the people if you think about it. At least for all of us in any Protestant tradition, hymns are a major part of that tradition and often record important things about our history.”
• “It’s also important to remember that the preaching in the Bible, especially in the epistles, often quotes hymns — Philippians 2, or Colossians. And then the book of Revelation which is really a hymnal held together by a loose narrative. So I see myself rooted in a great tradition here. This is not new with me.”

Tune: ANNA
• written in 2011
• Troeger’s text was submitted for consideration for the hymnal with two different tunes, and several more tunes have been written for this text, but none especially appealed to the Hymnal Steering Team.
• named after Anna Anschutz, Jan’s Grandma Anna, her dad’s mom, “one of the most inspirational people in my life.” Anna died two weeks before her 102nd birthday in May, 2011.
• begins on unison: perfect, and boring – illustrating that “we need each other’s voice to sing.” Later, “we blend our voices to complete the melody that starts with God,” another unison and beginning.
includes a slight change to the poem’s original ending, which read, “Alleluia, Alleluia, Praise, O praise, O praise the Lord!” Fortunately, the copyright owner agreed to the change.

benefitted greatly from feedback during and after a Hymn Society conference workshop led by Sally Ann Morris, a contributor of many original tunes in Community of Christ Sings – an an illustration of stanza 4: “Our lives like coals placed side by side to feed each other’s flame …”

composer: Jan Kraybill

Principal Organist for Community of Christ and its newly-created affiliate, the Dome and Spire Organ Foundation, and Organ Conservator at the Kauffman Center for the Performing Arts in Kansas City. In these roles, she regularly plays and oversees the care of the three largest pipe organs in the KC metro. She recently celebrated her 15th anniversary of employment at IHQ.

with about 25 volunteer staff organists, provides music for worship services and presents free organ demonstration recitals at the Auditorium and Temple. She also co-coordinates the Dome and Spire fine arts series, designs and leads hymn festivals, teaches workshops, provides guest ministry for reunions and congregations, and is a resource person for Community of Christ’s musicians.

outside CofChrist, she performs piano and organ concerts, leads masterclasses and workshops, is an organ consultant, and teaches sessions on fostering personal creativity in church and corporate settings.

has released three solo CDs. Her fourth, at the Julia Irene Kauffman Casavant, is in production.

Education: piano and education degrees from K-State, and D.M.A. in organ from the UMKC Conservatory of Music and Dance. In 2010, the Fellow certificate of the American Guild of Organists.

grew up in Colby, in northwest Kansas; performed her first European piano recital, in Andover, England, while a high school student.

other interests include antiquing, lace making, and riding her Harley-Davidson with her husband, Allan

“I feel called to be an encourager of everyone’s musical abilities in worship. I feel strongly that everyone is a musician, producing the softest ‘Amen’ or a resounding hallelujah, a single hand clap or loud sung praise!”

On playing the organ for worship: “The best part for me comes when things are going wonderfully, and I can be a singer – I become a member of the congregation-as-choir. Singing the text with them helps me to appreciate the poetry more fully in the moment. And sometimes, when I hear the congregation singing really well, I am able to completely drop the organ accompaniment: in that magical moment, the Spirit’s wonderful surprise to us all, the congregation becomes its own leader, and I am just another voice contributing to the corporate song. I am transported … and I’m singing through tears of joy.”
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When the Poor Ones (Cuando el pobre) #290

Words and Music: José Olivar and Miguel Manzano (20th c; dates unknown) – Spain


Hymnal resources: The United Methodist Hymnal, Worship and Rejoice, Chalice Hymnal, Evangelical Lutheran Worship, Presbyterian Hymnal, Glory to God (the new Presbyterian hymnal)

Text:

• written 1971
• inspired by Matt. 25: 13-33, the story of disciples on the road to Emmaus, who, just when they felt most lost and abandoned, found Christ was walking with them. As they approached the village to which they were going, Jesus acted as if he were going farther. But they urged him strongly, “Stay with us, for it is nearly evening; the day is almost over.” So he went in to stay with them. When he was at the table with them, he took bread, gave thanks, broke it and began to give it to them. Then their eyes were opened and they recognized him. (Luke 24:28-31 NIV)
• Pablo Sosa (Argentinean pastor and teacher, composer of three hymns in CCS), says: “The stanzas express beautifully the strange paradox of the poor ones giving away to others, the thirsty sharing water with us, and the weak strengthening the weaker. The refrain states clearly that when that happens ‘God himself (herself) walks on our own way’ . . . In other words, it is from within the poor, the weak, the oppressed, that God’s salvation will come, as shown by God on Christmas Eve.”
• Michael Hawn writes, “In stanza one, we encounter the ‘poor’ (pobre), ‘thirsty’ (sed) and the ‘crippled’ or weak (débil). In stanza two, those who ‘suffer’ (sufre) and those who hope even when they are tired of hoping (espera . . . cansa de esperar) are lifted up. In stanza three, we realize that happiness has nothing to do with acquiring things, but with loving ‘simple things.’ Finally in stanza four, abundance (abunda) is associated with making peace (paz) and welcoming the stranger (extraño). Each stanza begins with ‘Cuando’ (when) and concludes with ‘va Dios mismo en nuestro mismo caminar’ (God still walks the same road with us). When you encounter ‘the least of these,’ you encounter Christ. Latino/a theology often stresses the Christ who is our companion on the journey.”
• The United Methodist Hymnal editor Carlton (Sam) Young writes, “The central teaching is the classic liberation motif that God in Christ is seen and experienced in the plight of the rejected of society: the homeless, the poor, and the parentless. In life’s journey, we are closer to God when we love them and share from our abundance of food, clothing,
and shelter. Those who choose the alternative – greed, hate, and war – will ‘go away into eternal punishment’ (Matthew 25:46a)."

- has appeared in nine major hymnals including *Community of Christ Sings*
- appears in the Justice section of *CCS*
- hospitality as illustrated by our hymnal: this piece appears twice (#290 and #291), completely noteset in both Spanish and English, so that congregations may welcome members who speak either language and sing together sing in one or both languages

**Author/composers:** José Antonio Olivar and Miguel Manzano

- Olivar is a writer and international journalist as well as a composer, currently vice-director of the Spanish journal «¡Hola!»
  - he was orphaned and also lost four brothers during war in his childhood; he was raised by his grandmother
  - studied at the Seminary of Covadonga and Oviedo
  - has won many national awards for his poetry
  - has composed both religious and secular songs

- Manzano is a composer and singer, presently Professor of Ethnic Music at the Higher Conservatory of Music in Salamanca, Spain
  - he was born in Aillamor de Cardozo, Spain, near the border with Portugal
  - at age eight was serving as cantor at the Cathedral of Zamora, Spain; he studied solfegge, piano, organ, and harmonium
  - continued his musical and religious studies at the Higher School of Sacred Music in Madrid, studying rhythm, Gregorian modality, harmony, and religious polyphony
  - attended the Catholic Institute of Paris, studying language and musical rhythm

**Tune:** **EL CAMINO**

- title means “the road” in Spanish
- written for this text, and this is the only tune ever published with this text
- arranged/adapted by Alvin Schutmaat (1921-1988) – born in Michigan, educated in the U.S., and did post-graduate studies in Scotland – a Presbyterian missionary to South American where he taught theology and music in Columbia, Venezuela, and Mexico

Topical categories for this hymn, from various resources: Abundance, Advent, Assurance, Comfort, Compassion, Generosity, Healing, Hope, Hospitality, Human Love, Justice/Peace/Social Concerns, Peacemaking, Poverty, Service, Suffering, Trust/Guidance, Truth

Additional musical resources:
- free recording available at https://soundcloud.com/mark-mummert/when-the-poor-ones-cuando-el
- arrangement for SATB with piano or guitar accompaniment available at www.morningstarmusic.com/viewitem.cfm/item_id/50-5425
- meditation based on this hymn available at www.thelda.org/assets/docs/sojp_devotions/10whenthepoorones.pdf
- lead sheet in slow tango style: www.ukiahumc.org/clientimages/27196/redstonearrangements/when%20the%20poor%20ones%20%20%20%20%282010%20%20%29%20em.pdf

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When We Are Tested #453

Words: Ruth Duck (b. 1947) – Washington, DC, U.S.A.
Music: Alfred V. Fedak (b. 1953) – Elizabeth, NJ, U.S.A.

Hymnal source: Welcome to God’s Tomorrow (Ruth Duck collection, publ. GIA, 2005), More Voices (hymnal supplement of the United Church of Canada), Singing the Faith (www.singingthefaithplus.org.uk), Glory to God (new Presbyterian denominational hymnal, published 2013)

Text:

• written in 1996 in response to a request from United Methodist pastor Bonnie Beckonchrist for a new hymn on the temptation of Jesus, and also inspired by a sermon preached on this topic by fellow faculty member Barbara Troxell at Garrett-Evangelical Theological Seminary
• based on Luke 4:1-11
• Ruth Duck says it reflects “… the physical challenges of the present time that push me to a deeper level of honesty and hope.”

author: Ruth Duck

• born in Washington, DC; currently lives in Wilmette, IL
• since 1989, Professor of Worship at Garrett-Evangelical Theological Seminary in Evanston, IL; teaching areas have included congregational song, healing and reconciliation, and worship and the arts
• degrees from Southwestern University, Memphis, Tennessee (B.A.), Chicago Theological Seminary, Illinois (M.Div.), University of Notre Dame, Indiana (M.A.), and Boston University School of Theology, Massachusetts (Th.D.)
• primary research interests include baptism, liturgical healing, liturgy and culture, and feminist study of liturgy
• ordained pastor in the United Church of Christ; served churches in Hartford and Milwaukee, WI
• President of the North American Academy of Liturgy, an organization of liturgical scholars, in 2007
• has written many books and articles about Christian worship
• her most recent textbook on worship is Worship for the Whole People of God: Vital Worship for the 21st Century
• began her hymn writing by adapting older hymns with language that was more inviting
• her work as a hymn text writer has now spanned over 40 years; has written over 150 hymns and psalm paraphrases which appear in many denominations’ hymnals in several countries
• three collections of her hymn texts: Dancing in the Universe (publ. by GIA in 1992), Circles of Care (Pilgrim Press, 1998), and Welcome God’s Tomorrow (GIA, 2005)
• edited or co-edited two hymn collections and three books of worship resources
• served on the committee who developed the Chalice Hymnal (Disciples of Christ denominational hymnal)
• was named a Fellow of the Hymn Society in 2013 because of her “pioneering work in inclusive language for worship, her preeminence as a hymn poet and teacher, and her significant contributions to The Society”
• excerpts from her advice for hymnwriters, from her website:
  o Find your own voice. Be creative in choosing subject matter and fresh in choosing words. Identify subjects that deserve more attention.
  o Find images to give focus to your ideas; a hymn is not a theological treatise, but a poem. Choose images carefully, to honor all people; for example, avoid overuse of male terms and use of “dark” or “blind” as metaphors for sin or evil.
  o Be sure that every rhyming word is so appropriate to your theme, purpose, and style that no one could guess which was chosen first; use a thesaurus and rhyming dictionary.
  o Avoid speaking of God’s dwelling as “above”—even though it rhymes with love.
  o Listen to the way your words sound with your chosen music.
  o Do the words sound like your meaning? (For example, open vowels may suggest peacefulness; closed vowels and hard consonants may express tension; and repeated “m” sounds may sound pleasantly hypnotic.)
  o Revise, revise, revise. The hymn is not complete until you’ve said what you intended with good discipline, so that others can sing it with ease.

Tune: MYRRH-BEARING MARY
• written in the 1980s for the text “Myrrh-bearing Mary from Magdala Came” by Rae E. Whitney, another member of the Hymn Society
• other tunes published with this text: SLANE (Be Thou My Vision), ANGELS OF HEALING
• CCS is the first hymnal to pair this text and tune

composer: Al Fedak
• organist, composer, Minister of Music and Arts at Westminster Presbyterian Church in Albany, NY, since 1990; before that he served as organist/choir director for several churches and synagogues in the eastern and midwestern U.S.
• degrees in organ performance and music history from Hope College; Master’s in organ performance from Montclair State University
• a Fellow of the American Guild of Organists; has served on the Guild’s Board of Examiners since 1986. His grade of 95% on the Fellowship paperwork portion “remains the highest score ever achieved on that demanding, seven-hour examination since the founding of the Guild in 1896.”
• has over 200 choral and organ works in print, and more than 100 hymn tunes in hymnals and collections in the U.S., Canada, England, Scotland, New Zealand, China, and Japan
• served on the editorial committee for Sing! A New Creation, a hymnal supplement prepared jointly by the Reformed Church in America, the Christian Reformed Church, and the Calvin Institute of Christian Worship
• served as a member of the Presbyterian Committee on Congregational Song, the committee who created Glory to God, the new hymnal for the PCUSA. Their release timeframe paralleled that of CCS.
• Life Member of The Hymn Society in the United States and Canada
• has performed and led workshops in the U.S., Canada, England, Scotland, Wales, Ireland, Russia, and Anguilla

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  o every conference brings opportunities to enjoy hymn festivals and classes every day for a week!
• information at www.thehymnsociety.org
With a Word, You Birthed Creation #17

Words: Mary Louise Bringle (b. 1953) – Greensboro, NC, U.S.A.
Music: Randall Sensmeier (b. 1948)

Hymnal source: In Wind and Wonder (collection of hymn texts by Mary Louise Bringle, publ. by GIA, 2007)

Text:
- commissioned to honor the 125th anniversary (2002) of Rochester Christian Reformed Church in Penfield, NY
- “Because the ‘word’ is such a central theme in Reformed theology, I decided to devote the text to a celebration of God’s word in creation, in the prophets, and in the person and teachings of Jesus.”
- Scriptures referenced: Genesis 1:1-27, Amos 5:24, Matthew 22:39; Topics: Creation, God, Prophets

author: Mary Louise (Mel) Bringle
- Professor of philosophy and religious studies, and chair of the Humanities Division, at Brevard College, Brevard, NC, a liberal arts college affiliated with the United Methodist Church
- Chairs the PCOCS (Presbyterian Committee on Congregational Song) creating a new hymnal for the Presbyterian Church USA, on the same timeline as Community of Christ Sings, to be published this fall
  - See an interview with her about this work at www.youtube.com/watch?v=LQLh8522ztY
- Began singing in her Presbyterian church choir in Greensboro, NC, at age five – her dad, a textile manufacturer, had a reputation for knowing every hymn in the church’s hymnal
- Ph.D. from Emory University – she says she is “a teacher at heart and a theologian by training”
- Author of articles and books on many topics, including theology related to weight issues and depression
- Began her hymnwriting career “by accident” in 1998, when a former student asked her to write a new hymn text for his wedding. Attended her first Hymn Society conference in 2000; was featured as an “emerging text writer” at the 2002 conference; served as President of The Hymn Society from 2008-10.
- Has won multiple international hymnwriting competitions; her texts and translations are included in publications of a wide variety of denominations
• Writes hymns “... to give voice to the passions that dwell at the deep heart of faith and questioning.”
• “My hymn writing is essentially word-watching. Words are like shy forest creatures: they often seem more willing to come into view if they do not think they are being sought.”

**Tune: Verbum**

• Written for this text – “Verbum” is Latin for “word”

**composer: Randall Sensmeier**

• Recently relocated to San Marcos, California, from Chicago, where he was Cantor of St. Luke Lutheran Church, responsible for planning and coordinating worship, directing adult and children’s choirs, and organist; also worked for 21 years as a teacher in Lutheran elementary schools
• Currently Artist in Residence and Director of Children’s Music at San Marcos Lutheran Church
• An editor at GIA Publications; edits hymns, liturgical materials, and instrumental and keyboard music
• B.Ed. and Masters in Church Music from Concordia University in River Forest, Illinois
• Hymn festival leader, recitalist, clinician, conductor, author, and composer
• Many published choral octavos, keyboard and instrumental works, and hymn tunes

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  o every year, enjoy hymn festivals every day for a week!
• information at [www.thehymnsociety.org](http://www.thehymnsociety.org)