



HYMN FEST

SUNDAY, SEPTEMBER 18 | 4PM

PRESENTED BY THE BEAUMONT CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

Prelude “Meditation on *Wondrous Love*”

Craig Phillips (b. 1961)

Jordan Williams, *Organist-Choirmaster, St. Mark’s Episcopal Church*

Words of Welcome

The Rev. Dr. James M. Pevehouse, *Rector, St. Mark’s Episcopal Church*

Hymn “Holy, holy, holy! Lord God Almighty!” (*Please stand and join in singing.*)

Dwight Peirce

Organist, Wesley United Methodist Church and Temple Emanuel

1 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
 *2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
 3 Ho - ly, ho - ly, ho - ly! Though the dark - ness hide thee,
 4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee;
 cast - ing down their gold - en crowns a - round the glass - y sea;
 though the sin - ful hu - man eye thy glo - ry may not see,
 All thy works shall praise thy Name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,
 on - ly thou art ho - ly; there is none be - side thee,
 Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,

God in three Per - sons, bless - ed Trin - i - ty.
 which wert, and art, and ev - er - more shalt be.
 per - fect in power, in love, and pu - ri - ty.
 God in three Per - sons, bless - ed Trin - i - ty.

Words: Reginald Heber (1783-1826), alt. | Music: *Nicaea*, John Bacchus Dykes (1823-1876)

Organ Fantasy on Nivea

Piet Post (1919-1979)

Reflections on “Why We Sing” – Alice Parker (b. 1925)

Why do we sing? Because we have to. It’s built in us. It’s a fundamental part of our anatomy. “Why do we not sing?” is the terrible question now. When we sing something perfectly lovely together ... and it really clicks, you have this marvelous feeling of brotherhood in the room. We are all human beings. We are all feeling this emotion together at the same time. And this is uniting us. We are not separate. If you hear the song first, before you sing it, it’s very easy. God designed us with ears [to hear] and a voice to sing.

Hymn “Blessed Jesus, at thy word” (*Remaining seated, please join in singing in harmony.*)

Marcia Perrine

Assistant Organist (Retired), St. Mark’s Episcopal Church

The image shows a musical score for a hymn. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "1 Bless - ed Je - sus, at thy word we are gath - ered all to hear thee; let our hearts and souls be stirred now to seek and love and fear thee; by thy teach - ings pure and ho - ly, drawn from earth to love thee sole - ly." The piano accompaniment is a simple harmonic setting of the vocal line.

Words: Tobias Clausnitzer (1619-1684); tr. Catherine Winkworth (1829-1878); alt.

Music: *Liebster Jesu*, melody Johann Rudolph Ahle (1625-1673); alt. *Das grosse Cantional: oder Kirchen-Gesangbuch*, 1687; harm. George Herbert Palmer (1846-1926)

Organ Meditation on Liebster Jesu

Michael Burkhardt (b. 1957)

Hymn Notes on Engelberg – by Austin C. Lovelace

Our next hymn was written by a retired Methodist minister-hymnist for a Festival of Praise in 1972 to be sung to Charles Stanford’s tune *Engelberg*. No finer hymn has been written about the reasons for the use of music in worship, and it is reassuring to know a new hymn can become immensely popular world-wide in a few short years. No hymnal editor would dare omit this hymn.

We invite you to stand and join in singing, “When in our music God is glorified.”

Hymn "When in our music God is glorified"

Katya Gotsdiner-McMahan, *Organist, Trinity United Methodist Church*



1 When in our mu - sic God is glo - ri - fied, _____
 2 How of - ten, mak - ing mu - sic, we have found _____
 3 So has the Church, in lit - ur - gy and song, _____
 4 And did not Je - sus sing a psalm that night _____
 5 Let ev - ery in - stru - ment be tuned for praise! _____



1 and a - dor - a - tion leaves no room for pride, _____
 2 a new di - men - sion in the world of sound, _____
 3 in faith and love, through cen - tu - ries of wrong, _____
 4 when ut - most e - vil strove a - gainst the Light? _____
 5 Let all re - joice who have a voice to raise! _____



1 it is as though the whole cre - a - tion cried _____
 2 as wor - ship moved us to a more pro - found _____
 3 borne wit - ness to the truth in ev - ery tongue, _____
 4 Then let us sing, for whom he won the fight, _____
 5 And may God give us faith to sing al - ways _____



— Al - le - lu - ia! — Al - le - lu - ia! A - men.

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 Music: Engelberg, Charles Villiers Stanford (1852-1924) Words: Reprinted under OneLicense.net A-729915

Please be seated.

Chorale Prelude on *Engelberg*

Robert A. Hobby (b. 1962)

Reflection "Firstborn of Creation" – by Susan Palo Cherwien

And because we cannot
 see God
 face to face
 who has seen the wind?
 who has seen the sun?
 who has the far reaches of space?
 because we cannot
 see God
 face to face,
 God has shone
 into our hearts,
 the splendor of light
 into our hearts,
 a ray of light
 into our hearts
 that we may see
 God's glory
 in a human face,
 that we may have
 knowledge
 of the glory of God
 in a human face
 the face of Christ

Chorale Prelude on *Schönster Herr Jesu*

Nancy Raabe (b. 1954)

W. Chris Richter, *Director of Music / Organist, Calder Baptist Church and Director of Music, Good Shepherd Lutheran Church.*

Hymn Concertato on "Beautiful Savior"

Robert A. Hobby (b. 1962)

Please remain seated. All sing stanzas 1 and 4; choir will sing stanzas 2 and 3.

Jennifer Atkinson, flautist

1 Beau - ti - ful Sav - ior, King of cre - a - tion, Son of
2 Fair are the mead - ows, Fair are the wood - lands, Robed in
3 Fair is the sun - shine, Fair is the moon - ' light, Bright the
4 Beau - ti - ful Sav - ior, Lord of the na - tions, Son of

God and Son of Man! Tru - ly I'd love thee, Tru - ly I'd
flow'rs of bloom - ing spring; Je - sus is fair - er, Je - sus is
spar - kling stars on high; Je - sus shines bright - er, Je - sus shines
God and Son of Man! Glo - ry and hon - or, Praise, ad - o -

serve thee, Light of my soul, my joy, my crown.
pur - er, He makes our sor - rowing spir - it sing.
pur - er Than all the an - gels in the sky.
ra - tion, Now and for - ev - er - more be thine!

Words: Gesangbuch, Münster, 1677, tr. Joseph A. Seiss, 1823-1904
Music: *Schönster Herr Jesu*, Silesian folk tune, 1842

Hymn Notes on *Ein feste Burg* – by Chris Fenner, Editor of *Hymnology Archive*, 2015, and Austin C. Lovelace

While sometimes referred to as the Battle Hymn of the Reformation, "A Mighty Fortress is our God" was labeled a psalm of comfort in its earliest printing. Scholar Robin Leaver noted:

"[Luther] saw it as expressing the grounds on which Christians can take comfort and hope in times of trial and conflict. The final stanza is Luther's vow, and ours, to cling to God's Word and Truth, in spite of the stresses of this life.

Chorale Prelude on *Ein feste Burg*

Dieterich Buxtehude (1637-1707)

Masako Gaskin, Member, Beaumont Chapter AGO

Hymn "A mighty fortress is our God" (*Please stand and join in singing*)

1 A mighty fortress is our God, a bulwark never
4 That word above all earthly powers, no thanks to them, a -
fail - ing; our help - er he a - mid the flood
bid - eth; the Spi - rit and the gifts are ours
of mor - tal ills pre - vail - ing; for still our an - cient foe
through him who with us sid - eth: let goods and kin - dred go,
doth seek to work us woe; his craft and power are great,
this mor - tal life al - so; the bo - dy they may kill:
and, armed with cru - el hate, on earth is not his e - qual.
God's truth a - bid - eth still, his king - dom is for ev - er.

Words: Martin Luther (1483-1546); tr. Frederic Henry Hedge (1805-1890); based on Psalm 46
Music: *Ein feste Burg*, melody Martin Luther (1483-1546); harm. Johann Sebastian Bach (1685-1750)

Hymn Notes on "Kum Bah Yah"

Michael Hawn, Discipleship Ministries, The United Methodist Church, 2019

"The origins of this song have been enveloped in mystery for nearly a century. Some have said that it came from Africa. Some grew up singing it around campfires at summer camp accompanied by folk guitar and three chords. It has been sung at protest marches and candlelight vigils. Indeed, "Kum ba yah" was considered to be a significant Civil Rights song by protestors. Many recall the experience of a "Kum ba yah" moment – a fleeting feeling of unity or togetherness solidified while singing together. Sometime after the 1980s and into the current century, "Kum ba yah" began to be viewed as a simplistic children's song, and the unified feelings it once symbolized became a sonic metaphor for cultural naïveté in a more callous and jaded era. Regardless of one's earlier associations with this song, set them aside and take a fresh look at a spiritual that has a word for us."

Hymn Notes on *Balm in Gilead* – by Austin C. Lovelace

It is probable that this spiritual grew out of the experience enslaved people had with hymns by Charles Wesley and John Newton, for both used the phrase “sin-sick soul.” In Jeremiah 8:22, the question is asked, “Is there no balm in Gilead?” and the expected answer is “No.” But the spiritual turns the negative into affirmation, and hopelessness into hope. The balm of Gilead may have been from a local tree or bought from Eastern Caravans passing through, but the balm of the spiritual is Christ.

Remaining seated, please join in singing the refrain.

Hymn “There’s a balm in Gilead”

Jerome Wells

Organist-Choirmaster Emeritus, St. Mark’s Episcopal Church

The image shows a piano accompaniment for the hymn "There's a balm in Gilead". It consists of two systems of music. The first system has a treble and bass clef with a key signature of one sharp (F#). The lyrics are: "There is a balm in Gil-e-ad to make the wound-ed whole, there is a". The second system continues the accompaniment with the lyrics: "balm in Gil - e - ad to heal the sin - sick soul." The music features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Words: African-American spiritual | Music: *Balm in Gilead*, African-American spiritual

Meditation on *Balm in Gilead*

Douglas B. King (b. 1953)

Hymn “Come away to the skies” (Please remain seated and join in singing.)

Unison or harmony

The image shows a musical score for the hymn "Come away to the skies". It is written for unison or harmony and consists of three systems of music. The key signature has two flats (Bb, Eb). The lyrics are: "I Come a - way to the skies, my be - lov - ed, a - rise and re -", "I joice in the day thou wast born; on this fes - ti - val day,", and "I come ex - ult - ing a - way, and with sing - ing to Zi - on re - turn." The score includes a vocal line and a piano accompaniment with chords and moving lines in both hands.

Words: Charles Wesley (1707-1788) | Music: *Middlebury*, melody from *The Southern Harmony*, 1835; harm. Jack W. Burnam (b. 1946)
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Chorale Prelude on *Middlebury*

Dale Wood (1934-2003)

Reflection "In God's Silence" – by Raymond A. Foss

God with us
waiting for our stillness
to center ourselves
to slough off the world
In God's silence
holy service
peace in his presence
walking with God

God with us
in the silence
turning our cares over
our worries unto God
Peace there
in that holy silence
centered only
on our Savior's grace

Reminded ever
of God's provision
worthy by his love
to free the whole world

Hymn "Let All Mortal Flesh Keep Silence" (*The congregation may remain seated.*)

arr. Chad Fothergill (b. 1984)

Thomas Furlow, *Director of Music and Organist, St. Andrew's Presbyterian Church*

Stanza 1 All

Stanza 2 Choir

Stanza 3 Choir

Stanza 4 All



1 Let all mortal flesh keep silence, and with fear and
2 King of kings, yet born of Ma - ry, as of old on
3 Rank on rank the host of hea - ven spreads its van - guard
4 At his feet the six - winged ser - aph; cher - u - bim with



trem - bling stand; pon - der noth - ing earth - ly -
earth he stood, Lord of lords in hu - man
on the way, as the Light of Light de -
sleep - less eye veil their fac - es to the



mind - ed, for with bless - ing in his hand
ves - ture, in the Bo - dy and the Blood
scend - eth from the realms of end - less day,
Pres - ence, as with cease - less voice they cry,



Christ our God to earth de - scend - eth,
he will give to all the faith - ful
that the powers of hell may va - nish
"Al - le - lu - ia, al - le - lu - ia!"



our full hom - age to de - mand.
his own self for heaven - ly food.
as the dark - ness clears a - way.
Al - le - lu - ia, Lord Most High!"

Words: Liturgy of St. James; para. Gerard Moultrie (1829-1885)

Music: *Picardy*, French carol, 17th cent.; melody from *Chansons populaires des Provinces de France*, 1860

Offertory Anthem "Come, Thou Fount of Every Blessing" (*Sung by the choir.*)

Antony Baldwin (b. 1957)

Come, thou fount of every blessing,
tune my heart to sing thy grace!
Streams of mercy never ceasing,
call for songs of loudest praise.
Teach me some melodious sonnet,
sung by flaming tongues above.
Praise the mount! I'm fixed upon it,
mount of God's redeeming love.

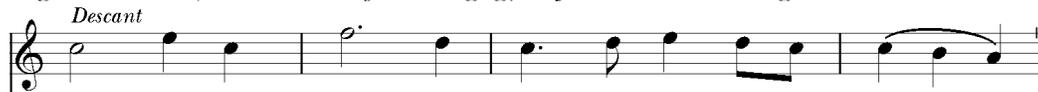
Here I raise to thee an altar,
hither by thy help, I've come;
and I hope, by thy good pleasure,
safely to arrive at home.
Jesus sought me when a stranger,
wandering from the fold of God;
he, to rescue me from danger,
interposed his precious blood.

Oh, to grace how great a debtor
daily I'm constrained to be!
Let thy goodness, like a fetter,
bind my wandering heart to thee;
prone to wander, Lord, I feel it,
prone to leave the God I love;
here's my heart, oh, take and seal it,
seal it for thy courts above.

The Blessing

Closing Hymn "Lift high the cross" (*Please stand and join in singing.*) Jordan Williams, *Organist-Choirmaster, St. Mark's Episcopal Church*

Descant



Lift high the cross, the love of Christ pro - claim

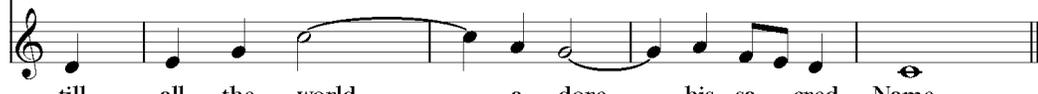
Refrain



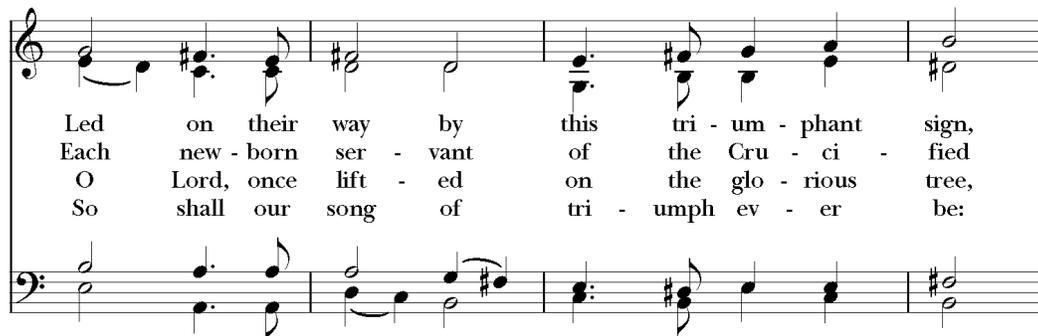
Lift high the cross, the love of Christ pro - claim



till all the world a - dore his sa - cred Name.

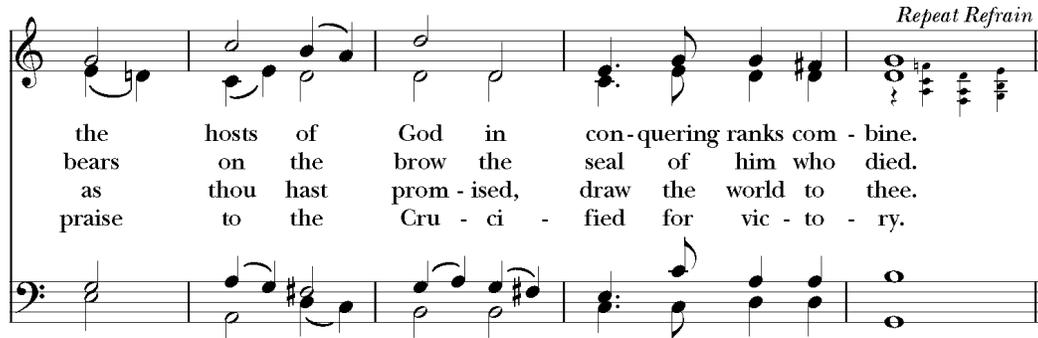


till all the world a - dore his sa - cred Name.



Led on their way by this tri - um - phant sign,
Each new - born ser - vant of the Cru - ci - fied
O Lord, once lift - ed on the glo - rious tree,
So shall our song of tri - umph ev - er be:

Repeat Refrain



the hosts of God in con - quering ranks com - bine.
bears on the brow the seal of him who died.
as thou hast prom - ised, draw the world to thee.
praise to the Cru - ci - fied for vic - to - ry.

Words: George William Kitchin (1827-1912) and Michael Robert Newbolt (1874-1956) | Music: *Crucifer*, Sydney Hugo Nicholson (1875-1947); desc. Richard Proulx (b. 1937) © 1974 by Hope Publishing Co., Carol Stream, IL. 60188. All rights reserved. Reprinted under OneLicense.net A-729915

Postlude "Voluntary on *Crucifer*" (*Please remain seated.*)

Craig Phillips (b. 1961)

**AFTER THE POSTLUDE YOU ARE CORDIALLY INVITED TO A RECEPTION IN THE CLOISTER.
PLEASE FOLLOW THE CROWD DOWN THE HALL.**