

The Church Sings Its Faith

A Festival of Hymns and Sacred Songs

SATURDAY, OCTOBER 18 5:00PM

ST. PAUL'S ON THE GREEN, NORWALK, CT

Featuring the choirs of

St. Paul's on the Green – Norwalk, CT

St. John's Lutheran Church – Stamford, CT

First Presbyterian Church – Stamford, CT

Trinity on the Green – New Haven, CT

St. Paul's – Fairfield, CT

First Congregational Church – Darien, CT

Stratford United Methodist Church – Stratford, CT

Welcome to St. Paul's on the Green. Tonight's performance invites you to participate in singing and listening, this is not a formal liturgy. You are welcome to participate in any way you desire, and expressing your joy and appreciation through applause is most welcome.

GATHERING MUSIC

Six Studies in English Folk-Song – R. Vaughan Williams (1872 – 1958)
Simon Lee, Saxophone

- I. Adagio “Lovely on the Water”
- II. Andante Sostenuto “Spurn Point”
- III. Larghetto “Van Dieman’s Land” (Hymn Tune: King’s Lynn)

WELCOME

Joshua Ehlebracht, Director of Music, St. Paul's on the Green

OPENING HYMN

standing, sung by all

The musical score is written for two parts, labeled '1' and '2'. The key signature is one sharp (F#), and the time signature is common time (C). The music is arranged in three systems, each with a treble and bass staff. The lyrics are as follows:

unison
harmony

1 All peo - ple that on earth do dwell, sing to the Lord with
2 Know that the Lord is God in - deed; with - out our aid he

1 cheer - ful voice: him serve with mirth, his praise forth
2 did us make: we are his folk, he doth us

1 tell, come ye be - fore him and re - - jice.
2 feed, and for his sheep he doth us take.

The Choir sings the third and fourth verses:

O enter then his gates with praise,
approach with joy his courts unto;
praise, laud, and bless his name always,
for it is seemly so to do.

For why? The Lord our God is good:
his mercy is forever sure;
his truth at all times firmly stood,
and shall from age to age endure.

All sing together in unison:

*5 To Fa - ther, Son, and Ho - ly Ghost, the God whom heaven and

5 earth a - dore, from men and from the an - gel

5 host be praise and glo - ry ev - er - - more.

Words: William Kethe (d. 1608?); paraphrase of Psalm 100
Music: *Old 100th*, arr. Ralph Vaughan Williams (1872-1958)

Metrical psalms—psalm paraphrases that rhymed and fit into a fixed meter—became the standard musical repertoire of reformed communities in Geneva and were later exported to Scotland, England, and elsewhere. “Old Hundredth,” one of the best-known hymn tunes in the world, was a Genevan transplant paired with a Scottish paraphrase of Psalm 100. The arrangement used today was written for the coronation of Queen Elizabeth II in 1953.

Early Hymnody

Introduction by Joshua Ehlebracht

HYMN *seated, sung by the choir*

Of the Father's Love Begotten

*Tune: DIVINUM MYSTERIUM, 13th century plainchant
Aurelius Celemens Prudentius, trans. J.M. Neale*

Of the Father's love begotten,
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore.

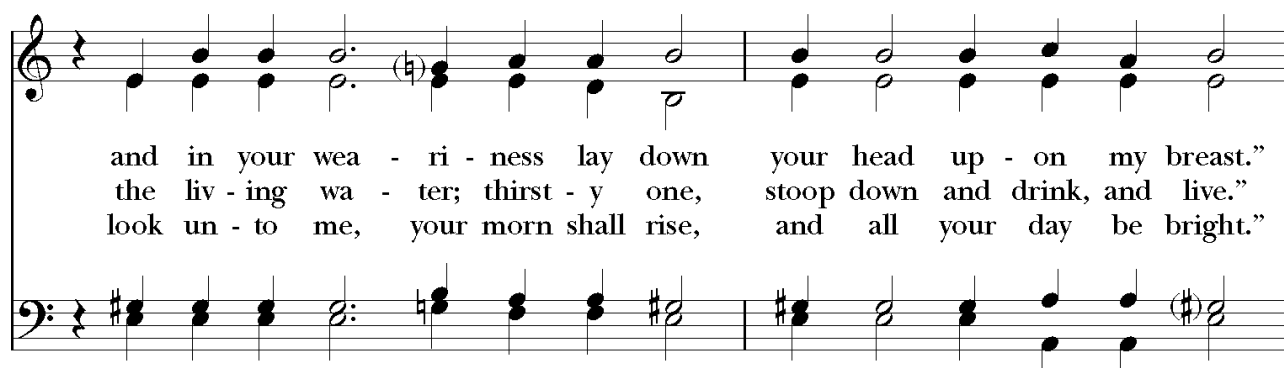
Christ! to thee with God the Father,
And O Holy Ghost, to thee,
Hymn and chant and high thanksgiving
And unwearied praises be,
Honor, glory, and dominion,
And eternal victory—
Evermore and evermore.

O ye heights of Heav'n adore him!
Angel hosts his praises sing!
All dominions bow before him
And exalt our God and King.
Let no tongue on Earth be silent,
Every voice in concert ring—
Evermore and evermore.

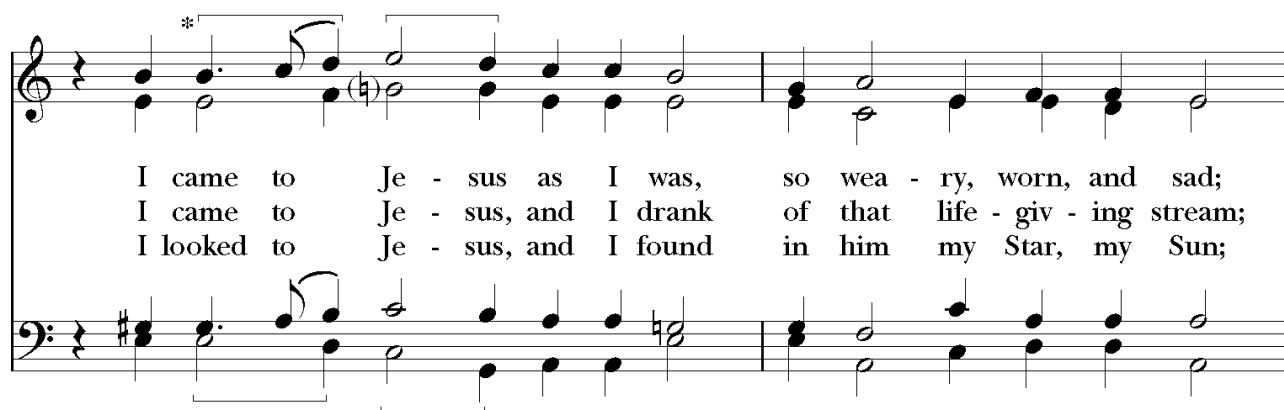
“Of the Father's Love Begotten” dates back to the 4th century. The hymn's text comes from the poem “Corde natus ex parentis” by Aurelius Prudentius Clemens who was born in the Roman province of Tarraconensis (now Northern Spain) in 348. The tune “Divinum mysterium” was not originally paired with this text and first appeared in a songbook titled “Piae Cantiones” published in Finland in 1582. This text was first paired with the tune in 1851 by Thomas Helmore in duple meter, and was later put into triple meter by Charles Winfred Douglas, we find both versions of this hymn in modern hymnals. The translation of the text used today was done by John Mason Neale in London in 1851 and revised in 1861 by Henry W. Baker.



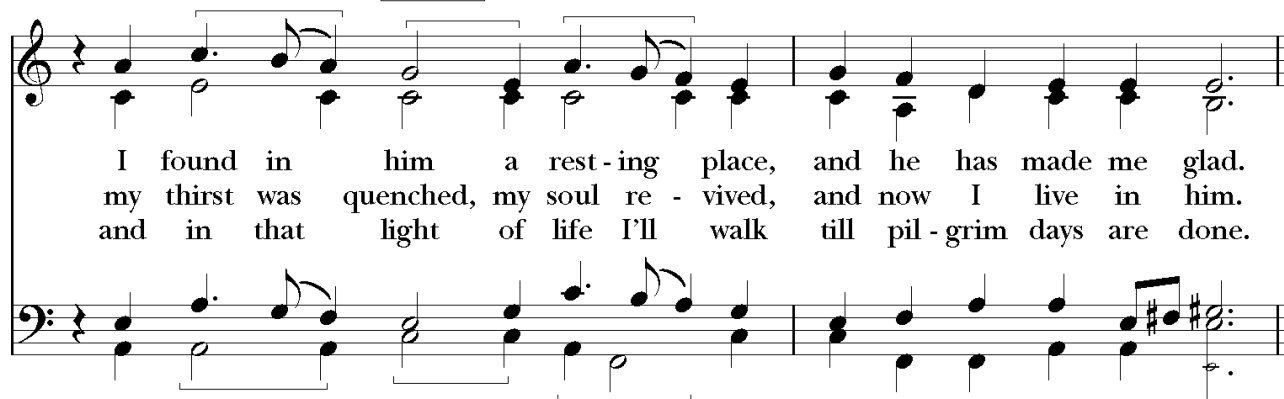
1 I heard the voice of Je - sus say, "Come un - to me and rest;
 2 I heard the voice of Je - sus say, "Be - hold, I free - ly give
 3 I heard the voice of Je - sus say, "I am this dark world's light;



and in your wea - ri - ness lay down your head up - on my breast."
 the liv - ing wa - ter; thirst - y one, stoop down and drink, and live."
 look un - to me, your morn shall rise, and all your day be bright."



I came to Je - sus as I was, so wea - ry, worn, and sad;
 I came to Je - sus, and I drank of that life - giv - ing stream;
 I looked to Je - sus, and I found in him my Star, my Sun;



I found in him a rest - ing place, and he has made me glad.
 my thirst was quenched, my soul re - vived, and now I live in him.
 and in that light of life I'll walk till pil - grim days are done.

**The bracketed notes are to be treated as triplet groups.*

Lutheran Hymnody

Introduction by Nathan Lively

HYMN

standing, congregation sings vs 1, 2, & 4

A mighty fortress is our God

Text: Martin Luther (1483 – 1546)

Tune: EIN FESTE BURG, arr. Thomas Fielding (b. 1975)



1. A might - y for - tress is our God, a bul - wark nev - er
2. If we in our own strength con - fide, our striv - ing turns to
3. *Choir Only*
4. God's Word shall stand a - bove the pow'rs, shall end all their thanks -



fail - ing; our help - er frees us from the flood of mor - tal ills pre - vail - ing.
los - ing; the righ - teous one fights by our side, the one of God's own choos - ing.
- giv - ing. The Spir - it and the gifts are ours, for God with us is liv - ing.



For still our an - cient foe, for - sworn to work us woe, with guile and
You ask who this may be: Christ Je - sus, it is he, the Lord of

Let goods and kin - dred go, this mor - tal life al - so; though all of



dread - ful might is armed to wage the fight: on earth there is no e - qual.
hosts by name. No oth - er God we claim! None else can win the batt - le.

these be gone, they yet have noth - ing won. The king - dom's ours for - ev - er!

A Mighty Fortress is Our God is a paraphrase of Psalm 46 and one of the best known hymns of the Protestant Reformation. Martin Luther wrote the text and composed the tune between 1527 and 1529. This hymn is often called the "Battle Hymn of the Reformation."

Romantic Era Hymnody

Introduction by Simon Lee

HYMN

seated for verses 1 & 2, congregation stands and sings verse 3

There's a wideness in God's mercy

Text: F.W. Faber (1814 – 1863)

Tune: CORVEDALE, Maurice Bevan (1921 – 2006)

3. There is plen - ti - ful re - demp - tion in the blood that has been shed; There is

6 joy for all the mem - bers in the sor - rows of the Head. There is grace e - nough for love were but more

11 thou - sands of new worlds as great as this; There is room for fresh cre - a - tions in that sim - ple, we should take him at his word; and our lives would be all glad - ness in the

16 up - per home of bliss. If our Lord.
joy of Christ our

1. 2.

ANTHEM

seated, sung by the choir

O For a Closer Walk

Text: William Cowper (1731 – 1800)

arr. C.V. Stanford (1852 – 1924)

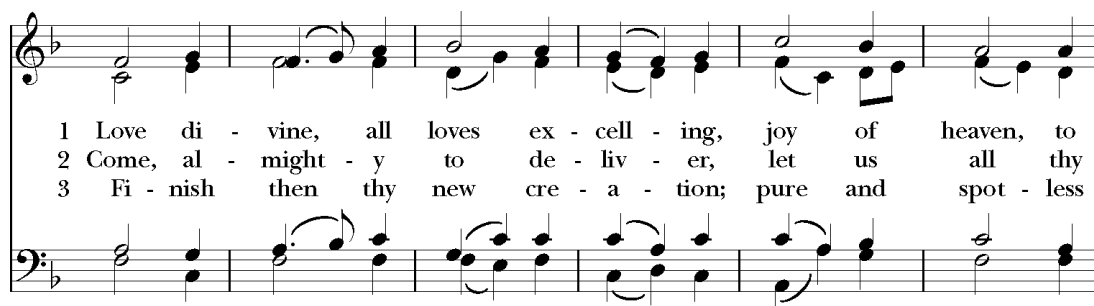
O for a closer walk with God,
a calm and heav'nly frame,
a light to shine upon the road
that leads me to the Lamb!

So shall my walk be close with God,
calm and serene my frame;
so purer light shall mark the road
that leads me to the Lamb.

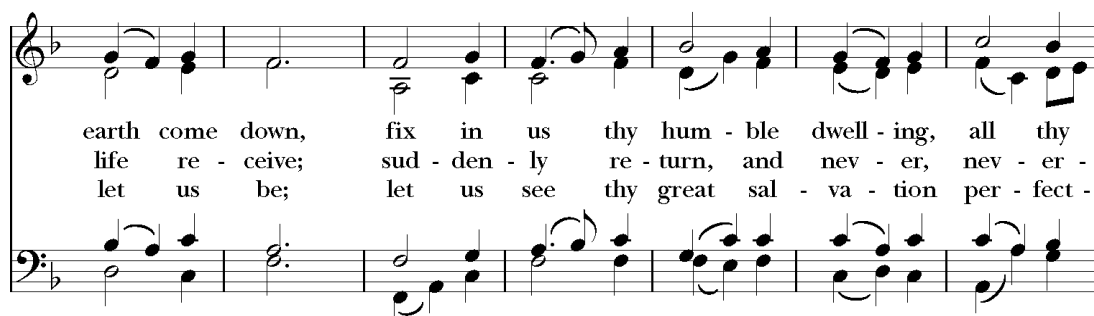
Return, O holy Dove, return,
sweet messenger of rest;
I hate the sins that made Thee mourn,
and drove Thee from my breast.

Love divine, all loves excelling

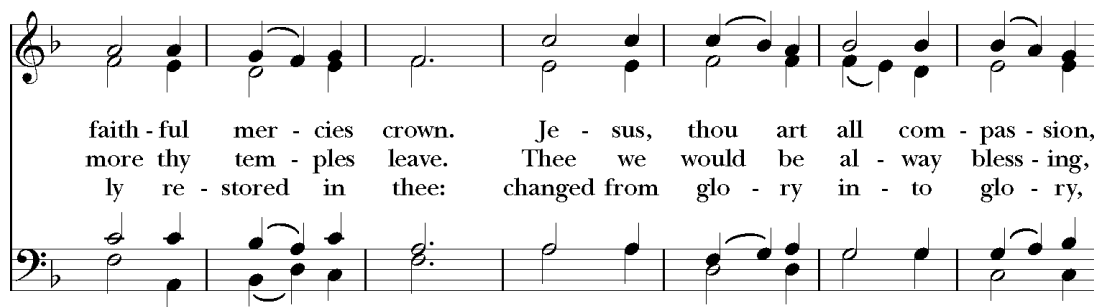
Text: Charles Wesley (1707 – 1788), Descant: Will Doreza
 Music: HYFRYDOL, Rowland Hugh Prichard (1811 – 1887)



1 Love di - vine, all loves ex - cell - ing, joy of heaven, to
 2 Come, al - might - y to de - liv - er, let us all thy
 3 Fi - nish then thy new cre - a - tion; pure and spot - less



earth come down, fix in us thy hum - ble dwell - ing, all thy
 life re - ceive; sud - den - ly re - turn, and nev - er, nev - er -
 let us be; let us see thy great sal - va - tion per - fect -



faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion,
 more thy tem - ples leave. Thee we would be al - way bless - ing,
 ly re - stored in thee: changed from glo - ry in - to glo - ry,



pure, un - bound - ed love thou art; vis - it us with
 serve thee as thy hosts a - bove, pray, and praise thee
 till in heaven we take our place, till we cast our



thy sal - va - tion, en - ter ev - ery trem - bling heart.
 with - out ceas - ing, glo - ry in thy per - fect love.
 crowns be - fore thee, lost in won - der, love, and praise.

American Hymnody

Introduction by Kevin Bailey

HYMN

standing, sung by all

How Firm a Foundation

Text: Robert Keen (ca. 1787)

Tune: The Sacred Harp, arr. Tom Trenney



All: 1. How firm a foun - da - tion, ye
Women: 2. "Fear not, I am with thee, O
Men: 3. "When through the deep wa - ters I
All: 4. "When through fi - ery tri - als thy
All: 5. "The soul that on Je - sus hath



saints of the Lord, is laid for your faith
be not dis - mayed, for I am thy God,
call thee to go, the riv - ers of sor -
path - way shall lie, my grace, all suf - fi -
leaned for re - pose, I will not, I will



in God's ex - cel - lent Word! What more can be
and will still give thee aid; I'll strength - en thee,
row shall not o - ver - flow; for I will be
cient, shall be thy sup - ply; the flame shall not
not de - sert to its foes; that soul, though all



said than to you God hath said, to
help thee, and cause thee to stand, up -
near thee, thy trou - bles to bless, and
hurt thee; I on - ly de - sign thy
hell should en - deav - or to shake, I'll



you who for ref - uge to Je - sus have fled?
held by my righ - teous, om - nip - o - tent hand.
sanc - ti - fy to thee thy deep - est dis - tress.
dross to con - sume, and thy gold to re - fine.
nev - er, no, nev - er, no, nev - er for - sake."

ANTHEM

seated, sung by the choir

Praise His Holy Name!

Keith Hampton (b. 1957)

Refrain

Sing till the power of the Lord come down.
Shout Hallelujah! Praise His Holy name!

Amazing grace, how sweet the sound that saved
a wretch like me; I once was lost, but now I'm
found, was blind, but now I see. Jesus, Jesus,
how I love Thee! Shout Hallelujah!
Praise his Holy name!

Refrain

Must Jesus bear the cross alone and all the
world go free? No, there's a cross for ev'ryone
and there's a cross for me. Jesus, Jesus, how I
love Thee! Shout Hallelujah!
Praise His Holy Name!

Refrain

Hallelujah! Praise His Name! Let us Praise His
Name, Hallelujah, Lord! Praise His Holy
Name! Hallelujah Oh, oh Praise High Holy
Name! Praise Him!

HYMN

standing, sung by all

Blessed Assurance

*Text: Fanny J. Crosby (1820 – 1915)
Music: Phoebe P. Knapp (1839 – 1908)*

1. Bless - ed as - sur - ance, Je - sus is mine! — O what a
2. Per - fect sub - mis - sion, per - fect de - light, — Vi - sions of
3. Per - fect sub - mis - sion, all is at rest, — I in my

1. fore-taste of glo - ry di - vine! — Heir of sal - va - tion, pur - chase of
2. rap - ture now burst on my sight; — An - gels de - scend - ing, bring from a -
3. sav - ior am hap - py and blest; — Watch - ing and wait - ing, look - ing a -

1. God, _____ Born of His spir - it, washed in His blood. _____

2. bove _____ Ech - oes of mer - cy, whis - pers of love. _____

3. bove, _____ Filled with His good - ness, lost in His love. _____

This is my sto - ry, this is my song, _____ Prais - ing my

sav - ior all the day long; _____ This is my sto - ry, this is my

song, _____ Prais - ing my sav - ior all the day long. _____

“Blessed Assurance” was written by blind hymn-writer Fanny Crosby who’s output was incredibly prolific, having written more than 8000 hymn texts and gospel songs. She has been nicknamed the “Queen of Gospel Song writers” and “Mother of modern congregational singing in America.” The hymn was published for the first time in 1873 with music by Phoebe Knapp (an American composer and organist in New York City and a friend of Fanny Crosby’s) in an issue of Palmer’s “Guide to Holiness and Revival Miscellany.”

Celtic Hymnody

HYMN

standing, sung by all

Lord of all hopefulness

Text: Jan Struther, 1931

Tune: Irish, Descant: Barry Rose (b. 1934)

The musical score is written in G minor (three flats) and 4/4 time. It consists of five staves of music. The lyrics are written below the notes. The first staff has four lines of lyrics, each starting with '1 Lord of all'. The second staff has four lines of lyrics, each starting with 'whose'. The third staff has four lines of lyrics, each starting with 'be there at our'. The fourth staff has four lines of lyrics, each starting with 'your'. The fifth staff has four lines of lyrics, each starting with 'your'.

1 Lord of all hope - ful - ness, Lord of all joy,
2 Lord of all ea - ger - ness, Lord of all faith,
3 Lord of all kind - li - ness, Lord of all grace,
4 Lord of all gen - tle - ness, Lord of all calm,

whose trust, ev - er child - like, no cares could de - stroy,
whose strong hands were skilled at the plane and the lathe,
your hands swift to wel - come, your arms to em - brace,
whose voice is con - tent - ment, whose pres - ence is balm,

be there at our wak - ing, and give us, we pray,
be there at our lab - ors, and give us, we pray,
be there at our hom - ing, and give us, we pray,
be there at our sleep - ing, and give us, we pray,

your bliss in our hearts, Lord, at the break of the day.
your strength in our hearts, Lord, at the noon of the day.
your love in our hearts, Lord, at the eve of the day.
your peace in our hearts, Lord, at the end of the day.

The text “Lord of all hopefulness” was authored by English writer, Jan Struther who is remembered for her hymns but also a fictional character that she created named “Mrs. Miniver” that appeared in The Times. This hymn was first published in an Oxford University Press publication titled “Songs of Praise” in 1931. The Irish folk tune “Slane” is often attributed to being named after the “Hill of Slane” where St. Patrick lit an Easter fire in defiance of the pagan king, Lóegaire. This tune is also commonly paired with other texts such as “Be thou my vision” or “Lord of creation, to thee be all praise.”

ANTHEM *seated, sung by the choir*

The House of Faith has Many Rooms

*Text: Carl P. Daw, Jr. (b. 1944)
Craig Philips (b. 1961)*

The house of faith has many rooms
where we have never been;
there is more space within God's scope
than we have ever seen.

The way to God is not escape,
though truth does make us free:
the life of chosen servanthood
is perfect liberty.

We dare not limit God's domain
to what our creeds declare,
or shrink from probing things unknown
lest God should not be there.

Yet still we seek at journey's end
the last and sweetest grace:
the gift of room to turn around
and know God face to face.

CLOSING REMARKS

Dr. Charlotte Kroeker, Executive Director of the Church Music Institute

The closing hymn "Thaxted" is a favorite hymn tune at St. Paul's. It originated as an instrumental theme in Gustav Holst's orchestral suite "The Planets" specifically the fourth movement portraying "Jupiter, the bringer of Jollity." Later, the composer adapted the theme into the British patriotic hymn "I vow to thee, my country." It has since been set to many texts, including "O God beyond all praising." Tonight, we have chosen the text "O Spirit all-embracing" by Dolores Dufner to emphasize God's presence in the diversity of our hymns and faith.

O Spirit All-Embracing*Text: Delores Dufner (b. 1939)**Tune: THAXTED, Gustav Holst (1874 – 1934),
arr. Richard Proulx (1937 – 2010)*


1. O Spir - it all - em - brac - ing and
 coun - se - lor all - wise, un - bound - ed splen - dor
 grac - ing a shore - less sea of skies: un -
 fail - ing is your treas - ure, un - fad - ing your re -
 ward; sur - pass - ing world - ly pleas - ure, the
 rich - es you af - ford. Come, stream of end - less
 flow - ing, and res - cue us from death; come,
 wind of spring-time blow - ing, and warm us by your breath.

The Choir sings verse two:

O beauty ever blazing in flower, field, and face,
 you show yourself amazing in unexpected place.
 We see you and remember what once our dreams had been;
 you fan the glowing ember and kindle hope within.
 Come, fire of glory gracious, bless all who trust in you;
 undying flame tenacious, burn in your Church anew.

All sing:



3. Come, pas - sion's pow - er ho - ly, your
in - sight here im - part, and give your ser - vants
low - ly an un - der - stand - ing heart to
know your care more clear - ly when faith and love are
tried, to seek you more sin - cere - ly when
false i - deals have died: for vi - sion we im -
plore you, for wis - dom's pure de - light; in
prayer we come be - fore you to wait up - on your light.

DEPARTING MUSIC

God of Grace and God of Glory – Paul Manz (1919 – 2009)

SPECIAL THANKS TO OUR GUEST MUSICIANS:

Don Clough, *trumpet*
Mike Flynt, *trumpet*
Jaimee Reynolds, *horn*
Adam Hanna, *trombone*
Harrison Wells, *tuba*
Pat Smith, *timpani*

Today's festival and accompanying educational classes are made possible by a grant for "The Church Sings Its Faith" project of The Church Music Institute. CMI thanks St. Paul's on the Green and Josh Ehlebracht for leadership and hosting this celebration of the music of our faith. Additional thanks to the participating music directors and their congregations:

Simon Lee, Director of Music – Trinity on the Green, New Haven

Sarah Johnson, Associate Director of Music – Trinity on the Green, New Haven

John Abdenour, Director of Music – St. Paul's, Fairfield

Kevin Bailey, Director of Music – First Presbyterian Church, Stamford

John Morrow, Director of Music – First Congregational Church, Darien

Nathan Lively, Cantor and Ministry Associate – St. John's Lutheran Church, Stamford

Chris Muller, Director of Music – Stratford United Methodist Church, Stratford



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The Rev. Daniel Simons *Rector*

The Rev. Paul Carling *Priest Associate*

Joshua Ehlebracht *Director of Music*

Marsha Dunn *Parish Administrator*

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