

**Worship Leader's
e-Companion
to the
*Chalice Hymnal***

*Chalice
Hymnal*

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Director



ST. LOUIS, MISSOURI

In Memory of
Colbert S. Cartwright
(1924–1996)

Worship Leader's
e-Companion to the *Chalice Hymnal*

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PREFACE

Worship Leader's e-Companion to the *Chalice Hymnal*

This resource for users of *Chalice Hymnal* was conceived as a practical companion that would serve church musicians, pastors, worship leaders, and all who have an interest in the hymnody of the church. Through the efforts of a large number of dedicated volunteers, that vision became a reality, and now this supplemental material is available in an electronic file.

The writers of this fresh material were provided with guidelines that asked for attention to meanings and scriptural allusions in the text, suggestions for use within different worship settings and seasons, performance practice recommendations, and background on the lives of the authors and composers. Because of the diverse interests of the writers, there is no absolute consistency of balance among these different emphases.

All 725 hymns and worship items, as well as the 39 selections in the Psalter, receive some measure of attention. Initials indicate the writer(s) of each entry, with biographical information about the contributors provided on the next two pages, followed by a list of special topics in addition to material on specific hymns and readings.

For congregations that own and use *Chalice Hymnal*, excerpts from the new material in this *Companion* edition may be reprinted in worship bulletins and church newsletters without further permission, so long as full attribution is given. Others must contact the publisher for authorization to reprint material.

Creation of this resource was a labor of love on the part of many. Three individuals who served in key roles on the *Chalice Hymnal* Development Committee co-edited this volume. In particular, Susan Adams arranged for and coordinated the work of the thirty-eight volunteer writers. Daniel Merrick drew on his vast storehouse of hymnological knowledge to provide them valuable information. And Colbert Cartwright continued to put his special editorial touch on the materials he received all the way into the last week of his life.

It is to the memory of Colbert S. Cartwright—one of the saints, who from his labor rests—that this *Companion* edition is lovingly dedicated.

David P. Polk

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**SPECIAL TOPICS IDENTIFIED BY
CLOSEST HYMNAL NUMBER**

- 1 A Hymnal Focused on God
- 29 Spanish-Language Hymns in
Chalice Hymnal
- 118 Choruses and Refrains
- 141 Poets and Hymn Writers
- 316 Amens at the End of Hymns
- 723 Making the Selections Fit

A HYMNAL FOCUSED ON GOD

Take a moment to note the five divisions into which the contents of *Chalice Hymnal* are placed. They all focus in one way or another on God—the One who is supremely worthy of Christian worship, the One to whom our hymns are sung as well as to whom our prayers are addressed.

The theological tradition of a divine trinity is reflected in the first three divisions, though not directly articulated. This bridges Alexander Campbell's suspicions of trinitarian formulations as human inventions, on the one hand, with Disciples' participation in the whole church of God—holy, catholic, and apostolic.

The first division recognizes that all our ways of naming God fall short of the ultimate truth of who God is. In worship we are called to express our inherited faith but also to find fresh ways of proclaiming the holy Mystery. This hymnal endeavors to do both, faithfully.

DP

1 ALL CREATION SINGS GOD'S PRAISE

Mechthild of Magdeburg (c. 1210–1283) was a medieval Christian mystic who used biblical and poetic imagery to convey a sense of God's unconditional and compassionate love for humanity. She wrote extensively on spiritual disciplines and against moral and materialistic corruption in the church.

Her prayer embodies wonderfully the virtue of expanding the ways we address God in our praying and singing. Along with the "Names of God Litany" (11), it can be utilized in a worship service that invites such a broadening of our spiritual horizons. Couple it with such hymns as 10, 12, 13, and 14.

DP

2 ODE TO JOY

Henry van Dyke, a distinguished Presbyterian minister, was conducting a preaching mission at Williams College in 1907 and stayed in the home of the college president. Van Dyke came down to breakfast one morning, placed this hymn before his host with the words, "Here is a hymn for you. Your mountains [the Berkshires] were my inspiration. It must be sung to the music of Beethoven's *Hymn to Joy*."

It went on to become one of the great hymns of the twentieth century, making its way into hymn books in both the United States and Europe. Indeed, it became one of the most joyous expressions of any hymn in the English language!

At the turn of the century a strong theological emphasis in many churches was on what was called the social gospel. It sought to promote the welfare of society more than individual salvation. This hymn appeared with an emphasis not on what humanity can do but on the source of all things—God our creator.

The tune HYMN TO JOY is from Beethoven's Ninth Symphony. At the end of the symphony a choral group sings Schiller's poem *Ode to Joy*. The tune was so appealing that it was taken up and used for other purposes, including a hymn tune. Ralph Vaughan Williams praised the melody as "one of the greatest in the world."

The descant in *Chalice Hymnal* was written by Susan Adams, director of music in New Albany, Indiana. She wrote it on Christmas Day, 1994, "filled with the joy of the season which can last all year long."

This is an excellent hymn for the opening of worship or as a processional with the sopranos singing the soaring descant.

GS

3 PRAISE GOD FROM MORNING TO NIGHT

This picturesque morning hymn almost passed into oblivion because its original form and meter had found no good tune as a vehicle for its singing. Austin C. Lovelace (b. 1919), wishing to “save” what he considered to be a fine hymn, modified the late nineteenth-century words to fit a different meter. With these changes the hymn could now be sung to several popular tunes, including the one chosen here, *BROTHER JAMES’ AIR*.

Stanza 1 sets the scene for living a life of praise from sunup to sundown. Stanza 2 likens God’s love to the brightness and faithfulness of the stars. It compares God’s gifts to the light welcomed each morning, and God’s mercy to the boundlessness of the sky. Each line of the third stanza contains a key thought about life and faith: grief and care, trusting, and serving/singing. Psalm 9:9–11 expresses these same three elements in the same order: the Lord is a stronghold in times of trouble; those who know God trust God; therefore, sing praises to the Lord!

An obligato can be taken from the tenor in lines one and two and the alto in line three.

In teaching this hymn the leader may line it out phrase by phrase. The first two lines of the melody are identical. Patterns in the third line aid the ear and memory.

MAP

4 THE AWESOME ADORATION OF GOD

“Holy, holy, holy! Lord God Almighty!” is one of the church’s greatest hymns. It is faithful to the biblical text, theologically solid, and eminently singable. The hymn, based on Revelation 4:6–11, echoes the voices of cherubim and seraphim who gather about God’s heavenly throne in ceaseless praise, singing, “Holy, holy, holy, the Lord God the Almighty, who was and is and is to come” (4:8). The hymn joins contemporary voices with those elders pictured in Revelation who, casting their crowns before the throne, address God, singing, “You are worthy, our Lord and God, to receive glory and honor and power, for you created all things, and by your will they existed and were created” (4:11).

The hymn consists almost entirely of words and phrases seeking to describe God: holy, merciful, mighty, the One who was and who is and who is to come, hidden in darkness, incomprehensible to the human mind, worthy of praise. It is a joyful, almost ecstatic, exclamation of the holiness of God.

The Anglican priest Reginald Heber (1783–1826) wrote this hymn for Trinity Sunday (first Sunday after Pentecost). He was a pioneer in breaking away from the Anglican tradition of singing only metrical psalms. The tune *NICAEA* (named for the trinitarian Nicene Creed adopted in 325 C.E.) was composed in 1861 by John B. Dykes (1823–1876) especially for this text.

The descant by Disciples pastor and musician O. I. Cricket Harrison (b. 1955) adds lyrical beauty to the singing of the closing stanza. The descant may appropriately be adapted to playing on trumpet or flute. Sung or played, the descant should be used with the hymn in unison rather than in harmony.

RAR

5 A JOYFUL PRAISE OF GOD

“O for a thousand tongues to sing!” What a joyful expression of praise to God. Charles Wesley (1707–1788), brother of the founder of Methodism, John Wesley (1703–1791), wrote this hymn on the anniversary of his Aldersgate conversion, Whitsunday (May 21, 1738). *Chalice Hymnal* has trimmed his 18-stanza hymn to four.

This hymn reflects Wesley’s style of passionate personal Christian experience as is expressed in such a phrase as “my loving Savior and my God.” He speaks to God as friend, combined with a profound evangelical vocabulary “to spread through all the earth abroad the honors of thy name.” Although Charles’s brother, John, is credited as the organizer and promoter of the great evangelical movement, much of the success of Methodism must be attributed to Charles Wesley and his remarkable outpouring of at least 6,500 hymns. This hymn was originally published in the Wesley’s third collection of hymns, *Hymns and Sacred Poems* (1740). Considered the “anthem of Methodism,” it is traditionally the first hymn in Methodist hymnals.

This hymn is appropriate as both an opening song of praise and an invitation to Christian discipleship. The arranger of the tune, Lowell Mason (1792–1872), named it AZMON, the Hebrew word for fortress or strong defense (Numbers 34:4–5).

NMT

6 EXTOLLING A GOD OF POWER AND TENDERNESS

Our God of power, whose reign includes all of creation, is a God of love, who leads with the tender hand of a mother. With the paradox of power and tenderness, Johann Jakob Schütz, German pietist and separatist, has evoked the transcendence and immanence of God in this stirring call to worship.

The four stanzas form a beautiful story line. The first explodes with all of creation attesting to God; great beneficence: reigning, creating, loving, saving, healing, and stilling. The second reminds us of the psalmist’s shepherd: restoring, comforting, and blessing. It then moves, like so many pietistic Christians throughout the centuries, to expressing the mothering love of the one who tenderly cares and leads her own. The third stanza is more personal, remembering that each individual has a part until one-by-one we form the band that in stanza 4 corporately proclaims Christ’s story.

MIT FREUDEN ZART, also known as BOHEMIAN BRETHREN, is similar in style to psalm tunes. It first appeared in 1566, although it is certainly older, possibly being a German or French folk tune. The first two phrases are exact repetition, lending themselves easily to responsive singing. Textually, stanzas 1, 2, and 4 are especially suited to antiphonal singing, while stanza 3, with a continuous thought throughout, should be sung together. Stanza 2, with its more introspective demeanor, should be played more quietly, with each of the following stanzas building to a full organ sound.

JO

7 A NEW DIMENSION IN THE WORLD OF SOUND

Hymns and church music can, indeed, be a “new dimension” for those who lift up their hearts and voices to praise God. This hymn is rapidly becoming a part of the repertory of the world church. Ministers love it, musicians love it, the people love it.

Fred Pratt Green was asked by John Wilson in 1971 to write a new text for the tune ENGELBERG, originally published in 1904—the year after Green was born. He responded with a stirring integration of praise to God, with a challenge for us to glorify God through music.

Green is a prolific participant in the British hymn explosion, still active in his nineties as this is being written. No less than 15 of his hymn texts are in *Chalice Hymnal*. Check the Authors, Composers, and Sources Index for other entries and further information about him.

His hymn reminds us that it is God who should be lifted up and honored in the music of the church, not the performers or the performance. This is an excellent choice for worship occasions emphasizing the church’s gifts of music, including a hymnal dedication or installation of a minister of music, but it is also appropriate for general worship. Have the congregation and choir alternate, the choir singing stanzas 2 and 4, with everyone coming in on each “Alleluia.”

The fourth stanza takes us to the Last Supper: “And did not Jesus sing a psalm that night?” In the face of impending tragedy the disciples and Jesus sang at the close of the meal. As it was appropriate for him to sing, so is it for us!

ENGELBERG was composed originally for the text “For all the saints” for the 1904 edition of *Hymns Ancient and Modern*. Charles Stanford, the composer, was born in Ireland but lived all of his life in England. He studied at Queen’s College, Cambridge, and later taught there.

DBM/DP

8 SACRED WORD THROUGH SACRED SONG

This is one of four hymns in *Chalice Hymnal* written to lift up the ministry of song. (See also 5, 6, 7, and the “Church Musicians’ Prayer,” opposite.) It lifts up the role of hymns in expressing poetically and musically the church’s faith, “the sacred word through sacred song.”

Hymns are without question the most powerful conveyor of what the church teaches the young. A sermon or church school lesson heard at age ten is soon forgotten, but a hymn repeatedly sung stays in the memory bank forever.

Carlton Buck is a Disciples minister who, for many years, pastored First Christian Church in Eugene, Oregon. He also wrote “O Lord, may church and home combine” in 1961, which appeared in our 1970 hymnal and became quite well known. In addition to many hymns and other poetry, he wrote three books.

Buck was born in Salina, Kansas, August 31, 1907, and was educated at California Christian College, Whittier College, and San Gabriel College. He was ordained in 1934 and retired in 1974. He lives in Tullahoma, Tennessee.

The tune SACRED SONG was composed for this text in 1986 by Dale Wood—comissioned by the First Presbyterian Church in Orange, California, for that purpose. Wood was born in Glendale, California, in 1934, and was raised in the Lutheran church. Educated at Los Angeles City College and then Los Angeles Institute for the Arts, he has served as music director and organist for several churches in the Los Angeles area.

This is another hymn extremely useful on occasions that celebrate the church’s music (see also 7). Try varying combinations of voices, such as all singing stanzas 1 and 4 and the refrains, women singing stanza 2, and men singing stanza.

DBM/DP

9 SING TO GOD

Erik Routley (1917–1982) is regarded as the most significant hymnologist of his time. Born in Brighton, Sussex, England, he received several degrees at Oxford University, including a doctorate. He taught at Mansfield College, Oxford, and served pastorates in England and Scotland. In his final years he was professor of church music and director of the chapel at Westminster Choir College, Princeton, New Jersey. He wrote more than twenty books on church music. His work, and his strongly held opinions, are frequently referred to in these *Companion* articles.

This prayer is very appropriate for choirs to pray before a rehearsal or service of worship, especially one lifting up music in a special way. It conveys strikingly the realization that choral and other musical performances within a worship setting are not primarily for the benefit of the worshipers but for the glorification of God. We “overhear” the songs. The challenge for musicians is to interpret the songs, “with our own lips and lives,” to those we are leading in the worship encounter with the Holy.

DP

10 A VARIETY OF EXPRESSIONS FOR GOD

How do we name what we cannot see and touch? What do we call the Force that began the universe millions of years ago and yet who is as near as our last and next heartbeat?

The Judeo-Christian tradition includes many names for God. Sometimes we have forgotten God’s many names or have found one name so powerful that we used it exclusively. But God continues to reveal Godself to different people in different ways. And part of how that occurs is in images we know and understand—mother, father, youth, aged, hugging, working, planning, and wise.

Brian Wren (b.1936), a Reformed pastor and hymn writer born in England and now living in the United States, has set a variety of names and images into this rich text, reminding us that God encompasses both genders and all ages. The first stanza reminds us that God’s many names from parables and stories are beautiful and good. Each of the middle four stanzas is full of phrases that point to the many facets of God’s activity and love toward us. The wonders of creation, the joy of reconciliation, wisdom greater than despair, and cries for justice all come from God. And God identifies with us, giving us God’s own image, whether we are young or old, coming to us as a mother and father. The sixth stanza gathers the many names together, reminding us that we can never fully know the One who is “joyful darkness far beyond our seeing” and “closer yet than breathing,” our everlasting home.

The tune by Carlton R. Young (b. 1926), a United Methodist composer, hymnologist, and church music scholar, was written for the text and moves the words with majesty. Reserve the fullest accompaniment for the final stanza. The hymn may be introduced by five soloists, with the congregation joining on stanza 6.

RKW