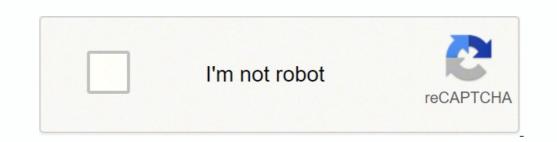
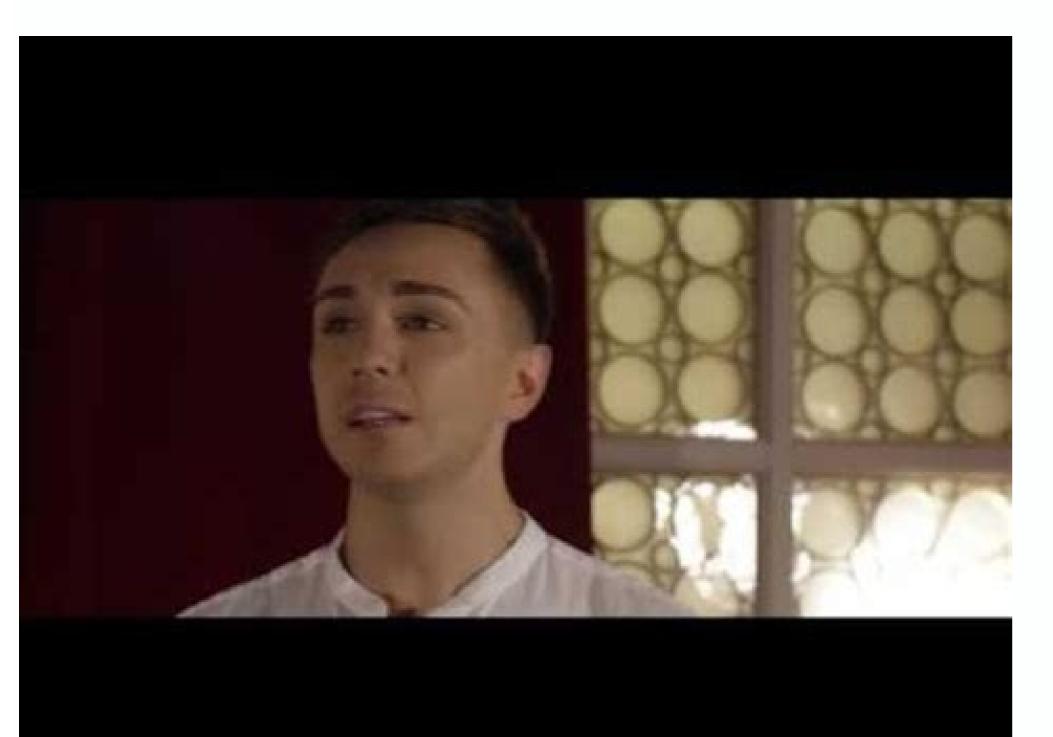
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Southern Gospel Medley

I'll Fly Away • Swing Low, Sweet Chariot • I Saw the Light

for TTBB Choir and Piano



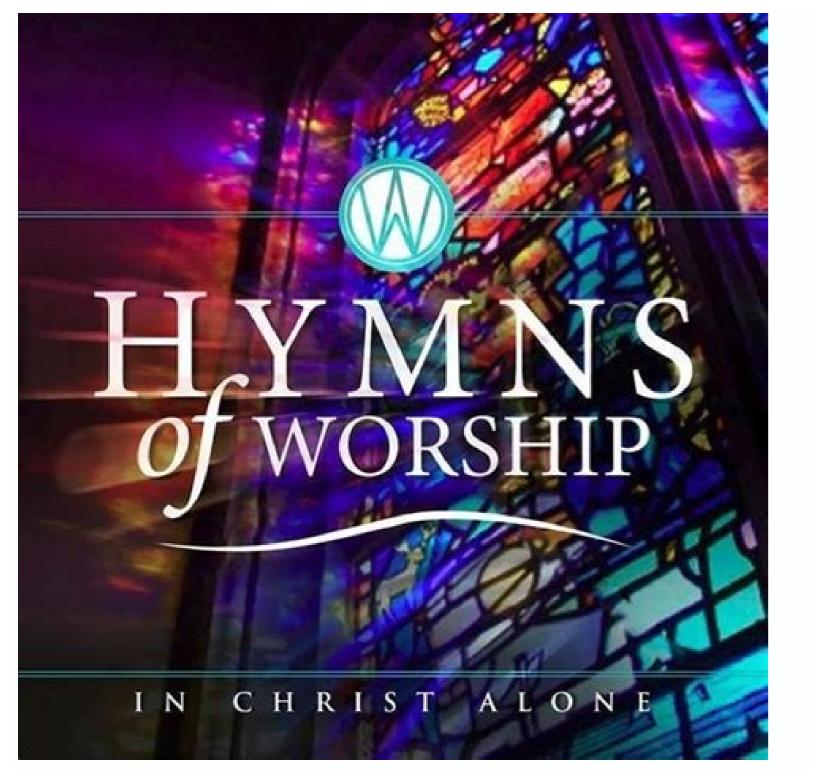
"I'll Fly Away" – Written by Albert E. Brumley © 1932 in "Wonderful Message" by Hartford Music Company Renewed 1960 Albert E. Brumley & Sons (SESAC)/admin. by ICG

"Swing Low, Sweet Charlot" - African American Spritual © 2017 Anthem Lights

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As we commemorate the 500th anniversary of the Reformation, Living Lutheran explores 500 of its unique aspects, continuing the series this month with 50 hymns of the Reformation. Martin Luther instinctively understood the power of music to nourish and teach. central aspects of the Reformation "the cross, baptism, the Eucharist and the Christian vocation" and its impact in the last 500 years. 1 "A mighty fortress is our God" (Evangelical Lutheran Worship [ELW] 50 "505, Lutheran Book of Adoration [LBW] 228 "229, So far by faith [TFF] 133). Written in the late 1520s and distributed for the first time as a cheap face of a single leaf, Martin Luther's metric commentary on Psalm 46 has probably been translated more often than any other hymn in church history. Luther and his contemporaries saw this text as a text of "comfort" in the face of adversity, confessing to Christ as "the Lord of hosts by his name" and reminding us that "no other God we demand. "Here, the community of the Chapel of Christ, Gustavus Adolphus College, sings the "hythmic." 2 "The Church of Christ in all ages" (ELW, 729; LBW, 433). Fred Pratt Green's text reminds us that the Reformation did not limit itself to 1517: "The Church of Christ, at every time of change, but guided by the Spirit, must claim and prove its heritage and continue to rise from the dead." "3 "Wait of the World" (LBW, 493). The ongoing debates of the Reform â â â a credo, language and style, among themselves. In this hymn, Georgia Harkness asks Christ to save us from our "proper hopes and false goals" and reminds us that only Christ is our Savior. 4 "I" I am on a journey" (ELW, 446; TFF, 115). In the Great Catechism, Martin Luther wrote that it is baptism "for which received for the first time in the Christian community ». This hymn reminds us recalls everything we "pass" our heads are wet with the mark of Christ and the sign of God's love. 5 aceO Beat Springâ (ELW, 447). Baptism grafts us on to Christ, the "holy wine" and the "living tree." Susan Palo Cherwien's text also recalls the original meaning of the season of Lent, a time of preparation for the baptized on the Easter Vigil. 6 "God alone be praised." This collaboration between Susan Briehl and Zebulon Highben marked both the 500th anniversary of the Reformation and the 30th anniversary of the Lutheran Church Music Association. As "a mighty fortress", Briehl's stanzas use Psalm 46 as a starting point. 7 "Dear Christians, one and all joy" (ELW 594, LBW 299). Although "A Mighty Fortress" is sometimes called the hymn of the Reformation, a better summary of Luther's reforms could possibly be found in this text. Originally 10 stanzas, he describes his realization of being a "boat in Satan's chains", where his works could not save him; only God's unconditional love in sending Jesus can set us free. Here, some of the stanzas are sung with accompaniments. The setting for the first stanza is from 1524 Achtliederbuch (Book of Eight Songs), the first printed compilation of Lutheran hymns. âHoly, Holy and Glorious Godâ (ELW, 637). For the British writer Briehl, these verses sing of Luther's theology of the cross. "God's glory and majesty are hidden under their opposites", he wrote: power is empty, beauty is despised and rejected, life is shown in death. 9 "Oh, Praise be to the Fistuous Power" (ELW 6,51) The cross is also at the center of this hymn, a collaboration between author Thomas Troeger and composer Carol Doran based on Ephesians 2:14b-16a. The division is reconciled through the cross: the living Christ is power, truth, love, faith and grace. 10 "God, the giver knows nothing to do" (ELW, 678; LBW, These verses also reflectof the writings of Luther, including the power of the cross ('expensive cross, broken gate of the grave') and the Christian vocation ('to direct our daily work'). Highben wrote a new melody for this text called "NOKOMIS." 11 "Come to Us, Creative Spirit" (ELW, 687). The verses of David Mowbray speak directly of our use of God's gifts "santify all human talents" "and that the use of these gifts is rooted in the "Palabra of God eternal spring". 12 "Every earth has hope" (ELW, 266). Both the text and the melody were written by the Catalan priest Alberto Taulé. In these verses we can glimpse the understanding of Luther of vocation, a "horizontal" orientation that calls us to take care of the near and distant neighbor: "In our neighbour we see our Jesus with us, and always makes us free." 13 The Magnificat (ELW, 234, 251, 573, 723, 882; LBW, 180; TFF, 168). Luther saw Mary as a teacher, exalting her faith and trust in the promises of God, as well as her love and service to others. The Magnificat was an important text for Lutheran composers of the following centuries, especially as the Gospel song for evening prayer. 14 "O Lord, how will I meet you?" (ELW, 241; LBW, 23). In these verses, Paul Gerhardt uses images of light to remind us of the love of God: "Love caused your incarnation; love brought you to me." His collaboration with the singer Johann Crüger is one of the many examples of pastor-cantor teams who continue to bless the treasure of the church singing. Mercy" (ELW, 258). The author Jeannette Lindholm wrote this text in 1996 for Advent in the Episcopal of Santa Maria in Rockport, Mass. For Lindholm, these words emphasize "the love, compassion and grace of God manifested in incarnation," as well as "our own call to incarnate the compassion and healing of God." "Day of Resurrection" (ELW, 374). RelationshipsMany of the texts that we talk and sing in worship have been enriched. The of the risen Christ is our companion and "waits on the way." 17 "We are all one in Christ (Somus one in Christ)" (ELW, 643). Both the text and the tune of this Latin American anthem are anonymous: Gerhard Cartford first provided this translation for Liturgy and Cantic Book (Augsburg Fortress, 1998). The hymn reminds us of our unity in Christ: a God, a Lord, a Spirit, a faith, a love, a baptism, 18 "O God of Light" (ELW, 507; LBW, 237). This hymn was written to mark the publication of the revised Bible version in 1952. In him, God speaks "through saints, apostles, prophets, wise men, who wrote with anxious or reluctant hangings." Our song today joins "mysterious tongues, in a great hymn mixing" that "hear and celebrate" the "gift of grace" of God. 19 "Now silence" (ELW, 460; LBW, 205). Author Jaroslav Vajda imagined this text as an entry hymn, "a list of the awesome and exciting things that one should expect in worship, culminating in Eucharist and blessing." Carl Schalk's melody inaugurated a long collaboration between the two. 20 The Word of God is Source and Seed (ELW, 506). Sister Delores Dufner, Order of Saint Benedict, used images of Ezekiel 37, Mark 4 and John 1 to elaborate these verses that teach about the word of God. 21 "Arise, Church, as Christ," then "Christ," then "Spirit." The final estrofa returns to the opening imperative: "Arise, O church, a living faith." 22 Arise, Shine, Thou, People! (ELW, 665; LBW, 393). "Christ the Lord has entered our human history; God is focused on him." One might have to lookcredits hymns to see that this isby Luther, but a writer of the 20th century. The hymn was inspired by the author's experience in a Easter Vigil that, for him, recalled the story of Luther hugging an inkpot in the devil. 23 "Voces rose up to you" (ELW, 845). This trinitarian text was commissioned for the tenth anniversary of the Luteran Church Music Association and represents another close collaboration between author and composer, Herman Stuempfle Jr. and Carolyn Jennings. Our hymns, hymns and musical scenarios are the gifts of God to be used in the service of God, not only our own aesthetic building: "Art and music, gifts you give us, we return to you today." "Holy Woman, Graceful Giver." Cherwien wrote this text for the 25th anniversary of the ordination of women in the ELCA. In his words, "confidence the treasures hidden in all the people of God-feminine and male, clergy and lay-with Christ in his center." 25 "Signs and Wonders" (ELW, 672). Remembering Luther's "audacious sin", this text also calls us to boldness in other ways: "We can finally hear the call of Christ" and "because we serve and bless with courage." So he sings boldly and boldly dances to this family melody, a treasure of the Jean Calvin Geneva Jumper. Here, Loys Bourgeois' family melody is heard in a Claude Goudimel agreement. The Catechism of Luther hymns 26 "Out of Deptos I Cry to You" (ELW, 600; LBW, 295). This was an early Luther hymn, a kind of psalm paraphrase that encouraged others to write. In a letter he urged, "I intend to make vernacular psalms for the people, i.e. spiritual songs so that the Word of God even through the song can live among the people... for you are skillful and eloquent in German, I ask you to work with us in this and to turn a psalm into an anthem as in the accompanying sample of my work." Here, Luther's catechism choir on confession isin a stage of the 17th century composer Arnold von Bruck. 27 These are the Ten SaintsIn 1523 or 1524, Luther arranged verses from Exodus 20 into a hymn. Shortly afterwards, he wrote a slightly shorter version, but both were sung during catechism services, especially during Lent. In this setting by Johann Hermann Schein one can perceive the influence of the Italian vocal styles that became fashionable at the beginning of the Baroque. Note especially the text painted in "hoch auf dem Berg", the repeated ascending lines that suggest the height of Mount Sinai, where Moses was given the Ten Commandments. 28 "Jesus Christ, Our Blessed Savior".Luther's hymn on the sacrament of communion is an extension of a Latin hymn sung in the early 15th century by the followers of Jan Hus. At his German Mass of 1526, Luther suggested that it be sung during the distribution of the communion. This stage is from the 17th century singer Thomas Selle, who spent most of his career in Hamburg. 29 "Our Father, God in Heaven Above" (ELW, 746 and 747). Luther probably wrote this in 1538 or 1539, and it is one of the few hymns for which his manuscript still exists. Its nine stanzas correspond directly to the sections of its explanation in the Minor Catechism (ELW, pp. 1163-1164). The choir is heard here on a stage by the Renaissance composer Johannes Eccard 30 "To Jordan came the Christ, Our Lord" (LBW, 79). Completed in 1539, it was one of the last hymns of Luther's catechism. The song is by Johann Walther, although it was originally composed for a text that Luther wrote in 1524. A famous organ setting of this choir by J.S. Bach puts the melody on the pedal, surrounded by the "flowing waters" of the left hand. Hymns for the German Mass 31 - Kyrie! God the Father" (ELW, 409; LBW, 168). Throughout the medieval period, it was common for liturgical chants to be "broken" or adjusted to suit a particular occasion. Sometime between the 10th and 10th centuries a trope of the Kyrie known as Kyrie fons bonitatis emerged, later translated in the 16th century as Kyrie, Gott Vater in en This four-note scenario by Heinrich Schütz uses melody as a imitation point, each line blooming through the four voices until a new sentence begins. 32 All glory be to God on high (ELW, 410; LBW, 166). This versification of the "Gloria" was punished by Nikolaus Decius, who, as Luther, was a German monk who became a pastor. He was first sung on Easter Day, April 5, 1523, and was widely adopted during the Reformation. He translated into Swedish Lutherans in the Delaware valley around 1700. A vocal-instrumental arrangement by Michael Praetorius was dictated by the London Early Music Consortium. 33 "We all believe in a True God" (ELW, 411; LBW, 374). Like some of his other hymns, Lutero's verification of Nicea's Creed was founded in an earlier version that had been around for about a century. In his 1526 German Mass, Luther instructs that "after the Gospel the whole church sings the creed in German." The hymn is sung here as it appears in ELW by the Summer Music community Luterana 2010 met to worship at the Center of Faith and Life at Luther College, Decorah, Iowa. 34 "Isaiah in a Vision of the Old" (ELW, 868; LBW, 528). Instead of fashion a direct translation of the Sanctuary, Luther put the cry of "Holy, Holy, Holy, Holy, This biblical context, a metric version of Isaiah 6:1-4. His melody is derived from an 11th century Sanctus sung during Advent and Lent. The hymn is heard here, also as appears in ELW, 196; LBW, 103). The Agnus Dei was introduced into the liturgy at some point around the eighth century and derives from the cry of John the Baptist, "Behold, the Lamb of God, who takes away the sin of the world" (John 1:29).hymn first appeared in one of the orders of the church of Johannes Bugenhagen of 1528, although there might beSo 1524 or 1525. Bach uses this coral in the final Cantata 23 movement (I use the drop-down menu on the top left to navigate to the fourth movement) and surrounds it with instrumental interludes. 36 € "Lamb of God, pure and sinless†(ELW, 357; LBW, 111). This versification of Agnus Dei is also the work of Nikolaus Decius (see "The glory be to God in high". Perhaps the most famous use of this coral is the opening of Bach of Passion St. Matthew, where he floats on the double choir (from 2:45 on this recording). More corals of Luther and his contemporaries. -Voice Motel that was first published in 1545. The text is Psalm 118: 17, which Luther had written once on the wall of his study: "I will not die, but live, and declare the works of the Lord. € It is sung here by Dresdner Kreuzchor. 38 "Savior of the nations, comes†(ELW, 263; LBW, 28). Throughout the 1520s, Luther adapted several hymns of Latin Lánshueros for the year of Mass and the Church and wrote them as German hymns, not all were direct translations, and others were subjected to some melodics ", remorse" to match the German syntax. Thus, a fourth century anthem of Ambrose of Milan, Veni Redemptor Gentium, became Nun Komm, der Heiden Heiland. Here, the hymn is represented in a jazz-inspiring agreement by the Berliner Solistenchor and Christian Steyer from his album Alte Weihnachtslieder Neu. 39 "From heaven above (elw, 268; lbw, 51). Luther originally wrote this hymn in 15 ponds and called it a Christmas hymn ", like many early reform melodies, is a "compact" ", which means the original words" In this case, â&@Bodas news from far abroad that I bring ... were replaced by new ones. Paul Manz plays an organ environment here by Johann Pachelbel at the Mount Olive Luteran church, Complete with «Christmas bells» (Zimbelstern). 40 «O Morning Star, how just and brilliant» (ELW, 308, LBW, 76). Philipp Nicolai wrote this, the «queen of coralsâ», in 1597 or 1599. her seven original stanzas carried the subtitle: «A spiritual nuptial soul of the believing soul about Jesus Christ, her celestial boyfriend, founded in Psalm 45 of Prophet David». Accordingly, it was used throughout Germany and other parties outside of the time of the epiphany. In this recording, a set of instruments of little (mostly) helps us listen to how you should dance the melody! 41 Å «The only are from Heavenâ» (ELW, 309, LBW, 86). Elisabeth Cruciger was one of the first writers of hymns of the reform. She and her husband, a shepherd, were personal known from Luther and Katharina von Bora. Both Isabel and Catalina were old nuns, and Isabel wished that her text on Christ, the star of the morning, was paired with this German popular melody. This instrumental decoration is the work of Sebastian KnÃf1â "4Pfer, singer of the Thomaskirche of Leipzig from 1657 to 1676. Bach would serve here from 1723 to 1750. 42« Christ Jesus lies in deathâ € »(ELW, 370; LBW, 134). Founded on a previous sequence of Llano, Victime Paschali Lauds (VÃ © Ase ELW, 371), the robust Easter anthem of Luther appeared for the first time in 1524 in the form of seven stays. For Bach, these stanzas were enough for the singing of him Christ Lag in Todesbandanà ¢ ì. Not surrounded the coral with other poetry or diologists as in many other cantatas. I have here the sixth stanza (see ELW, 370, stanza 4) in a brilliant duet between soprano and tenor with a dancing accompanying light on his feet: â € "Christ is the joy of all, the sun that warms us And it illuminates us. Â € œNow to the Holy Spirit, (ELW, 743, LBW, 317). Before the reform, some German folk hymns ended with the text «Kyrie Eleisonâ», sometimes eluded and shortened to â «kyrieleis.â» this hymn as a single Leise stanza to which Luther added three more verses in 1524. During the 16th century and then, it could be used in various ways as an entry hymn during Advent or Pentecost, before or after sermon, or at funerals. The melody is being held in Pastor Wang's Lutherjazz project. 44 "Built on a Rock" (ELW, 652; LBW, 365). The first verse of the original Danish begins "Kirken den er et gammelt Hus", literally "the church, is an old house". God is the foundation and Christ "builds a house of living stones". The image of a robust frame is combined with an equally robust melody. The hymn can be heard here in "The Church's journey in art and song", part of the 2015 Jubilee of Worship, held in conjunction with the biennial meeting of the Association of Musicians of the Lutheran Church. Organist David Cherwien runs the song at Peachtree Road United Methodist Church, Atlanta. 45 "Where True Charity and Love Abide" (ELW, 653; LBW, 126; TFF, 84). «Let us be vigilant that no contest will divide us» These are appropriate words for this year of the anniversary of the Reformation and continued ecumenical dialogue. It is also appropriate to be a text of the 9th century sung by many assemblies, both in the version of the common song and in Taizé. Perhaps the most famous scenario is the choral arrangement of the French composer and master Maurice Duruflé. 46 "Lord, Keep Us Steadfast in Your Word" (ELW, 517; LBW, 230). The three verses of Luther were probably written around 1541-1542, when the Turkish army was defeating European forces both on land and at sea. This trinitarian text advocates for protection and firmness in times of adversity. Many German congregations added a fourth verse in 1566, praying for "peace and good governance." An edition of Dieterich Buxtehude was used in hisfor voices and instruments. In 1554, Paul Eber EberGerman verses based on a Latin text by Philipp Melanchthon. At the beginning of the seventeenth century, the Eber's verses were sung to the gynaebrine psalm known today as Old Centredth, often as doxology, "Saudi God, from whom all blessings flow" (ELW, 884, 885). This lyric and charming scenario for the organ and the oboe comes from Georg Friedrich Kauffmann "Armonische Seelenlust, or The Anhelo of Harmony of the Soul". 48 "If you trust God to guide you" (ELW, 769; LBW, 453). Georg Neumark wrote text and music in the middle of the Thirty Years War. When it was published in 1657, it was called "consolation hymn", which in the time of God God God God God God God God God Will sustain and maintain every person. "The Bach organ ornamental choir where the right hand sings a beautified version of the melody: "The Lord our restless hearts are holding, in peace and tranquility happy. "49 "In you is joy" (ELW, 867; LBW, 552). Author Johann Lindemann selected an Italian ballet, "A lieta vita", is played live in concert by the Baltimore Consort: when he sings near this tempo, the hymn dances just as well! 50 "Lord, I love you with all my heart" (ELW, 750; LBW, 325). Although he is a very beloved hymn, he seems to be Martin Schalling's only survivor, who once was a Melanchthon student in Wittenberg. The song appeared in a collection of 1577 music for organ or instrument; its composer remains unknown. One of the most imaginative, expansive and expressive scenarios of this choir is that of Dieterich Buxtehude: above all note the contrast between resting in the bosom of Abraham (12:00-13:22) and the joy of awakening to see Christ on the last day (14:42-fin). References Aufdemberge, C. T.Worship: Handbook. Milwaukee: Editorial del Noroeste, 1997. Leaver, Robin A. A. Liturgical music: principles and implications. Grand Rapids, Mich.: William The whole Church sings: Congregational song in Wittenberg de Lutero. Grand Rapids, Michigan: William B. Eerdmans, 2017. Stulken, Marilyn Kay. The hymenical companion to the Lutheran Book of Adoration. Philadelphia: Fortress Press, 1981. Wengert, Timothy J., Ed. Luther Pastoral: Essays in Martin Luther's B. 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