



**THE NEW SONG NEVER ENDS**  
*Hymns, Songs, & Spiritual Songs*

**Scott M. Hyslop**



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*For my parents  
James and Marlys Hyslop*

*“I was glad when they said unto me,  
let us go into the house of the Lord”  
Psalm 122*

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*The New Song Never Ends: Hymns, Songs, & Spiritual Songs*  
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# Foreword

The last half of the 20<sup>th</sup>-century and the early years of the 21<sup>st</sup>-century have seen a remarkable outpouring of new hymns, psalms, and spiritual songs—both texts and music. It is an outpouring quite unprecedented since the time of Pietism in the late 17<sup>th</sup>- and early 18<sup>th</sup>-centuries, and the periods of revival in the late 1800s and early 1900s.

Scott M. Hyslop's collection *The New Song Never Ends: Hymns, Songs, & Spiritual Songs* is one of the most recent and more interesting compilations to appear.

The texts, with original musical settings by Hyslop, are drawn from a wide variety of authors, some ancient, but mostly more recent. The larger number of texts are drawn from such well-known authors as Jaroslav J. Vajda, Christopher Weber, Thomas Troeger, and Stephen Starke, but also includes texts by lesser-known writers such as Harriet Warnick—from one of whose texts the title of this collection derives. Other authors represented in this collection include Timothy Dudley-Smith, Shirley Erena Murray, Martin Franzmann, and a number of authors represented by only one text.

Currently the cantor at St. Lorenz Lutheran Church, Frankenmuth, Michigan, Scott Hyslop's music reflects by his own words his background "as an American Lutheran... under the influence of the rhythmic chorale and Victorian English hymns." He also acknowledges his own "fascination with and attempt at wedding the genres of art song and hymnody..." While many of the musical settings in this collection are intended to be sung by a musically untrained assembly, others are clearly intended as vehicles for a choir or a soloist. In all this, Hyslop manages to find his own unique voice and his work deserves serious attention and a prominent place among the many voices contributing to the "new song" of our day.

Amid the all too often self-aggrandizing talk about the "new song" in today's church, where many are all too ready identify their new song and the new song, we might do well to hear what Clement of Alexandria had to say in the 2<sup>nd</sup> century. Clement, in his *Exhortation to the Greeks*, reminds us simply that Christ is the new song. It has nothing to do with guitars or banjos, praise bands or bongos. It has even less to do with such slippery and ultimately meaningless terms as "traditional" and "contemporary." The "new song" is Christ. He is the song that goes on forever. That is something this collection, in both its title and its substance, reminds us of—and which the church would do well to remember.

## **Carl Schalk**

Distinguished Professor of Church Music Emeritus  
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# Preface

The title for this collection of original hymn tunes and sacred songs is a verse taken from a stanza of a text written by my friend and colleague Harriet Warnick:

*The New Song never ends:  
God's symphony of grace  
Has tuned my life for joyful songs...*

In this verse, Harriet reveals to us in a clear and thoughtful voice, that the source of our joyful songs is found in God's rich and fertile grace. It doesn't take much effort or imagination to extend this thought further to derive that not only is our act of creation a response and reflection of God's grace, but that the very urge to describe and express this ineffable grace, through art and song, is a tangible manifestation of God's lavish grace. Consequently, it would seem that this relationship between the creator and the creature is clearly a symbiotic one, where grace given freely initiates a response from the receiver, the response from the receiver subsequently invites grace to be further revealed, and this holy interaction continues...from generation to generation without ceasing. That centuries upon centuries of faithful have felt, and continue to feel compelled to express praise, prayer, and proclamation for God's grace through art and song, is nothing short of a miracle; isn't it amazing?

I believe with every fiber of my being that God has instilled in each of us a creative drive by which we respond to this symphony of grace. For some that response manifests itself in the visual arts, for some it is in the written word, for others it might be expressed through dance, for others it is rendered by simply serving one-another in a myriad of humble actions, and for some the response is expressed through music. In turn, God blesses these endeavors, and requires of us to use these varying gifts of inspiration as a reflection of God's goodness to a world sorely in need of the healing, and nourishing grace that can only emanate from the Creator. The collection that is before you is my humble attempt at expressing thanks for grace received throughout my spiritual journey.

I have been richly blessed over the years to have the opportunity to work with some of the great minds of sacred music and hymnody. Some of these people have formally been my teachers, while others are friends and colleagues—I have learned, and continue to, from all of them! Without a doubt my greatest teachers have been found in the choirs and congregations that I have been privileged to serve over the course of my calling as a church musician. It is in this last group where I have found my most generous supporters, and my most honest critics. I give my heartfelt thanks to all of the individuals who have shaped and molded me over the years!



This collection represents my work in the genre of hymnody over the course of my professional life in the church. Some of these tunes and settings were written at the request of individuals or congregations, while many were written for practical use in the congregations where I have served in the past, and serve in the present. Some of these settings are also personal acts of devotion; being inspired by a particular text to write a suitable tune for it, or as an attempt to sort out my own relationship with the Creator. I must admit that the work in this collection quickly reveals the influences that I have felt over the years. Many of the hymns and songs presented here betray my background as an American Lutheran who grew up heavily under the influence of *The Lutheran Hymnal* (1941) with its peculiar assemblage of German rhythmic chorales and Victorian English hymns, as well as the following generation of materials found in *Lutheran Book of Worship* (1978) and *Lutheran Worship* (1982). I was subsequently, indirectly and indirectly, formed and molded by the genius of Carl Schalk, Richard Hillert, Paul Bouman, Paul Manz, and David Cherwien, along with the talented and faithful church musicians who served the various parishes that I grew up in. There are also settings included in this collection that reflect my own fascination with, and attempts at wedding, the genres of art song and hymnody together—modeled after work I admire greatly by people like David Hurd, Richard Proulx, and Calvin Hampton.

My life and work have been greatly enriched spiritually, personally, and professionally through my acquaintances and friendships with poet/hymn-writers like Carl P. Daw, Jr., Jaroslav Vajda, Stephen Starke, Susan Cherwien, Harriet Warnick, and a number of others. I have also been grateful for the work of the poet/hymn-writers whom I only know through their writings. Names like David Mowbray, Jeffrey Rowthorn, Shirley Erena Murray, Thomas Troeger, and a list of others that could go on for some time comes quickly to mind. God has richly blessed my life and work through the work of these poets, and I hope that the combined effort of mine and theirs is a blessing to those who make use of this material.

It is also very important that I express my sincere gratitude to David Schaap at Selah Publishing, whose work with congregational song I have admired for some time, for finding merit in my work and making it available to the church-at-large. –Scott Hyslop

*Lord, may the tongues which “Holy” sang  
Keep free from all deceiving;  
The eyes which saw Thy love be bright  
Thy blessed hope perceiving.  
–Ephraim of Syria*



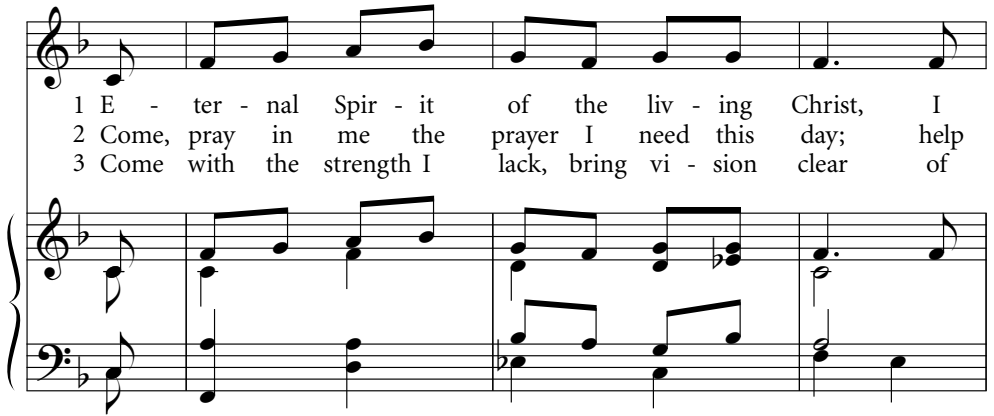
# 1 AGERLIE • *I Will Exalt You*

1 I will ex - alt you, God my king, each  
 2 Each age shall praise you to the next and  
 3 They shall speak of your won - drous acts; your  
 4 The Lord is gra - cious, slow to wrath, com -  
 5 In heav - en high and depths be - neath, to

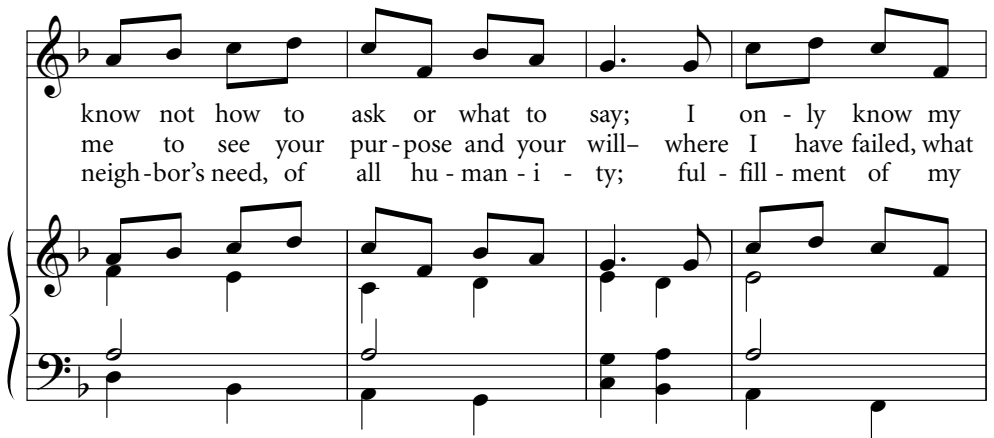
day let praise as - cend; the Lord is great - ly  
 shall de - clare your might, and I will pon - der  
 might I will con - fess; they shall re - call how  
 pass - ion - ate and kind; his love ex - tends to  
 you all praise is due; Fa - ther and Son and

to be praised; His great - ness has no end.  
 your great works, you maj - es - ty so bright.  
 great your love, and sing your righ - teous - ness.  
 all his works, em - bra - ces hu - man - kind.  
 Spir - it, Lord, we praise and hon - or you.

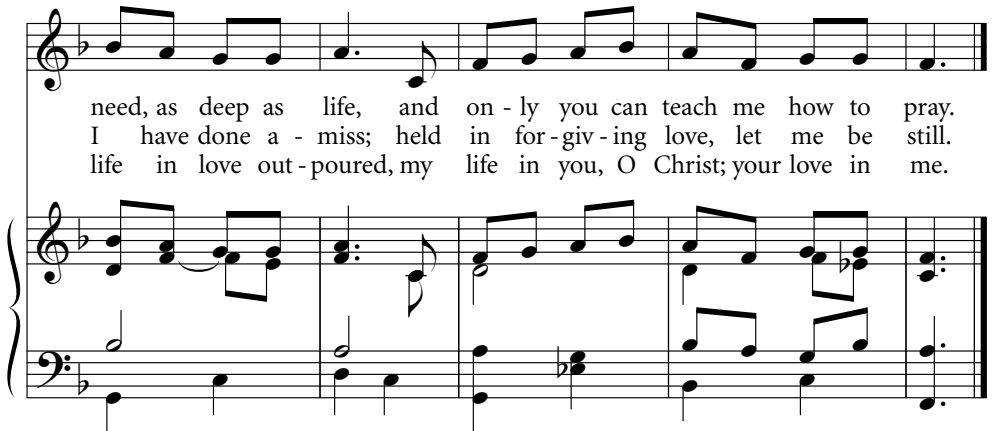
# Eternal Spirit • AHLSCHEDE 2



1 E - ter - nal Spir - it of the liv - ing Christ, I  
2 Come, pray in me the prayer I need this day; help  
3 Come with the strength I lack, bring vi - sion clear of



know not how to ask or what to say; I on - ly know my  
me to see your pur - pose and your will - where I have failed, what  
neigh - bor's need, of all hu - man - i - ty; ful - fill - ment of my



need, as deep as life, and on - ly you can teach me how to pray.  
I have done a - miss; held in for - giv - ing love, let me be still.  
life in love out - poured, my life in you, O Christ; your love in me.

### 3 ALEXANDRA • *Come, My Children*

1 Come, my chil - dren, walk be - side Me, I, the  
 2 Come to Me with all your long - ings, come to  
 3 Come, my chil - dren, by My Spir - it, let the  
 4 Come, my chil - dren, know the bless - ings, Pour - ing

Light, the Truth, the Way. I have  
 Me with all your fears. I have  
 world know you are Mine. Plant - ed  
 from God's throne a - bove. For in

run the race be - fore you, marked your path for each new day.  
 borne all suf - f'ring for you, I will wipe a - way your tears.  
 by the Liv - ing Wa - ters, grow as branch - es in the Vine.  
 me your life will flour - ish with a nev - er - chang - ing love.

Though the dev - il would de - stroy you,  
 Through My Word I now up - hold you,  
 Search the Scrip - tures, flee temp - ta - tion,  
 All God's prom - is - es I give you,

I will keep you safe from harm. Though the  
 your Bap - tis - mal seal the sign. Find for -  
 vow to stand for what is right. Be the  
 I have won for you the prize: Here on

world will tempt and taunt you, you are nes - tled in My arm.  
 give - ness in My Pres - ence as you take the bread and wine.  
 mas - ter - piece I made you, a re - flec - tion of My Light.  
 earth new joys un - fold - ing and a crown in Par - a - dise.

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# What Adam's Disobedience Cost • AMEND 4

1 What Ad - am's dis - o - be - dience cost let ho - ly  
 2 An ark of mer - cy rode the flood but man, where  
 3 And now a child is Ad - am's heir, is Ad - am's  
 4 Re - gained is Ad - am's bless - ed - ness, the an - gels

scrip - ture say: man - kind es - tranged, and E - den lost, and  
 wa - ter swirled, re - built im - pa - tient of the good, an -  
 hope and Lord. Sing joy - ful car - ols ev - ery - where that  
 sheath their swords. In joy - ful car - ols all con - fess the

then a judg - ment day: each day a judg - ment day.  
 oth - er fall - en world: an un - re - pent - ent world.  
 E - den is re - stored: in Je - sus is re - stored.  
 King - dom is the Lord's: the glo - ry is the Lord's!

# 5 ARCADIA TERRACE

1 Let us praise our gra - cious God,  
 2 Sons and daugh-ters, great - ly blessed,  
 3 Pre - cious al - tar, pre - cious font,  
 4 Here, where man - y years have passed,  
 5 Lov - ing Fa - ther, meet us here,

chil - dren of an a - lien sod: God has made this  
 of a na - tion long op - pressed; like our an - ces -  
 life and food for ev - ery want: here our par - ents,  
 ev - ery prom - ise still holds fast. May these gifts we  
 ris - en Sav - ior al - ways near, by the Spir - it

dwel - ling place ha - ven for a scat - tered race:  
 tors may we seize the Gos - pel hun - gri - ly:  
 have may we know the truth that makes us free:  
 have from you rich - ly bless our chil - dren, too:  
 kept a - live, we can sing, sur - vive, and thrive:



# Let Us Praise Our Gracious God

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -


The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a melody that begins with a quarter note G, followed by eighth notes A and B, and then a dotted quarter note C. The lyrics 'Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -' are written below the notes. The middle and bottom staves are piano accompaniment. The middle staff features chords in the right hand, and the bottom staff features a simple bass line with quarter notes G, A, B, and C.

ia. ia.

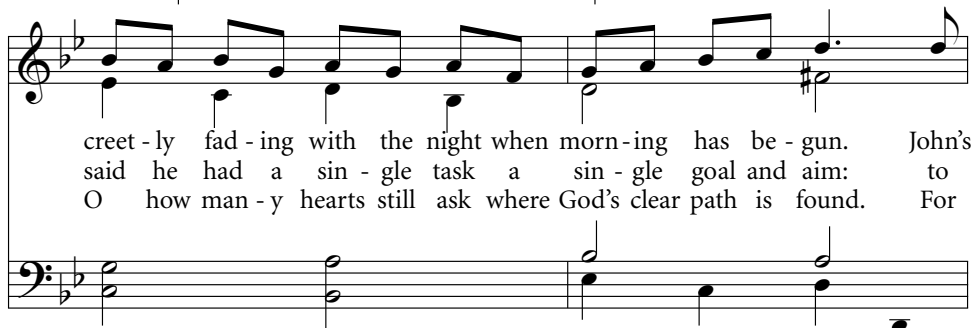
The second system of the musical score continues the piece. The top staff has a vocal line with a dotted half note G, followed by a whole note G. The lyrics 'ia. ia.' are written below. Above the staff, there are two measures: the first measure is labeled '1-4' and the second is labeled '5'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

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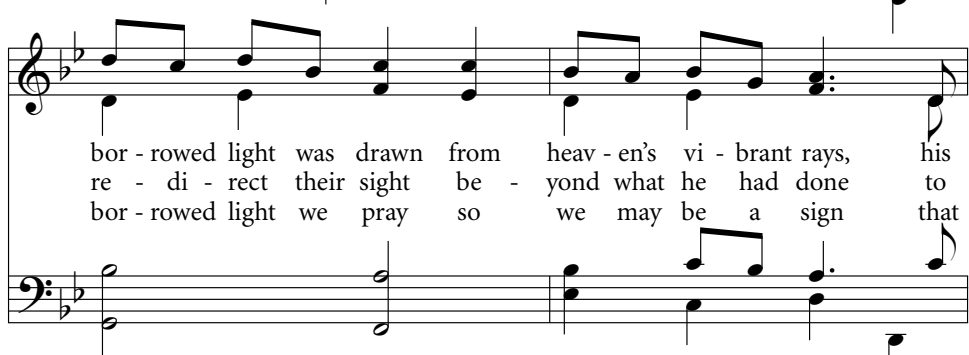
# The Moon with Borrowed Light • AUERNHAMER 6



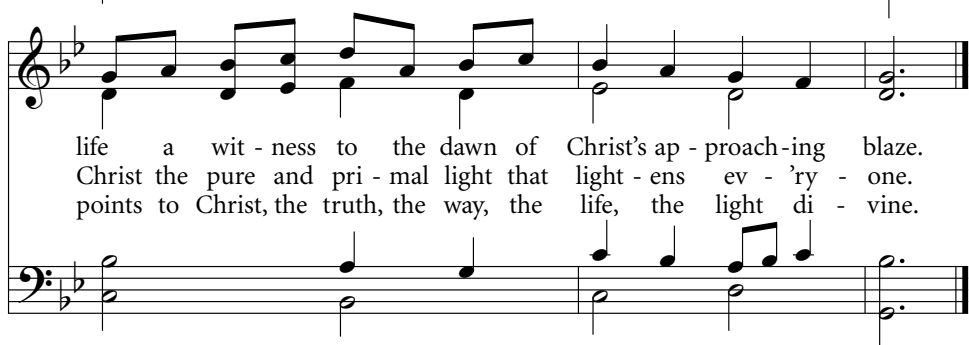
1 The moon with bor-rowed light gives wit-ness to the sun, dis-  
2 When tem-ple Le-vites asked what ti-tle John did claim, he  
3 The clouds of sin yet mask earth's tan-gled, stub-bly ground, and



creet-ly fad-ing with the night when morn-ing has be-gun. John's  
said he had a sin-gle task a sin-gle goal and aim: to  
O how man-y hearts still ask where God's clear path is found. For



bor-rowed light was drawn from heav-en's vi-brant rays, his  
re-di-rect their sight be-yond what he had done to  
bor-rowed light we pray so we may be a sign that



life a wit-ness to the dawn of Christ's ap-proach-ing blaze.  
Christ the pure and pri-mal light that light-ens ev-'ry-one.  
points to Christ, the truth, the way, the life, the light di-vine.

# 7 BERA • We Praise You, God

1 We praise you, God, and we ac - knowl - edge you as  
 2 A - pos - tles sing, ex - alt the won - ders of your  
 3 O Je - sus Christ, you are the King and glo - rious  
 4 You sit en - throned at God's right hand in splen - dor

Lord, by all the earth a - dored. O Fa - ther,  
 name. The proph - ets laud your fame. The no - ble  
 One, God's ev - er - last - ing Son, who from the  
 bright, all things be - neath your might; so we, with

hear our praise that we raise with cher - u -  
 mar - tyr's thron'g sings it's song. The ho - ly  
 vir - gin's womb, took our doom; you laid your  
 rev - 'rence due, pray to you, the Judge with

bim on high and ser - a - phim who cry:  
 Church on earth ac - knowl - edg - es your worth:  
 glo - ry by, and hum - bly chose to die.  
 pow'r to save from sin's e - ter - nal grave:

O ho - ly ho - ly O ho - ly Lord God  
 ma - jes - tic Fa - ther your true and on - ly  
 Once death was con - quered, you o - pened wide your  
 Lord, help your ser - vants and grant that we, re -

Sab - a - oth; your glo - ry fills the earth!  
 Son, a - dored, and Ho - ly Com - fort - er.  
 heav - en - ly realm to all who would be - lieve.  
 deemed by You, be num - bered with your saints.

# 8 BERHGOLZ • *O Fearful Place*

1 O fear - ful place, where he who knows our heart lays bare our  
 2 O house of God, where an - gel troops de - scend from heav'n to  
 3 O gate of heav'n, where God's al - migh - ty Word, big with for -  
 4 O Son of God, who diedst our life to win, here in this  
 5 Thy ser - vants here took our young life in hand and taught us

sins- O Lord, from us de - part! We can - not live where  
 man and on his saints at - tend. Here let us sing the  
 give - ness, con - stant - ly is heard. And God's e - lect to  
 house we died thy death to sin, and from the dead with  
 all that thy love did com - mand and made us in thy

thou the Ho - ly art. Al - le - lu - ia! Al - le - lu - ia!  
song that knows no end: Al - le - lu - ia! Al - le - lu - ia!  
shouts of praise are stirred. Al - le - lu - ia! Al - le - lu - ia!  
thee have rais - ed been. Al - le - lu - ia! Al - le - lu - ia!  
Spir - it's strength to stand. Al - le - lu - ia! Al - le - lu - ia!

- 6 Thy body given and thy blood outpoured  
in bread and wine here we have tasted, Lord;  
for this thy gift forever be adored!  
Alleluia! Alleluia!
- 7 O God Almighty, gracious Three in One,  
in this thy house let praise to thee be done  
until we join in heaven's high unison:  
Alleluia! Alleluia!



## Notes on the Hymn Tunes

**AGERLIE** – This tune was written in 1992 as a commissioned hymn anthem by Mt. Calvary Lutheran Church in Richfield, Minnesota, in honor of their 75<sup>th</sup> anniversary. Mt. Calvary was my home congregation as a child, and the woman who was music director at Mt. Calvary in the 1960's and 1970's was Lola Agerlie. Lola's life and passion for "well-ordered church music" played a large role in setting the stage for my own career as a church musician. Lola passed away far too young in the spring of 1991, and I chose to honor her memory along with Mt. Calvary's anniversary by naming the tune for this hymn after her.

**AHLSCHWEDE** – In the spring of 2010, I heard the Reverend Dale Ahlschwede give a sermon on the power and importance of prayer in the daily life of a Christian. Dale is a friend and colleague of mine at St. Lorenz Lutheran Church in Frankenmuth, Michigan, where he served as a part of the pastoral team and continues to serve as the head of the Stephen's Ministry program at St. Lorenz Church. We sang this hymn at that service in the spring of 2010 using a different tune, and I did not find the tune that was used that day with the text to be a terribly "happy marriage." After several early drafts of different tunes for this text I came up with this tune—which is a combination of two early drafts and named it **AHLSCHWEDE**.

**ALEXANDRA** – The yearly commencement service at St. Lorenz Lutheran Church in Frankenmuth, Michigan, was the impetus for this text and tune. The text was written by my dear friend Harriet Warnick for the occasion, and I wrote a tune. It was first sung by our faculty choir and since then it has been sung by the congregation. The name "Alexandra" came from our niece, Alexandra Capestany, who is an individual whom I admire very much for the veracity of her faith and the sheer *joie de vivre* that she brings to any situation which involves her!

**AMEND** – I wrote this tune for the text "What Adam's Disobedience Cost" by Fred Pratt-Green to be used as the first hymn during a celebration of Advent Lessons and Carols held at St. Philip Lutheran Church on Chicago's North side in 1991. This hymn was chosen to be sung at a workshop on hymn-tune writing led by Tom

Smith, then recently retired Executive Director of The Hymn Society in the United States and Canada, and Richard Hillert at Concordia University, Chicago in the winter of 1993. The tune name, **AMEND**, was the last name of my maternal grandparents.

**ARCADIA TERRACE** – Chicago is a city of neighborhoods and you are known by the neighborhood you live in such as Roger's Park, Bowmanville, Logan Square, Wrigleyville, etc. Arcadia Terrace is the name of a small neighborhood on Chicago's North side where a parish, The Evangelical Lutheran Church of St. Philip, where I served in the 1990's, is located. This tune was written for a hymn festival held at St. Philip in 1995 which was led by the noted American hymn-writer Jaroslav Vajda.

**AUERNHAMER** – This tune was written for the annual Mission Festival held at the end of August at St. Lorenz Lutheran Church in Frankenmuth Michigan. The name of the tune is intended to honor my dear friend and multi-talented colleague at St. Lorenz, Betty Auernhamer.

**BEREA** – My very first hymn tune! This tune was written in the winter of 1988 to mark the dedication of a new building that Berea Lutheran Church in Richfield, Minnesota, the parish I was serving at the time, had erected. Originally the tune had a different text written for it, "Hymn to the Living God," written by the man who was pastor at Berea at that time, Rev. Randolph Sherren. The original text had poetic difficulties and in 2005, I asked Dr. Stephen Starke to provide the tune with a new text and he provided his beautiful *Te Deum*, "We Praise You God."

**BERGHOLZ** – Bergholz is one of several communities founded by German immigrants in 1843 within the town of Wheatfield, which is part of the larger Buffalo-Niagara, N.Y., area. Holy Ghost Lutheran Church in Bergholz dates back to 1843 serving Bergholz, Wheatfield, and surrounding areas. This tune was written for Holy Ghost Lutheran Church and is intended to be paired with Martin Franzmann's brilliantly vivid text "O Fearful Place," which Franzmann wrote before 1969, and which first appeared in print in the *Worship Supplement* (1969) published by the Lutheran Church-Missouri Synod.

**BRONNER** – One of the truly great ladies that I have been privileged to know in my life is Irene Bronner. Irene and her husband Wally founded Bronner's Christmas Wonderland in Frankenmuth, Michigan, many years ago, and their current store boasts a square footage which is equal to that of three football fields – that is a lot of Christmas stuff! Though they grew very wealthy through their hardwork, charisma, and eventual success of the business, both Irene and Wally were some of the most humble and genuinely faithful people whom I have ever known. The elegant simplicity of Timothy Dudley-Smith's text seemed to be a perfect fit when I was looking for a text to set for the occasion of Irene's 80<sup>th</sup> birthday.

**BRYN MAWR and CAMPBELL** – These two tunes were written for texts associated with Evening Prayer and were first used at St. Philip Lutheran Church in Chicago for the mid-week Lenten services held there in 1994.

**CARLSON** – This tune was written for well-known text "O God of Love, O King of Peace" by Henry Baker. The tune name is in honor of my Aunt and Uncle Jean and Bruce Carlson.

**CARROLL** – I was more than delighted when I was asked to set this text by Robert Burns for the wedding of Bryan and Stephanie Carroll. The groom is of Scottish heritage, as am I, and they wanted something special to contribute to the liturgy at their wedding which would also give a nod to that heritage. I was happy to comply!

**CHALICE** – I cannot think of a better Entrance Hymn than Tom Troeger's "As a Chalice Cast of Gold." I was particularly drawn to the beginning of stanza two which reads "Save me from the soothing sin of the empty cultic deed and the pious, babbling din of the claimed but un-lived creed..." This tune was written to be used at St. Lorenz Lutheran Church, Frankenmuth, Michigan.

**CHURCH GROVE** – The congregation where I currently serve, St. Lorenz Lutheran Church in Frankenmuth, Michigan, has held a summer Mission Festival at the end of August for many years. The congregation is rich with land and on part of the grounds is a lovely Church Grove, which has several buildings on the property as

well as accommodations for those who wish to camp there. The annual Mission Festival is held out at the Church Grove and is made up of several worship services with guest speakers and much music. This tune was written in 2002 and has been used regularly since.

**COLUMBIA GORGE** – In January of 2010, I was invited to be a guest lecturer and played for a hymn festival at Concordia University in Portland, Oregon. While I was in residence in Portland, I was working on a tune for Carl Daw's hymn for the Transfiguration of Christ "We Have Come at Christ's Own Bidding" and my host took me on a tour to the Columbia Gorge area. The breath-taking vistas and spectacular views were seared into my heart and mind. When I returned to working on this tune I thought both of the "high and holy places" which Daw references in his text as well as the high and holy place where I had just been and received a glimpse of God's glory. The name of the tune I was working just seemed obvious after that blessed experience.

**DEHMEI** – My good friend and colleague at St. Lorenz, Harriet Warnick, and I wrote this text and tune for use at the Thanksgiving Day services in 2010. Dehmei Road is a lovely country road in Frankenmuth and it is the road where Harriet and her husband Howard lived at that time.

**DORA'S SONG** – David Mowbray's marvelous text was the impetus for this tune. When I read the text all I could think of was the journey that my wife and I have been on for close to twenty years. I wrote the tune and gave it to my wife, Dora, as a Christmas present that year. A year or so later I presented the tune at a workshop held at Alice Parker's farm in western Massachusetts, Singing Brook Farm. After I finished playing the tune, Alice looked at me with a half-smile on her face and announced to the class that I had actually not written so much of a hymn tune, but rather a love song for my wife. What can I say, Alice was right!

**EMERSON AVE** – In April of 1991, I was privileged to be collaborating with Jaroslav Vajda in a festival of his hymns which was held at Berea Lutheran Church in Richfield, Minnesota. Along with a large adult mixed choir we also had a

large children's choir with members drawn from four area congregations. One of the featured hymns to be led by the children was Jary's "I Have a Father You Would Like," which is set to my tune EMERSON AVE. The name for the tune came from the church's address which is 7538 Emerson Ave. S.

EVERGREEN – This tune was written strictly out of my own personal attraction to Shirley Erena Murray's hauntingly poignant text. Evergreen is the name of the road on which we live.

Fruedenlied New – The year 2008 marked the 200<sup>th</sup> birthday of the Lutheran pastor and theologian Wilhelm Löhe. Löhe led a remarkable life and was, among many things, responsible for the training of a legion of missionaries who managed to reach out to six of the seven world continents. In the mid-18<sup>th</sup> century Löhe trained 15 missionaries at his school in Neuendettelsau, Germany, who were sent to the wilderness in Michigan where they were to proselytize the Native Americans living in that region. That band of missionaries went on to establish St. Lorenz Lutheran Church in 1845 (named for the St. Laurentiuskirchen in Rotal & Nuremberg, Germany) and the town of Frankenmuth (tr.-courage of the Franks). To celebrate the Löhe bicentennial in 2008, I was asked to set two texts of Löhe's which had been given to me by Dr. Horst Becker of Neuendettelsau. Dr. Stephen Starke and Rev. Andreas Teich worked together to create fresh translations of the Löhe texts, and I created new tunes for both texts. The settings were framed and presented in a special ceremony held at the Löhe Mission Institute in Neuendettelsau, Germany. The framed prints now hang in the museum located at the Löhe Mission Institute.

GOERS – St. Lorenz Lutheran Church became a part of the Lutheran Church–Missouri Synod's vicarage program in 2004. In the LCMS seminaries, a student attends classes for two years, spends their third year on vicarage (sort of a student teacher arrangement) and then they return to the seminary for their fourth and final year. It has been a true pleasure and joy to be a part of the training of our future pastors. In 2010 I asked Dr. Stephen Starke for a text that our congregation could sing as a farewell

or blessing on the vicar's final Sunday with us. The tune name GOERS is the last name of our first vicar, Rev. Michael Goers.

HOEHNE – This tune was written for a hymn festival held at the Lutheran Church of St. Philip in Chicago, Illinois, in 1995, which was led by the noted American hymn writer Jaroslav Vajda. The tune name is after my friend and colleague Matt Hoehne who sang this hymn for the first time at that hymn festival back in 1995.

HOPE DEWITT – In 2010 I was asked to play the dedicatory worship service and organ recital for Hope Lutheran Church in Dewitt, Michigan. The liturgy used for that celebration was the service of Evening Prayer. This tune was written for Carl Daw's wonderful text "O Light Whose Splendor," and was first used as the *Phos Hilaron* at that dedicatory service on a cold Sunday evening in January of 2011.

INGRAM ON THE MOHAWK – I have long been attracted to this wonderful text translated by Charles Humphreys. I was grateful to have the opportunity to write a tune for this text as a gift to my dear friend and colleague Donald Ingram. INGRAM ON THE MOHAWK is a nod to the location of Don's beautiful and welcoming home on the Mohawk River in upstate New York.

IRVINE AVE – Back in the late 1980's I was living in St. Paul, Minnesota, and working in suburban Richfield, MN. In 1988 I invited the organists from several neighboring parishes to join me in presenting a "neighborhood organ recital." It was a hit! My final recital came in 1991 and I wrote this tune for Susan Cherwien's brilliant text which was sung at that recital. Irvine Ave. is more or less an old service road which drops below the far more opulent Summit Ave. in St. Paul. At the time that I wrote this I was living in an old carriage house on Irvine Ave.

JAMES MORROW – Quite possibly the most deeply personal tune in this collection, I wrote this as a memorial for my father who passed away in March of 2011 after living with cancer for the last 27 years of his life. This remarkable text was written by Richard Wiegmann, a retired professor of art at Concordia University in Portland, Oregon.

**JENSEN BEACH** – The tune for this hymn for the Ascension of our Lord takes its name from the town of Jensen Beach located in South Florida. My wife and I had the privilege of living in that beautiful ocean-side community for three years in the late 1990s.

**KUHN** – The choral version of this tune was commissioned from me by my dear friend Bill Kuhn, who at the time was the conductor of the Lincoln Lutheran Choir in Lincoln, Nebraska. The tune name is given in honor of Bill, his wife Kris and their children.

**LANGE** – Written for a Christmas text by Harriet Warnick. The name Lange was given to the tune in honor of Harriet, who was Harriet Lange before she married Howard Warnick.

**LÖHE** – The year 2008 marked the 200<sup>th</sup> birthday of the Lutheran pastor and theologian Wilhelm Löhe. Löhe led a remarkable life and was, among many things, responsible for the training of a legion of missionaries who managed to reach out to six of the seven world continents. In the mid-18<sup>th</sup> century Löhe trained 15 missionaries at his school in Neuendettelsau, Germany who were sent to the wilderness in Michigan where they were to proselytize the Native Americans living in that region. That band of missionaries went on to establish St. Lorenz Lutheran Church in 1845 (named for the St. Laurentiuskirchen in Rottal & Nuremburg, Germany) and the town of Frankenmuth (tr.-courage of the Franks). To celebrate the Löhe bicentennial in 2008, I was asked to set two texts of Löhe's which had been given to me by Dr. Horst Becker of Neuendettelsau. Dr. Stephen Starke and Rev. Andreas Teich worked together to create fresh translations of the Löhe texts, and I created new tunes for both texts. The settings were framed and presented in a special ceremony held at the Löhe Mission Institute in Neuendettelsau, Germany. The framed prints now hang in the museum located at the Löhe Mission Institute.

**MASON-STEINHOFF** – This tune was written as a gift for my organ professor and advisor at the University of Michigan, the legendary Marilyn Mason. The tune was written in response to the passing away of Marilyn's second husband, William Steinhoff in 2009.

**MESSERSCHMIDT** – Probably the most formidable woman I have ever known was Edna Messerschmidt. I had the true privilege of serving with Edna at The Evangelical Lutheran Church of St. Philip (a form of address that Edna insisted that we all use when referring to the congregation) in Chicago, Illinois, where she had served as the Executive Director, Pastoral Assistant, former first grade teacher, and much cherished friend. In 2002, Edna celebrated her 60<sup>th</sup> (yes, that is the correct number; anniversary not a retirement!) year of active ministry, all of which was given at St. Philip. Though I had moved on from St. Philip, I was asked to write a hymn for the celebration. Steve Starke provided a beautiful translation of Jochen Klepper's "God Will Surely Bear You" and I provided the tune, named for dear Edna.

**MOHN** – This tune was written in 2010 for a hymn festival that I was leading at Bethlehem Lutheran Church in Cherokee, Iowa. My contact at Bethlehem happened to be Jim Mohn, who is my wife's uncle, my mother-in-laws brother. This hymn has been sung at family weddings, baptisms, and funerals since its first performance at Bethlehem. Family is a good and gracious gift of God. It is a privilege to know and be a part of the Mohn family and this tune is written in honor of the entire Mohn clan.

**MONETT** – Monett, Missouri, is a small town in located in southwest corner of Missouri, close to Branson, Joplin, and Springfield. In May of 2009, I led a hymn festival at St. John's Lutheran Church in Monett where a former student of mine, Mark Peters, was serving as the cantor of the congregation. The pastor of the congregation, Rick Cody, wrote the text which I set to this tune, naming it Monett in honor of the church and community.

**MORGAL** – Lou and Mary Morgal were very dear friends from our sojourn in south Florida. Lou was the son of a Lutheran pastor and spent his professional life as an executive for Proctor and Gamble. While in Florida the Morgal's were faithful choir members, and generous supporters of the church and the church workers. Sadly, Lou passed away in 2000 from cancer and subsequently Mary asked if I would set an Easter text to commemorate Lou. "Our Risen Lord, Our King of Kings" is the result of that commission.

**NICHOLAS' SONG** – In June of 2002, my wife and I were blessed with the birth of our son, Nicholas Arthur. This tune was inspired by Jeffrey Rowthorn's excellent text "At the Font We Start Our Journey," and was written as a rather personal gift to my son upon his baptism in July of 2002.

**NOT TO US** – The year 2012 marked the 25<sup>th</sup> anniversary of my being a fulltime church musician. Our parish holds a special liturgy every May to celebrate such milestones and this text was commissioned from Susan Cherwien for that day. I was very pleased to write a tune for such an excellent text, marking that special day.

**PASCHAL LAMB** – I have long been a fan of the hymn-writer Martin Franzmann. While many would find his writing to be difficult or "old-fashioned," I admire the fact that he never stooped to using doggerel in his writing, and he strongly believed that there was no earthly reason that a hymn-text or tune should be easy. A fact he proved again and again in his hymn-text writing.

**RICKMAN** – This tune was written for a Christmas celebration when I was serving as minister of music at the Lutheran Church of St. Philip on Chicago's North Side. The text is a charming carol by Emmy Kokler and translated by Gracia Grindal. The tune name **RICKMAN** was written as gift to the family of Bob and Susie Rickman. Bob served as our pastor at St. Philip and he and his wife Susie, as well as their daughter Rachel, were, and remain, very dear friends.

**ROGERS PARK** – Rogers Park is a neighborhood on the North Side of Chicago. My wife and I made our first home together in a splendid apartment in that beautiful part of the city. This tune was written while we were living the life of newlyweds in Rogers Park.

**ROSE** – Rose Sachleben List: a truly great woman! Rose is a Chicago girl who met and married a young sailor at the end of World War Two. They moved back to Hilb's hometown of Frankenmuth, Michigan, and set about raising a large family and becoming very active in the life of the church and community. Rose was also a dear friend of my teacher, mentor, and friend

Paul Manz, having gone to college with Paul at Concordia University in Chicago. Rose is well into her 90s these days, but she is still a very, very capable musician. If it weren't for arthritis in her hips I am sure that I would still find her up in the balcony of the church practicing the organ. This tune was written to both mark and celebrate her many fruitful years of service to St. Lorenz Lutheran Church in Frankenmuth, Michigan.

**ST LORENZ** – This text, by Edith Sinclair Downing, caught my attention as the author does such an adept job at drawing out the various images from the metaphor of Christ the vine. The congregation where I currently serve, St. Lorenz Lutheran Church in Frankenmuth, Michigan, has a large and very beautiful sanctuary which was first built in 1880, and added on to in the 1960s. Around the top of the Chancel Apse is the image of a beautiful vine which starts up around the altar, and then carries out to decorate the tops of the arches throughout the side aisles of the church. I am told that this was all very intentionally planned as it was felt that Christ is the vine and we are the branches. It was the desire to send that visual message out to the congregation, that in and through Christ we are all connected with God and each other, as well as to the world around us.

**ST PHILIP** – This tune is one of my earliest tunes back in the day when I was a student of Richard Hillert. It started out as a composition project for Dr. Hillert, and then spun itself into an SAB anthem of four stanzas for the congregation that I was serving at that time. Here it is back in its simplest form with all of Timothy Dudley-Smiths texts represented.

**SIEVERT** – This text and tune were written to mark the 25<sup>th</sup> anniversary of my friend and colleague Dave Sievert. Dave serves as director of instrumental music at St. Lorenz Lutheran Church in Frankenmuth, Michigan. Dave is quite possibly one of the warmest, funniest, and most talented people I know. He is a tremendously gifted teacher and a deep man of faith. I am proud to count Dave, his wife Brenda, and their four children as dear and cherished friends.



**SIMON** – Elmer Simon was simply an amazing man. He was an accomplished lawyer, he served as Mayor of the town of Frankenmuth, Michigan, and he was part of a group of people who would recast Frankenmuth as Michigan’s “Little Bavaria” back in the 1960s. He was also one of the first people that I met when I was being interviewed to come and serve at St. Lorenz Church. Elmer passed away in 2012, and this tune was paired to Omer Westendorf’s text “Where Charity and Love Prevail.” I simply couldn’t think of another text that would capture the very essence of Elmer.

**SPERO** – This text for the season of Advent was written by Harriet Warnick. The various stanzas try to capture the theme of each Sunday in Advent, building up to the final announcement of Immanuel, God with us! Spero is an Italian word which means “I hope,” which seems entirely appropriate for the season of Advent.

**STONE** – This tune was written for a text written by Jaroslav Vajda. The text and tune were used at the first hymn festival I played for in April of 1991 at Berea Lutheran Church in Richfield, Minnesota. The tune is named after two of my oldest and best friends, Sandra and John Stone, and was largely written while I was a guest at their home in Whitewater, Wisconsin.

**STUART** – Shortly after my wife and I were married, we received calls to serve at Redeemer Lutheran Church in Stuart, Florida. We packed up our bags and cat and moved from Chicago to Florida’s idyllic Treasure Coast. This tune was written for use at Redeemer, and is also published in an SAB arrangement by Concordia Publishing House.

**TIERRA VERDE** – This tune began life as a SATB anthem which was commissioned by Bill Kuhn for the Lincoln Lutheran Choir in Lincoln, Nebraska. The tune is named after the subdivision in Stuart, Florida where my wife and I were living at the time.

**TRINITY DELRAY** – This tune was written for Richard Baxter’s text “Lord, It Belongs Not to My Care” for a series of hymn festivals that I was playing around the country at that time. I chose the text for deeply personal reasons as my family was just coming to grips with the

fact that my father was in the last weeks of his earthly life. The name, TRINITY DELRAY, comes from Trinity Lutheran Church in Delray Beach, Florida, where a good friend of mine from our days at the University of Michigan, Kirsten Hellman, serves as director of music.

**TRUMPETING** – I have long admired this sturdy text by Martin Franzmann. Most often this text is paired with a tune written by Hugo Distler. While I admire Distler’s work as a composer, his tune is often not well-received by congregations. TRUMPETING is my attempt at writing a new tune for a truly great text.

**WARNICK** – This tune was written for a wonderful Easter text written by my dear friend Harriet Warnick. The tune is given in honor of both Harriet and Howard Warnick.

**ZEBRINA SENDA** – This tune is another one which began life as an anthem for SATB, brass, and organ which was commissioned by my friend Bill Kuhn for the Lincoln Lutheran Choir in Lincoln, Nebraska. I refer to this piece as my “hurricane anthem,” as I was unable to ship the completed score up to Bill via mail service or UPS due to a hurricane which was bearing down on us in South Florida. The score eventually made its way up to Nebraska, and was successfully performed. The tune name comes from the street where my wife and I purchased our first house. It was such an exotic sounding name to my Mid-Western ears that I thought it would be perfect for a hymn-tune.

**ZEHNDER** – This tune, paired with Thomas Troeger’s excellent text, was written as a gift for my dear friend Martin Zehnder. Marty is a devoted patron, organ enthusiast, as well as a lover of all good church music. This tune was first sung at an organ recital which I gave at St. Lorenz Lutheran Church in November of 2009.

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