

# Celtic Worship

presented by Richard Sowers  
Director of Music Ministries  
Williamsburg United Methodist Church  
Williamsburg, Virginia

Virginia Wesleyan Sacred Music Conference  
July 25, 2013, 4:00 PM



# **How to Design Celtic Worship**

Richard Sowers  
Director of Music Ministries  
Williamsburg UMC

# **The Word of God**

- **Gather resources**
- **Find God in the word**
  - **Let God speak**

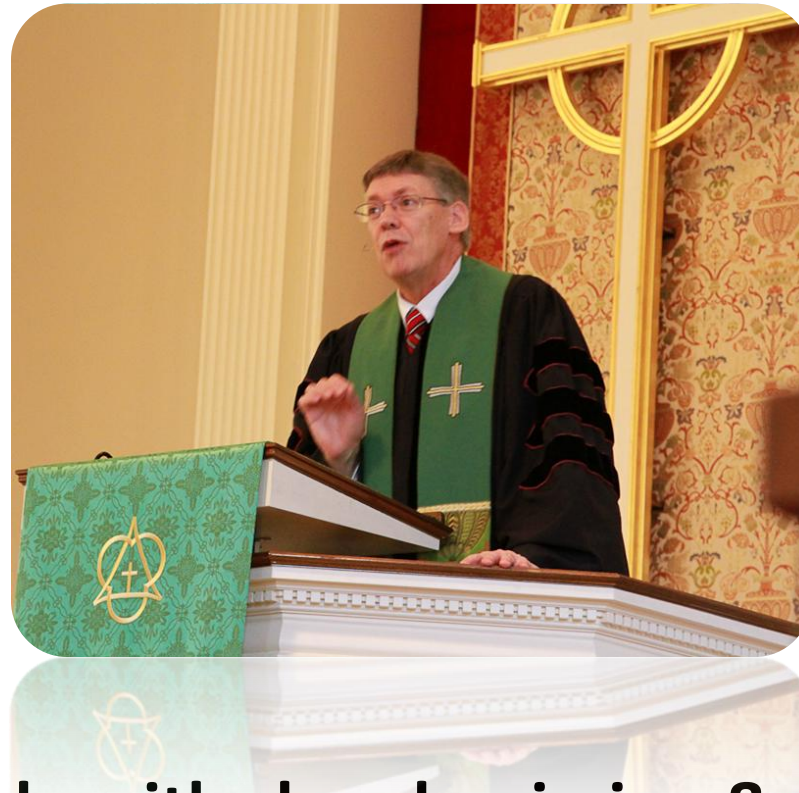


# Broad Participation



- Survey your congregation
- Survey your community
- Survey your musicians

# **Collaborate with Pastor**



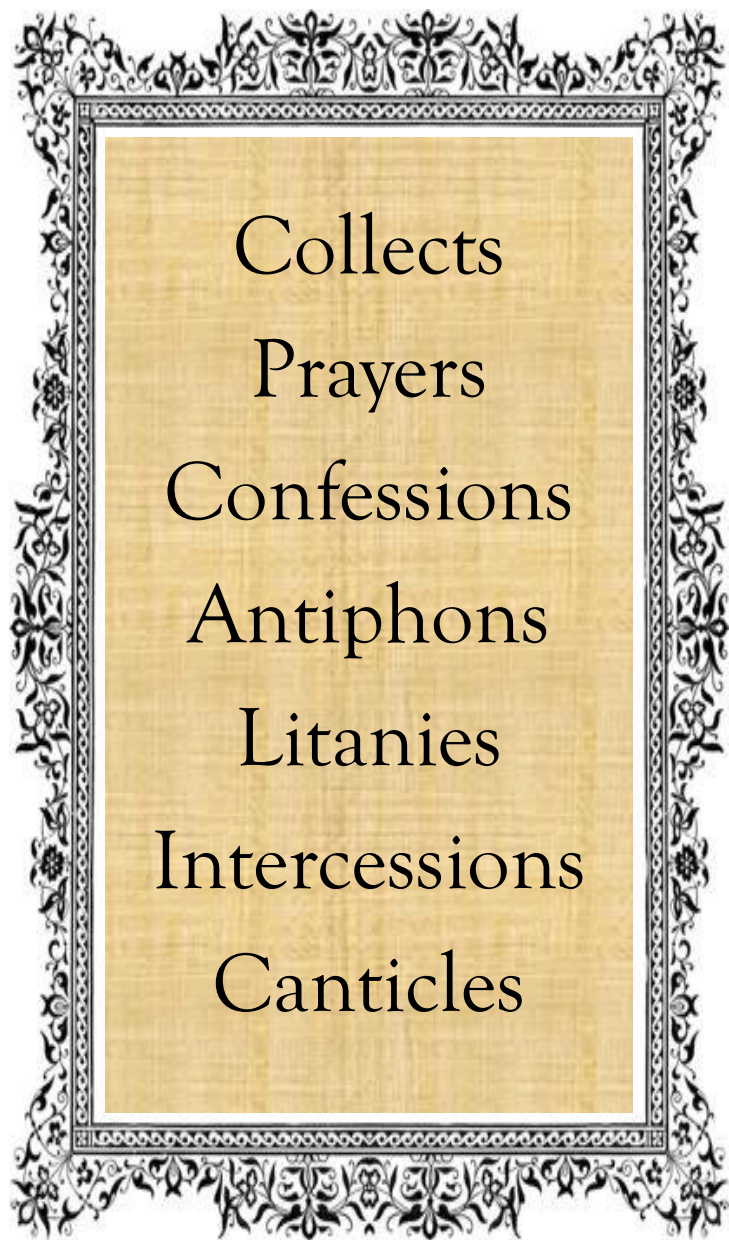
- **Suitable with church mission & objectives**
  - **Determine proper liturgy or season**
  - **Specify and determine clergy roles**





**Identify and determine:**

- a. congregation roles**
- b. community roles**
- c. civic leaders**



# Order of Worship

- Draft OOW
- Observe lectionary
- Observe liturgy
- Required worship elements
  - Add Celtic elements

# Hymns & Anthems



- Select music which supports the liturgy
  - Hymns of Celtic nations:  
*England, Ireland, Scotland, Wales*
- Preludes, interludes, postludes of Celtic origins



# Music & Worship Tone





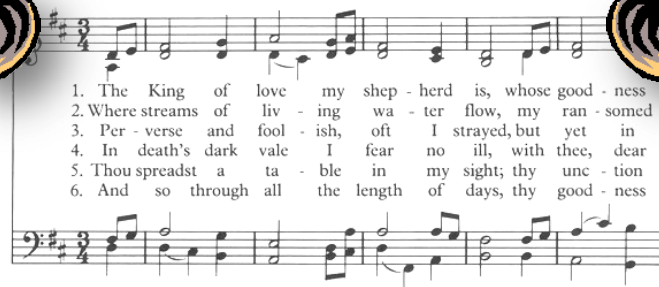
# Arrange Hymns



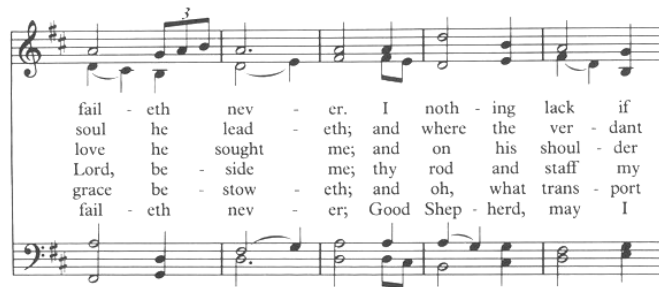
THE GLORY OF THE TRIUNE GOD

## 138 The King of Love My Shepherd Is

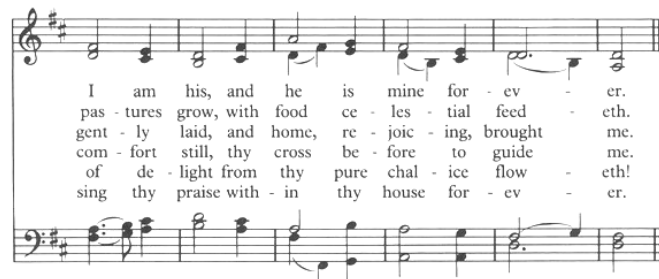
1. The King of love my shep - herd is, whose good - ness  
2. Where streams of liv - ing wa - ter flow, my ran - somed  
3. Per - verse and fool - ish, oft I strayed, but yet in  
4. In death's dark vale I fear no ill, with thee, dear  
5. Thou spreadst a ta - ble in my sight; thy unc - tion  
6. And so through all the length of days, thy good - ness



fail - eth nev - er. I noth - ing lack if  
soul he lead - eth; and where the ver - dant  
love he sought me; and on his shoul - der  
Lord, be - side me; thy rod and staff my  
grace be - stow - eth; and oh, what trans - port  
fail - eth nev - er; Good Shep - herd, may I



I am his, and he is mine for - ev - er.  
pas - tures grow, with food ce - les - tial feed - eth.  
gent - ly laid, and home, re - joic - ing, brought me.  
com - fort still, thy cross be - fore to guide me.  
of de - light from thy pure chal - ice flow - eth!  
sing thy praise with - in thy house for - ev - er.



WORDS: Henry W. Baker, 1868 (Ps. 23)  
MUSIC: Irish Melody; harm. from *The English Hymnal*, 1906

ST. COLUMBA  
87.87

# Keep It Simple



# Create Contrast



- **Vary instrumentation among stanzas**
  - Vary vocal texture



# Assign Solos, Duets, Trios



# Sing All Stanzas





# **Invite Lay Readers**

- **From your congregation**
- **From a neighboring church**
- **From another denomination**
- **From the Virginia conference**
- **From universities, colleges, seminaries, high schools, etc.**

# Select Musicians



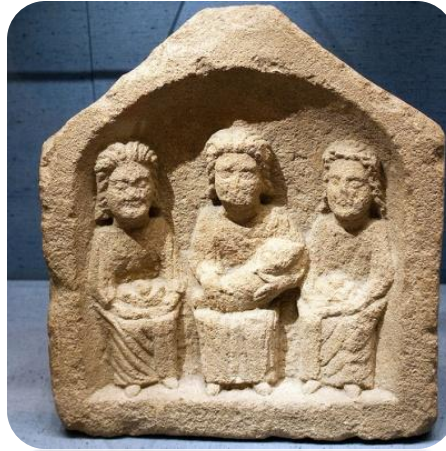
- Use amateur musicians carefully
- Use professional musicians wisely
- Amateur + professional musicians



- **Rehearse choirs separately**
- **Rehearse amateur musicians separately**
- **Rehearse all in one “dress” rehearsal**



# **FOREMOST**



- Elevate the word of God
- Set attainable musical standards
  - Not a concert
- Keep sermon short (homily)
  - Rehearse lay readers

# **Just Maybe**

- Hire photographer
- Hire videographer
- Hire audio engineer
- Design and distribute posters
- Create Celtic music workshop which precedes a Sunday morning Celtic worship service
- Create a Celtic Ball (kilts only) the night before; include a Scottish & Irish dance workshop

# Celtic Worship

Williamsburg United Methodist Church  
September 30, 2012





# Celtic Christianity

Celtic Christianity was that religious form practiced by much of the population of the British Isles from about the end of the 4th Century until some time after the year 1171. Like any religion, Celtic Christianity varied in form, from place to place, and from time to time. There is a common thread which identified it as a unique entity. The classic period of Celtic Christianity ran from the 5th through 9th centuries, in the "traditional" Celtic Lands (Ireland, Scotland, Wales, and Brittany) on the continent (France, Spain, Italy, Switzerland, and Germany) and beyond (Iceland, the Faroes, and other North Atlantic islands, perhaps in Russia and North America). Celtic Christianity was characterized by extreme holiness, a love of God and man, and wanderlust from the need to bring the light of Christ into the world. Also, many of the issues that Celtic Christians dealt with are surprisingly contemporary—issues like the position of women in the Church, nature, the environment, and dealing with people of different customs and beliefs, pagan and Christian. Much of its attraction comes from how it dealt with these problems, taking the best from older traditions while remaining firm in the truth. Tradition holds that the faith was brought to the British Isles by Joseph of Arimathea and Aristobulus in A.D. 55 (some argue it was as early as A.D. 35). Modern scholarship rejects this, and places the

origin in the middle of the 2nd Century. Very little is known of the first several centuries, however, Christianity was firmly established in Roman Britain by the time of the Council of Arles (314 A.D.) as two British bishops were in attendance. There is also a possibility that British bishops were at Nicaea. The true flowering of Celtic Christianity occurred after the Romans left Britain and the Celts found themselves alone, surrounded by hostile barbarians. This

is the time of the great Celtic Saints: Patrick, David, Brigid, Columba, Brendan, Columbanus, and many others. This period was characterized by great holiness, love of learning, and nature. It reached its peak in the 7th Century in the Columban monastic federation of Iona. Its decline began soon after when, in 671, it lost Saxon Northumbria to the Roman observance. This was by no means the end. Celtic Christianity survived for the next five centuries. Due to many forces, demographic changes,

Viking raids and settlement, and the expanding Roman rite, Celtic Christianity slowly retreated. Yet this was the period when the Celts reached the pinnacle of their artistic genius, combining Mediterranean plaitwork, barbarian zoomorphs, and their own native spiral and key patterns to create metalwork, illuminated manuscripts, and fine, intricate stone carvings.

-by Caedmon Greene



# Celtic Worship

Williamsburg United Methodist Church  
Williamsburg, Virginia  
September 30, 2012  
Eighteenth Sunday after Pentecost  
Worship services at 8:15 AM and 11:00 AM

## ORDER OF WORSHIP



PRELUDE

Far Away, Child Grove  
Virginia Sky

WELCOME

Rev. Bill Jones, senior pastor

\*HYMN 378 Amazing Grace

Gabe Stone, Highland pipes  
tune: Amazing Grace, origin: Colonial America

\*OPENING PRAYER

Rev. Allie Rosner, associate pastor

Let us pray to God the Father, God the Son, and to God the Holy Spirit whose infinite greatness enfolds the whole world, in persons three and one, in essence simple and triune, suspending the earth above the waters, hanging the upper air with stars, that he may be favorable to sinners who righteously justifies all who err, who ever-living lives. May God be blessed for all ages. **AMEN.**

*(Moucan, Welsh, 8th century)*

*The people sit*

CALL TO WORSHIP

Rev. Rosner

**Lorica Litany** from St. Patrick's Breastplate, ca. 377 A.D.

*Responsively, the congregation reads aloud the words below in bold:*

Leader: Today I shield myself with threefold power,

**People: Invocation of the Trinity.**

Belief in the Threeness, profession of the Oneness.

**In union with the Creator.**

Today I shield myself with the power of Christ's baptism, his hanging and burial.

**His rising again and his ascension, his descent for the last judgment.**

Today I shield myself with the loving power of the Cherubim.

**Obedience of angels, service of archangels.**

\* *stand as you are able*

Hope of rising to my reward, prayers of the patriarchs.  
**Sayings of the prophets, teachings of the apostles,**  
Faith of confessors, deeds of righteous people.

Today I shield myself with the power of heaven, light of the sun.  
**Brilliance of the moon, splendor of fire.**  
Speed of lightning, swiftness of wind.  
**Depths of sea, firmness of earth, hardness of rock.**

Today I shield myself with God's power to direct me, **God's strength to uphold me.**  
God's good sense to guide me, **God's ear to listen for me.**  
God's speaking to speak for me, **God's hand to guard me.**  
God's path opening before me, **God's shield to protect me.**  
From the snares of demons, **the inducements of my own vices.**  
The proclivities of human nature, **and those who wish me evil.**  
I summon these powers to come, **between me and every cruel and merciless**  
**power that threatens my body and my soul.**

Christ be my protection today, **against violence,**  
**against illness, against drowning,**  
against mortal wounding,  
**so that I may come to my ultimate reward.**

Christ be with me, **Christ be before me,**  
Christ be behind me, **Christ be inside me,**  
Christ be beneath me, **Christ be above me,**  
Christ on my right hand, **Christ on my left hand,**  
Christ when I lie down, **Christ when I sit down,**  
Christ when I rise up, **Christ all around me.**  
Christ in the heart of everyone who beholds me;

**Christ in every eye that sees me;**  
**Christ in every ear that hears me.**

Today I shield myself with threefold power;  
**Invocation of the Trinity. Belief in the Threeness,**  
**Profession of the Oneness, in union with the Creator.**

The Lord is salvation; **Christ is salvation,**  
The Lord is salvation;  
**May your salvation, O Lord, be always with us.**  
**AMEN.**



## THE SIGN OF PEACE

Rev. Rosner

Lord, peace you commanded, peace you gave us, peace you have left us. Grant us your peace from heaven and order this day and all the days of our life in your peace. We ask this through Christ our Lord. **AMEN.**

Leader: The Peace of the Lord be with you always.

**People:** And with thy spirit.

Leader: Let us offer one another a sign of peace.

*Children ages 4 years old thru 1st grade are now invited to depart for "Children's Church"  
in room 207 with Mrs. Banek (11:00 AM service only)*

### \*HYMN 145 Morning Has Broken

Congregation  
tune: Bunessan, origin: Gaelic

### CELTIC READING

Rev. Jones

Yes, he was left to wilt gently like a flower, but there he was blossoming in the bowels of the darkness, and the empty cave, with the echo through its hollowness once more. Yes, he discarded, in the mute pit, his apparel of clay, until the sound of his grave cover was heard, moving under the power of his sanctity. And the grace and mourning were victory. Death was a sea of light in the pit of his departure. *(Alan Llwyd)*

### HYMN 425 O Crucified Redeemer

Men's Chorus  
tune: Llangloffan, origin: Wales

### ANTIPHON

Rev. Jones

Lord Jesus, as once you looked with pity on the weary crowds, look again this morning on us, your people. Good Shepherd, who gave your life for your flock, guide us to the peace of your kingdom, where we shall know you in the glory of the Father, and in the unity of the Spirit, forever and ever. **AMEN.**

### TITHES & OFFERINGS

### OFFERTORY MUSIC

**My Shepherd Will Supply My Need** arranged by Virgil Thompson  
tune: Resignation, origin: Early America  
The Charles Wesley Singers

### \*DOXOLOGY UMH 94 Praise God From Whom All Blessings Flow

### \*PRAYER OF BLESSING

Rev. Rosner

It is for you that we live, Lord our God, and to you we have consecrated this day. Perfect and purify our offerings, so that our prayers of thanksgiving may rise to you, in Jesus, your Son, our Lord. **AMEN.**

### \*HYMN 451 Be Thou My Vision

*\* stand as you are able*

Congregation  
tune: Slane, origin: Ireland



## PRAYERS FOR THE PEOPLE

Rev. Rosner

### READING

Gilmour and Maureen Coulter, Lay Readers  
Gwenallt, Y Coed, 1969

On the Mount of Olives is the church of the Pater Noster. A Church on the spot, according to tradition, where our Lord taught his prayer to his disciples, his own pattern of prayer. The Lord's Prayer is there in forty-four languages. The first language is Syriac, a language which is not much different, so they say, from Aramaic, the language our Savior spoke. Amongst them was the prayer in Welsh: The Welsh Pater Noster. Welsh in the Church on the Mount of Olives – the greatest privilege it has had. Thank God for Welsh, one of Europe's most Christian languages, and one of the dialects of the Trinity. Its vocabulary is Christmas, its syntax is Calvary, its grammar is the grammar of the empty grave, and its phonetics are loud "Hosannas!"

Reader: Please listen carefully as our Lord's Prayer is spoken in native Welsh:

Mary Clayton-Kastenholz:

Ein Tad , yr hwn wyt yn y nefoedd,  
sancteiddier dy enw;  
deled dy deyrnas;  
gwneler dy ewyllys,  
megis yn y nef, felly ar y ddaear hefyd.  
Dyro inni heddiw ein bara beunyddiol,  
a maddau i ni ein dyledion,  
fel y maddeuwn ninnau i'n dyledwyr;  
ac nac arwain ni i brofedigaeth,  
eithir gwared ni rhag drwg.  
Canys eiddot ti yw'r deyrnas, a'r nerth, a'r gogoniant,  
yn oes oesoedd. Amen.

Reader: Now, in each of our own dialects, let us say aloud the Lord's Prayer in modern English:

People:

Our Father, who art in heaven,  
hallowed be thy name.  
Thy kingdom come, thy will be done  
on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil. For thine is the kingdom,  
and the power, and the glory, forever. Amen.

HYMN 408 The Gift of Love

Women's Chorus  
tune: Gift of Love, origin: England

GOSPEL LESSON

John 2:1-11

HOMILY

"A Taste of New Wine"

Rev. Jones

COLLECT

Rev. Jones

Father of mercy, your love embraces everyone, and through the Resurrection of your Son you call us all into your wonderful light. Dispel now our darkness and make us a people with one heart and one voice, forever singing your praises, in Jesus Christ, our Good Shepherd, the King of Love.

HYMN 138 The King of Love My Shepherd Is

combined Sanctuary Choir, Chancel Choir &  
The Charles Wesley Sings  
Marla Sowers, soprano, Richard Sowers, baritone  
tune: St. Columba, origin: Ireland

At the cue from the director,  
the congregation shall stand and sing the first stanza as the final stanza.

\*CELTIC PRAYER

Rev. Jones

Let us go forth,  
In the goodness of our merciful Father,  
In the gentleness of our brother Jesus,  
In the radiance of his Holy Spirit,  
In the faith of the apostles,  
In the joyful praise of the angels,  
In the holiness of the saints,  
In the courage of the martyrs.

\*CHORAL BENEDICTION

Sent Forth by God's Blessing  
tune: The Ash Grove; origin: Wales  
The Charles Wesley Singers

\*POSTLUDE

The Arran Boat, Skye Boat Song, Logan Water, Marie's Wedding  
Virginia Sky



The flowers in the Chancel were given by Dick and Také Spaulding in honor of loved ones and our church.

Please join us in the fellowship hall for coffee and fellowship  
after the 8:15 AM service.

*Please note these other special worship services and concerts  
we will present in our sanctuary throughout the year:*

**Williamsburg Bach Choir**

Tuesday, Oct. 30, 2012 at 7:00 PM

presenting cantata BWV 79 "God, My Lord, Is Sun and Shield" by Johann Sebastian Bach

"Rejoice in the Lamb" by Benjamin Britten

featuring Jennifer Phillips, soprano, Bekah Hughes Davis, alto,

Keith Clayton-Kastenholz, bass, Patrick Dittamo, tenor,

Mary Clayton-Kastenholz, soprano, Marla Sowers, soprano

Richard Sowers, conductor, Thomas Marshall, organ

**14th Annual Messiah (Part I)**

Saturday, December 1, 2012 at 5:00 PM

featuring 150-voiced mass choir of singers representing over 40 regional churches

Handel Chamber Orchestra plays Handel's "Water Music," Suite #2 in D major

Soloists: Laura Strickling, soprano, Bekah Hughes Davis, alto

Ken Wood, tenor, Christopher Mooney, baritone

**The College of William & Mary Lessons & Carols**

Friday, December 14, 2012 at 7:30 PM

**Christmas at Williamsburg**

Sunday, December 23, 2012 at 8:15 AM and 11:00 AM

Christmas Eve services on Dec. 24, 2012 at 5:30 PM, 8:00 PM, and 11:00 PM

Christmas Day services on Dec. 25, 2012 at 10:00 AM

**Benefit Organ Concert for Respite Care**

Sunday, Dec. 9, 2012 at 3:00 PM

featuring Thomas Marshall, organ

**3rd Annual Jazz Vespers**

Sunday, January 27, 2013, 7:00 PM

In memory of Martin Luther King's birthday; featuring the Weldon Hill Trio

**Taizé Worship**

Sundays in Lent starting Feb. 17 thru March 24, 2013 at 7:00 PM

**Williamsburg Bach Choir**

Tuesday, March 26, 2013 at 7:00 PM

presenting cantata BWV 1 "How Beautiful Is the Morning Star" by Johann Sebastian Bach

St. John Passion by George Frideric Handel

Williamsburg Bach Consort will play the Brandenburg Concerto #1 in F major, BWV 1046

**4th Annual Wesley Heritage Sunday**

May 19, 2013 at 8:15 AM and 11:00 AM

featuring Rev. Bill Jones as Rev. John Wesley, Cindy Freeman as Susanna Wesley

Richard Sowers as Charles Wesley,

and Vince Sutlive as Francis Asbury





## TUNES AND ORIGINS

**RESIGNATION:** This is the Isaac Watts version of Psalm 23 was first published in a collection by Watts entitled *"The Psalms of David Imitated in the Language of the New Testament and Applied to the Christian State and Worship"* (1802). The language of the text, though inspired by the Psalms and following their general thought, is pure Watts. His collection was first published in the United States by Benjamin Franklin in 1729. It is an American folk tune which first appeared in William Walker's *Southern Harmony* (1835).

**AMAZING GRACE:** John Newton was referring to his own life and experience when he wrote this monumental hymn. He had been a slave trader but was converted under the influence of George Whitefield and the Wesley brothers. He was later ordained and became both a leader in the evangelical wing of the Church of England and a vigorous opponent of slavery. This tune has become a favorite among Native American churches, and is sung with a variety of texts in their native languages, of which five are provided in the UM hymnal. The anonymous 6th stanza has been added to the hymn by popular request.

**BUNESSAN** was first printed in Lachlan MacBean's *Songs and Hymns of the Gael*, 1888, and appeared with the nativity text "Child in the manger" in the *Irish Church Hymnal*, 1919. In the 1970's the hymn was recorded by the pop singer Cat Stevens. It has been included in most recent hymnals since that time without Steven's melodic alterations. The poet of the text was requested by Percy Dearmer to write a short dactylic hymn on the theme of thanksgiving to the BUNESSAN tune. Its first inclusion in a major USA hymnal was in the *Presbyterian Hymnbook*, 1955. God's graceful acts of "recreation" are not divine recreational activity.

**LLANGLOFFAN:** This Welsh tune can be traced in Llwybrau Moliant (*"The Paths of Praise,"* Wrexham, 1872) This was a collection used by Baptists, edited by Lewis Jones. A resemblance has been claimed between this tune and the English folk-song "The Jolly Miller of Dee." It may have come from England into Wales in the 18th or 19th century.

**SLANE:** This hymn appears in two 8th century manuscripts in the Royal Irish Academy Library. It was translated from Gaelic into English by Mary Bryne in 1905. The tune is a traditional Irish melody from Patrick Weston Joyce's *Old Irish Folk Music and Songs*, 1909. Conceived as a prayer for the vision of God to be sustained throughout one's life, it first entered our hymnals in 1957.

**GIFT OF LOVE:** This folk melody was collected by Cecil Sharp and named "O Waly, Waly" for his *Folk Songs from Somerset*, 1906. It has been used in recent British and Australian hymnals in its original 3/4 meter form. Hal Hopson's adaptation of the melody for his 4/4 metered anthem "The Gift of Love," 1972, is unique and very singable with the composer's interesting, flowing accompaniment. Hopson's text paraphrases Paul's "treatise on love" from 1 Corinthians 13:1-3.

**ST COLUMBA:** This tune can be traced to the *Irish Church Hymnal*, 1873, where it was marked "Hymn of the Ancient Irish Church." The tune is named for the 6th century Celtic saint who according to tradition brought the gospel to Scotland. The hymn effectively moves hospitality from the duty of the pastoral shepherd to church ministers, members, leaders, and officers. It entered our hymnals in 1901 and is included in our hymnal with the original text. It was included by C. V. Stanford in his *Complete Collection of Irish Music* as noted by George Petrie, 1902. Stanford harmonized it with the distinctive melodic triplets for *The English Hymnal*, 1906.

**THE ASH GROVE:** This tune was a popular folk song played by Welsh harpists of the 17th, 18th, and 19th centuries. The hymn was included "under the pseudonym 'J. Clifford Evers' in the *People's Mass Book*, 1964. Several alterations were made in the text when it entered *Contemporary Worship-4: Hymns for Baptism and Holy Communion*, 1972. Changes in the text were made for the *Lutheran Book of Worship*, 1978. The UM hymnal made additional changes to this joyous hymn bidding the worshipper to tell of God's grace and unity in Christ.

from Companion to the United Methodist Hymnal by Carlton R. Young



# MUSIC MINISTRIES

**CAROL CHOIR:** A beginning vocal choir for children in grades K, 1, 2. Rehearses Thursdays from 5 PM to 6 PM in room 173. Sings in worship 3 times per semester. Cindy Freeman, director.

**WESLEY CHOIR:** A vocal choir for children in grades 3, 4, 5. Rehearses Thursdays from 6 PM to 7 PM in room 173. Sings in worship 3 times per semester. Cindy Freeman, director.

**JOYFUL NOISE RINGERS:** A chime choir for children in grades 3, 4, 5. Rehearses Thursdays 5:15 to 6:00 PM in room 151. Plays in worship 2-3 times per semester. Tom Marshall, director.

**CANTICLES OF PRAISE:** A vocal choir for middle and high school youth in grades 6-12; rehearses Sundays from 4:15 PM to 5:30 PM in room 173. Plays in worship 3-4 times per semester. Cindy Freeman, director.

**BELLS OF PRAISE:** A handbell choir for middle and high school youth in grades 6-12. Rehearses Sundays from 3:15 PM to 4:15 PM in room 112. Plays in worship 3-4 times per semester. Tom Marshall, director.

**SANCTUARY CHOIR:** For adults and college students. Sings for the 8:15 AM service every Sunday. Rehearses in the sanctuary with Chancel Choir on Thursdays from 7 PM to 8:45 PM. Richard Sowers, director.

**CHANCEL CHOIR:** For adults and college students. Sings for the 11 AM service every Sunday. Rehearses in the sanctuary with the Sanctuary Choir on Thursdays from 7 PM to 8:45 PM. Richard Sowers, director.

**CHARLES WESLEY SINGERS:** A new chamber choir. CWS will sing occasionally in Sunday morning worship and for a few evening services. Rehearses Thursdays from 8:45 PM to 9:15 PM. Richard Sowers, director.

**WILLIAMSBURG BACH CHOIR:** A concert choir for advanced college and adult singers. Membership by audition. Rehearses Tuesdays from 7:00 PM to 9:15 PM in the sanctuary. Public concerts of major works are presented 2-3 times annually. Richard Sowers, director, Tom Marshall, accompanist.

**SUMMER CHOIR:** For visitors and members of the congregation of all ages from middle school through adults. Summer Choir meets only on Sunday mornings during June, July, and August to learn an easy hymn arrangement as the choir anthem for worship. Rehearsals start at 7:40 AM for the 8:15 AM service and 10:25 AM for the 11 AM service. Starts: June 2, 2013

**SINE NOMINE RINGERS:** A bell choir for adults with intermediate skills. No auditions necessary. Rehearses Tuesdays from 11 AM to 12 noon in room 112. Plays in worship 3-4 times per year. Richard Sowers, director.

**WILLIAMSBURG RINGERS:** A bell choir for advanced ringers of all ages. Membership by audition or by invitation of the director. Rehearses Tuesdays from 5:30 PM to 6:30 PM in room 112. Provides music in worship about 3 times per semester. Richard Sowers, director.

**CHURCH ORCHESTRA:** For advanced youth, college students and adults who play strings, brass, woodwind or percussion instruments. Auditions required. Rehearses Mondays 5:15 PM to 6:00 PM in room 114. Plays about 4 times per year. Richard Sowers, conductor.

**HANDEL'S MESSIAH:** For advanced youth, college students and adults from throughout the community who have sung Handel's Messiah. Singers must attend 3 scheduled Sunday evening rehearsals on Nov. 11, 18, 25 plus one rehearsal with the Handel Chamber Orchestra on Thursday, Nov. 29 in the sanctuary. Richard Sowers, conductor. Concert is Saturday, Dec. 1, 2012, 5 PM.



# **participants & choirs**

**REV. DR. BILL JONES**  
*Senior Pastor*

**REV. ALLIE ROSNER**  
*Associate Pastor*

**RICHARD SOWERS**  
*Director of Music Ministries*

**THOMAS MARSHALL**  
*Organist, Associate Director of  
Music Ministries*

**TIMOTHY SEAMAN**  
*Hammered dulcimer, flute  
bamboo flute, whistle*

**ANN CAMPBELL ROBINSON**  
*Celtic harp, bodhran,  
bowed dulcimer*

**PHILIP SKEENS**  
*Guitar*

**GABE STONE**  
*Highland pipes, penny whistle,  
Serpent, Irish flutes*

**SANCTUARY CHOIR &  
CHANCEL CHOIR**  
*Richard Sowers, director  
Tom Marshall, accompanist*

## **SOPRANO**

Linda Baker  
Ginger Barr  
Annette Bell  
Mary Clayton-Kastenholz  
Lovee Curtis  
Margaret Findley

Wendy Geiger  
Linda Hansell  
Elaine Howell  
Judy Johnson  
Phyllis Lee  
Kitty Lewis  
Susan Miller  
Marla Sowers  
Sue Steberl  
Holley Walling  
Rita Welty  
Mary Brett Wright  
Betsy Ziskind

## **ALTO**

Dorothy Beauchamp  
Elaine Benedict  
Kathryn Blue  
Carol Brinkley  
Louise Clayton-Kastenholz  
Carolyn Eberdt  
Joanne Elliott  
Barbara Haynes  
Carol Marsh  
Karen McPherson  
Susan Miller  
Myfanwy Morgan  
Terri Morgan  
Sharon Sams  
Donna Smith  
Becky Throckmorton  
Dorothy Voorhis  
Peggy Walkley

## **TENOR**

Lynn Howell  
Wil Larkin  
Peter Morgan  
Mike Sams  
Dick Storey  
Richard Thompson  
Nate Walkley  
Fred Wilson

## **BASS**

Warren Bell  
Harold "Bo" Bohannon  
Robert Casey  
Carlton Casey  
Louis Junod  
Bob Lane  
Dave Lee  
John Marsh  
Gil Monell  
Bob Moss  
Ken Turner  
Russ Voorhis

**CHARLES WESLEY SINGERS**  
*Richard Sowers, director  
Tom Marshall, accompanist*

## **SOPRANO**

Annette Bell  
Ginger Barr  
Mary Clayton-Kastenholz  
Judy Johnson  
Marla Sowers

## **ALTO**

Kathryn Blue  
Louise Clayton-Kastenholz  
Elaine Howell  
Myfanwy Morgan  
Sharon Sams

## **TENOR**

Bob Lane  
Peter Morgan  
Mike Sams  
Richard Thompson

## **BASS**

Warren Bell  
Lynn Howell  
Gil Monell  
Bob Moss

# SINGS THE LARK



Learned music sings the lark,  
I leave my cell to listen;  
His open beak spills music, hark!  
Where heaven's bright cloudlets glisten.

And so I'll sing my morning psalm  
That God bright heaven may give me,  
And keep me in eternal calm  
And from all sin relieve me.

-Medieval Irish-