

A Medley of Hymns
from
The Unitarian Universalist Inheritance
arranged for
Choir, Brass Quintet, Organ /Piano, and Congregation
by
Leo Collins

This work was written for a special concert
presented as a fundraiser
for the new
Unitarian-Universalist Hymnbook
“Singing the Living Tradition”

PART 1 - The Music

PART 2 - Program from the Concert

A MEDLEY OF HYMNS

from

THE UNITARIAN UNIVERSALIST INHERITANCE

for Choir, Brass Quintet, [organ/piano] & Congregation

*Pinkham's piece - FIRST
HYMNS - SECOND*

UNIVERSAL WORSHIP
HERE WE HAVE GATHERED
OURS BE THE POEMS OF ALL TONGUES
O LIFE THAT MAKETH ALL THINGS NEW
CONCORD
WONDERS STILL THE EARTH SHALL WITNESS
ONCE IN ROYAL DAVID'S CITY
FORWARD THROUGH THE AGES

Hosea Ballou, 1808
Alicia Carpenter, 1979
Kenneth Patton, 1956
Samuel Longfellow, 1874
Dana MacLean Greeley, 1986
Jacob Trapp, 1932
Carl Seaburg, 1983
Frederick Lucian Hosmer, 1908

From 175 years of Unitarian Universalist publications:

<u>Hymns</u> composed by different authors, at the request of the General Convention of UNIVERSALISTS of the New England States and Others.	1808
<u>Hymns of the Spirit</u> [S. Longfellow]	1864
<u>Hymns for Church and Home</u>	1895
<u>The New Hymn and Tune Book</u>	1914
<u>Hymns of the Spirit</u>	1937
<u>Hymns for the Celebration of Life</u>	1964
<u>Hymns in New Form for Common Worship</u>	1982
<u>Celebrating Christmas in Song</u>	1983
<u>Forward Through the Ages</u>	1986
<u>Congregational Songbook 1986</u> [UUMN]	1986

A1

DEACON [-ESS]: Let us begin our Service of Song with Hosea Ballou's UNIVERSAL WORSHIP, to the tune OLD HUNDRETH, sung in the "Old Style"
[i.e. 'lining out.'] (NB - Choir without music.)

Be- hold! the vis- ions bright- er grow, [Choir repeats]

Be- yond what beasts, or eld- ers know,

They wond'- ring stand with sweet de- light,

While glo- ries beam up- on their sight!

[vs 2 - read one line at a time, Choir sings each line in response.]

A2

From heaven, earth, and from the sea,
The mighty hosts assembled be;
And with one voice are heard to sing
Of glories, making heaven ring.

[vs 3 - as above; congregation invited to join.] All.

A3

Now beasts and elders both unite,
To make these praises their delight;
(Cue:) The vision saith this sweet employ

shall fill the u- ni- verse with joy.

B1 *Choir*

mf Here we have

mf

gath-ered, gath-ered side by side; Cir- cle of kin- ship,

mp

come and step in- side! May all who seek here

find a kind- ly word: May all who speak here

feel they have been heard. Sing now to-

B2

geth- er This, our hearts' own song.

mf

This system contains three measures of music. The vocal line (treble clef) has lyrics: 'geth- er This, our hearts' own song.' The piano accompaniment (bass clef) provides harmonic support. The third measure includes a mezzo-forte (*mf*) dynamic marking.

All

f Here we have gath- ered,

This system contains three measures of music. The vocal line (treble clef) has lyrics: 'Here we have gath- ered,'. The piano accompaniment (bass clef) provides harmonic support. The first measure includes a forte (*f*) dynamic marking.

called to cel- e- brate Days of our life- time,

This system contains three measures of music. The vocal line (treble clef) has lyrics: 'called to cel- e- brate Days of our life- time,'. The piano accompaniment (bass clef) provides harmonic support.

mat- ters small and great We of all a- ges,

This system contains three measures of music. The vocal line (treble clef) has lyrics: 'mat- ters small and great We of all a- ges,'. The piano accompaniment (bass clef) provides harmonic support.

wo- men, child- ren, men; In- fants and sa- ges,

shar- ing what we can. Sing now to- geth- er This, our

hearts' own song.

C1

mf

Choir

mf Ours be the po- ems of all tongues, All things of love- li-

ness and worth, All arts, all a- ges, and all songs, One life, one beau- ty

[C2]

All: Women

on the earth. *mf* Ours be the po- ems of all tongues, All

Men

mf Ours be the po- ems

things of love- li ness and worth, All arts, all a- ges,
of all tongues, All things of love- li ness and worth, All

and all songs, One life, one beau- ty on the earth.
arts, all a- ges, and all songs, One life, one beau- ty on the earth.

D1

Choir

f O Life that mak-eth all things new, The bloom-ing

earth, — our — thoughts with- in, Our pil- grim feet, wet

with — thy — dew, In glad-ness hith- - er —

turn a- gain.

mf

This system contains two staves. The top staff is a vocal line with the lyrics "turn a- gain." The bottom staff is a piano accompaniment line starting with a mezzo-forte (*mf*) dynamic marking. The piano part consists of a series of chords and moving lines in the right and left hands.

Women (All) Men

f From hand to hand the greet- ing flows, From eye to

mf

This system features two vocal parts: "Women (All)" and "Men". The lyrics are "From hand to hand the greet- ing flows, From eye to". The piano accompaniment is marked *mf*. The music is written in a four-part setting with vocal staves and piano accompaniment staves.

Women

eye__ the__ sig- nals run, From heart to heart the

This system features a vocal part for "Women". The lyrics are "eye__ the__ sig- nals run, From heart to heart the". The piano accompaniment continues with chords and moving lines. The system is marked with a *p* (piano) dynamic.

Both

bright__ hope__ glows; The seek- ers of__ the__

This system features a vocal part for "Both". The lyrics are "bright__ hope__ glows; The seek- ers of__ the__". The piano accompaniment continues with chords and moving lines. The system is marked with a *p* (piano) dynamic.

D3

light are one.

This system contains a vocal line and piano accompaniment. The vocal line has three measures with the lyrics "light", "are", and "one.". The piano accompaniment consists of two staves. A double bar line is placed after the first measure of the vocal line.

All

The fre- er step, the

This system contains a vocal line and piano accompaniment. The vocal line has three measures with the lyrics "The fre- er", "step,", and "the". The piano accompaniment consists of two staves. A forte (f) dynamic marking is present in the piano part.

Sops only
Descant

ho- ri- zon's grand- er

This system contains a vocal line and piano accompaniment. The vocal line has two measures with the lyrics "ho- ri- zon's" and "grand- er". The piano accompaniment consists of two staves.

full- er breath, The wide ho- ri- zon's — grand- er

This system contains a vocal line and piano accompaniment. The vocal line has five measures with the lyrics "full- er", "breath,", "The", "wide ho-", "ri- zon's —", and "grand- er". The piano accompaniment consists of two staves. An arrow points from the "Sops only" label to the vocal line.

view, The sense of life that knows no

view, The sense of life that knows no

The musical score for the first system consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand in the treble clef and the left hand in the bass clef. The lyrics are: "view, The sense of life that knows no". The melody is in a major key, with a key signature of one sharp (F#). The tempo is marked with a common time signature (C). The music is in a simple, homophonic style, with the piano accompaniment providing a steady harmonic foundation for the vocal line.

death, The Life that mak-eth all things new.

death, The Life that mak-eth all things new.

The musical score for the second system consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand in the treble clef and the left hand in the bass clef. The lyrics are: "death, The Life that mak-eth all things new.". The melody is in a major key, with a key signature of one sharp (F#). The tempo is marked with a common time signature (C). The music is in a simple, homophonic style, with the piano accompaniment providing a steady harmonic foundation for the vocal line.

E1

Handwritten musical score for piano accompaniment, measures 1-6. The score is written on four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The first staff (treble clef) contains rests for measures 1-5 and a half note in measure 6. The second staff (bass clef) contains rests for measures 1-5 and a half note in measure 6. The third staff (treble clef) contains a half note in measure 1, a quarter note in measure 2, a quarter note in measure 3, a quarter note in measure 4, a quarter note in measure 5, and a quarter note in measure 6. The fourth staff (bass clef) contains a half note in measure 1, a quarter note in measure 2, a quarter note in measure 3, a quarter note in measure 4, a quarter note in measure 5, and a quarter note in measure 6. Handwritten dynamics include *f* in measure 1, *p* in measure 3, and *mp* in measure 5. A handwritten tempo marking *♩ = ♩* is in measure 1.

Choir

Handwritten musical score for choir and piano accompaniment, measures 7-12. The score is written on four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The first staff (treble clef) contains rests for measures 7-10 and a half note in measure 11. The second staff (bass clef) contains rests for measures 7-10 and a half note in measure 11. The third staff (treble clef) contains a half note in measure 7, a quarter note in measure 8, a quarter note in measure 9, a quarter note in measure 10, a quarter note in measure 11, and a quarter note in measure 12. The fourth staff (bass clef) contains a half note in measure 7, a quarter note in measure 8, a quarter note in measure 9, a quarter note in measure 10, a quarter note in measure 11, and a quarter note in measure 12. Handwritten dynamics include *mp* in measure 10. The lyrics "Let all the" are written under the first staff in measure 11.

Handwritten musical score for piano accompaniment, measures 13-18. The score is written on four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The first staff (treble clef) contains a half note in measure 13, a quarter note in measure 14, a quarter note in measure 15, a quarter note in measure 16, a quarter note in measure 17, and a quarter note in measure 18. The second staff (bass clef) contains a half note in measure 13, a quarter note in measure 14, a quarter note in measure 15, a quarter note in measure 16, a quarter note in measure 17, and a quarter note in measure 18. The third staff (treble clef) contains a half note in measure 13, a quarter note in measure 14, a quarter note in measure 15, a quarter note in measure 16, a quarter note in measure 17, and a quarter note in measure 18. The fourth staff (bass clef) contains a half note in measure 13, a quarter note in measure 14, a quarter note in measure 15, a quarter note in measure 16, a quarter note in measure 17, and a quarter note in measure 18. The lyrics "beau- ty we have known Il- lu- mi- nate our" are written under the first staff in measures 13-18.

hearts — and minds. *mah* *ds* Re-joice in won- - ders

dai- - ly shown, ✓ In faith — and joy, ✓ and

love — that binds. **F2** *mp*

mp We ce- le

mf We ce- le brate with

mf

brate with hearts

sing- ing hearts The love- li

The love- ly sky and earth,

ness of sky and earth, The

cresc.

The in- - spi- - ra- - tion

cresc.

in- - spi- - ra- - tion of the

This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics 'The in- - spi- - ra- - tion' and is marked with a crescendo hairpin. The piano accompaniment has lyrics 'in- - spi- - ra- - tion of the'. The bottom system continues the piano accompaniment for the same lyrics.

arts, The mir- a- cle of

arts, The mir- a- cle of

This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics 'arts, The mir- a- cle of'. The piano accompaniment has lyrics 'arts, The mir- a- cle of'. The bottom system continues the piano accompaniment for the same lyrics.

ev- 'ry birth.

ev- 'ry birth.

This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics 'ev- 'ry birth.' and is marked with a decrescendo hairpin. The piano accompaniment has lyrics 'ev- 'ry birth.'. The bottom system continues the piano accompaniment for the same lyrics.

E3

First system of musical notation. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part begins with a forte (f) dynamic and features a melodic line with a slur and a crescendo leading to a piano (p) dynamic. The vocal parts enter in the second measure with a whole note chord.

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of four staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, both in a key of three sharps.

All: Women

Third system of musical notation, featuring vocal entries. It consists of four staves. The vocal parts enter with the lyrics "Life's mu- sic and its po- - e- try". The piano part provides accompaniment, starting with a forte (f) dynamic. The lyrics "men" are written below the first vocal line. A checkmark is visible in the upper right corner of the system.

Sur-round and bless us through_ our days. _ For

these we sing _ in har- mo- ny, _ To

geth- er giv- ing thanks_ and praise.

F1

ff A - - - men.

Brisk

f

This musical score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first measure contains a fortissimo (ff) dynamic and the word 'A' followed by a long note. The second measure contains the word 'men.' and a long note. The third measure contains the word 'Brisk' and a series of eighth notes. The fourth measure contains a forte (f) dynamic and a series of eighth notes.

This musical score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first measure contains a series of eighth notes. The second measure contains a series of eighth notes. The third measure contains a series of eighth notes. The fourth measure contains a series of eighth notes.

Choir

f Won- ders still the world shall wit- ness, Nev- er known in

This musical score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first measure contains a forte (f) dynamic and the words 'Won- ders still the'. The second measure contains the words 'world shall wit- ness,'. The third measure contains the words 'Nev- er known in'. The fourth measure contains a series of eighth notes.

days of old, Nev- er dreamed by an- cient sag- es,

The first system of a musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#). The vocal line has three measures: 'days of old,' 'Nev- er dreamed by' and 'an- cient sag- es,'. The piano accompaniment has corresponding chords and moving lines. There is a circled 'e' at the end of the first vocal line.

How- so- ev- er free and bold. Sons and daugh- ters

The second system of the musical score. It continues the vocal and piano parts. The vocal line has three measures: 'How- so- ev- er', 'free and bold.' and 'Sons and daugh- ters'. The piano accompaniment continues with chords and moving lines. There is a checkmark at the end of the first vocal line.

shall in- her- it Won- drous arts to us un- known,

The third system of the musical score. It concludes the vocal and piano parts. The vocal line has three measures: 'shall in- her- it', 'Won- drous arts to' and 'us un- known,'. The piano accompaniment continues with chords and moving lines. There is a checkmark at the end of the first vocal line.

✓

When the dawn of peace its splen- dor O- ver all the

F2
Descant

world has thrown. For a spir- it_ then shall move them

f

We but vague- ly ap- pre - hend. Aims mag- ni - fi-

cent and ho- ly, Mak- ing joy and la- bor friend.

This system contains the first three measures of the piece. The vocal line begins with a half note 'cent' and a half note 'ho- ly,' followed by a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

Then shall bloom in song and fra- grance Har- mo- ny_ of _

This system contains measures 4 through 6. The vocal line continues with 'Then shall bloom in' (half note), 'song and' (half note), 'fra- grance' (quarter note), and 'Har- mo- ny_ of _' (quarter note). The piano accompaniment continues with the same rhythmic pattern.

thought and deed, Fruits of peace and love and jus- tice

This system contains measures 7 through 9. The vocal line concludes the phrase with 'thought and deed,' (half note), 'Fruits of peace and' (half note), and 'love and jus- tice' (half note). The piano accompaniment continues with the same rhythmic pattern.



Where to-day we plant the seed.

G1 *moderato*

Solo

mp Once in roy- al Dav- id's ci- ty stood a low- ly cat- tle

Women

P shed, Where a moth- er laid her ba- by In a

Choir

man- ger for his bed; So may we when life turns hard Find in

mp

rit

love our stay and guard.

[G2]

Choir: Men

Shep- herds came to see this

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

won- der, And to kneel in ho- ly awe, At that low- ly sta- ble

The second system continues the vocal and piano parts. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its rhythmic pattern.

Choir

The third system of music includes the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its rhythmic pattern.

The fourth system of music includes the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its rhythmic pattern.

G3

All

In that hap- py Christ- mas spi- it; Hear the an- gels from on

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "In that hap- py Christ- mas spi- it; Hear the an- gels from on". The piano accompaniment is written for two staves, with a bass clef and a key signature of one flat. The first measure has a forte (f) dynamic marking.

high Sing their an- cient sal- u- ta- tion: Joy's a gift you can- not

This system contains measures 5 through 8. The vocal line continues with the lyrics: "high Sing their an- cient sal- u- ta- tion: Joy's a gift you can- not". The piano accompaniment continues with the same instrumentation and key signature.

buy. So may we with heart that sings, Share the truth this sea- son. brings.

This system contains measures 9 through 12, which conclude the piece. The vocal line ends with the lyrics: "buy. So may we with heart that sings, Share the truth this sea- son. brings." The piano accompaniment concludes with a final chord. There are handwritten checkmarks above the first and third measures of this system.

H 1

Musical score for piano introduction. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The first staff (Treble) contains four measures of eighth-note triplets, each marked with a '3'. The second staff (Middle) contains four measures of eighth-note triplets, each marked with a '3'. The third staff (Bass) contains four measures of eighth-note triplets, each marked with a '3'. A forte dynamic marking 'f' is placed below the first measure of the middle staff.

All

Musical score for vocal entry. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The first staff (Treble) contains four measures of eighth-note triplets, each marked with a '3'. The second staff (Middle) contains four measures of eighth-note triplets, each marked with a '3'. The third staff (Bass) contains four measures of eighth-note triplets, each marked with a '3'. A forte dynamic marking 'f' is placed below the first measure of the middle staff.

For- ward through the a- ges In un- bro- ken

Musical score for vocal continuation. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The first staff (Treble) contains four measures of eighth-note triplets, each marked with a '3'. The second staff (Middle) contains four measures of eighth-note triplets, each marked with a '3'. The third staff (Bass) contains four measures of eighth-note triplets, each marked with a '3'. A forte dynamic marking 'f' is placed below the first measure of the middle staff.

line, Move the faith- ful spir- its At the call di- vine: -

Gifts in dif-fering meas-ure, Hearts of one ac-cord,

Man-i-fold the serv-ice, One the sure re-ward.

Descant

For-ward through the a- ges In un-bro-ken

For-ward throught the a- ges In un-bro-ken



line

Move the faith-ful spir-its At the call di-

The second system of music consists of two staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom staff is a piano accompaniment in G major, starting with a half note G3, followed by a quarter note A3, and then a half note B3. The key signature has one sharp (F#).

line

Move the faith-ful spir-its At the call di-

H2



vine.

The fourth system of music consists of two staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom staff is a piano accompaniment in G major, starting with a half note G3, followed by a quarter note A3, and then a half note B3. The key signature has one sharp (F#).

vine.

Wi-der grows the kin-ship Rule of love and

The fifth system of music consists of two staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom staff is a piano accompaniment in G major, starting with a half note G3, followed by a quarter note A3, and then a half note B3. The key signature has one sharp (F#).

light;

For it we must la-bor, Till our faith is

sight. 3 3 3 Proph- ets have pro- claimed it,

Mar- tyrs tes- ti- fied, 3 Po- ets sung its

glo- ry Great ones for it died.

Poco Rall.

For- ward through the a- ges,

In un- bro- ken line, Move the faith- ful

spir- its At the call di vine.

roll.

a tempo

off - prais continues

Rallentando



A Concert for the Hymnbook

*Sponsored by the Unitarian Universalist Association and
the Unitarian Universalist Musicians' Network*

October 24, 1987
8:00 p.m., Faneuil Hall
Boston, Massachusetts

PROGRAM

Getting to Heaven: Poems by Emily Dickinson
for soprano, brass, chamber choir and harp
Premiere performance
Commissioned by the Unitarian Universalist Association and
the Unitarian Universalist Musicians' Network
Daniel Pinkham, conducting

Cycle of Holy Songs
Psalm 134
Psalm 142
Psalm 148
Psalm 150

Daisy Newman, soprano
William Merrill, piano

A set of anthems by contemporary Unitarian Universalist composers

Look To This Day
(Composed for the Unitarian Church of Norfolk, VA; 1st Prize Winner of the
1984 Vincent Brown Silliman Anthem Award)

Three Hymn-Anthems
O Light of Life
Autumn Hymn
There is a Time

A Day For Celebration
(Written and composed for the 60th Anniversary of the Unitarian Church of
Vancouver, British Columbia; 1969)

Sing and Dance

A Song of Seasons
(Commissioned by the Unitarian Universalist Musicians' Network for the
1986 General Assembly Choir)

Praise Be To God

Chamber Choir
Leo Collins, conducting
Harvey Burgett, Joan Collins, Joyce Painter Rice, piano

Four Spirituals

Heaven
Sinner Please Doan Let Dis Harves Pass
His Name So Sweet
Ride Up in the Chariot

arr. by Roland Hayes
arr. by H. T. Burleigh
arr. by Hall Johnson
arr. by Betty Jackson King

Ms. Newman and Mr. Merrill

The Performing Artists

DAISY NEWMAN – Soprano

One of America's most exciting young sopranos, Daisy Newman has appeared with the Cleveland Orchestra, the Chicago Symphony, the San Francisco Symphony, the Atlanta Symphony, the Minnesota Orchestra, and numerous other major U.S. orchestras. For two summers Ms. Newman was a fellow of the Berkshire Music Center, and she spent three summers as the resident soprano soloist of the Marlboro Music Festival. Among Ms. Newman's operatic appearances have been Bess in the much-acclaimed Radio City Music Hall production of *Porgy and Bess* and performances with the Virginia Opera and the Opera Orchestra of New York. Daisy Newman appears this evening courtesy of a generous gift from Charles and Hilda Mason, Washington, D.C.

DANIEL PINKHAM – Composer

Music director of King's Chapel, Boston, MA, Daniel Pinkham is a prolific and versatile composer whose credits include: three symphonies and other works for large ensemble; cantatas and oratorios; chamber music; electronic music; and twenty documentary television film scores. He has studied a wide range of musical disciplines, including organ and harmony at Phillips Academy, Andover, MA with Carl F. Pfeiffer, and later at Harvard with A. Tillman Merritt, Walter Piston, Archibald T. Davison and Aaron Copland; and harpsichord with Putnam Aldrich and Wanda Landowska. At Tanglewood, he studied composition with Arthur Honegger and Samuel Barber, and subsequently with Nadia Boulanger. A former teacher at Simmons College and Boston University, he has been a visiting lecturer at Harvard University. Currently, Mr. Pinkham serves on the faculty of the New England Conservatory of Music.

LEO COLLINS – Conductor

As Director of Music at the First and Second Church in Boston, MA for twenty-three years and Professor of Music at Wheelock College, Boston, Leo Collins is a composer of many hymn tunes and anthems. He conceived and edited the Wheelock College Choral Series, original compositions commissioned for women's chorus and published by E.C. Schirmer Music Company, Boston. As a student at Juilliard, he formed the Juilliard Madrigal Singers; and later, as he completed doctoral studies at Boston University, he formed the Cantata Singers and Ensemble of Boston. Mr. Collins, the first President of the Unitarian Universalist Musicians' Network, has published several Unitarian Universalist songbooks.

LENOX BRASS QUINTET

Since its inception in 1982, the Lenox Brass Quintet has concertized extensively throughout New England. Members of the LBQ are among the leading freelance musicians in Boston, having performed with the Boston Symphony Orchestra, Boston Pops, Boston Ballet, as well as the Opera Company of Boston, and the Boston Concert Opera Orchestra. Performing this evening are Robert Couture, trombone; Robert Carriker, tuba; Dana Oakes, trumpet; Thomas Smith, trumpet; and Louisa Striker, french horn.

CAROL BAUM – Harp

Carol Baum is currently harpist with the Opera Company of Boston, the Worcester Orchestra, the New Hampshire Symphony in Manchester, NH, the Nashua Symphony in Nashua, NH, and the Schubert and Colonial Theaters in Boston, MA. A graduate of the Curtis Institute of Music where she was a student of Carlos Salzedo, Ms. Baum was formerly a member of the Chicago Symphony orchestra under the direction of Fritz Reiner. Carol Baum appears this evening courtesy of a generous gift from the First Unitarian Church of Rochester, NY.

WILLIAM MERRILL – Piano

A former faculty member at the Longy School of Music and the All-Newton Music School, William Merrill is well known as a coach and accompanist in New England. Mr. Merrill appears this evening courtesy of a generous gift from Dr. Dalmas Taylor, Detroit, MI.

HARVEY BURGETT – Piano

Harvey Burgett is the organist at First and Second Church in Boston, MA and founder/director of the Harvey Burgett Ensemble, a group dedicated to performing contemporary music.

JOAN COLLINS – Piano

A scholarship student at the Juilliard School of Music, Joan Collins is past president of the New England Pianoforte Teachers Association. A member of the musical staff at First and Second Church in Boston, Ms. Collins teaches piano privately at her home in Brookline.

JOYCE PAINTER RICE – Piano

A graduate of Pfeiffer College and Southern Methodist University, Joyce Painter Rice has been organist at the Arlington Street Church in Boston since 1979. She is a frequent organ

A medley of hymns from the Unitarian Universalist heritage

arranged and conducted by Mr. Collins

(The audience is invited to sing the stanzas printed in bold type.)

UNIVERSAL WORSHIP

Old 100th

Behold! the visions brighter grow,
Beyond what beasts, or elders know;
They wond'ring stand with sweet delight,
While glories beam upon their sight!
From heaven, earth, and from the sea,
The mighty hosts assembled be;
And with one voice are heard to sing
Of glories, making heaven ring.

**All: Now beasts and elders both unite,
To make these praises their delight;
The vision saith this sweet employ
Shall fill the universe with joy.**

Hosea Ballou 1808

HERE WE HAVE GATHERED

Old 124th

Here we have gathered, gathered side by side;
Circle of kinship, come and step inside!
May all who seek here find a kindly word;
May all who speak here feel they have been heard.
Sing now together This, our hearts' own song.

**All: Here we have gathered, called to celebrate
Days of our lifetime, matters small and great;
We of all ages, women, children, men;
Infants and sages, sharing what we can.
Sing now together This, our hearts' own song.**

Alicia Carpenter 1979

OURS BE THE POEMS OF ALL TONGUES

Tallis' Canon

Ours be the poems of all tongues,
All things of loveliness and worth,
All arts, all ages, and all songs,
One life, one beauty on the Earth.

All: Repeat, as a Canon: women lead, men follow.

Kenneth Patton 1956

O LIFE THAT MAKETH ALL THINGS NEW

Truro

O Life that maketh all things new,
The blooming earth, our thoughts within,
Our pilgrim feet, wet with thy dew,
In gladness hither turn again.

Women: From hand to hand the greeting flows,

Men: From eye to eye the signals run,

Women: From heart to heart the bright hope glows;

Unison: The seekers of the light are one.

**All: The freer step, the fuller breath,
The wide horizon's grander view,
The sense of life that knows no death,
The Life that maketh all things new.**

Samuel Longfellow 1874

CONCORD

Germany

Let all the beauty we have known
Illuminate our hearts and minds.
Rejoice in wonders daily shown,

... of the arts,
The miracle of every birth.

All: **Life's music and its poetry
Surround and bless us through our days.
For these we sing in harmony,
Together giving thanks and praise. Amen**

Dana McLean Greeley/Christopher Roof 1986

WONDERS STILL THE EARTH SHALL WITNESS

In Babilone

Wonders still the earth shall witness
Never known in days of old,
Never dreamed by ancient sages,
Howsoever free and bold.
Sons and daughters shall inherit
Wondrous arts to us unknown,
When the dawn of peace its splendor
Over all the world has thrown.

All: **For a spirit then shall move them
We but vaguely apprehend—
Aims magnificent and holy,
Making joy and labor friend.
Then shall bloom in song and fragrance
Harmony of thought and deed,
Fruits of peace and love and justice—
Where today we plant the seed.**

Jacob Trapp 1932

ONCE IN ROYAL DAVID'S CITY

Irby

Once in royal David's city Stood a lowly cattle shed,
Where a mother laid her baby In a manger for his bed;
So may we when life turns hard Find in love our stay and guard.
Shepherds came to see this wonder, And to kneel in holy awe,
At that lowly stable manger Where the infant lay on straw;
So may we this happy morn Honor ev'ry child that's born.

All: **In that happy Christmas spirit, Hear the angels from on high
Sing their ancient salutation: Joy's a gift you cannot buy.
So may we, with heart that sings, Share the truth this season brings.**

Carl Seaburg 1983

FORWARD THROUGH THE AGES

St. Gertrude

All: **Forward through the ages, In unbroken line,
Move the faithful spirits At the call divine:
Gifts in differing measure, Hearts of one accord,
Manifold the service, One the sure reward.**

Forward through the ages, In unbroken line,
Move the faithful spirits At the call divine.
Wider grows the kinship, Rule of love and light;
For it we must labor, Till our faith is sight.
Prophets have proclaimed it, Martyrs testified,
Poets sung its glory, Great ones for it died.

Forward through the ages, In unbroken line,
Move the faithful spirits At the call divine.

Frederick Lucian Hosmer 1908

Closing Words

The Rev. Dr. William F. Schulz
President, Unitarian Universalist Association

A reception in the Great Hall of Quincy Market immediately follows the concert. Your ticket stub is your admission to the reception. Performing in the Great Hall will be the dance band New Ecstasy, Shelley Jackson Denham of Heritage Church, Cincinnati, and a quartet from the Unitarian Universalist Musicians' Network. Special thanks to Anna Olsen for organizing the reception.

This concert is being taped courtesy of a generous contribution from Beacon Press. If you would like to purchase one or more cassettes, please fill out the enclosed card and give it to an usher as you leave.

The program this evening is printed as a gift from Bradford & Bigelow, Inc., Printers and Lithographers, Danvers, MA.

Four follow-up concerts are being planned across the continent in the next two years. The first of the follow-up concerts will be held on March 27, 1988, 10:30 a.m. at Neighborhood Church in Pasadena and 5:00 p.m. at First Church in San Diego. Watch *The WORLD* for times and locations for the other three concerts.

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