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WEDNESDAY
MUSIC
AT
NOON (ISH)

PROGRAM NOTES
WEDNESDAY 4 MARCH 2020
GOSPEL HYMN FOR PIANO
ARRANGEMENTS OF
BRENT EDSTROM



Brent Edstrom has published extensively including over 100 note-for-note transcriptions of the music of Art Tatum, Bill Evans, Kenny Barron, Oscar Peterson and others as well as 53 volumes for Hal Leonard Corporation's Jazz Piano Series. Recent publications include *Recording On a Budget* and *Arduino for Musicians: A Complete Guide to Arduino and Teensy Microcontrollers*, distributed internationally by Oxford University Press, and *Musicianship In the Digital Age*, distributed by Thomson.

Edstrom received a Bachelor of Music degree in classical piano performance from Washington State University and a Master of Music degree in jazz studies and contemporary media from the Eastman School of Music. An active composer, Edstrom's compositions and arrangements have been performed by numerous symphonies including the Dallas Symphony, Kentucky Symphony, New Haven Symphony, Spokane Symphony, and Orchestra Seattle. His compositions include works for orchestra, chamber ensembles, and jazz ensemble, and he recently finished a song cycle based on the writings of Willa Cather that premiered in Bordeaux, France last July. He was the Washington State Music Teachers Commissioned Composer of the Year for 2016-2017. Edstrom teaches composition, theory, and jazz studies at Whitworth University in Spokane, WA.

Amazing Grace

"Amazing Grace" is a Christian hymn published in 1779, with words written in 1772 by the English poet and Anglican clergyman John Newton (1725–1807).

Newton wrote the words from personal experience. He grew up without any particular religious conviction, but his life's path was formed by a variety of twists and coincidences that were often put into motion by others' reactions to what they took as his recalcitrant insubordination.

He was pressed (conscripted) into service in the Royal Navy. After leaving the service, he became involved in the Atlantic slave trade. In 1748, a violent storm battered his vessel off the coast of County Donegal, Ireland, so severely that he called out to God for mercy. This moment marked his spiritual conversion but he continued slave trading until 1754 or 1755, when he ended his seafaring altogether. He began studying Christian theology.

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Ordained in the Church of England in 1764, Newton became curate of Olney, Buckinghamshire, where he began to write hymns with poet William Cowper. "Amazing Grace" was written to illustrate a sermon on New Year's Day of 1773. It is unknown if there was any music accompanying the verses; it may have been chanted by the congregation. It debuted in print in 1779 in Newton and Cowper's Olney Hymns but settled into relative obscurity in England. In the United States, "Amazing Grace" became a popular song used by Baptist and Methodist preachers as part of their evangelizing, especially in the South, during the Second Great Awakening of the early 19th century. It has been associated with more than 20 melodies. In 1835, American composer William Walker set it to the tune known as "New Britain" in a shape-note format. This is the version most frequently sung today.

<p><i>Amazing grace! (how sweet the sound) That sav'd a wretch like me! I once was lost, but now am found, Was blind, but now I see.</i></p> <p><i>'Twas grace that taught my heart to fear, And grace my fears reliev'd; How precious did that grace appear The hour I first believ'd!</i></p> <p><i>Thro' many dangers, toils, and snares, I have already come; 'Tis grace hath brought me safe thus far, And grace will lead me home.</i></p>	<p><i>The Lord has promis'd good to me, His word my hope secures; He will my shield and portion be As long as life endures.</i></p> <p><i>Yes, when this flesh and heart shall fail, And mortal life shall cease; I shall possess, within the veil, A life of joy and peace.</i></p> <p><i>The earth shall soon dissolve like snow, The sun forbear to shine; But God, who call'd me here below, Will be forever mine.</i></p>
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John Newton, Olney Hymns, 1779

Children, Go Where I Send Thee

"Children, Go Where I Send Thee" is a traditional African-American spiritual song,[1] as well as a cumulative song. This song is also known as "The Holy Baby" or "Born in Bethlehem." There are many versions of this song, each giving a Biblical meaning to the numbers mentioned.

<p><i>One for the little bitty baby (Jesus); other versions add 'wrapped in swaddling clothes, lying in a manger, born, born, born in Bethlehem'. Two for Paul and Silas.</i></p> <p><i>Three for the three men riding (Biblical Magi); or the Hebrew children, in some versions.</i></p> <p><i>Four for the four knocking on the door (Four Evangelists); or the gospel writers, in some versions.</i></p> <p><i>Five for the Five that came back alive; or Gospel preachers; or the bread they did divide, in some versions.</i></p> <p><i>Six for the six that never got fixed; or the days when the world was fixed, in some versions.</i></p> <p><i>Seven for the seven that all went to Heaven; or the day God laid down his head, in some versions.</i></p> <p><i>Eight for the eight that stood at the gate; or the eight the flood couldn't take, in some versions.</i></p> <p><i>Nine for the nine that stood in the line; or the nine for the angel choirs divine, in some versions.</i></p> <p><i>Ten for the Ten Commandments.</i></p> <p><i>Eleven for the eleven deriders; or the 'leven of 'em singin' in heaven, in some versions.</i></p> <p><i>Twelve for the Twelve Apostles; or the twelve disciples, in some versions.</i></p>
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Come Sunday

"Come Sunday" is a piece by Duke Ellington which became a jazz standard. It was written in 1942 as a part of the first movement of a suite entitled Black, Brown and Beige. Ellington was engaged for a performance at Carnegie Hall on January 23, 1943 for which he wrote the entire composition (that whole concert was released in 1977 as The Carnegie Hall Concerts: January 1943). In 1958 he revised the piece and record it in its entirety for the 1958 album of the same name.

Do Lord

Do Remember Me is an up tempo work day song the slaves meant to drive home the point that they were hurt and tired of not being acknowledged as human beings with dignity, pride and grace like everyone else. They were tired of being afraid, tired of the conditions forced upon them, and their saving grace was to use songs to speak to God, at least He would listen to their story and acknowledge their existence. It is a chilling reminder how damaging being enslaved is for the human soul and how vital it is to be free to tell your story. In American history the only way the slave could tell their story was in song, albeit necessary to keep it hidden in plain view for centuries because their lives depended on it. (from Calvin Earl: Ambassador of the American Spirituals)

This song has been known as an old time spiritual . However, it has been actually credited to Julia Ward Howe (1819-1910) who was author of "The Battle Hymn of the Republic". Julia was known as a speaker, a promoter of women's rights, an author, and spent her life as an outspoken proponent of several good causes.

<p><i>Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Look away beyond the blue.</i></p> <p><i>I've got a home in glory land, that outshines the sun I've got a home in glory land, that outshines the sun I've got a home in glory land, that outshines the sun Look away beyond the blue.</i></p> <p><i>Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Look away beyond the blue.</i></p> <p><i>I took Jesus as my Savior, you take Him too, I took Jesus as my Savior, you take Him too, I took Jesus as my Savior, you take Him too, Look away beyond the blue.</i></p>	<p><i>Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Look away beyond the blue.</i></p> <p><i>I read about it in the book of revelation, you read it, too I read about it in the book of revelation, you read it, too I read about it in the book of revelation, you read it, too Look away beyond the blue.</i></p> <p><i>Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Do Lord, oh, do Lord, oh, do remember me, Look away beyond the blue.</i></p>
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He's God the Whole World in His Hands

"He's Got the Whole World in His Hands" is a traditional African American spiritual, first published in 1927. It became an international pop hit in 1957–58 in a recording by English singer Laurie London, and has been recorded by many other singers and choirs.

By many sources, including his published obituary, this song is said to have been written by Master Sergeant Obie Edwin Philpot, although he never held a copyright or earned a royalty.

The song was first published in the paperbound hymnal *Spirituals Triumphant, Old and New* in 1927. In 1933, it was collected by Frank Warner from the singing of Sue Thomas in North Carolina. It was also recorded by other collectors such as Robert Sonkin of the Library of Congress, who recorded it in Gee's Bend, Alabama in 1941. That version is still available at the Library's American Folklife Center.

Frank Warner performed the song during the 1940s and 1950s, and introduced it to the American folk scene. Warner recorded it on the Elektra album *American Folk Songs and Ballads* in 1952. It was quickly picked up by both American gospel singers and British skiffle and pop musicians.

<p><i>He's got the whole world in His hands</i> <i>He's got the whole world in His hands</i> <i>He's got the whole world in His hands</i> <i>He's got the whole world in His hands</i></p> <p><i>He's got the itty bitty baby in His hands</i> <i>He's got the itty bitty baby in His hands</i> <i>He's got the itty bitty baby in His hands</i> <i>He's got the whole world in His hands</i></p> <p><i>He's got a-you and me brother in His hands</i> <i>He's got a-you and me brother in His hands</i></p>	<p><i>He's got a-you and me brother in His hands</i> <i>He's got the whole world in His hands</i></p> <p><i>He's got a-you and me sister in His hands</i> <i>He's got a-you and me sister in His hands</i> <i>He's got a-you and me sister in His hands</i> <i>He's got the whole world in His hands</i></p> <p><i>He's got the whole world in His hands</i> <i>He's got the whole world in His hands</i> <i>He's got the whole world in His hands</i> <i>He's got the whole world in His hands</i></p>
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His Eye Is on the Sparrow

"His Eye Is on the Sparrow" is a Gospel hymn written in 1905 by lyricist Civilla D. Martin and composer Charles H. Gabriel. It is most associated with actress-singer Ethel Waters who used the title for her autobiography. Mahalia Jackson's recording of the song was honored with the Grammy Hall of Fame Award in 2010.

The theme of the song is inspired by the words of David in the Psalms and Jesus in the Gospel of Matthew in the Bible: "I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with mine eye (Psalm 32:8). "Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they?" (Matthew 6:26) and "Are not two sparrows sold for a farthing? and one of them shall not fall on the ground without your Father. But the very hairs of your head are all numbered. Fear ye not therefore, ye are of more value than many sparrows" (Matthew 10:29–31).

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Civilla Martin, who wrote the lyrics, said of her inspiration to write the song based on the scriptures: *Early in the spring of 1905, my husband and I were sojourning in Elmira, New York. We contracted a deep friendship for a couple by the name of Mr. and Mrs. Doolittle—true saints of God. Mrs. Doolittle had been bedridden for nigh twenty years. Her husband was an incurable cripple who had to propel himself to and from his business in a wheel chair. Despite their afflictions, they lived happy Christian lives, bringing inspiration and comfort to all who knew them. One day while we were visiting with the Doolittles, my husband commented on their bright hopefulness and asked them for the secret of it. Mrs. Doolittle's reply was simple: "His eye is on the sparrow, and I know He watches me."* The beauty of this simple expression of boundless faith gripped the hearts and fired the imagination of Dr. Martin and me. The hymn "His Eye Is on the Sparrow" was the outcome of that experience.

<p><i>Why should I feel discouraged Why should the shadows come Why should my heart feel lonely And long for heaven and home When Jesus is my portion A constant friend is He His eye is on the sparrow And I know He watches over me His eye is on the sparrow And I know He watches me I sing because I'm happy I sing because I'm free His eye is on the sparrow And I know He watches me (He watches me)</i></p>	<p><i>His eye is on the sparrow And I know He watches I know He watches I know He watches me</i></p> <p><i>I sing because I'm happy I sing because I'm free His eye is on the sparrow And I know He watches me (He watches me) His eye is on the sparrow And I know He watches me (He watches me) He watches me I know He watches Me</i></p>
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How Great Thou Art

"How Great Thou Art" is a Christian hymn based on a Swedish traditional melody and a poem written by Carl Boberg (1859–1940) in Mönsterås, Sweden, in 1885. It was translated into German and then into Russian. It was translated into English from the Russian by English missionary Stuart K. Hine, who also added two original verses of his own. It was popularised by George Beverly Shea and Cliff Barrows during the Billy Graham crusades. It was voted the United Kingdom's favourite hymn by BBC's Songs of Praise. "How Great Thou Art" was ranked second (after "Amazing Grace") on a list of the favourite hymns of all time in a survey by Christianity Today magazine in 2001.

According to Boberg's great-nephew, Bud Boberg, "My dad's story of its origin was that it was a paraphrase of Psalm 8 and was used in the 'underground church' in Sweden in the late 1800s when the Baptists and Mission Friends were persecuted." The author, Carl Boberg himself gave the following information about the inspiration behind his poem: It was that time of year when everything seemed to be in its richest colouring; the birds were singing in trees and everywhere. It was very warm; a thunderstorm appeared on the horizon and soon there was thunder and lightning. We had to hurry to shelter. But the storm was soon over and the clear sky appeared.

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*O Lord, my God, when I in awesome wonder
 Consider all the worlds Thy Hands have made
 I see the stars, I hear the rolling thunder
 Thy power throughout the universe displayed*

*Then sings my soul, my Saviour God, to Thee
 How great Thou art, how great Thou art
 Then sings my soul, my Saviour God, to Thee
 How great Thou art, how great Thou art*

*And when I think of God, His Son not sparing
 Sent Him to die, I scarce can take it in
 That on the Cross, my burden gladly bearing
 He bled and died to take away my sin*

*Then sings my soul, my Saviour God, to Thee
 How great Thou art, how great Thou art
 Then sings my soul, my Saviour God, to Thee
 How great Thou art, how great Thou art*

*When Christ shall come with shout of acclamation
 And lead me home, what joy shall fill my heart
 Then I shall bow with humble adoration
 And then proclaim, my God, how great Thou art*

*Then sings my soul, my Saviour God, to Thee
 How great Thou art, how great Thou art
 Then sings my soul, my Saviour God, to Thee
 How great Thou art, how great Thou art*

I'll Fly Away

"I'll Fly Away" is a hymn written in 1929 by Albert E. Brumley and published in 1932 by the Hartford Music company in a collection titled Wonderful Message. Brumley's writing was influenced by the 1924 secular ballad, "The Prisoner's Song".

"I'll Fly Away" has been called the most recorded gospel song, and it is frequently used in worship services by Baptists, Pentecostals, Nazarenes, the Churches of Christ and many Methodists. It appears in many hymnals where it is listed under the topics of eternal life, heaven and acceptance. It is a standard song at bluegrass jam sessions and is often performed at funerals.

Albert E. Brumley has been described as the "pre-eminent gospel songwriter" of the 20th century with over 600 published songs. Other popular songs by Brumley include "Jesus, Hold My Hand", "Turn Your Radio On", "I'll Meet You in the Morning", and "This World Is Not My Home". According to interviews, Brumley came up with the idea for the song while picking cotton on his father's farm in Rock Island, Oklahoma. Brumley says that as he worked he was "humming the old ballad that went like this: 'If I had the wings of an angel, over these prison walls I would fly,' and suddenly it dawned on me that I could use this plot for a gospel-type song." The song Brumley described appears to be "The Prisoner's Song". It was an additional three years later until Brumley worked out the rest of the song, paraphrasing one line from the secular ballad to read, "Like a bird from prison bars has flown" using prison as a metaphor for earthly life. Brumley has stated, "When I wrote it, I had no idea that it would become so universally popular."

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<p><i>Some glad mornin' when this life is over I'll fly away To a home on God's celestial shore I'll fly away</i></p> <p><i>I'll fly away, oh, glory I'll fly away When I die, Hallelujah, by and by I'll fly away</i></p> <p><i>Just a few more weary days and then I'll fly away</i></p>	<p><i>To a land where joy shall never end I'll fly away</i></p> <p><i>I'll fly away, oh, glory I'll fly away When I die, Hallelujah, by and by I'll fly away</i></p> <p><i>When I die, Hallelujah, by and by I'll fly away</i></p>
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Just a Closer Walk with Thee

"Just a Closer Walk with Thee" is a traditional gospel song that has been performed and recorded by many artists. Performed as either an instrumental or vocal, "A Closer Walk" is perhaps the most frequently played number in the hymn and dirge section of traditional New Orleans jazz funerals. The title and lyrics of the song allude to the Biblical passage from 2 Corinthians 5:7 which states, "We walk by faith, not by sight" and James 4:8, "Come near to God and he will come near to you."

The precise author of "A Closer Walk" was unknown until recently. Circumstantial evidence strongly suggested it dated back to southern African-American churches of the nineteenth century, possibly even prior to the Civil War, as some personal African American histories recall "slaves singing as they worked in the fields a song about walking by the Lord's side." Horace Boyer cites a story that repudiates this claim, stating, "On a train trip from Kansas City to Chicago, Morris exited the train on one of its stops to get some fresh air and heard one of the station porters singing a song. He paid little attention at first, but after he reboarded the train the song remained with him and became so prominent in his mind that at the next stop, he left the train, took another train back to the earlier station, and asked the porter to sing the song again. Morris wrote down the words and music and published the song "Just a Closer Walk with Thee" that year, 1940, adding a few lyrics of his own to provide more breadth. Within two years the song became a standard in gospel music, eventually becoming a standard in Jazz, and then moving into the realm of American folk music, known and sung by many."

Songs with similar chorus lyrics were published in the 1800s, including "Closer Walk with Thee" with lyrics by Martha J. Lankton (a pseudonym for Fanny Crosby) and music by William Kirkpatrick, which was published in 1885. Some references in Atchison, Kansas, credit an African-American foundry worker and vocalist, Rev. Elijah Cluke (1907-1974), for the current rendition of the song. "Just a Closer Walk with Thee" became better known nationally in the 1930s when African-American churches held huge musical conventions. In 1940 Kenneth Morris arranged and published for the first time the well-known version after gospel musicians Robert Anderson and R.L. Knowles listened to William B. Hurse direct a performance of it in Kansas City and then brought it to Morris' attention. Morris added some new lyrics and a choral arrangement. In the 1940s, a boom of recordings recorded the number in many genres, ranging from Southern gospel to jazz and brass bands.

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*I am weak, but Thou art strong,
Jesus, keep me from all wrong,
I'll be satisfied as long
As I walk, let me walk close to Thee.*

*Just a closer walk with Thee,
Grant it, Jesus, is my plea,
Daily walking close to Thee,
Let it be, dear Lord, let it be.*

*Through this world of toil and snares,
If I falter, Lord, who cares?
Who with me my burden shares?
None but Thee, dear Lord, none but Thee.*

*Just a closer walk with Thee,
Grant it, Jesus, is my plea,
Daily walking close to Thee,
Let it be, dear Lord, let it be.*

*When my feeble life is o'er,
Time for me will be no more,
Guide me gently, safely o'er
To Thy kingdom's shore, to Thy shore.*

*Just a closer walk with Thee,
Grant it, Jesus, is my plea,
Daily walking close to Thee,
Let it be, dear Lord, let it be.*

The Old Rugged Cross

"The Old Rugged Cross" is a popular hymn written in 1912 by evangelist and song-leader George Bennard (1873–1958).

George Bennard was a native of Youngstown, Ohio, but was reared in Iowa. After his conversion in a Salvation Army meeting, he and his wife became brigade leaders before leaving the organization for the Methodist Church. As a Methodist evangelist, Bennard wrote the first verse of "The Old Rugged Cross" in Albion, Michigan, in the fall of 1912 as a response to ridicule that he had received at a revival meeting. Bennard traveled with Ed E. Mieras from Chicago to Sturgeon Bay, Wisconsin where they held evangelistic meetings at the Friends Church from December 29, 1912 to January 12, 1913. During the meetings Rev. George Bennard finished "The Old Rugged Cross" and on the last night of the meeting Bennard and Mieras performed it as a duet before a full house with Pearl Torstensen Berg, organist for the meeting, as accompanist. Charles H. Gabriel, a well-known gospel-song composer helped Bennard with the harmonies. The completed version was then performed on June 7, 1913, by a choir of five, accompanied by a guitar in Pokagon, Michigan, at the First Methodist Episcopal Church of Pokagon. Published in 1915, the song was popularized during Billy Sunday evangelistic campaigns by two members of his campaign staff, Homer Rodeheaver (who bought rights to the song for \$50 or \$500) and Virginia Asher, who were perhaps also the first to record it in 1921. The Old Rugged Cross uses a sentimental popular song form with a verse/chorus pattern in time, and it speaks of the writer's adoration of Christ and His sacrifice at Calvary. Bennard retired to Reed City, Michigan, and the town maintains a museum dedicated to his life and ministry. A memorial has also been created in Youngstown at Lake Park Cemetery. A plaque commemorating the first performance of the song stands in front of the Friend's Church in Sturgeon Bay, WI.

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*On a hill far away, stood an old rugged Cross
The emblem of suff'ring and shame
And I love that old Cross where the dearest and best
For a world of lost sinners was slain*

*So I'll cherish the old rugged Cross
Till my trophies at last I lay down
I will cling to the old rugged Cross
And exchange it some day for a crown*

*Oh, that old rugged Cross so despised by the world
Has a wondrous attraction for me
For the dear Lamb of God, left His Glory above
To bear it to dark Calvary*

*So I'll cherish the old rugged Cross
Till my trophies at last I lay down
I will cling to the old rugged Cross
And exchange it some day for a crown*

*In the old rugged Cross, stain'd with blood so divine
A wondrous beauty I see
For 'twas on that old cross Jesus suffered and died
To pardon and sanctify me*

*So I'll cherish the old rugged Cross
Till my trophies at last I lay down
I will cling to the old rugged Cross
And exchange it some day for a crown*

*To the old rugged Cross, I will ever be true
Its shame and reproach gladly bear
Then He'll call me some day to my home far away
Where His glory forever I'll share*

*So I'll cherish the old rugged Cross
Till my trophies at last I lay down
I will cling to the old rugged Cross
And exchange it some day for a crown*

Precious Lord, Take My Hand

"Take My Hand, Precious Lord" (a.k.a. "Precious Lord, Take My Hand") is a gospel song. The lyrics were written by the Rev. Thomas A. Dorsey, who also adapted the melody.

The melody is credited to Dorsey, drawn extensively from the 1844 hymn tune, "Maitland". "Maitland" is often attributed to American composer George N. Allen (1812–1877), but the earliest known source (Plymouth Collection, 1855) shows that Allen was the author/adaptor of the text "Must Jesus bear the cross alone," not the composer of the tune, and the tune itself was printed without attribution for many years. "Maitland" is also sometimes attributed to The Oberlin Social and Sabbath School Hymn Book, which Allen edited, but this collection does not contain music. This tune originally appeared in hymnals and tune books as "Cross and Crown"; the name "Maitland" appears as early as 1868. Dorsey said that he had heard Blind Connie Williams sing his version of this song with "Precious Lord" and used it as inspiration. Dorsey wrote "Precious Lord" in response to his inconsolable bereavement at the death of his wife, Nettie Harper, in childbirth, and his infant son in August 1932. (Mr. Dorsey can be seen telling this story in the 1981 gospel music documentary Say Amen, Somebody.) The earliest known recording was made on February 16, 1937, by the Heavenly Gospel Singers (Bluebird B6846). "Take My Hand, Precious Lord" is published in more than 40 languages.

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<p><i>Precious Lord, take my hand Lead me on, let me stand I'm tired, I'm weak, I'm lone Through the storm, through the night Lead me on to the light Take my hand precious Lord, lead me home</i></p> <p><i>When my way grows drear precious Lord linger near When my light is almost gone Hear my cry, hear my call Hold my hand lest I fall Take my hand precious Lord, lead me home</i></p>	<p><i>When the darkness appears and the night draws near And the day is past and gone At the river I stand Guide my feet, hold my hand Take my hand precious Lord, lead me home</i></p> <p><i>Precious Lord, take my hand Lead me on, let me stand I'm tired, I'm weak, I'm lone Through the storm, through the night Lead me on to the light Take my hand precious Lord, lead me home</i></p>
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Shall We Gather at the River

"Shall We Gather at the River?" or simply "At the River" are the popular names for the traditional Christian hymn titled "Hanson Place," written by American poet and gospel music composer Robert Lowry (1826–1899). It was written in 1864 and is now in the public domain. The title "Hanson Place" is a reference to the original Hanson Place Baptist Church in Brooklyn, where Lowry, as a Baptist minister, sometimes served. The original building now houses a different denomination.

The music is in the key of D and uses an 8.7.8.7 R meter. An arrangement was also composed by Charles Ives, and a later arrangement is included in Aaron Copland's Old American Songs (1952) in addition to being used by American wind band composer David Maslanka in his Symphony No. 9 (2011). The song was sung live at the 1980 funeral of American Supreme Court Justice William O. Douglas.

<p><i>Shall we gather at the river, Where bright angel feet have trod, With its crystal tide forever Flowing by the throne of God?</i></p> <p><i>Yes, we'll gather at the river, The beautiful, the beautiful river; Gather with the saints at the river That flows by the throne of God.</i></p> <p><i>On the margin of the river, Washing up its silver spray, We will talk and worship ever, All the happy golden day.</i></p>	<p><i>Ere we reach the shining river, Lay we every burden down; Grace our spirits will deliver, And provide a robe and crown.</i></p> <p><i>At the smiling of the river, Mirror of the Savior's face, Saints, whom death will never sever, Lift their songs of saving grace.</i></p> <p><i>Soon we'll reach the silver river, Soon our pilgrimage will cease; Soon our happy hearts will quiver With the melody of peace.</i></p>
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There Will Be Peace in the Valley for Me

"Peace in the Valley" is a 1937 song written by Thomas A. Dorsey, originally for Mahalia Jackson. The song became a hit in 1951 for Red Foley and the Sunshine Boys, reaching number seven on the Country & Western Best Seller chart. It was among the first gospel recordings to sell one million copies. Foley's version was a 2006 entry into the Library of Congress' National Recording Registry.

In 1950, it was one of the first songs recorded by a young Sam Cooke, during his tenure as lead singer of the Soul Stirrers.

After the success of Red Foley's interpretation, Jo Stafford recorded the song for her 1954 gospel album Garden of Prayer.

The song achieved enormous celebrity during Elvis Presley's third and final appearance on the Ed Sullivan Show on January 6 of 1957. Before an audience estimated at 54.6 million viewers, Presley closed the show by dedicating the song to the 250,000 refugees fleeing Hungary after the 24 and 31 October 1956 double-invasion of that country by the Soviet Union. Because he also requested that immediate aid be sent to lessen their plight, the appeal in turn yielded contributions amounting to US\$6 million, or the equivalent of US\$49.5 million in today's dollars. Over the next 11 months, the International Red Cross in Geneva, with the help of the US Air Force, organized the distribution of both perishables and non-perishables purchased with the above-mentioned funds (Swiss Francs 26.2 million, at the then 4.31 CHFR-US\$ exchange) to the refugees in both Austria and England where they settled for life. On October 15, 1957, Presley's first Christmas album, containing a master studio recording of the song, was released, topping the Billboard Charts for 4 weeks and selling in excess of three million copies, as certified by the RIAA on 15 July of 1999. Because of these extraordinary developments, István Tarlós, the Mayor of the city of Budapest, in 2011 and as a gesture of belated gratitude, named a park after him, as well as making him an honorary citizen.

Eventually, the song became a country-pop favorite and was recorded by Little Richard on his 1961 Quincy Jones-produced gospel album *The King of the Gospel Singers*; Connie Francis on her 1961 album *Sing Along with Connie Francis*; George Jones on his 1962 album *Homecoming in Heaven*; Johnny Cash on his 1969 *At San Quentin* live album (he recorded the studio version in 1962 and released it as a single); Loretta Lynn; Dolly Parton; Screaming Trees, as a B-side to their "Dollar Bill" single; Ronnie Milsap; Art Greenhaw with the Jordanaires, Tom Brumley and the Light Crust Doughboys for the Grammy-Nominated album starring Ann-Margret titled *God Is Love: The Gospel Sessions*, [4] and Faith Hill, for a concert special.

<p><i>Oh well, I'm tired and so weary But I must go alone Till the lord comes and calls, calls me away, oh yes Well the morning's so bright And the Lamb is the light And the night, night is as black as the sea, oh yes There will be peace in the valley for me, some day There will be peace in the valley for me, oh Lord I pray There'll be no sadness, no sorrow No trouble, trouble I see There will be peace in the valley for me, for me</i></p>	<p><i>Well the bear will be gentle And the wolves will be tame And the lion shall lay down by the lamb, oh yes And the beasts from the wild Shall be led by a child And I'll be changed, changed from this creature that I am, oh yes There will be peace in the valley for me, some day There will be peace in the valley for me, oh Lord I pray There'll be no sadness, no sorrow No trouble, trouble I see There will be peace in the valley for me, for me</i></p>
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Turn Your Radio On

Albert Edward Brumley (October 29, 1905 – November 15, 1977) was an American shape note music composer and publisher, prolific in the genre of southern gospel.

Brumley was born near Spiro, Oklahoma on October 29, 1905. Pre-Dustbowl Oklahoma was primarily made up of sparse agricultural communities; Brumley's family was no different. He spent much of his early life chopping and picking cotton on his family's farm. In 1926, he enrolled in the Hartford Musical Institute of Hartford, Arkansas, and studied there through 1931. The Institute was led by Eugene Monroe Bartlett (1884–1941), owner of the Hartford Music Company and composer of the well-known gospel song "Victory in Jesus". Brumley purchased Hartford Music Company in 1948.

Brumley married Goldie Edith Schell in 1931. They lived on the banks of Big Sugar Creek in Powell, Missouri, where they raised six children.

"I'll Fly Away," "Turn Your Radio On," "If We Never Meet Again (This Side of Heaven)," "I'll Meet You In The Morning," "Rank Stranger," and "He Set Me Free" are among a host of favorites written by Albert E. Brumley. He wrote over 800 songs. He established the Albert E. Brumley Sundown to Sunup Gospel Sing (now Albert E. Brumley Gospel Sing) in 1969 in Springdale, Arkansas. Brumley has been inducted into the Nashville Songwriters Hall of Fame, Gospel Music Hall of Fame, and Oklahoma Music Hall of Fame.

Albert Brumley was a member of the Church of Christ and is buried at Fox Church of Christ Cemetery near Powell, Missouri. He died November 15, 1977. Brumley's son Tom, who would die in 2009, later became a respected steel guitarist in country music and songleader in the Church of Christ in Powell.

<p><i>If you want to feel those good vibrations Come and come to joy That his love can bring Turn your radio on Turn your radio on</i></p> <p><i>Turn your radio on And listen to the music in the air Turn your radio on And Glory share</i></p> <p><i>Turn your lights down low And listen to the Master's Radio</i></p>	<p><i>And get in touch with God Turn your radio on</i></p> <p><i>Don't you know that everybody is a radio receiver And all you got to do is listen for the call Turn your radio on Turn your radio on</i></p> <p><i>If you listen in you will be a believer Leaning on the tune that will never fall Get in touch with God... Turn your radio on</i></p>
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Victory in Jesus

Eugene Monroe Bartlett Sr. (a.k.a. E.M. Bartlett) (December 24, 1885 – January 25, 1941) was an American Christian singer, songwriter and producer of gospel music. He wrote Victory in Jesus.

*I heard an old, old story, how a Savior came from glory
How He gave His life on Calvary to save a wretch like me
I heard about His groaning, of His precious blood's atoning
Then I repented of my sins and won the victory*

*Oh victory in Jesus , my Savior forever
He sought me and He bought me with His redeeming blood
He loved me 'ere I knew Him and all my love is due Him
He plunged me to victory beneath the cleansing flood*

*I heard about His healing, of His cleansing power revealing
How He made the lame to walk again and caused the blind to see
And then I cried, "Dear Jesus, come and heal my broken spirit"
I then obeyed His blest command and gained the victory*

*Oh victory in Jesus , my Savior forever
He sought me and He bought me with His redeeming blood
He loved me 'ere I knew Him and all my love is due Him
He plunged me to victory beneath the cleansing flood*

*I heard about a mansion He has built for me in glory
And I heard about the street of gold beyond the crystal sea
About the angels singing and the old redemption story
Oh and some sweet day I'll sing up there the song of victory*

*Oh victory in Jesus , my Savior forever
He sought me and He bought me with His redeeming blood
He loved me 'ere I knew Him and all my love is due Him
He plunged me to victory beneath the cleansing flood*

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Wayfaring Stranger

"The Wayfaring Stranger" (also known as "Poor Wayfaring Stranger" or "I Am a Poor Wayfaring Stranger"), is a well-known American folk and gospel song likely originating in the early 19th century about a plaintive soul on the journey through life. As with most folk songs, many variations of the lyrics exist.

It has been speculated that "Wayfaring Stranger" may have been derived from "The Dowie Dens of Yarrow," a folk song from the Scottish Borders. However, the fact that the two songs differ entirely in subject matter calls the theory into doubt.

According to the book, *The Makers of the Sacred Harp*, by David Warren Steel and Richard H. Hulan, the lyrics were published in 1858 in *Bever's Christian Songster*. This may have been the first time the song appeared in print, in English. (Steel and Hulan suggest the song was derived from an 1816 German-language hymn, "Ein Pilgrim bin auch ich auf Erden," by Isaac Niswander.

During and for several years after the American Civil War, the lyrics were known as the Libby Prison Hymn. This was because the words had been inscribed by a dying Union soldier incarcerated in Libby Prison, a notorious Confederate prison in Richmond, Virginia. It had been believed that the dying soldier had authored the song to comfort a disabled soldier, but since it had been published several years before the Civil War had started (and before Libby Prison existed), this was not the case.

Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time.

*I'm just a poor wayfaring stranger
Traveling through this world below
There is no sickness, no toil, nor danger
In that bright land to which I go*

*I'm going there to see my Father
And all my loved ones who've gone on
I'm just going over Jordan
I'm just going over home*

*I know dark clouds will gather 'round me
I know my way is hard and steep
But beauteous fields arise before me
Where God's redeemed, their vigils keep
I'm going there to see my Mother
She said she'd meet me when I come*

*So, I'm just going over Jordan
I'm just going over home
I'm just going over Jordan
I'm just going over home*

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Will the Circle Be Unbroken

"Will the Circle Be Unbroken?" is a popular Christian hymn written in 1907 by Ada R. Habershon with music by Charles H. Gabriel. The song is often recorded unattributed and, because of its age, has lapsed into the public domain. Most of the chorus appears in the later songs "Can the Circle Be Unbroken" and "Daddy Sang Bass".

*There are loved ones in the glory
Whose dear forms you often miss.
When you close your earthly story,
Will you join them in their bliss?*

*Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?
In the joyous days of childhood
Oft they told of wondrous love
Pointed to the dying Saviour;
Now they dwell with Him above.*

*You remember songs of heaven
Which you sang with childish voice.
Do you love the hymns they taught you,
Or are songs of earth your choice?*

*Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?
In the joyous days of childhood
Oft they told of wondrous love
Pointed to the dying Saviour;
Now they dwell with Him above.*

*You can picture happy gath'ings
Round the fireside long ago,
And you think of tearful partings
When they left you here below.*

*Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?
In the joyous days of childhood
Oft they told of wondrous love
Pointed to the dying Saviour;
Now they dwell with Him above.*

*One by one their seats were emptied.
One by one they went away.
Now the family is parted.
Will it be complete one day?*

*Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?
In the joyous days of childhood
Oft they told of wondrous love
Pointed to the dying Saviour;
Now they dwell with Him above.*

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Wings of a Dove

"Wings of a Dove" is a country song written by Bob Ferguson in 1958. "Wings of a Dove" was most popular when it was recorded by Ferlin Husky in 1960. The Ferlin Husky recording went to number one on the country charts for 10 nonconsecutive weeks. It was Ferlin Husky's third and final number one on the country chart, spending nine months on the chart. "Wings of a Dove" was successful on the pop charts, as well, peaking at number 12 on the Hot 100. In 1987, Broadcast Music Incorporated awarded Ferguson with the "million air" plays for the "Wings of a Dove".

The song alludes to several passages from the Christian Bible about doves sent by the Lord, including a verse about God sending Noah a dove during the flood in Genesis 8:6-12. Dolly Parton's and Porter Wagoner's cover versions include a verse not in the original, referring to another passage about a dove in Matthew 3:16 where "After his baptism, as Jesus came up out of the water, the heavens were opened and he saw the Spirit of God descending like a dove and settling on him."

<p><i>On the wings of a snow-white dove He sends His pure sweet love A sign from above (sign from above) On the wings of a dove (wings of a dove)</i></p> <p><i>When troubles surround us when evils come The body grows weak (body grows weak) The spirit grows numb (spirit grows numb) When these things beset us, He doesn't forget us He sends down His love (sends down His love) On the wings of a dove (wings of a dove)</i></p> <p><i>On the wings of a snow-white dove He sends His pure sweet love A sign from above (sign from above) On the wings of a dove (wings of a dove)</i></p>	<p><i>When Noah had drifted on the flood many days He searched for land (He searched for land) In various ways (various ways) Troubles, he had some but wasn't forgotten He sent him His love (sent him His love) On the wings of a dove (wings of a dove)</i></p> <p><i>On the wings of a snow-white dove He sends His pure sweet love A sign from above (sign from above) On the wings of a dove (wings of a dove)</i></p> <p><i>On the wings of a snow-white dove He sends His pure sweet love A sign from above (sign from above) On the wings of a dove (wings of a dove)</i></p>
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You'll Never Walk Alone

"You'll Never Walk Alone" is a show tune from the 1945 Rodgers and Hammerstein musical Carousel. In the second act of the musical, Nettie Fowler, the cousin of the protagonist Julie Jordan, sings "You'll Never Walk Alone" to comfort and encourage Julie when her husband, Billy Bigelow, the male lead, falls on his knife and dies after a failed robbery attempt. It is reprised in the final scene to encourage a graduation class of which Louise (Billy and Julie's daughter) is a member. The now invisible Billy, who has been granted the chance to return to Earth for one day in order to redeem himself, watches the ceremony and is able to silently motivate the unhappy Louise to join in the song.

The song is also sung at association football clubs around the world, where it is performed by a massed chorus of supporters on matchday; this tradition developed at Liverpool F.C. after the chart success of the 1963 single of the song by the local Liverpool group Gerry and the Pacemakers.

<p><i>When you walk through a storm Hold your head up high And don't be afraid of the dark</i></p> <p><i>At the end of a storm There's a golden sky And the sweet silver song of a lark</i></p> <p><i>Walk on through the wind Walk on through the rain Though your dreams be tossed and blown</i></p>	<p><i>Walk on, walk on With hope in your heart And you'll never walk alone</i></p> <p><i>You'll never walk alone</i></p> <p><i>Walk on, walk on With hope in your heart And you'll never walk alone</i></p> <p><i>You'll never walk alone</i></p>
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- Program and reference notes taken from Wikipedia with editing

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