

## Welcome to Luther Memorial Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

Please silence all phones and electronic devices.

Recording or photography of any kind during the service is strictly forbidden.

In the spirit of Evening Prayer worship, please refrain from applause. You are invited to a reception in the Parlor following the service. You may wish to greet the musicians at that reception.

The Luther Memorial Concert Series is fully supported by the generous donations of our sponsors. Please refer to the Sponsor insert to recognize those who have made financial contributions for the 2014-2015 season. If you wish to become a sponsor, please fill out the attached form and include it with your gift. If more convenient, gifts may be mailed to the church office at a later date. Your sponsorship is fully tax deductible as allowed by law – a letter of thanks and acknowledgement will be sent to the address you provide.



Reformation Sunday  
October 26, 2014 4:00 PM  
**EVENING PRAYER**  
*Vespers*



**PRELUDE:** Orchestral Suite No. 1 in C Major, BWV 1066

**Johann Sebastian Bach**  
(1685-1750)

- Courante
- Gavotte I & II
- Forlane
- Menuet I & II
- Bourree I & II

*We stand, facing the candle as we sing.*

**SERVICE OF LIGHT**



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;

heav - en - ly, ho - ly, bless - ed Je - sus Christ.

We have come to the set - ting of the sun, and we look to the eve - ning light.

We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of

be - ing praised with pure voic - es for - ev - er. O Son of God,

O Giv - er of life: The u - ni - verse pro - claims your glo - ry.

☐ The Lord be with you. ☑ And al - so with you.

☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.

☐ Blessed are you, O Lord our God, king of the universe, who led your people

Israel by a pil - lar of cloud by day and a pil - lar of fire by night: ▶

Enlighten our darkness by the light of your Christ; may his Word be a lamp  
to our feet and a light to our path; for you are mer - ci - ful,  
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,  
Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

## ✠ PSALMODY ✠

*We sit.*

### PSALM 141

*Men sing parts marked I. Women sing parts marked II. All sing parts marked ☩.*

**☩** Let my prayer rise be - fore you as in - cense;  
the lift - ing up of my hands as the eve - ning sac - ri - fice.

**I** O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.

**II** Let my prayer rise be - fore you as in - cense; ▶

the lift- ing up of my hands as the eve- ning sac - ri - fice.

① Set a watch be- fore my mouth, O Lord, and guard the door of my lips.

② Let not my heart in- cline to an - y e - vil thing; let me not be oc - cu -

pied in wick - ed - ness with e - vil - do - ers. ① But my eyes are

turned to you, Lord God; in you I take ref - uge. Strip me not of my life.

② Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

① as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.

③ Let my prayer rise be - fore you as in - cense;

the lift - ing up of my hands as the eve - ning sac - ri - fice.

*Silence for meditation is observed, then:*

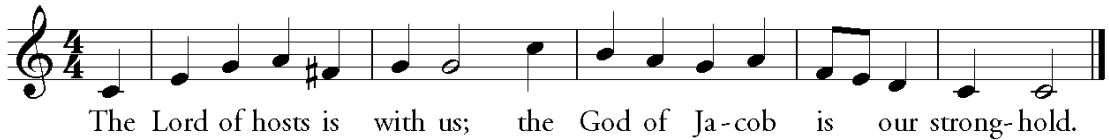
## PSALM PRAYER

☐ Let the incense of our repentant prayer ascend before you, O Lord,  
and let your loving-kindness descend upon us, that with purified minds  
we may sing your praises with the Church on earth and the whole heavenly host,  
and may glorify you forever and ever.

☑ **Amen.**

## PSALM: Psalm 46

**Refrain:** (*Sung once by the choir, then repeated by the congregation and sung where indicated by R.*)



<sup>1</sup>God is our refuge and strength,

a very present help in trouble.

<sup>2</sup>Therefore we will not fear, though the earth be moved,

and though the mountains be toppled into the depths of the sea;

<sup>3</sup>Though its waters rage and foam,

and though the mountains tremble at its tumult. **R**

<sup>5</sup>There is a river whose streams make glad the city of God,

the holy habitation of the Most High.

<sup>6</sup>God is in the midst of her; she shall not be overthrown.

God shall help her at the break of day.

<sup>7</sup>The nations make much ado, and the kingdoms are shaken;

God has spoken, and the earth shall melt away. **R**

<sup>9</sup>Come now and look upon the works of the Lord,

what awesome things he has done on earth.

<sup>10</sup>It is he who makes war to cease in all the world;

he breaks the bow, and shatters the spear,

and burns the shields with fire.

<sup>11</sup>“Be still then, and know that I am God,

I will be exalted among the nations; I will be exalted in the earth.” **R**

*Silence for meditation is observed, then:*

## PRAYER

- ☐ Lord God, our refuge and strength,  
when the restless powers of this world  
and the waters of hell rise up against your holy city,  
watch over it and keep it safe.  
By the river that flows from the throne of the Lamb,  
purify this new Jerusalem as your chosen dwelling,  
for you are with us, our stronghold now and forever.

☑ Amen.

*The offering is gathered.*

**VOLUNTARY:** *Ein feste Burg ist unser Gott*, BWV 720

**Johann Sebastian Bach**

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.  
Your generosity is appreciated.*

*Following the organ introduction to the hymn, we stand.*

**HYMN:** A Mighty Fortress Is Our God

**Setting by Paul Bunjes**

## A Mighty Fortress Is Our God

Choir

A might - y For - tress is \_\_\_\_\_ our God,  
With might of ours can naught \_\_\_\_\_ be done  
Though dev - ils all the world - should fill,  
The Word they still shall let \_\_\_\_\_ re - main

A trust - y Shield and Weap \_\_\_\_\_ on;  
Soon were our loss ef - fect - - ed;  
All ea - ger to de - vour \_\_\_\_\_ us;  
Nor an - y thanks have for \_\_\_\_\_ it;

He helps us free from ev - 'ry need  
But for us fights the Val - iant One,  
We trem - ble not, we fear \_\_\_\_\_ no ill,  
He's by our side up - on \_\_\_\_\_ the plain





That hath us now o'er - tak - - - en.  
 Whom God Him - self e - lect - - - ed.  
 They shall not o - ver - pow'r us.  
 With His good gifts and Spir - - - it.



The old e - vil Foe Now means dead - ly woe;  
 Ask ye, Who is this? Je - sus Christ it is,  
 This world's prince may still Scowl fierce as he will,  
 And take they our life, Goods, fame, child, and wife,



Deep guile and great might Are his dread arms in fight;  
 Of Sab - a - oth Lord And there's none oth - er God;  
 He can harm us none; He's judged; the deed is done;  
 Let these all be gone, They yet have noth - ing won;



On earth is not his e - - - qual.  
 He holds the field for - ev - - - er.  
 One lit - tle word can fell him.  
 The King - dom ours re - main - - - eth.

Text: Martin Luther, 1483-1546

Tune: EIN FESTE BURG, Martin Luther, 1483-1546

*We sit.*

## ✠ WORD ✠

### READING: 2 Thessalonians 2:3-8

<sup>3</sup>Let no one mislead you in any way; for that day will not come unless the rebellion comes first and the lawless one is revealed, the one preordained for ruin. <sup>4</sup>He opposes and exalts himself above every so-called god or object of worship, so that he takes his seat in the temple of God, proclaiming himself as God. <sup>5</sup>Do you not remember that I told you these things when I was still with you? <sup>6</sup>And you know what is now restraining him, so that he may be revealed when his time comes. <sup>7</sup>For the mystery of lawlessness is already at work, but only until the one who now restrains it is removed. <sup>8</sup>And then the lawless one will be revealed, whom the Lord Jesus will destroy with the breath of his mouth, annihilating him by the manifestation of his coming.

ℒ The Word of the Lord.

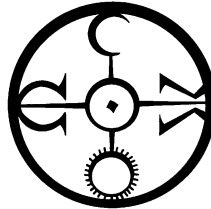
☑ Thanks be to God.

## READING: Revelation 14:6-8

<sup>6</sup>Then I saw another angel flying in midheaven, with an eternal gospel proclaiming to those who live on the earth and every nation and tribe and language and people. <sup>7</sup>He said in a loud voice, "Fear God and give him glory, for the hour of his judgment has come; and worship him who made heaven and earth, the sea and the springs of water." <sup>8</sup>Then another angel, a second, followed, saying, "Fallen, fallen is Babylon the great! She has made all nations drink of the wine of the wrath of her fornication."

☒ The Word of the Lord.

☑ Thanks be to God.



CANTATA: *Gott der Herr ist Sohn und Schild, BWV 79*  
(God the Lord is Sun and Shield)

Johann Sebastian Bach

### 1. Chorus

*Gott der Herr ist Sonn und Schild.*

**God the Lord is sun and shield.**

*Der Herr gibt Gnade und Ehre,*

**The Lord gives grace and honor,**

*er wird kein Gutes mangeln lassen den Frommen.*

**He will withhold no good from the devout.**

Bach captures the spirit of the Reformation celebration in one of his most impressive cantata choruses. This three-part movement features festive orchestration including horns and timpani. The extended first section begins with a fanfare of sorts on those instruments. This is followed with a fugue of intricate and imitative entrances by the woodwinds and strings. Before the chorus enters, the fanfare and fugue are combined in a grand display. The choir enters gloriously singing "*Gott der Herr ist Sonn und Schild*" in short phrases of new chordal and imitative material while the instruments regularly interrupt with their own original themes. The middle section is the most complex with the combination of voices and instruments intertwining many short contrapuntal melodies. This complex contrapuntal texture is used to convey the important and ultimately optimistic message that God will hold back nothing of value from the faithful. Finally, everyone unites in a less complex, but more impressive section that contains touches of previous material while moving towards a magnificent conclusion. The text, which expresses undoubting acclamation, is taken from Psalm 84:11.

## 2. Aria (Alto)

*Gott ist unsre Sonn und Schild!*

**God is our sun and shield!**

*Darum rühmet dessen Güte*

**Therefore praise his kindness**

*Unser dankbares Gemüte,*

**Our thankful mind,**

*Die er für sein Häuflein hegt.*

**He for his little flock tends.**

*Denn er will uns ferner schützen,*

**For he wants further to protect us,**

*Ob die Feinde Pfeile schnitzen*

**Whether the enemy carves arrows**

*Und ein Lästerhund gleich billt.*

**And a blasphemous dog now barks.**

The words of the Psalm are slightly paraphrased to begin and conclude this lovely duet in 6/8 meter for alto and flute. The florid line of the flute and the graceful melody of the singer match each other nicely. Typical of Bach's cantatas, we find ourselves turning from an extroverted communal declaration of praise and faith to one that is more personal, tranquil and individual. The gentle spirit of the music is altered chromatically somewhat to convey the thought of the sharp arrows of the foes and the "blasphemous hound" of the last line of text. *Lästerhund* could also be translated "the evil dog Blasphemy howls." – listen for the somewhat harsher sound and upward leap on this word.

## 3. Chorale

*Nun danket alle Gott*

**Now all thank God**

*Mit Herzen, Mund und Händen,*

**With heart, mouth and hands,**

*Der große Dinge tut*

**Who does great things**

*An uns und allen Enden,*

**For us and to all ends,**

*Der uns von Mutterleib*

**Who from our mother's womb,**

*Und Kindesbeinen an*

**And childhood on**

*Unzählig viel zugut*

**Countless great good**

*Und noch itzund getan.*

**And even now does.**

All instruments join in a setting of the chorale *Nun danket alle Gott*, which we will all sing at the conclusion of today's service. The chorale harmonization is one of Bach's simplest, but it is made especially remarkable because of the addition of the first theme from the opening chorus that is played by the horns as a countermelody to the chorale. With the horns and timpani, the choir reaffirms the communal, collective expression of praise for the God who has done, and continues to do, all things for us throughout our lives. Along with many other Lutheran chorales of earlier centuries this melody was a favorite of Bach's, one that he utilized in other choral and organ works. In some circles the original hymn is considered the premier Lutheran song of praise and thanks for God's blessings.

#### 4. Recitative (*Baritone*)

*Gottlob, wir wissen den rechten Weg zur Seligkeit;*

**Praise God, we know the right way to salvation;**

*Denn, Jesu, du hast ihn uns durch dein Wort gewiesen,*

**Because of Jesus, you have shown it to us by your Word,**

*Drum bleibt dein Name jederzeit gepriesen.*

**Therefore your name remains forever praised.**

*Weil aber viele noch zu dieser Zeit*

**But since many still at this time**

*An fremdem Joch aus Blindheit ziehen müssen,*

**A foreign yoke must pull out of blindness,**

*Ach! so erbarme dich auch ihrer gnädiglich,*

**Ah! So have mercy also on them graciously,**

*Dass sie den rechten Weg erkennen*

**That they the right path recognize**

*Und dich bloß ihren Mittler nennen.*

**And simply call you their mediator.**

This is a simply accompanied recitative in which the soloist speaks as a Pastor addressing God, expressing thanks for showing the believer the path to blessedness, praying for compassion on those who "labor under foreign yoke." The tenderness of the vocal line on those phrases beg us to show mercy on the faithless - that is, those who are unbelievers - a timeless sentiment, especially considering the judgmental nature of all humanity. Bach is known for associating musical symbolism with the text to provide deeper meaning. The word "Mittler" (mediator) in the last phrase is presented with his well-known "cross" motif - very likely implying that the cross is necessary for any intercession between God and man.

#### 5. Aria (*Soprano & Baritone*)

*Gott, ach Gott, verlass die Deinen Nimmermehr!*

**God, oh God, forsake your people nevermore!**

*Lass dein Wort uns helle scheinen;*

**Let your word for us shine brightly;**

*Obgleich sehr Wider uns die Feinde toben,*

**Although harshly against us the enemy rages,**

*So soll unser Mund dich loben.*

**Yet shall our mouth praise you.**

Although this minor-mode movement contrasts with the other movements, it is not a descent into the depths of misery and despair. Rather, it is a forceful, almost ebullient expression of entreaty and appeal – do not forsake Your people but let Your Word illuminate us even in the midst of our enemies. Forgoing the usual instrumental introduction of Baroque arias, this duet begins immediately with a unified vocal statement of “God, do not forsake Your people, EVER! Every time this phrase recurs, it is presented with equal clarity. When the text changes to speak of the “raging enemies”, the voices no longer sing in parallel, a symbol of support and security, but instead one voice now sings excited coloratura passages contrasting with pointed leaps in the other voice. The concluding command to praise God restores balance to the setting and exhorts the congregation to do the same.

## 6. Chorale

*Erhalt uns in der Wahrheit,*  
**Keep us in the truth,**  
*Gib ewigliche Freiheit,*  
**Give us eternal freedom,**  
*Zu preisen deinen Namen*  
**To praise your name**  
*Durch Jesum Christum. Amen.*  
**Through Jesus Christ. Amen.**

The closing chorale confidently expresses core thoughts of the Reformation “Wahrheit” (truth) and “Freiheit” (freedom) in a prayer they may free us to praise Him through Christ. Bach sets the chorale for six voices—the usual four-voice choir with doubling instruments, plus a two-voice descant for the horns, undergirded by timpani.

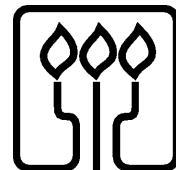
## HOMILY

Pastor William Coleman

*Silence is observed, then:*

- Ⓛ In many and various ways God spoke with his people of old by the prophets.
- ⓐ **But now in these last days he has spoken to us by his Son.**

*We stand.*



# MAGNIFICAT



My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.



From this day all gen- er - a - tions will call me bless - ed.



The Al-might-y has done great things for me, and ho- ly is his name.



He has mer- cy on those who fear him in ev- 'ry gen- er - a - tion.



He has shown the strength of his arm; he has scat- tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty. ▶

He has come to the help of his ser- vant Is - ra - el,  
 for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he  
 made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.  
 Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir- it;  
 as it was in the be- gin-ning, is now, and will be for- ev- er. A - men

## ✠ PRAYERS ✠

*We kneel or sit.*

### LITANY

☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

*After each petition:*

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.

*The litany concludes:*

- ℣ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



☩ Al - le - lu - ia.

- ℣ Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

- ℣ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



☩ To you, O Lord.

- ℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☩ Amen.


## LORD'S PRAYER

- ℣ Lord, remember us in your kingdom and teach us to pray:

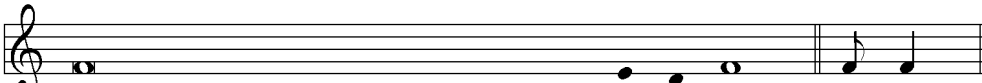
☩ **Our Father, who art in heaven,  
hallowed be thy name,  
thy kingdom come,  
thy will be done,  
on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those  
who trespass against us;  
and lead us not into temptation,  
but deliver us from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



## BENEDICAMUS DOMINO & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.



☐ The almighty and merciful Lord,  
the Father, the Son, and the Holy Spirit, bless . . . and pre-serve us. ☑ A - men

*Following the organ introduction to the hymn, we stand.*

**HYMN:** Now Thank We All Our God

**Johann Sebastian Bach**  
verse 2

### Now Thank We All Our God



☑ 1 Now thank we all our God with hearts and hands and voic - es,  
☑ 2 Oh, may this boun-teous God through all our life be near us,  
☑ 3 All praise and thanks to God the Fa - ther now be giv - en,



who won-drous things has done, in whom his world re - joic - es;  
with ev - er joy - ful hearts and bless - ed peace to cheer us,  
the Son, and him who reigns with them in high - est heav - en,



who, from our moth - ers' arms, has blest us on our way  
and keep us in his grace, and guide us when per - plexed,  
the one e - ter - nal God, whom earth and heav'n a - dore;



with count-less gifts of love, and still is ours to - day.  
and free us from all harm in this world and the next.  
for thus it was, is now, and shall be ev - er - more.

## DISMISSAL

☞ Go in peace. Serve the Lord.

☞ **Thanks be to God!**

**POSTLUDE:** *Ein feste Burg ist unser Gott*

**Wilhelm Rudnick  
(1850-1927)**

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## PROGRAM NOTES

The Luther Memorial "**Bach Cantata Vespers**" series strives to present the cantatas of Johann Sebastian Bach in a liturgically significant manner. One of the responsibilities of a Cantor in Bach's time was to compose a cantata based on texts and chorale tunes appropriate for specific days and seasons of the church year. These cantatas were presented within a church service, highlighting and elaborating on the Word as heard in the scripture readings and sermon. Martin Luther wrote that "next to the Word of God, music deserves the highest praise... the gift of language combined with the gift of song was given to man that he should proclaim the Word of God through Music." It is obvious that Bach took this sentiment to heart in the creation of these works as he devoted so much attention to the expression of the text through music. Throughout our series, dates and cantatas will be selected to correspond with significant times of the church year. The other texts and music of each program are intended to reflect on the singular theme of each season. We hope that this emphasis and consistency will lead to a deeper understanding and appreciation of the music as well as enhance your personal reflections of the season.

This evening's music celebrates and conveys important themes of the Protestant Reformation. Martin Luther posted his controversial *Ninety-Five Theses* on the Wittenberg Castle church door on October 31, 1517. By the time that Bach composed tonight's works, more than 200 hundred years later, the celebration of the Reformation had become an annual event in Germany. Today, the Reformation is celebrated on the last Sunday of October.

### **Orchestral Suite No. 1 in C Major – BWV 1066**

Bach composed the first Orchestral Suite a few years before today's cantata. Although this music would have been created for and presented in the secular context of the court, its lively spirit makes for a natural introduction to the exuberant and celebratory cantata to follow. Bach's orchestral suites consist of an overture and a collection of dances in the style of the French opera and ballet dance suites especially popular a half century earlier. Most of the dances are presented in the *alternativement* form in which two similar dances are paired, with a *da capo* return to the first of the pair, thus forming an overall three-part structure - which would evolve into the common Minuet & Trio of the classical symphony.

Several of the popular dances of the Baroque era are included: a French Courante characterized by shifting metric accents; a pair of Gavottes with their signature double upbeat rhythm - i.e. three-four-ONE; an Italian Forlane which is a somewhat wilder version of the French Courante; a more refined and courtly pair of Menuets; and finally two Bourrées that one commentator described as "throwing good breeding to the winds in a rambunctious, basket-of-puppies romp."

In addition to the variety achieved through the different dance meters and styles, contrast is also presented by different combinations of the string and wind sections of the ensemble. Today, only the dance movements are presented, omitting the overture due to its length.

### **Cantata No. 79 – “Gott der Herr ist Sonn und Schild”**

*Gott der Herr ist Sonn und Schild* was written for the Festival of the Reformation in 1725. Although the festival was not formally established among Lutherans for at least one hundred years after Martin Luther’s death in 1546, in the intervening years the celebration of the reforms instituted by him had been commemorated annually in various ways and on various dates.

The commemoration of the religious reformation in Germany has always centered on the scriptural foundations of church teaching, practice, and institutional reform established by Luther. At first the day was observed as an opportunity to give thanks to God for the preservation of the true Word and for deliverance from foes of the faith. As time passed, in regions where Lutheranism was dominant, it became an important public and religious occasion, during which the chief tenets of faith clarified by Luther were extolled; but often the distinctions between the Roman Catholic and Lutheran beliefs and practices were also emphasized.

At St. Thomas Church in Leipzig, Reformation Day was observed with extended festive services of Holy Communion and prayer. These festive services with their elaborate musical components were especially impressive for the population in a day when the Lutheran church was often the place to be to hear the best and latest fine music of the time. The cantata for the day was performed before the sermon, and both of these elements were based on the Reformation Gospel text heard today. Among other hymns included in the service were such classic chorales as “Now Thank We All Our God” (LBW 533), and “A Mighty Fortress Is Our God” (LBW 228) also sung today.

The cantata for today was first performed on Reformation Day, October 31, 1725, in Leipzig as part of Bach’s third complete annual cycle of cantatas. The Epistle for the day was 2 Thessalonians 2:3–8, with its exhortation to remain steadfast in the faith. The Holy Gospel was Revelation 14:6–8, which points out the need to fear and glorify God in the face of the Judgment. Reference is also made in the Gospel to “fallen Babylon,” which could be interpreted to mean foes of the Christian. However, it was more likely interpreted by those early Lutherans as a reference to the Roman Catholic Church itself.

The six movements of the cantata text, compiled by an unknown author, interpret the message of the Holy Gospel, emphasize the praise and thanks due to God for the strength of his love and faithfulness, and make a plea for God’s continued guidance and protection.

The cantata is scored for strings (violins 1 & 2, viola, cello), 2 flutes, 2 oboes, 2 horns, *basso continuo* (harpsichord and cello), soprano, alto, and baritone solos, and choir.

### **Ein feste Burg ist unser Gott - BWV 720**

The organ chorale prelude on *Ein feste Burg ist unser Gott* (“A Mighty Fortress is Our God”) is best described as a chorale fantasia in which the chorale tune is treated freely and often obscured by ornaments and improvisatory gestures. Although this work was found in a collection of manuscripts known to have been written by J.S. Bach, it was unattributed and may have been written by Bach’s uncle, Johann Michael Bach.

# LEADING WORSHIP TODAY

*Homilist*

Pastor William Coleman

*Liturgical Leader*

Ron King

## Vocal Soloists

*Soprano*

Molly Dugan

*Alto*

Mary Laver

*Baritone*

James Bobick

## Orchestra

*Violin I*

Joseph Kneer, Lou Nicolia

*Violin II*

Maura Pelinsky, Linda Melaragno

*Viola*

Jennifer Jansen, Megan Rainbow

*Cello*

Ruth Ann Scanzillo, James Pearson

*Flute*

LeAnne Wistrom, Sarah Steranka

*Oboe*

Kristin Perry, Kelly Gravel

*Horn*

Laura Nelson, Michele Napolitan

*Timpani*

Cathie Dugan

*Harpsichord & Organ*

Walt Gaber

## Choir

*Soprano*

Emma Chaffee, Molly Dugan, Cathy MacGregor,  
Janice MacInnes, Beverly Pochatko, Margarete Potocki,  
Rose-Marie Rose, Solveig Santillano, Carol Snippert

*Alto*

Cathie Dugan, Mary Laver, Shelby Mayberry,  
Kathy Sahlmann, Ella Santillano, Pat Young

*Tenor*

Bob Banks, Mark Lechner, Ronald Leemhuis

*Bass*

Andrija Andelić, James Bobick, Doug Chaffee,  
Gary Flick, Derf Hopsecger, Ken Kraut, Skip Meyn,  
Kurt Sahlmann

*Video*

Kurt Sahlmann

# BIOGRAPHIES

**Pastor Bill Coleman** has been pastor of Luther Memorial Church since November 2008. Bill grew up in Scranton, Pennsylvania, attended St. Bonaventure University and finished his BA in Accounting at Indiana University of Pennsylvania. After living in Northern Virginia for seven years and working as an auditor and financial analyst, Bill was called into the ministry. He graduated with his Masters of Divinity from Gettysburg Lutheran Seminary in 2004 and was called to serve Trinity Lutheran Church in Sidman, Pennsylvania and St. John Lutheran Church in Summerhill, Pennsylvania. After moving to Erie (where his wife, Amy, grew up) Bill served St. Peter's Lutheran Church (Millcreek) and Trinity Lutheran Church (McKean) before being called by Luther Memorial Church.

Bill enjoys running, biking, reading and cooking. He finds peace during long walks and runs at Presque Isle State Park. He finds joy in the simple moments of life and is appreciative of his many blessings. He enjoys having conversations with people and welcomes meeting new people. He is thankful for the ministry which happens at Luther Memorial Church on a daily basis and is excited about the future of this ministry.

**Ron King** currently serves as the Lay Pastoral Assistant at Luther Memorial, serving at St. Matthew's and Holy Trinity Lutheran Churches. He has been involved with the Luther Memorial Adult Choir since 1993, and participated in all of the Bach Festivals presented by the Luther Memorial Concert Series. While his current role requires his presence at the sister congregations of Luther Memorial, his love of sacred and liturgical music keeps him connected spiritually with this music program, as well as physically whenever he is able to participate. Ron enjoys many other activities, but his work schedule along with his sense of call to serve the church, keeps his calendar quite full. He is delighted to be a part of today's worship.

**Molly Dugan**, soprano, is a life-long member of Luther Memorial Church where she is an active member of the choir, handbell choir, and concert committee. She studied voice with the late Charlotte Chaffee and sings with the Erie Renaissance Singers. Molly holds a Master of Science degree in Special Education, and is a Special Education teacher in the Millcreek Township School District.

**Mary Laver** has been a life-long member of Luther Memorial and has sung in the choir for 34 years. She has also sung with the Erie Philharmonic Chorus and the Bach Ensemble of Naples, FL. Mary has raised five sons and is now joyfully singing to her seven, (soon to be ten) grandchildren.

**James Bobick** has had a versatile career, from leading roles in the works of Donizetti, Verdi, Bizet, and Mozart to those of Bach, Handel, Mendelssohn, Brahms, and Orff. Mr. Bobick was seen in over 20 roles at New York City Opera and with companies that have included Seattle Opera, Portland Opera, Opera Colorado, Fort Worth Opera, Connecticut Opera, Opera Omaha, Opera Pacific, Opera Delaware, Virginia Opera, Baltimore Opera, Wichita Grand Opera, Dayton Opera, Central City Opera, and the Bard Festival. As a concert soloist, Mr. Bobick has been heard in New York City at Carnegie, Avery Fisher, and Alice Tully Halls, at New York's Cathedral Church of St. John the Divine, and in concerts around the United States, France, the Czech Republic, and Costa Rica. In 2015, Mr. Bobick will reprise his role of Howard in David T. Little's *Dog Days* with Los Angeles Opera and Fort Worth Opera.

Violinist **Joseph Kneer** holds a Bachelor of Music in Violin Performance from Oberlin Conservatory, a Masters of Music in Violin and Theory Pedagogy from the Peabody Institute, and a Doctor of Musical Arts in Violin Performance, also from Peabody. Since 2012, Kneer has served as the Assistant Professor of Violin, Viola, Music Theory, and Aural Skills in the D'Angelo Music Department at Mercyhurst University. Previous teaching engagements include the Peabody Preparatory and the Janna Friedman music school, among others. Kneer is also an active recitalist and orchestral musician, has performed on numerous concert series in the Midwest and on the East Coast, and recently performed as the soloist in Svendsen's *Romance* with the Young Artists Debut Orchestra. He was featured in a live performance on *Classics with Wally Faas* (91.3 WQLN, Erie Public Radio) last year as part of the Lobby Performance series with pianist and recital partner Shirley Yoo. Kneer performs regularly with the Erie Philharmonic Orchestra, and is a contracted member of the Erie Chamber Orchestra's first violin section.

Joseph has studied with Mary West, Milan Vitek, Herbert Greenberg, and Violaine Melançon, and maintains an active private and collegiate violin studio and string ensemble at Mercyhurst University. Kneer's students have won notable local and regional recognition since his arrival in Erie, including top prizes at the Erie Tuesday Morning Music Club, solo debuts with the Western New York Chamber Orchestra and on local concert series recitals, and participation in all levels of the Pennsylvania All-State Orchestra.

**Walt Gaber**, a native of Waterford, PA holds degrees in Music and Computer Science. He first became interested in organs and organ music while working during his undergraduate years for Lawrence Phelps, a world renowned pipe organ builder located in Erie, PA during the early 1970's. With a Masters of Music in Organ Performance, Walt taught undergraduate Music History and Music Theory at Oral Roberts University for several years before making a career change from music to software development but remaining active in church music. During most of the 25 years Walt and his family lived in Tulsa, OK, he served as Parish Musician for two congregations - Grace Lutheran and Lutheran Church of the Good Shepherd. Returning to Erie in 2004, Walt became active in the Luther Memorial choir and has served as Cantor since September 2011.



