

LUTHER MEMORIAL CHURCH

LUTHER MEMORIAL ACADEMY

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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.

"We believe art feeds the spirit."

Last Sunday before Lent
February 15, 2015 4:00 PM
EVENING PRAYER
Vespers



PRELUDE: Concerto in D for Trumpet, Strings & Continuo (TWV 51:D7)

Georg Philipp Telemann
(1681-1767)

- I. Adagio
- II. Allegro
- III. Grave
- IV. Allegro

Jay Vilella, Trumpet

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.**

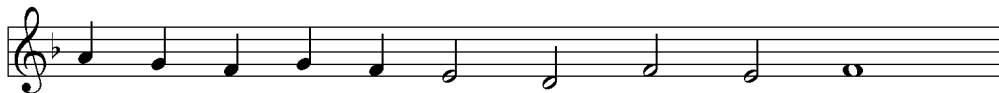


☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**





☐ 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 ❶. Women sing parts marked ❷. All sing parts marked ❸.



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



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



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



❷ 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:

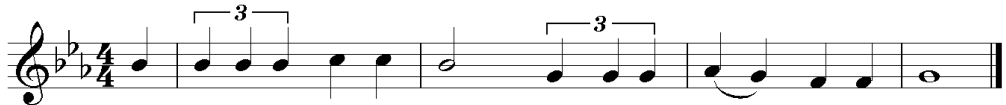
PSALM PRAYER

☐ 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 30

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



My God, I cried out to you and you re - stored me to health.

¹I will exalt you O Lord, because you have lifted me up
and have not let my enemies triumph over me.

²O Lord my God, I cried out to you,
and you restored me to health.

³You brought me up O Lord from the dead;
you restored my life as I was going down to the grave.

⁴Sing to the Lord you servants of his;
give thanks for the remembrance of his holiness. **R**

⁵For his wrath endures but the twinkling of an eye,
his favor for a lifetime.

⁶Weeping may spend the night,
but joy comes in the morning.

⁷While I felt secure I said, "I shall never be disturbed."
You Lord, with your favor, made me as strong as the mountains."

⁸Then you hid your face,
and I was filled with fear. **R**

⁹I cried to you O Lord;
I pleaded with the Lord saying,

¹⁰"What profit is there in my blood if I go down to the pit?
Will the dust praise you or declare your faithfulness?"

¹¹Hear O Lord, and have mercy upon me;
O Lord be my helper."

¹²You have turned my wailing into dancing;
you have put off my sackcloth and clothed me with joy.

¹³Therefore my heart sings to you without ceasing;
O Lord my God, I will give you thanks forever. **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.

The Latin text “Ubi caritas et amor” is believed to date from early Christian gatherings and was set to plainchant before the 9th century. It is usually sung in conjunction with celebrations of Holy Communion, especially that of the Last Supper during Holy Week. The connection with today’s service can be found in the reading of 1 Corinthians 13 below. The composer of this choral setting, originally from Youngstown, Ohio, is currently Cantor of St. Martin’s Lutheran Church in Austin, Texas. He is also the composer of today’s psalm setting.

VOLUNTARY: *Ubi Caritas*

Thomas Pavlechko

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

*Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.*

Where charity and love are, God is there.
As we are gathered into one body,
Beware, lest we be divided in mind.
Let evil impulses stop, let controversy cease,
And may Christ our God be in our midst.

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

The text of this hymn is the work of Ernst Lange, a contemporary of Bach, writing in Danzig (present-day Gdańsk, Poland). Most of his hymns were written about the time of the black plague in Danzig, around 1710, in the context of a thank offering for the lives that were spared. The text paraphrases the first verses of today's First Reading immediately following. The hymn was translated from German by the prolific English translator, Catherine Winkworth and published in several English and American 19th century hymnals, often to the tune we sing today. The composer, Richard Redhead, an English organist and hymn-writer, intended this tune for "Rock of Ages," but its somber tone and small range have made it useful with other texts as well.

Following the orchestral introduction to the hymn, we stand.

HYMN

Though I Speak With Angel Tongues



- ☐ 1. Though I speak with an - gel tongues, brav - est words of strength and fire,
 Choir 2. Though I la - vish all I have on the poor in cha - ri - ty,
 ☐ 3. Come, Thou Spi - rit of pure love, who didst forth from God pro - ceed,



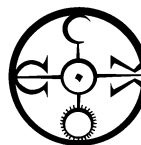
They are but as i - dle songs, if no love my heart in - spire;
 Though I shrink not from the grave, or un - moved the stake can see,
 Ne - ver from my heart re - move; let me all Thy im - pulse heed;



All the el - o - quence shall pass as the noise of sound - ing brass.
 Till by love the work be crowned, all shall pro - fit - less be found.
 Let my heart hence - for - ward be moved, con - trolled, in - spired by Thee.

Text: Ernst Lange, 1650-1727; Catherine Winkworth, tr., 1829-1878
 Tune: GETHSEMANE, Richard Redhead, 1820-1901

We sit.



✠ WORD ✠

READING: 1 Corinthians 13:1-13

¹If I speak in the tongues of mortals and of angels, but do not have love, I am a noisy gong or a clanging cymbal. ²And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but do not have love, I am nothing. ³If I give away all my possessions, and if I hand over my body so that I may boast, but do not have love, I gain nothing.

⁴Love is patient; love is kind; love is not envious or boastful or arrogant ⁵or rude. It does not insist on its own way; it is not irritable or resentful; ⁶it does not rejoice in wrongdoing, but rejoices in the truth. ⁷It bears all things, believes all things, hopes all things, endures all things.

⁸Love never ends. But as for prophecies, they will come to an end; as for tongues, they will cease; as for knowledge, it will come to an end. ⁹For we know only in part, and we prophesy only in part; ¹⁰but when the fullness comes, the partial will come to an end. ¹¹When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became an adult, I put an end to childish ways. ¹²For now we see in a mirror, dimly, but then we will see face to face. Now I know only in part; then I will know fully, even as I have been fully known. ¹³And now faith, hope, and love abide, these three; and the greatest of these is love.

☐ The Word of the Lord.

☑ Thanks be to God.

READING: Luke 18:31-43

³¹Then Jesus took the twelve aside and said, ‘See, we are going up into Jerusalem, and everything that is written about the Son of Man by the prophets will be accomplished. ³²For he will be handed over to the Gentiles; and he will be mocked and insulted and spat upon. ³³After they have flogged him, they will kill him, and on the third day he will rise again.’ ³⁴But they understood nothing about all these things; in fact, what he said was hidden from them, and they did not grasp what was said.

³⁵ As he approached Jericho, a blind man was sitting by the roadside begging. ³⁶When he heard a crowd going by, he asked what was happening. ³⁷They told him, ‘Jesus of Nazareth is passing by.’ ³⁸Then he shouted, ‘Jesus, Son of David, have mercy on me!’ ³⁹Those who were in front sternly ordered he should be quiet; but he shouted even more loudly, ‘Son of David, have mercy on me!’ ⁴⁰Jesus stood still and ordered that the man be brought to him; and when he came near, he asked him, ⁴¹‘What do you want me to do for you?’ He said, ‘Lord, let me see again.’ ⁴²Jesus said, ‘Receive your sight; your faith has saved you.’ ⁴³Immediately he regained his sight and followed him, glorifying God; and all the people, when they saw it, praised God.

☐ The Word of the Lord.

☑ Thanks be to God.

CANTATA: *Herr Jesu Christ, wahr' Mensch und Gott, BWV 127*
Lord Jesus Christ, True Man and God

Johann Sebastian Bach
(1685-1750)

1. Chorus

Herr Jesu Christ, wahr' Mensch und Gott,
Lord Jesus Christ, true Man and God,
Der du littst Marter, Angst und Spott,
You who suffered torture, anguish and scorn,
Für mich am Kreuz auch endlich starbst
For me upon the cross, ultimately dying,
Und mir deins Vaters Huld erwarbst,
And won for me your Father's favor,
Ich bitt durchs bittere Leiden dein:
I ask, through your bitter suffering:
Du wollst mir Sünder gnädig sein.
You would be merciful to me, a sinner.

In today's gospel reading, the blind man called out – "Jesus, have mercy on me!" In the opening chorus of this cantata, Bach quotes three phrases of the Lutheran chorale, "*Christe, du Lamm Gottes*" which contains this plea and was sung as the German counterpart of the *Agnus Dei* (Lamb of God) of the Latin mass. The three phrases occur at the beginning, middle and end of the movement in long sustained notes. The placement of these phrases parallels the text of the chorus:

"*You take away the sin of the world*" immediately follows
"*for me upon the cross, ultimately dying.*"

"*Have mercy on us*" completes immediately before
"*you would be merciful to me, a sinner.*"

Chris - te, du Lamm Got - tes,
der du tragst die Sun - der Welt,
er - barm dich un - ser.

*Christ, Lamb of God,
you take away the sin of the world,
have mercy on us.*

Throughout the movement, the *continuo* (cello and harpsichord) plays the initial fragment of another well-known chorale – “*O Haupt voll Blut und Wunden*” (O Sacred Head). This serves to direct the listener toward Christ’s Passion as we prepare for our Lenten journey in parallel, figuratively, with Jesus’ journey to Jerusalem.

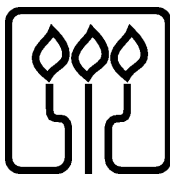


The image shows a musical score for the chorale "O Haupt voll Blut und Wunden". It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody in the top staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a half note F4, and a whole note E4. The bottom staff begins with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, a half note F3, and a whole note E3. The lyrics "O Haupt voll Blut und Wun - den." are written below the top staff.

O sacred head now wounded.

The opening movement continually alternates between orchestra and chorus. Every time the chorus enters, a fragment of the chorale is sung by one section and imitated by the others. The sopranos carry the chorale tune in long notes throughout until the final phrase, in which they also participate in the imitative phrasing.

Bach is well known for “painting” details of the text musically. The most obvious examples to listen for in this movement are the following. The basses issue the final statement of the phrase *auch endlich starbst* (*ultimately dying*) with a large falling interval for the final two notes. Another example is the treatment of the phrase *durchs bitter Leiden dein* (*through your bitter suffering*) which contains the most chromatic and labored musical lines. The final line of text (*be merciful to me a sinner*) is set twice with each voice pleading intensely with octave leaps on each instance of *du wollst*.



2. Recitative (Tenor)

Wenn alles sich zur letzten Zeit entsetzet,
When all at the last time is horrified,
Und wenn ein kalter Todesschweiß
And when a cold, death sweat
Die schon erstarrten Glieder netzet,
The already paralyzed limbs soaks,
Wenn meine Zunge nichts,
When my tongue speaks nothing,
als nur durch Seufzer spricht
except through sighs
Und dieses Herze bricht:
And this heart breaks:
Genug, dass da der Glaube weiß,
Enough, that faith knows then,
Dass Jesus bei mir steht,
That Jesus stands with me,
Der mit Geduld zu seinem Leiden geht
Who with patience to his suffering goes
Und diesen schweren Weg
And along this difficult path
auch mich geleitet
also accompanies me
Und mir die Ruhe zubereitet.
And prepares my rest for me.

This recitative and ensuing aria describe a sinner's last moments on earth. Within the recitative, images of horror, terror, the chilling sweat of death and stiff limbs are presented. The narrator asks for rest and draws a parallel to Jesus' suffering which will provide the much-sought repose at the end of this difficult path.

3. Aria (Soprano)

Die Seele ruht in Jesu Händen,
The soul rests in Jesus' hands,
Wenn Erde diesen Leib bedeckt.
When earth covers this body.
Ach ruft mich bald, ihr Sterbeglocken,
Ah, call me soon, you funeral bells,
Ich bin zum Sterben unerschrocken,
I am unafraid of death,
Weil mich mein Jesus wieder weckt.
because my Jesus will awaken me again.

The soprano aria, in typical A-B-A form, provides the rest sought in the previous recitative. Two flutes play repeated bell tones over a pizzicato bass. The intensely sad and resigned oboe melody is intertwined with the voice. In the B section, death bells (“*Sterbeglocken*”) ring out with all of the strings joining the pizzicato bass. At the word “*unerschrocken*” (fearless, bold, unflinching), everything comes to a halt except a trumpet-like flourish by the oboe – announcing the awakening of Jesus. This dramatic point is resolved by a repetition of the A section and the soul’s repose in Jesus’ hands.

4. Recitative & Aria (*Baritone*)

Wenn einstens die Posaunen schallen,

When one day the trumpets sound,

Und wenn der Bau der Welt

And when the world’s foundation

Nebst denen Himmelsfesten

Along with the firmament of heaven

Zerschmettert wird zerfallen,

Shattered, will collapse,

So denke mein, mein Gott, im besten;

So think of me, my God, favorably;

Wenn sich dein Knecht einst vors Gerichte stellt,

When once Your servant stands before judgment,

Da die Gedanken sich verklagen,

Where thoughts themselves accuse,

So wollest du allein,

Then will you alone,

O Jesu, mein Fürsprecher sein

O Jesus, be my advocate

Und meiner Seele tröstlich sagen:

And console my soul gently saying:

Fürwahr, fürwahr, euch sage ich:

Truly, truly, I say to you:

Wenn Himmel und Erde im Feuer vergehen,

When heaven and earth go down in fire,

So soll doch ein Gläubiger ewig bestehen.

Yet shall a believer forever prevail.

Er wird nicht kommen ins Gericht

He will not come into judgment

Und den Tod ewig schmecken nicht.

And shall not taste eternal death.

Nur halte dich, mein Kind, an mich:

Only cling, my child, to me:

Ich breche mit starker und helfender Hand

I break, with a strong and helping hand,

Des Todes gewaltig geschlossenes Band.

Death’s brutal, imprisoning bond.

The state of rest, repose and resignation reached in the previous aria is immediately disrupted by the bass recitative and aria which evoke the “final judgment” in text and music. Trumpet fanfares are heard as the bass soloist announces the last trumpet. The transition from recitative to aria is blurred – and the aria alternates between relaxed 4/4 and extremely agitated 6/8 sections. The opening notes of the 4/4 sections are built on the notes of the primary chorale melody.

5. Chorale

Ach, Herr, vergib all unsre Schuld,

Ah, Lord, forgive all our guilt,

Hilf, dass wir warten mit Geduld,

Help us to wait with patience

Bis unser Stündlein kömmt herbei,

Until our last hour comes upon us;

Auch unser Glaub stets wacker sei,

Also may our faith be always brave,

Dein'm Wort zu trauen festiglich,

Trusting Your word firmly,

Bis wir einschlafen seliglich.

Until we fall asleep contentedly.

The final movement is the typical four-part harmonization of the cantata's chorale. A variant of this chorale tune may be found in LBW 124. This setting is notable for its colorful and evocative harmonies – listen especially to the final phrase which speaks of “falling asleep contentedly.”

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-ceil. 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:

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



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

Silence is kept, then:

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




- ℒ 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

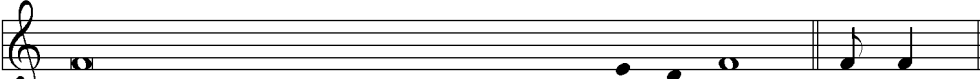
- ℒ Lord, remember us in your kingdom and teach us to pray:

☞ **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

This hymn text was written by Sigismund von Birken, a native of Bohemia who was forced to move to Germany with his family in the 17th century, where he became a distinguished poet. The tune preceded the text, its 16th-century German composer highly esteemed in the world of Lutheran church music, despite the fact that little is known of his life. In 1729, Bach used this chorale for another cantata (#159) for the Last Sunday before Lent and thus the same gospel reading we heard today. The harmonization sung by the choir is Bach's final chorale from that cantata.

Following the orchestra introduction to the hymn, we stand.

HYMN: Jesus, I Will Ponder Now

LBW 115

Verse 3 – choir only – harmonized by J. S. Bach

Jesus, I Will Ponder Now



☑ 1 Je - sus, I will pon - der now on your ho - ly pas - sion;
☑ 2 Make me see your great dis - tress, an - guish, and af - flic - tion,
☐ Choir 3 Yet, O Lord, not thus a - lone make me see your pas - sion,
☑ 4 Let me view your pain and loss with re - pen - tant griev - ing,



let your Spir - it now en - dow me for med - i - ta - tion.
bonds and blows and wretch - ed - ness and your cru - ci - fix - ion;
but its cause to me make known and its ter - mi - na - tion.
nor pre - pare a - gain your cross by un - ho - ly liv - ing. ▶



Grant that I in love and faith may the im - age cher - ish
make me see how scourge and rod, spear and nails, did wound you,
For I al - so and my sin wrought your deep af - flic - tion;
May I give you love for love! Hear me, O my Sav - ior,



of your suf - f'ring, pain, and death, that I may not per - ish.
how you died for those, O God, who with thorns had crowned you.
this the shame - ful cause has been of your cru - ci - fix - ion.
that I may in heav'n a - bove sing your praise for - ev - er.

Text: Sigismund von Birken, 1626–1681; tr. August Crull, 1846–1923, alt.
Music: JESU KREUZ, LEIDEN UND PEIN, Melchior Vulpius, c. 1560–1615

DISMISSAL

- ☪ Go in peace. Serve the Lord.
- ☩ **Thanks be to God!**

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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 (a narrative piece of music with choral and instrumental parts) 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. In keeping with this spirit, 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.

Many of you will have celebrated “The Transfiguration of Christ” during your liturgical services this morning. In Bach’s lifetime, Transfiguration was recognized on August 6 and Bach did not write any cantatas on the subject of the Transfiguration. In our time, having put Transfiguration behind us, we begin our journey toward Jerusalem with elements of both Lent and the ultimate Passion of Christ.

Prior to the Second Vatican Council, the Sunday before Ash Wednesday was liturgically known as Quinquagesima Sunday – meaning *fiftieth*, referring to the 50 days between today and Easter, inclusively. Bach wrote two other cantatas for this liturgical date. Each of those present the gospel reading for the day (Luke’s narrative of the beginning of the journey to Jerusalem) more literally. In Cantata 127, the theme of the gospel is present, but the symbolism and substance of the presentation is less literal and much more poetic.

Concerto in D Major for Trumpet, Strings & Continuo – TWV 51:D7

George Philipp Telemann (1681-1767), a contemporary of Bach, was a renowned figure in the music life of his time and was far more widely-known than Bach. He was a prolific composer and contributed to every form of music of his day. During the 20th century revival of interest in Baroque music, Telemann suffered in comparison to Bach - his music was regarded as mechanical and less substantive than many other Baroque composers. That assessment has evolved such that he is now recognized for finely-crafted works illustrating knowledge and understanding of multi-national music styles of the Baroque.

Today's trumpet concerto follows the format of the four-movement *sonata da chiesa* (church sonata) originally championed by Archangelo Corelli. In the opening *Adagio*, the trumpet has a lyrical melody over the background of repeated string and continuo chords. The second movement presents the *concertato* alternation between soloist and ensemble from which the name *concerto* derives. It is here that the trumpet first has lively and virtuosic melodies. The trumpet is silent in the next *Grave* movement. Typical of Baroque church sonatas, this movement is in the style of a slow *Sarabande*. The final *Allegro* contains idiomatic trumpet tunes, once again in *concertato* style with fugal elements.

Cantata No. 127 – “Herr Jesu Christ, wahr’ Mensch und Gott”

Bach composed this cantata in 1725 for the last Sunday before Lent - February 11 in that year. In his time, instrumental and intricate choral music was not heard in the church during Lent – a reflection of the penitential nature of this season. But this cantata looks through the last days of Christ’s life and reflects on the dual human and divine identity of Jesus. Many consider it to be one of the greatest cantatas that Bach wrote considering the dense content of music themes, developed symbolism and the depth of treatment of the text – both from the Gospel and the original chorale of Peter Eber. Detailed notes for each movement may be found in the context of the printed service.

LEADING WORSHIP TODAY

Homilist
Liturgical Leader

Pastor William Coleman
Ron King

Vocal Soloists

Soprano
Tenor
Baritone

Molly Dugan
Brandon Miller
James Bobick

Orchestra

Violin I
Violin II
Viola
Cello
Flute
Oboe
Trumpet
Harpsichord
Organ/Conductor

Joseph Kneer, Lou Nicolía
Maura Pelinsky, Ted Smelz
Jennifer Jansen, Megan Rainbow
Ruth Ann Scanzillo, James Pearson
LeAnne Wistrom, Sarah Steranka
Hilary Philipp, Kristin Perry
Jay Villella
Leslie Weber
Walt Gaber

Choir

Soprano

Emma Chaffee, Molly Dugan,
Janice MacInnes, Margarete Potocki,
Rose-Marie Rose, Cathy MacGregor,
Debbie Madurski, Carol Snippert

Alto

Loretta Deeds, Cathie Dugan,
Kathy Sahlmann, Pat Young

Tenor

Bob Banks, Mark Lechner,
Ronald Leemhuis, Brandon Miller

Bass

Andrija Andelić, James Bobick,
Doug Chaffee, Gary Flick,
Ken Kraut, Otto (Skip) Meyn,
Brian Moran, 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 active in 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.

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. This is his second appearance on the Luther Memorial Bach Cantata Vespers series.

BRANDON MILLER, tenor, is a native of Harborcreek, and a junior at Mercyhurst University, where he studies voice with Louisa Jonason. He is currently studying the role of Pinkerton for this spring's production of Puccini's *Madama Butterfly* at Mercyhurst. He intends to pursue a career in the performing arts.

JAY VILLELLA, trumpet, is based in Pittsburgh PA and performs with many ensembles throughout the region. He holds degrees from Yale University and the Eastman School of Music, and has performed as a fellow at the Aspen (CO), Norfolk (CT), and Chautauqua (NY) music festivals. Jay is the current instructor of trumpet at Mercyhurst University in Erie PA.

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. He has appeared frequently with the Luther Memorial Concert Series.

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.