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Grace Lutheran Church River Forest, Illinois

Sunday afternoons Lecture at 3:00 p.m. Prelude at 3:45 p.m.

March 25, 2018

Wie schön leuchtet der Morgenstern, BWV 1 How lovely shines the morning star

Welcome to Grace Lutheran Church

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

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

We ask that you kindly refrain from applause during this service of worship.



The Annunciation of Our Lord March 25, 2018 + 3:45 p.m.

EVENING PRAYER



PRELUDE Magnificat primi toni, BuxWV 203

Dieterich Buxtehude (1637–1707)

Schönster Herr Jesu

Hermann Schroeder (1904–1984)

Ave Maria, Ave Maris Stella (from Trois Paraphrases Grégoriennes), Op. 5, No. 2 Jean Langlais (1907–1991)

Eric Budzynski, organ



3 👹





We sit. **PSALM 141**

Women sing parts marked \mathbb{I} . Men sing parts marked \mathbb{I} . All sing parts marked \mathbb{G} .





Silence for meditation is observed, then:

PSALM PRAYER

- Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness 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.
- **C** Amen.

MOTET: Bogoroditse Devo (from *All-Night Vigil*, Op. 37)

Bogoroditse Devo, raduisya, **Rejoice, O virgin mother of God,** Blagodatnaya Marie, **Mary, full of grace,** Gospod s' toboyu: **The Lord is with thee.** Blagoslovyena tyh v' zhenakh, **Blessed art thou among women,** Y blagoslovyen plod chreva Tvoyego, **And blessed is the fruit of thy womb,** Yako Spasa rodila yesi dush nashikh. **For thou hast borne the Savior of our souls.** Luke 1:28, 42

Silence for meditation is observed, then:

COLLECT

Pour your grace into our hearts, O Lord, that we, who have known the incarnation of your Son, Jesus Christ, announced by an angel, may by his cross and Passion be brought to the glory of his resurrection; who lives and reigns with you and the Holy Spirit, one God, now and forever.

G Amen.

The offering is gathered. **VOLUNTARY** *Prière à Notre-Dame* (from *Suite Gothique*, Op. 25)

Léon Boëllmann (1862–1897)

The offering assists in defraying costs of the Bach Cantata Vespers ministry. Please make checks payable to Grace Lutheran Church. Your generosity is appreciated.







Text: Caelius Sedulius (5th cent.); tr. John Ellerton (1826–1893), alt. Music: Vom Himmel kam der Engel Schar; melody source unknown; acc. Carol Doran (b. 1936)



+WORD +

We sit.

READING: Isaiah 7:10–16

¹⁰Again the LORD spoke to Ahaz, saying, ¹¹Ask a sign of the LORD your God; let it be deep as Sheol or high as heaven. ¹²But Ahaz said, I will not ask, and I will not put the LORD to the test. ¹³Then Isaiah said: "Hear then, O house of David! Is it too little for you to weary mortals, that you weary my God also? ¹⁴Therefore the LORD himself will give you a sign. Look, the young woman is with child and shall bear a son, and shall name him Immanuel. ¹⁵He shall eat curds and honey by the time he knows how to refuse the evil and choose the good. ¹⁶For before the child knows how to refuse the evil and before whose two kings you are in dread will be deserted."

- **L** The Word of the Lord.
- C Thanks be to God.

READING: Luke 1:26–38

²⁶In the sixth month the angel Gabriel was sent by God to a town in Galilee called Nazareth, ²⁷to a virgin engaged to a man whose name was Joseph, of the house of David. The virgin's name was Mary. ²⁸And he came to her and said, "Greetings, favored one! The Lord is with you." ²⁹But she was much perplexed by his words and pondered what sort of greeting this might be. ³⁰The angel said to her, "Do not be afraid, Mary, for you have found favor with God. ³¹And now, you will conceive in your womb and bear a son, and you will name him Jesus. ³²He will be great, and will be called the Son of the Most High, and the Lord God will give to him the throne of his ancestor David. ³³He will reign over the house of Jacob forever, and of his kingdom there will be no end." ³⁴Mary said to the angel, "How can this be, since I am a virgin?" ³⁵The angel said to her, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be holy; he will be called Son of God. ³⁶And now, your relative Elizabeth in her old age has also conceived a son; and this is the sixth month for her who was said to be barren. ³⁷For nothing will be impossible with God." ³⁸Then Mary said, "Here am I, the servant of the Lord; let it be with me according to your word." Then the angel departed from her.

- **L** The Word of the Lord.
- **G** Thanks be to God.

HOMILY

Matthew J. Marohl





Translation of the German text and notes corresponding to each movement are below. Background notes for the cantata are found on pages 20–21 in this worship folder.

1. Chorus

Wie schön leuchtet der Morgenstern How beautifully shines the morning star Voll Gnad und Wahrheit von dem Herrn, Full of grace and truth from the Lord, Die süße Wurzel Jesse! The sweet root of Jesse! Du Sohn Davids aus Jakobs Stamm, You son of David from Jacob's stem, Mein König und mein Bräutigam My king and my bridegroom, Hast mir mein Herz besessen, Have my heart possessed, Lieblich, Freundlich, Lovely, friendly, Schön und herrlich, groß und ehrlich, reich von Gaben, Fine and glorious, great and noble, rich in gifts,

Hoch und sehr prächtig erhaben.

High and splendidly exalted.

In common with many of his other cantatas based on a chorale, Bach begins the work with a rousing chorale fantasy that is scored for all of the instruments and choir. Moving in a flowing 12/8 meter of triplets, it is exquisitely suited to such a festive occasion as the Annunciation. The chorale *cantus firmus* (melody) is spread in long notes high above the rest of the voices over the course of the movement, where it appears line upon line with intervening instrumental interludes. The first oboe at times joins the sopranos to add its rich tone to the melody. The other instruments play as pairs: the *concertato* (solo) violins move above the rest, playing almost entirely in unison in sparkling sixteenth-note passage work; the horns and oboes sound sweet triplet fanfares, but each pair maintains its own identity; the *tutti* (full or ensemble) strings support the lower voices rhythmically and in freely imitative writing. The text of the first chorale stanza extols the virtues of Christ, the coming bridegroom. Jacob, Jesse, and David are cited respectfully as the forebears of the royal King, the Morning Star.

2. Recitative (tenor)

Du wahrer Gottes und Marien Sohn, You true Son of God and Mary, Du König derer Auserwählten, You king of the chosen ones, Wie süß ist uns dies Lebenswort, How sweet to us is your living word, Nach dem die ersten Väter schon By which even our forefathers So Jahr' als Tage zählten, Had counted the years and days, Das Gabriel mit Freuden dort Which Gabriel with joy there In Bethlehem verheißen! In Bethlehem had promised! O Süßigkeit, o Himmelsbrot, Oh sweetness, oh heavenly bread, Das weder Grab, Gefahr, noch Tod That neither grave, danger nor death Aus unsern Herzen reißen. Can wrench from our hearts.

> Based on stanza two of the chorale, the tenor recitative, accompanied only by the *continuo* praises the *wahrer Gott und Marien Sohn* (true Son of God and Mary) who was promised to her by the angel Gabriel. Our loyalty to Christ the heavenly bread (of Holy Communion) is assured.

3. Aria (soprano)

Erfüllet, ihr himmlischen göttlichen Flammen,

Fill, you heavenly divine flames,

Die nach euch verlangende gläubige Brust!

The believing breast that longs for you! Die Seelen empfinden die kräftigsten Triebe

Our souls feel the most powerful drives

Der brünstigsten Liebe

Of such burning love

Und schmecken auf Erden die himmlische Lust.

And taste here on earth the heavenly joy.

Bach seldom set the tenor-range *oboe da caccia* with a soprano solo, but in this aria he combines the differing registers of the two to marvelous advantage as they sound over the plucked bass of the *continuo*. The oboe provides a lively opening theme that is soon picked up by the singer. The ardent character of the paraphrase of the third chorale stanza receives a sensitive setting. The *Flammen* (flames) of love within the breast of the believer (Mary?) twice appear at the climax of a line of notes perfectly synchronized with the thought.

4. Recitative (bass)

Ein irdscher Glanz, ein leiblich Licht An earthly luster, a bodily light Rührt meine Seele nicht; Does not move my soul; Ein Freudenschein ist mir von Gott entstanden, A gleam of joy comes to me from God, Denn ein vollkommnes Gut, As a perfect good, Des Heilands Leib und Blut, The Savior's body and blood, Ist zur Erquickung da. Is there to refresh. So muß uns ja der überreiche Segen, So then must this overflowing blessing, Der uns von Ewigkeit bestimmt Intended for us from eternity Und unser Glaube zu sich nimmt, And taking in our faith, Zum Dank und Preis bewegen. Move us to thanks and praise.

The movement paraphrases stanzas 4 and 5 of the chorale in praise of the *überreiche Segen* (overflowing blessing) of the coming gift of the Savior's body and blood in a bass recitative with simple *continuo* accompaniment. The words *Freudenschein* (gleam of joy) and *Erquickung* (refresh) are emphasized by the extra notes of little melismas.

5. Aria (tenor)

Unser Mund und Ton der Saiten

Our mouths and the sound of strings

Sollen dir für und für

Should prepare for you forever

Dank und Opfer zubereiten.

Thanks and sacrifice.

Herz und Sinnen sind erhoben,

Our hearts and minds are lifted up

Lebenslang mit Gesang,

Our whole life long, with song, Großer König, dich zu loben.

Great king, to praise you.

The paraphrase of the penultimate stanza of the chorale (the final stanza of the English translation in LBW 76) calls on instruments and voices to praise Christ in ecstatic terms.

The spirited, triple meter setting for the two *concertato* violins, the *tutti* strings, *basso continuo* and tenor matches the text in exuberance. The character of a Baroque *concerto grosso* with its dynamic contrasts of loud and soft, contrasts between the two featured violins and the *tutti* strings, and the special attention given to such words as *Gesang* and *König* (song, king) all combine to surround the text with musical brilliance. The *da capo* (ABA) repetition of the first half of the work gives the hearer opportunity to enjoy the opening of the movement a second time.

6. Chorale

Wie bin ich doch so herzlich froh, How happy am I in my heart Daß mein Schatz ist das A und O, That my treasure is the Alpha and Omega, Der Anfang und das Ende; The beginning and the end; Er wird mich doch zu seinem Preis He will take me as his prize, Aufnehmen in das Paradeis, Lift me up into paradise, Des klopf ich in die Hände. Which I will clasp in my hands. Amen! Amen! Amen! Amen! Komm, du schöne Freudenkrone, bleib nicht lange, Come, you lovely crown of joy, take not long, Deiner wart ich mit Verlangen. For you I wait with longing.

We, with Mary, are given words in the final movement that welcome the coming of Christ in highly personal terms. The familiar chorale is harmonized quite simply for the choir and all doubling instruments. All of the instruments that is, save one, for the second horn alone plays something of an independent lower descant that is reminiscent of its part in the beginning movement of the cantata.

Silence is observed, then:

L In many and various ways God spoke to his people of old by the prophets.

G But now in these last days he has spoken to us by his Son.





The litany concludes:

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.



C 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.

G Amen.

- 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



the Father, + the Son, and the Holy Spirit, bless and pre-serve you.

HYMN: In the Lord My Soul Rejoices

Tune and concertato by Michael D. Costello (b. 1979)



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DISMISSAL

- **L** Go in peace. Serve the Lord.
- G Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Lauren Dow Wegner, leader The Rev. Matthew J. Marohl, homilist

Choir of Grace Lutheran Church The Rev. Michael D. Costello, cantor Eric Budzynski, organist

> Maura Janton Cock, soprano Hoss Brock, tenor Douglas Anderson, baritone

Kelly Langenberg and Liz Deitemyer, horn Christine Janzow Phillips and Meg Busse, oboe/English horn Lynette Pralle, bassoon Betty Lewis, Paul Zafer, and Amanda Fenton, violin I François Henkins, Becky Coffman, and Lou Torick, violin II Naomi Hildner and Ben Weber, viola Jean Hatmaker, cello Douglas Johnson, double bass Timothy Spelbring, continuo organ

BACKGROUND OF THE CANTATA

Wie schön leuchtet der Morgenstern is one of Bach's most joyous cantatas. How then did it come to be first performed in Leipzig in Holy Week on March 25, 1725, at the climax of the austere Lenten season, when public celebrations were banned and cantatas and other special music were not allowed in worship?

The reason that an exception was made to the prohibitions may be found in the reverence in which the Blessed Virgin Mary was held by eighteenth-century Lutherans in Leipzig. March 25 is the traditional Festival of the Annunciation, the day when the angel Gabriel announced to Mary that she had been chosen to give birth to the Savior. As a result, special music, including cantatas, was allowed in the afternoon Annunciation Vespers service, well after the conclusion of Palm Sunday worship. The liturgical celebration of this major festival was so important that, if March 25 happened to fall on Maundy Thursday or Good Friday, it was also celebrated on Palm Sunday afternoon.

The Advent-Lenten conflict had, of course, originated centuries earlier when March 25 was chosen for the Marian observance because it was precisely nine months before the anniversary of the birth of Christ on December 25. The resulting untidy liturgical conflict between the Lenten season and the announcement of the impending Incarnation can be reconciled by noting that Jesus Christ was born to die in order to procure our salvation, and that we could be encouraged to contemplate both aspects of Christ's life and work simultaneously.

The chorale, *Wie schön leuchtet der Morgenstern* (How Lovely Shines the Morning Star, *LBW* 76), presents another anomaly: Since it speaks with such fervor of the coming of Christ, the Morning Star, and it describes his advent with such joyful devotion, the church has traditionally assigned the hymn to Epiphany Day, when the church marks the leading of the Magi to Christ by a star. However, a closer examination reveals that the chorale text could also be applied to the Annunciation, when the assigned Epistle (Isaiah 7:10–16) forms a prophecy of the Messiah, and the Holy Gospel (Luke 1:26–38) tells of the circumstances of the Annunciation.

The cantata is based on the chorale of the same name. The author of the chorale text and its remarkable tune was the Lutheran pastor Philipp Nicolai (1556–1608). He is chiefly remembered for two great chorales: *Wie schön leuchtet der Morgenstern*, often called "The Queen of Chorales," and *Wachet auf, ruft uns die Stimme* (Wake, Awake, for Night is Flying, *LBW* 31), known as "The King of Chorales." The seven stanzas of the chorale relate to the six cantata movements as follows: <u>movement1</u> text and melody come directly from chorale stanza 1; <u>movements 2 and 3</u> are paraphrases of chorale text stanzas 2 and 3; <u>movement 4</u> paraphrases chorale stanzas 4 and 5; <u>movement 5</u> is a paraphrase of stanza 6; and <u>movement 6</u> includes the text and melody of chorale stanza 7. Chorale stanza 2 was not used in *LBW* 76.

The author of the chorale paraphrases for the cantata is unknown, but it may have been Bach himself. The cantata forms part of the second annual cycle of cantatas by Bach in Leipzig, in which he featured chorales as the basis of the librettos.

The form of the chorale is of special interest because of the way Nicolai utilizes a common poetic and musical plan called barform, which consists of a first section that is repeated, followed by a contrasting section (A A B form). The three opening lines (the *Stollen*) are cast in a perfect melodic arch that ends where it began. That section is then repeated to new words. The concluding section (the *Abgesang*) presents two short lines set to identical intervals; three short lines each set to new, but identical music; and a final phrase consisting of a line that descends an entire octave from a high "f" to a firm conclusion. A memorable melody, indeed!

The cantata is scored for 2 horns, 2 *oboes da caccia* (tenor oboe or modern English horn) 2 *concertato* violins (playing in contrast to the other violins), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano, tenor, bass solos, and four-part choir.

Carlos Messerli



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BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



Hoss Brock, tenor, has performed with many organizations, including several appearances as soloist with the Grant Park Music Festival, Bach Week Evanston, and Moravian College in Bethlehem, Pennsylvania. Mr. Brock appears regularly as a guest artist with chamber ensembles, including the Chicago Chamber Musicians and Newberry Consort. He has performed with the Peninsula Music Festival, Music of the Baroque, Grand Rapids Symphony, and made his Carnegie Hall debut in Handel's *Messiah*. A member of the Lyric Opera chorus, Hoss made his Lyric Opera solo debut as Ike Skidmore in *Oklahoma!* and has appeared as the Spanish Ambassador in the world premiere of Lopez's *Bel Canto*, broadcast on PBS Great Performances. Mr. Brock sang the role of Evangelist in Grace's performances of Bach's *St. John Passion* in April.



Eric Budzynski, organist, is the Associate for Religious Life and Chapel Music at Northwestern University. Previously he has served as Organist of Our Lady of Mt. Carmel Church (Chicago) and Director of Music for The Church of Saint Paul and the Redeemer (Chicago) and The Parish Church of Saint Luke (Evanston, Ill.). As a recitalist he has been featured in many venues, including the National AGO Convention, Holy Name Cathedral Music Series, Music Institute of Chicago, and Fourth Presbyterian Church (Chicago). Eric has also appeared as organist with Elmhurst Symphony, Millar Brass, Music of the Baroque, Northwestern University Symphony Orchestra, Apollo Chorus and Bach Week Evanston. Eric is a recipient of the *Innovation Award* from Northwestern University for the "This We Believe" program and took First Place in *The Moth*, NPR's nationwide story telling contest.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, *"Alles mit Gott und nichts ohn" ihn,"* and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.



Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



Matthew J. Marohl, homilist, is the College Pastor at St. Olaf College (Northfield, Minn.). He has served as pastor at churches in the Chicago area and in the Quad-Cities and also taught New Testament at Augustana College (Rock Island, Ill.). Marohl holds the degrees of Bachelor of Arts from Concordia College (Moorhead, Minn.), Master of Divinity from Luther Seminary (St. Paul, Minn.), Master of Theology from the Lutheran School of Theology at Chicago, and Doctor of Philosophy from the University of St. Andrews (St. Andrews, Scotland). He has spoken at numerous ELCA synod and conference events and his three books include, most recently, *Unexpected New Life: Reading the Gospel of Matthew*. He is currently writing commentaries on the Gospel of Matthew and Hebrews for Bloomsbury Press in London. He is married to Sarah and together they have two daughters, Noa (10) and Greta (8).



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Bach 2018-2019 48th Year Cantata Vespers

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Grace Lutheran Church River Forest, Illinois

Sunday afternoons Lecture at 3:00 p.m. Prelude at 3:45 p.m.

September 30	Es erhub sich ein Streit There arose a great strife
BWV 19	Stephen P. Bouman, Evangelical Lutheran Church in America, Chicago, Ill., homilist Bach: Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044
BWV 211	Schweigt stille, plaudert nicht Be quiet, don't chatter (Coffee Cantata) Presented during a post-vespers reception in Grace's Fellowship Hall
October 28 BWV 79	Gott der Herr ist Sonn und Schild God the Lord is sun and shield Saïd Ailabouni, Grace Lutheran Church, LaGrange, Ill., homilist Bach: Orchestral Suite No. 3 in D Major, BWV 1068
November 18 BWV 62	Nun komm, der Heiden Heiland Now come, Savior of the nations David W. Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist Scott M. Hyslop, St. Lorenz Lutheran Church and School, Frankenmuth, Mich., organist
January 6 BWV 65	Sie werden aus Saba alle kommen They will all come forth out of Sheba Presented as part of Grace's Sunday morning service of Holy Communion at 10:00 a.m. David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist Bach: Prelude and Fugue in C Major (9/8), BWV 547
January 27 BWV 72	Alles nur nach Gottes Willen All things according to God's will Frederick Niedner, Valparaiso University, Valparaiso, Ind., homilist Steven Wente, Concordia University Chicago, organist Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
February 24 BWV 22	Jesus nahm zu sich die Zwölfe Jesus gathered the twelve to himself M. Daniel Carrol R. (Rodas), Wheaton College, Wheaton, III., homilist Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
March 24 BWV 131	Aus der Tiefe rufe ich, Herr, zu dir Out of the depths I call, Lord, to you Elizabeth Palmer, <i>The Christian Century</i> , Chicago, III., homilist Musicians from the Haymarket Opera Company, Chicago, III.
April 28 BWV 4	Christ lag in Todesbanden <i>Christ lay in death's bonds</i> Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist Daniel Schwandt, Immanuel Lutheran Church, Chicago, Ill., organist
May 19 BWV 66	Erfreut euch, ihr Herzen Rejoice, you hearts Lois E. Malcom, Luther Seminary, St. Paul, Minn., homilist Telemann: Concerto for 3 Trumpets, 2 Oboes, and Timpani in D Major, TWV 54:D Hillert: Prelude to Evening Prayer

Thank you

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Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*

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