



E U C H A R I S T

SIXTH SUNDAY AFTER PENTECOST
Sunday, July 17, 2022

The Bach Cantata Tradition at LSM

An able musician, Martin Luther (1483–1546) instinctively understood music’s role in proclamation, prayer, and teaching. He was an advocate for musical instruction in schools and churches; he also encouraged his colleagues and students to pursue their musical gifts.

For this reason, Lutherans have embraced varied forms of musical expressions in worship—from plainsong and solo pieces to large choral and orchestral works, and everything in between. It was this context that allowed Johann Sebastian Bach (1685–1750) to be trained and then later serve as a Lutheran cantor, or church musician. LSM has included one of Bach’s cantatas in a worship service each season since 1997.

Today’s liturgy includes the cantata *Erschallet, ihr Lieder*, BWV 172, which contains one of Bach’s most extroverted opening choruses. First written for the Weimar court in 1714, Bach consistently tinkered with the cantata’s structure and key in subsequent performances across several decades—his attention to detail suggests that this work was one of his personal favorites. The cantata is sung in place of the psalm and second reading.

This cantata also contains features that Bach used again in later compositions of cantatas, oratorios, and masses including movements with three trumpets and timpani in a triple meter for festive occasions and duets as a symbol of God and humanity in dialogue.

Today’s Worship Book

This liturgy includes hymns from the cranberry-colored ***Evangelical Lutheran Worship*** (abbreviated **ELW**). References to “page” numbers are found in the front of the book (look for the smaller numbers at the bottom of each page) while references to “Hymn” numbers are found in the main section (look for larger numbers next to hymn titles).

GATHERING

MORGENMUSIK Prelude in E-flat Major, BWV 552a
from *Clavierübung III*

Johann Sebastian Bach, 1685–1750

Hannah Koby **ORGAN**

Concerto in A Minor, RV 499

Antonio Vivaldi, 1678–1741

- I. Allegro
- II. Largo
- III. Allegro

Emily Mastenbrook **BASSOON**
Ezechieel Daos **ORGAN**

GATHERING SONG “Let the whole creation cry”

ELW, Hymn 876

All stanzas may be sung in harmony as printed

GREETING The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.
And also with you.

KYRIE *Organ, schola, then all*



Organ, schola, then all



Organ, schola, then all



Ky - ri - e e - - le-i-son.

GLORIA *Following the organ introduction, all sing*



1. All glo - ry be to God on high, and peace to earth be
2. Lord Je - sus Christ, the on - ly Son of God, cre - a - tion's
3. To you a - lone, O God, we cry, the Ho - ly One we



giv - en! Let an - gels sing, let all re - ply;
au - thor, O Lamb of God, your death a - lone
name you; for you a - lone are God most high,



good - will breaks forth from heav - en! Lord God Al -
takes sin a - way for - ev - er. Stretch out your
one liv - ing God we claim you: we wor - ship



might - y, heav - en's king, we wor - ship you, our thanks we
arms to ev - 'ry land, and, as you reign at God's right
you, Lord Je - sus Christ, with God the Spir - it ev - er



sing, we praise you for your glo - ry.
hand, re - ceive our prayer; have mer - cy.
blest, in God the Fa - ther's glo - ry.



A - - - men.

PRAYER OF THE DAY

Let us pray.
Eternal God, you draw near to us in Christ,
and you make yourself our guest.
Amid the cares of our lives,
make us attentive to your presence,
that we may treasure your word above all else,
through Jesus Christ, our Savior and Lord.
Amen.

WORD

FIRST READING **Genesis 18:1–10a**

The Lord visits Abraham and Sarah to tell them that the long-awaited promise of the birth of a child will be fulfilled for them in their old age.

Response: Thanks be to God.

CANTATA *Erschallet, ihr Lieder, BWV 172*

J. S. Bach

Text: attr. Salomo Franck, 1659–1725
Translations by Hannah Koby and Alfred Dürr

Coro Erschallet, ihr Lieder,
erklinget, ihr Saiten!
O seligste Zeiten!
Gott will sich die Seelen
zu Tempeln bereiten.

Ring out, you songs,
Resound, you strings!
O most blessed times!
God wishes to prepare our souls
as God's temples.

Recitativo Wer mich liebet,
Bass der wird mein Wort halten,
und mein Vater wird ihn lieben,
und wir werden zu ihm kommen
und Wohnung bei ihm machen.

Those who love me
will keep my word,
and my Father will love them,
and we will come to them
and make our home with them.

(John 14:23, NRSV)

Aria Heiligste Dreieinigkeit,
Bass Großer Gott der Ehren,
Komm doch, in der Gnadenzeit

Most Holy Trinity,
great God of glory,
come in the time of grace

Bei uns einzukehren,
Komm doch in die Herzenshütten,
Sind sie gleich
gering und klein,
Komm und lass dich doch erbitten,
Komm und ziehe bei uns ein!

to stay with us,
come into the tabernacles of our hearts,
although they are
lowly and small,
do come, come and let us beg you
come and stay with us!

Aria
Tenor O Seelenparadies,
Das Gottes Geist durchwehet,
Der bei der Schöpfung blies,
Der Geist, der nie vergehet;
Auf, auf, bereite dich,
Der Tröster nahet sich.

O paradise of the soul,
through which God's Spirit blows;
which blew at creation,
the Spirit which never passes away:
Get up, prepare yourself!
The Comforter is drawing near.

Aria [Duetto]
Soprano, Alto

In this movement, the soprano represents the Soul, the alto is the Holy Spirit, and the oboe plays a highly embellished version of the chorale melody Komm, Heiliger Geist (ELW, Hymn 395, and LSB, Hymn 497)

Soprano Komm, lass mich nicht länger warten,
Komm, du sanfter Himmelswind,
Wehe durch den Herzengarten!

Come, let me wait no longer,
come, you gentle wind from heaven,
blow through the garden of the heart!

Alto Ich erquickte dich, mein Kind.

I will refresh you, my child,

Soprano Liebste Liebe, die so süße,
Aller Wollust Überfluss,
Ich vergeh, wenn ich dich misse.

Dearest Love, who are so sweet,
the abundance of pleasure,
I shall die if I am without you.

Alto Nimm von mir den Gnadenkuss

Take from me the kiss of grace,

Soprano Sei im Glauben mir willkommen,
Höchste Liebe, komm herein!
Du hast mir das Herz genommen.

I welcome you in faith,
greatest Love, come in!
You have taken my heart.

Alto Ich bin dein, und du bist mein!

I am yours and you are mine!

Chorale	<p>Von Gott kömmt mir ein Freudenschein, Wenn du mit deinen Äugelein Mich freundlich tust anblicken. O Herr Jesu, mein trautes Gut, Dein Wort, dein Geist, dein Leib und Blut Mich innerlich erquicken. Nimm mich Freundlich In dein Arme, dass ich warme werd von Gnaden: Auf dein Wort komm ich geladen.</p>	<p>From God a ray of joy comes to me when your eyes look with favor upon me. O Lord Jesus, my dear treasure, your Word, your Spirit, your body and blood refresh me within. Take me gently in your arms that I may grow warm with grace: At your inviting word I come.</p>
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Coro *The first movement is repeated*

GOSPEL ACCLAMATION *The acclamation is introduced by the schola, then sung by all*



The schola sings the verse

Blessed are those who hold the word fast in an honest and good heart,
 and bear fruit with patient endurance. (Luke 8:15)

All repeat alleluia

GOSPEL **Luke 10:38–42**

During his visit to the home of Mary and Martha, Jesus reminds Martha that her concern for her many tasks distracts from the one thing that precedes all else: abiding in the presence of God.

After the gospel is announced
Glorify to you, O Lord.

After the gospel is proclaimed
Praise to you, O Christ.

The acclamation (alleluia) is repeated

SERMON *Silence for reflection follows the sermon*

HYMN OF THE DAY “Lord, Thee I love with all my heart”

ELW, Hymn 750

All stanzas sung in harmony as printed

PRAYERS With the whole people of God in Christ Jesus,
let us pray for the church, those in need, and all of God’s creation.

We respond to each petition

God of mercy,
hear our prayer.

The prayers conclude

Into your hands, gracious God, we commend all for whom we pray,
trusting in your mercy; through Jesus Christ, our Savior.

Amen.

PEACE The peace of Christ be with you always.
And also with you.

A greeting of peace may be shared by all

MEAL

OFFERING



An offering is gathered for the mission of the church, including the care of those in need. The LSM student council has chosen to designate this week’s offerings in support of the Best Friends Animal Society (BFAS), a nonprofit animal welfare organization. You may place your offering in the basket at the entrance of the worship space during the musical offering or after the liturgy. Or you can scan the QR code at left. LSM will send collected offerings to BFAS.

Zac Flasch **CONDUCTOR**
Joel Stoppenhagen **ORGAN**

O Crux ave, spes unica,
hoc Passionis tempore!
piis adauge gratiam,
reisque dele crimina.

O hail the cross our only hope
in this Passiontide
grant increase of grace to believers
and remove the sins of the guilty.

OFFERING PRAYER Let us pray. Holy God, gracious and merciful, you bring forth food from the earth and nourish your whole creation. Turn our hearts toward those who hunger in any way, that all may know your care; and prepare us now to feast on the bread of life, Jesus Christ, our Savior and Lord.
Amen.

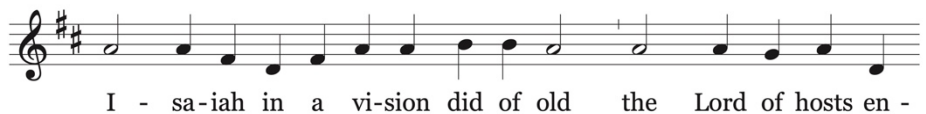
GREAT THANKSGIVING



The Lord be with you. **And al-so with you.**
Lift up your hearts. **We lift them to the Lord.**
Let us give thanks to the Lord our God.
It is right to give our thanks and praise.

It is indeed right, our duty and our joy ...
... we praise your name and join in their unending hymn:

After a brief introduction, all sing



I - sa - iah in a vi - sion did of old the Lord of hosts en -

throned on high be-hold, whose splen-did train was wide out -
 spread un - til its stream-ing glo - ry did the tem-ple fill.
 A - bove God's throne the shin-ing ser - a-phim with six-fold
 wings did rev-'rence un-to him. With two each ser-aph hid his
 glo-rious face, and two a - bout his feet did in-ter-lace, and with the
 oth - er two he soared on high, and one un - to an-oth - er
 thus did cry: "Ho - ly! Ho - ly!
 Ho - ly is the Lord of hosts! His glo - ry fill-eth
 all the earth!" The beams and lin - tels at their cry - ing
 shook, and all the house was filled with bil-lowing smoke.

Chanted by the presiding minister to a tone by Martin Luther

Our Lord Jesus Christ ...
... in remembrance of me.

Gathered into one by the Holy Spirit, let us pray as Jesus taught us:



Our Fa-ther in heav-en, hal-lowed be your name,



your king-dom come, your will be done,



on earth as in heav-en.



Give us to-day our dai-ly bread.



For-give us our sins as we for-give those who sin a-gainst us.



Save us from the time of tri-al and de-liv-er us from e-vil.



For the king-dom, the pow'r, and the glo-ry are yours,



now and for-ev-er. A-men.

As the communion ministers take their places, all remain standing and sing

O Christ, Lamb of God, you take a-way the sin of the world;

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The bass staff begins with an F-clef and the same key signature. The music is in 4/4 time. The lyrics are written below the treble staff.

have mer - cy up - on us. O Christ, Lamb of God, you

The second system of musical notation continues the melody and accompaniment. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

take a-way the sin of the world; have mer - cy up - on us.

The third system of musical notation continues the melody and accompaniment. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

O Christ, Lamb of God, you take a-way the sin of the world;

The fourth system of musical notation continues the melody and accompaniment. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

grant us your peace. A - - - men.

The fifth and final system of musical notation concludes the hymn. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

Communion at LSM

All are welcome at the eucharistic table, but no one is required to commune. The bread is gluten-free, and you may drink either the wine or grape juice using the individual cup provided. Receive the bread first with an open hand and eat immediately, followed by the wine (the first pouring chalice) or the grape juice (the second pouring chalice). Alternatively, you are welcome to come forward and receive a blessing—show this by crossing your arms and hands over your shoulders. If your own church tradition or personal conviction would not have you commune, you may remain in your chair to help us sing and, in the spirit of the Kyrie, pray “for the peace of the whole world, for the well-being of the church of God, and for the unity of all.”

Music during communion includes

Partita in A Minor, BWV 1013

J. S. Bach

III. Sarabande

Olivia Remak **FLUTE**

HYMN “Soul adorn yourself with gladness”

ELW, **Hymn 488**

All stanzas may be sung in harmony as printed

Cello Suite No. 2 in D Minor, BWV 1008

J. S. Bach

II. Allemande

Greg Hamilton **CELLO**

PRAYER AFTER
COMMUNION

Let us pray.

O God, in this holy communion
you have welcomed us into your presence,
nourished us with words of mercy,
and fed us at your table.
Amid the cares of this life,
strengthen us to love you with all our heart,
serve our neighbors with a willing spirit,
and honor the earth you have made;
through Christ our Lord.

Amen.

SENDING

BLESSING The holy Three,
the holy One
increase your hope,
strengthen your faith,
deepen your love,
and + grant you peace.
Amen.

DISMISSAL Go in peace. Serve the Lord.
Thanks be to God.

POSTLUDE Fugue in E-flat Major, BWV 552

J. S. Bach

Hannah Koby **ORGAN**

Liturgies at Lutheran Summer Music are adapted or reprinted from *Lutheran Book of Worship* (1978), *Evangelical Lutheran Worship* (2006), *Lutheran Service Book* (2006), *All Creation Sings* (2020), and *SundaysandSeasons.com*, with copyrights held or administered by Augsburg Fortress and Concordia Publishing House. Texts and music reprinted under Augsburg Fortress Liturgies Annual License SAS006481; One License A-709357; and Augsburg Fortress Hymns License 14057.

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WORSHIP LEADERS

PRESIDING MINISTER	Rev. Nathan Baker-Trinity	ASSISTING MINISTER	Jacob Kimble
SACRISTAN	Brittany Barkus	BOOKBEARER	Iris Keane
CRUCIFER	Jonas Andrews	LECTOR	Juanita Hohm
CANTOR	Chad Fothergill	ASSOCIATE CANTOR	Hannah Koby
OFFERTORY PROCESSION	Manuel Diaz Lydia Lehmann	TORCHBEARERS	Natalie Johnson Carolina Bowen

CANTATA MUSICIANS



Dr. **Nancy Menk** holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary's College where she serves as Professor of Music, Director of Choral Activities, and Music Department Chair. She also teaches graduate conducting at the University of Notre Dame. She is Music Director and Conductor of the South Bend Chamber Singers, a semi-professional ensemble she founded in 1989. She regularly commissions, performs, and records new works with all of her choirs. From 1998–2022 she served as conductor of the 110-voice Northwest Indiana Symphony Chorus. At Saint Mary's College, Dr. Menk conducts Belles Voix and the Collegiate Choir, teaches conducting, and prepares the Madrigal Singers for the annual Christmas Madrigal Dinners. Under her direction, Belles Voix has performed on tour throughout the United States and they are known for their series of recordings on the ProOrgano label. Menk serves regularly as a guest conductor and choral adjudicator throughout the United States and abroad. Her choirs have performed at regional and national conferences of the American Choral Directors Association. In March 2019 she made her sixth appearance at Carnegie Hall, conducting a program of sacred music for treble voices and orchestra in honor of International Women's Day. In 2017 she became the first woman to program and conduct a subscription concert of the South Bend Symphony Orchestra. She holds the B.S. and the M.A. degrees in Music Education from Indiana University of Pennsylvania, and the M.M. and the D.M.A. degrees in Choral Conducting from the University of Cincinnati College-Conservatory of Music.

SOLOISTS Catherine McCord Larsen SOPRANO
Natalie Carlisle MEZZO SOPRANO
Benjamin South TENOR
Daniel Greco BARITONE

CHOIR **Soprano**
Sarah Burger
Alexis Cairy
Katie Koon
Sylvi Leppa
Ella Pike
Tessera Rippentrop
Anne Sedlacek
Gracie Sickert-Bush
Evelyn Schleappi

Alto
Paul Albright
Dottie Burroughs
Natalie Carlisle
Ellie Jaffe
Isabel Lugo
MaryLynn Mennicke
Isabella Palmer
Jamie Pfauth

ORCHESTRA **Violin 1**
Adrienne Williams
Aria Beert
Abby Webber

Violin 2
Rachel Handlin
Sydnee Hinrichsen
Luke Steiner

Viola 1
Thomas Bandar

Viola 2
Sophie Pepple

Cello
Greg Hamilton

Bass
Victoria Bakewell

Tenor
Logan Albright
Thomas Baker-Trinity
Ezechiel Daos
Seth Hartwell
Zackery Nash
Benjamin South

Bass
Zac Flasch
Joseph Johnson
Jacob Kimble
Trygg Magelssen
Austin Meyer
Jordan Pierce
Frederick Robin
Tim Sanchez
Nathaniel Scott

Oboe
Rachel Becker

Bassoon
Emily Mastenbrook

Trumpet
Paul Morton
Thomas LeBlanc
Ethan Farnsworth

Timpani
Jeffrey Scott Doebler

Organ
Chad Fothergill

IN APPRECIATION

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YOUNG MUSICIANS PARTNERSHIP

The Young Musicians Partnership (YMP) is a growing network of organizations who financially support young musicians to attend LSM. Any organization (such as churches, family foundations, rotary clubs, etc.) which contributes to a specific student's tuition will be automatically recognized as a Young Musicians Partner. To honor this partnership, funds contributed by an organization will be matched at 50% by LSM, up to a match of \$500. Young Musicians Partners for LSM 2022 include:

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Our Savior's Evangelical Lutheran Church, Arlington Heights, IL
Phinney Ridge Lutheran Church, Seattle, WA
Prince of Peace Lutheran Church, Dublin, OH
St. Lorenz Lutheran Church, Frankenmuth, MI
St. Mark's Lutheran Church, Cuero, TX
St. Paul's Lutheran Church, Des Peres, MO
St. Paul's Lutheran Church, Grand Island, NE
Trinity Lutheran Church, Hovland, MN
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