



Advent/Christmas Concert

December 11, 2022

4:00 p.m.

Welcome to Grace Lutheran Church and School

We are glad that you have joined us for this afternoon's concert.

Please silence all cell phones and pagers.


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

Please hold your applause until the conclusion of each section of the program.

✠ In Nomine Jesu ✠

We stand and face the candle.


SERVICE OF LIGHT



☐ The Spirit and the Church cry out: ☑ Come, Lord Je - sus.



☐ All those who await his ap - pear - ance pray: ☑ Come, Lord Je - sus.



☐ The whole cre - a - tion pleads: ☑ Come, Lord Je - sus.

The choir sings the Thanksgiving for Light in a setting by Michael D. Costello, b. 1979.

We remain standing.

Choir Joyous light of glory: of the immortal Father;
heavenly, holy, blessed Jesus Christ.
We have come to the setting of the sun, and we look to the evening light.
We sing to God, the Father, Son, and Holy Spirit:
you are worthy of being praised with pure voices forever.
O Son of God, O giver of life:
the universe proclaims your glory.
We praise and thank you, O God,
for you are without beginning and without end.
Through Christ you are the creator and preserver of the whole world;
but, above all, you are his God and Father,
the giver of the Spirit and the ruler of all that is, seen and unseen.
You have made the day for the works of light
and the night for the refreshment of our weakness.
O loving Lord and source of all that is good,
mercifully accept our evening sacrifice of praise.
As you have conducted us through the day and brought us to night's beginning,
keep us now in Christ; grant us a peaceful evening and a night free from sin;
and, at the end, bring us to everlasting life through Christ our Lord.
Through him we offer glory, honor, and worship to you,
in the Holy Spirit, now and always and forever and forever. Amen.

We sit.

HYMN

Let All Mortal Flesh Keep Silence

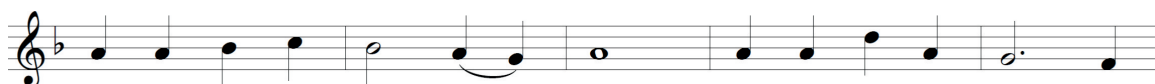
Setting by Robert A. Hobby, b. 1962



Choir: 1. Let all mor - tal flesh keep si - lence, and with fear and
 Choir: 2. King of kings, yet born of Mar - y, as of old on
 All: 3. Rank on rank the host of heav - en spreads its van - guard
 All: 4. At his feet the six - winged ser - aph, cher - u - bim with



trem - bling stand; pon - der noth - ing earth - ly mind - ed,
 earth he stood, Lord of lords in hu - man ves - ture,
 on the way, as the Light of light, de - scend - ing,
 sleep - less eye, veil their fac - es to the pres - ence,



for with bless - ing in his hand Christ our God to earth de -
 in the bod - y and the blood, he will give to all the
 from the realms of end - less day, comes, the pow'rs of hell to
 as with cease - less voice they cry: "Al - le - lu - ia! Al - le -



scend - ing comes our hom - age to de - mand.
 faith - ful his own self for heav'n - ly food.
 van - quish, as the dark - ness clears a - way.
 lu - ia! Al - le - lu - ia, Lord Most High!"

ANTHEM

Psallite

Michael Praetorius, 1571–1621

Psallite unigenito, Christo, Dei Filio.

Sing your psalms to Christ, the Son of God.

Psallite Redemptori, Domino, puerulo iacenti in praesepio.

Sing your psalms to the Redeemer, the Lord, the child lying in a manger.

Ein kleines Kindelein liegt in dem Krippelein;

A small child is lying in the manger.

Alle lieben Engelein dienen dem Kindelein und singen ihm fein.

All the lovely angels fall before him and sing to him.



*Translation of the Latin text and notes corresponding to each movement are below.
Background notes for the Magnificat are found on pages 14 and 15 in this program.*

1. CHORUS

Magnificat anima mea Dominum.

My soul proclaims the greatness of the Lord.

An arresting statement by the full ensemble of voices and instruments that focuses chiefly on the word *Magnificat* in both imitative passages and commanding block chords.

2. ARIA (Soprano II)

Et exsultavit spiritus meus in Deo salutari meo.

And my spirit rejoices in God my Savior.

An intricate minuet dance for the soprano who sings joyfully to the flowing accompaniment of the upper strings and a persistent counter theme in the bass.

3. ARIA (Soprano I)

Quia respexit humilitatem ancillae suae;

For he has regarded the lowliness of his servant;

ecce enim ex hoc beatam me dicent...

From this day I shall be called blessed by...

The third verse of the canticle begins with a reflective duet for soprano and *oboe d'amore* (alto oboe) that reflects the Virgin's "low estate."

4. CHORUS

...omnes generationes.

...all generations.

The third movement is followed by an explosive setting of the all-embracing text *omnes generationes*. A hammer-like theme of repeated notes and long passages to sixteenth notes shows the blessings of the birth of Mary's baby extending into the indefinite future.

5. ARIA (Bass)

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

The Almighty has done great things for me, and holy is his name.

The opening musical gesture of the *continuo* bass instruments, written in a gavotte dance rhythm, forms an *ostinato* (repeated) figure that is ever present beneath the lyrical vocal line.

6. ARIA (Alto and Tenor)

Et misericordia a progenie in progenies timentibus eum.

And he has mercy on those who fear him throughout all generations.

God's gentle mercy is portrayed in flowing triplets for alto and tenor accompanied by flutes, strings, and *continuo*.

7. CHORUS

Fecit potentiam in brachio suo,

He has shown strength with his arm;

dispersit superbos mente cordis sui.

he has scattered the proud in the imagination of their hearts.

Mighty block chords in instruments and voices proclaim the strength of God's arm. A long, sinuous theme of rapid sixteenth notes, sung first by one voice, then another (and always against the chords), exemplifies another aspect of almighty power. For a concluding emphasis, the last three words are sung twice to massive chords at a slower tempo.

8. ARIA (Tenor)

Deposuit potentes de sede

He has cast down the mighty from their thrones,

et exaltavit humiles.

and has exalted the humble and meek.

Two motives illuminate the text of the aria for tenor, unison strings, and *continuo*: descending lines for the fall of the mighty and corresponding, long rising lines, chiefly in the violins, for the ascent of the lowly.

9. ARIA (Alto)

Esurientes implevit bonis

He has filled the hungry with good things

et divites dimisit inanes.

and the rich he has sent away empty.

Two flutes, playing in sweetly flowing lines, accompany the vocalist in a felicitous trio-like texture supported by the *continuo*.

10. ARIA (Soprano I, II & Alto)

Suscipit Israel puerum suum recordatus misericordiae suae.

Remembering his mercy, he has come to the help of his servant Israel.

A gentle, tranquil trio for three trebles portrays the mercy of God. The sustained notes played by the oboes are the *Tonus peregrinus*, the chant tone traditionally associated with Luther's German translation of the *Magnificat*.

11. CHORUS

Sicut locutus est ad patres nostros,

The promise he made to our forebears,

Abraham et semini eius in saecula.

to Abraham and his offspring forever.

In remembrance of Israel's past, Bach concludes the canticle text with an impressive, archaic, choral motet with only *continuo* accompaniment. The name of the patriarch Abraham is sung in solid chords.

12. CHORUS

Gloria Patri, gloria Filio, gloria et Spiritui Sancto!

Glory be to the Father, glory be to the Son, and glory be to the Holy Spirit!

Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

As it was in the beginning, is now and ever will be, world without end. Amen.

Following liturgical tradition, a *Gloria Patri* is added to the canticle. The initial word *gloria* and the names of the Father, Son, and Holy Spirit are given massive chords between which *gloria* is sung to two pyramids of ascending imitative lines. All join in an exuberant setting of the final *amen* affirmation.



ANTHEM

The Magnificat
Richard Hillert, 1923–2010

My soul magnifies the Lord, and my spirit rejoices in God my Savior.
For he has regarded the low estate of his handmaiden.
For behold, henceforth all generations will call me blessed.
For he who is mighty has done great things for me, and holy is his name.
And his mercy is on those who fear him from generation to generation.
He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.
He has put down the mighty from their thrones and exalted those of low degree.
He has filled the hungry with good things, and the rich he has sent empty away.
He has helped his servant Israel in remembrance of his mercy,
As he spoke to our fathers, to Abraham and to his posterity forever.

Luke 1:46–55

Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

HYMN

O Come, O Come, Emmanuel
15th Century French
arr. Margaret R. Tucker, b. 1936

O come, O come, Emmanuel, and ransom captive Israel,
That mourns in lonely exile here, until the Son of God appear.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

O come, thou Dayspring, come and cheer our spirits by thine advent here;
Disperse the gloomy clouds of night, and death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

O come, thou Wisdom from on high, and order all things, far and nigh;
To us the path of knowledge show, and cause us in her ways to go.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

We stand and join in singing:

**☩ O come, Desire of Nations, bind
All peoples in one heart and mind;
Bid envy, strife and quarrels cease;
Fill the whole world with heaven's peace.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.**



ANTHEM

This Little Babe
Paul Bouman, 1918–2019

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield,
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall
His bulwark but a broken wall;
The crib his trench, haystacks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trump alarum sound.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

Robert Southwell, 1561–1595

ANTHEM

Fantasia on Christmas Carols
Ralph Vaughan Williams, 1872–1958

This is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from your door,
But hearken all, both rich and poor.

The first thing, which I will relate,
Is that God did man create
The next thing, which to you I'll tell,
Woman was made with man to dwell.

Then after this, 'twas God's own choice
To place them both in Paradise,
There to remain from evil free
Except they ate of such a tree.

And they did eat, which was a sin,
And thus their ruin did begin;
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose
And so a promise soon did run
That he would redeem us by his Son.

Come all you worthy gentlemen
That may be standing by.
Christ our blessed Saviour
Was born on Christmas day.
The blessed virgin Mary
Unto the Lord did pray,
O we wish you the comfort and tidings of joy!

Christ our blessed Saviour
Now in the manger lay;
He's lying in the manger,
While the oxen feed on hay.
The blessed Virgin Mary
Unto the Lord did pray.
O we wish you the comfort and tidings of joy!

On Christmas night all Christians sing
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before thy grace,
Then life and health come in its place.
Angels and men with joy may sing
All for to see the new-born King.

God bless the ruler of this house,
And long, on may he reign;

From out of darkness we have light,
Which makes the angels sing this night:

Many happy Christmases
He live to see again!

From out of darkness we have light,
Which makes the angels sing this night:

God bless our generation
Who live both far and near;

“Glory to God and peace to men,
Both now and evermore, Amen.”

And we wish them a happy, a happy New Year!



VOLUNTARY

Prelude (from *Dancing Day*)

John Rutter, b. 1945



ANTHEM

O Magnum Mysterium

Morten Lauridsen, b. 1943

O magnum mysterium et admirabile sacramentum

O great mystery and wondrous sacrament,
ut animalia viderent Dominum natum jacentem in praesepe!

that animals should see the Lord born and lying in a manger.

Beata Virgo cujus viscera meruerunt portare Dominum Christum.

Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ.

Alleluia.

Alleluia.

ANTHEM

He Is Born

arr. Trevor Manor, b. 1985

Refrain

He is born the divine Christ Child;
Play on the flute and the bagpipes merrily!
He is born the divine Christ Child;
Sing we all of the Savior's birth.

Through long ages of the past,
Prophets have foretold his coming;
Through long ages of the past;
Now the time has come at last! *Refrain*

In a stable he was born;
In a manger was his cradle.
In a stable he was born,
Humble Babe of Bethlehem.

Jesus, Lord of all the world,
Coming as a Child among us,
Jesus, Lord of all the world,
Grant to us thy heavn'ly peace. *Refrain*

Traditional French Carol



ANTHEM

Sweet Was the Song the Virgin Sang

Carl Schalk, 1929–2021

Sweet was the song the virgin sang,
When she to Beth'lem Juda came
And was delivered of a son,
That blessed Jesus hath to name:
Lula, lula, lu, lullaby.
Lula, lula, lu, lullaby.

“Sweet babe,” sang she,
“My son and eke” a Savior born,
Who hast vouchsafed from on high
To visit us that were forlorn:
“Sweet babe, sweet babe, sweet babe,” sang she,
And rocked him gently on her knee.

William Ballet, 17th century

ANTHEM

Babe of Bethlehem

Edmund Walters, 1931–2003

In the dead of night all the world lay sleeping in the blanket of the dark;
And the shepherds lay with their sheep on the hills beyond the town,
As they waited for the dawn.
In the starless night heaven's windows opened pouring light upon the earth;
Angel voices rang telling news of a Child but newly born,
With a manger for a bed.

Shepherds, tremble not, said the angel host in silver raiment in the sky.
For the Lord is good, and he knows all the fear within your heart,
So to you he sends his son.
Not on prince's throne, but a tiny babe both meek and gentle doth he lie
In a stable room; there with Mary his holy mother mild,
In the town of Bethlehem.

When the Cantor cues, gently and smoothly hum the melody to “Away in a Manger.”

Shepherds rise and sing, let us go and see the blessed Child the son of God.
Singing peace on earth and goodwill now to all who love the Lord.
Praise him, Glory Hallelujah!
Shall we take a gift? What can poor men offer to the Lord, the Prince of Light?
Let us give our hearts, let us kneel there and offer all we have
To the Babe of Bethlehem.

Peter Kennerley



BACKGROUND OF THE MAGNIFICAT

Mary's song of praise, the canticle commonly called *Magnificat*, is recorded in Luke 1:46–55. Mary's poetry, shared with her cousin Elizabeth, expresses her joy in becoming the mother of the promised Messiah. Mary's words echo Hannah's song of thanksgiving for her God-given son, recorded in the Old Testament book of I Samuel (I Samuel 2:1–10).

The psalm-like text of the canticle found a place in the liturgy of the early church and, with an attached *Gloria Patri* (Glory be to the Father) has, at least from the sixth century onward, found a climactic position as the chief canticle of the evening Vespers service. Until the fifteenth century the text was sung by choirs in traditional chant, often in alternation by verse between sections of the choir or between choir and organ. Thereafter, while the practice of chanting the canticle continued as normative, nearly all composers also wrote polyphonic settings of the canticle, and some wrote many such works. Lutheran practice after the Reformation continued the traditional form of Vespers with its canticle and, with some exceptions, retained its traditional Latin text. As time passed and styles of music changed in Roman Catholic and Lutheran practice, the popularity of the text remained. Today there are hundreds upon hundreds of musical settings of Mary's Song, of which the one by Bach is the most highly regarded.

Bach's *Magnificat* was first composed in 1723 in the key of E flat for performance at his new post at St. Thomas Church in Leipzig. He revised it for later performance, probably in 1733. This version in D major (BWV 243) has become the most commonly performed setting. It is scored for 3 trumpets, timpani, 2 flutes, 2 oboes, 2 *oboes d'amore* (alto oboe), bassoon, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), 5 soloists (2 sopranos, alto, tenor, bass), and choir (2 sopranos, alto, tenor, bass).

Following traditional practice of the 17th and 18th centuries, the canticle text is divided into twelve brief movements that alternate choruses with solo and small ensemble pieces. Bach also added four songs of the Christmas season for insertion between the canticle movements when the work was performed at that time of the year. (These are not included in this afternoon's performance.)

When viewed from a purely scriptural context, Bach's setting may present problems to some listeners. After all, Mary was a very young woman when she received the angelic message of her selection as mother-to-be of the Messiah. She then expressed in poetry her intimate thoughts on this startling news of divine intervention in her life. Her words reveal her humble recognition of God's favor and her personal submission to his will. She also reflects upon God's mercy for all humanity, and God's special kindness to his chosen people.

In contrast, the style of Bach's writing is more grandly architectural than intimate, although reflective movements do appear in the structure. His work, intended for festival congregational worship, employs the largest orchestra available to him and reflects the meaning of the text on a large scale—a majestic song of the Incarnation.

Throughout the *Magnificat* Bach, the master illustrator of scripture, draws attention to significant words and phrases by the type of setting and by means of musical text-painting typical of the Baroque period. But the quality of his *Magnificat* is based on much more than the use of these techniques. The cumulative effect of the words of the text, the musical creativity of the settings, the appropriateness of the melodies and harmonies of individual movements to the text, and the grand sweep of the whole render Bach's setting a profound expression of faith and a work of sublime beauty for which one can only give thanks to God.

Carlos Messerli

CONDUCTORS

The Rev. Michael D. Costello, Grace Cantor
Johanna Johnson, Grace School Music Teacher

CHOIRS

Grace School 5–8 Grade Choir
Grace Church Parish Choir

ORCHESTRA

Donna Port and Ann Anderson, flutes
Christine Janzow Phillips and Meg Busse, oboes/oboes d'amore
Dianne Ryan, bassoon
Matt Baker, Shea Kelsey, Candi Horton, trumpets
Rich Janicki, timpani/percussion
Janelle Jansen Lake, harp
Timothy Spelbring, organ
Betty Lewis, Elliot Lee, Dan Galat, and Lou Torick, violins 1
Francois Henkins, Meg Lanfear, and Kate Carter, violins 2
Naomi Hildner and Becky Coffman, violas
Jean Hatmaker and Herine Coetzee Koschak, cellos
Douglas Johnson, double bass

TECHNICAL CREW

Bill Rohlfing, recording engineer
Liz Hanson, videographer
Anne Claud, sound board operator

PARISH CHOIR

SOPRANOS

Ann Anderson
Katrina Beck*
Janel Dennen
Donna Dumpys
Gwen Gotsch
Julie Hinz
Kate Hogenson
Val Poulos
Ellen Pullin
Liz Rudy
Elyssa Salinas-Lazarski
Ngairé Whiteside-Bull*

TENORS

Paul Aanonsen
Daniel Krout*
Justin Martin*
John Rudy
Blaine Willhoft

*soloists

ALTOS

Karen Brunssen*
Leanne Cribbs
Eunice Eifert
Lois Guebert
Susan Hammon
Johanna Johnson
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Karen Rohde
Irmgard Swanson
Liz Thompson

BASSES

Douglas Anderson*
John Bouman
Mark Bouman
Kim Brunssen
Jeff Cribbs
David Kluge
Craig Mindrum
Bill Pullin
Greg Rohlfig

5-8 GRADE CHOIR

Maxwell Armstrong	Harry Miller
Shelby Beals	Zach Morgan
Jackson Brayton	Luke Murphy
Lance Braxton	Siena Nicolosi
Lukas Cohen	Molly Peterson
Lydia Costello	Noah Peterson
Aida Davis	Hudson Porter
Ava Fye	Finley Patel
Abigail Garcia	Neela Patel
Sophie Galeener	Gibson Raschke
Mae Hutton	Asha Sehkar
Annalise Johnstone	Mikey Starrick
Laney Juel	Shelby Steiner
Nathan Lattyak	Augie Sterritt
Andy Leininger	Avery Tan
Eden Ling	Trinity Tucker
Ava Lopez	Adam Ver Steeg
Claire Lowdon	Sienna Vinson
Fiona Lowdon	Ava Watson
Anders Lyle	Nola Williams
Greta Lyle	Sammy Williams
Xander Lymon	Lu Wojtowicz
Quinn McClurg	Karis Young

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**GRACE
LU⁺HERAN
CHURCH
& SCHOOL**

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