

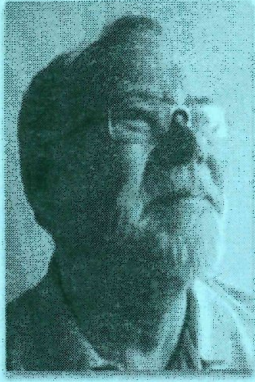
**LUTHERAN
MUSIC
PROGRAM** HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music and Sounds of Summer Institute
Concert & Recital Series

Collegium Musicum

Jonathan Strommen Campbell and Gregory Hamilton, directors
Victor H. Mattfeld Collegium Musicum Chair

Noble Recital Hall
Luther College
Friday, July 22, 2016
9:30 a.m.



Welcome to the 35th annual Lutheran Summer Music Academy & Festival and Sounds Of Summer Institute Concert & Recital Series!

This summer, LSM students come from 23 states and have participated in both two- and four-week programs to sharpen their musical skills in an intentional community that values cooperation over competition and rooted in the Lutheran tradition of welcoming all people. Students have participated in large ensembles including band, choir and orchestra, other ensembles and electives such as chapel choir, handbells, composition, organ and church music, and taken private lessons and musicianship.

We have seen students transformed before our eyes! Shy students who take leadership roles. Accomplished student musicians who help sharpen the musical chops of younger players. Pianists that have discovered the majesty and magic of the pipe organ. College interns who presented a 30-minute opera at the local library and produced a promotion radio spot at the local station.

We have also witnessed people being connected together! Counselors connecting students from many cultures in activities ranging from dorm cluster meetings (“hygges,” which means ‘cozy’ or ‘togetherness’) to trips to downtown Decorah, and professional faculty musicians who play side-by-side with students in ensembles, and share meals together.

We do all of this in the context of fusing faith and music. Daily Morning and Evening Prayer, together with Sunday worship, ground the whole community in the exploration and experience of music as a spiritual power in our lives, regardless of where individual people are in their faith journey.

Lutheran Music Program: transforming lives and connecting people through faith and music. Thank you for joining us!

A handwritten signature in black ink that reads "Bob Olsen". The signature is fluid and cursive.

Bob Olsen, Executive Director
Lutheran Music Program

Program

Part I: Madrigals and Instrumental Works

In Nets of Golden Wyres

Thomas Morley
(1557-1603)

Mila Sall, soprano
Paul Albright, tenor recorder
Greg Hamilton, baroque cello

O, Thou that Art Cruel

Thomas Morley

Maggie DeWulf, soprano
Greg Hamilton, baroque cello

Duet for Two Bass Instruments: Allegro

Michel Corrette
(1707-1795)

Betsy Knutson-Keller, bassoon
Greg Hamilton, baroque cello

Sweet Nymph, Come to Thy Lover

Thomas Morley

JaéLeen Torres, alto
Greg Hamilton, baroque cello
Paul Albright, tenor recorder

I Go Before My Darling

Thomas Morley

Mila Sall, soprano
Paul Albright, countertenor

Part II: Chant and Motets

O Virtus Sapientiae

Hildegard von Bingen
(1098-1117)

Paul Albright, tenor recorder
Mila Sall, treble viol
Susan Morton, tenor viol
Betsy Knutson-Keller, bass viol
Greg Hamilton, bass viol

Veni Immanuel

anonymous 15th century French

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

Collegium Choir
Mila Sall, treble viol
Susan Morton, tenor viol
Betsy Knutson-Keller, bass viol
Greg Hamilton, bass viol

Agimus Tibi Gratias

Orlando de Lassus
(1532-1594)

We give you thanks, O God almighty king, for all your benefits,
who lives and reigns for all ages. Amen.

Katherine Spellmon, soprano
Juanita Ortiz, mezzo-soprano
Emma Hohulin, mezzo-soprano

Adoloscentulus

Del Signor Abundio Antonelli
(1570-1616)

I am small, and of no reputation: yet do I not forget thy commandments.
Trouble and heaviness have taken hold upon me: yet is my delight in thy commandments.
The righteousness of thy testimonies is everlasting: O grant me understanding,
and I shall live.

Collegium Choir
Lorraine Brugh, harpsichord
Greg Hamilton, baroque cello

Jonathan Strommen Campbell received his Bachelor of Arts from Luther College in 1998. He sang in the Nordic Choir for three years and studied conducting with Weston Noble. In 2002, Jon completed a Master of Sacred Music degree from Luther Seminary, St. Paul, MN, where he studied choral conducting with Anton Armstrong and church music with Paul Westermeyer. Jon earned his Doctor of Musical Arts in choral conducting in 2015 at North Dakota State University where he studied conducting with Jo Ann Miller. Jon currently serves on the faculty at Augsburg College, Minneapolis, MN as conductor of the Cedar Singers male chorus and is music director at Lutheran Church of the Redeemer.

Before joining the Music Department at Concordia College, **Gregory Hamilton** was the Executant Senior Lecturer of Cello at the University of Otago in New Zealand. Prior to this he taught at Illinois State University for ten years where he was a founding member of the Ricard Piano Trio. While in New Zealand, he made frequent recital tours and concerto engagements. Called "a master of the instrument" by the Otago Daily Times, Hamilton's playing was heard throughout New Zealand on Concert-FM Radio New Zealand broadcasts. Dr. Hamilton received a Doctor of Musical Arts degree from the University of Kansas.

The Collegium Musicum recital is sponsored by the William & Carol Lamm Fund,
Infaiith Community Foundation
and
Carlos & Susan Messerli
in memory of Noël Schalk
in memory of Connie Vanvig

Special thanks to these individuals for the use of music and instruments:
Luther College, Decorah, Iowa

The Victor H. Mattfeld Instrument Collection of Lutheran Music Program

For a complete schedule of events, and to learn more about Lutheran Music Program,
Lutheran Summer Music Academy & Festival, and the Sounds of Summer Institute,
Visit our website at www.lutheransummermusic.org.

**LUTHERAN
MUSIC
PROGRAM** HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music and Sounds of Summer Institute
Concert & Recital Series

Jazz Ensemble

Paul Morton, director

Center for Faith and Life
Luther College
Saturday, July 23, 2016
1:00 p.m.

Program

Another Bump in the Road

Larry Neeck
(b. 1950)

Just a Closer Walk with Thee

Traditional

LSM Jazz Combo

Grant Natzke, alto sax
Melanie Barndt, clarinet
Hannah Leffler, flute
Joise Durdin, violin
Justin Stewart, vibes
Gabe Smith, piano
Megan Mullins, keyboard bass
Joe Li, drums

Woodchopper's Ball

Woody Herman
(1913-1987)

Work Song

Nat Adderley
(1931-2000)

LSM Jazz Combo

Grant Natzke, alto sax
Melanie Barndt, clarinet
Hannah Leffler, flute
Joise Durdin, violin
Justin Stewart, vibes
Gabe Smith, piano
Megan Mullins, keyboard bass
Joe Li, drums

I Remember You

Victor Schertzinger
(1888-1941)
arr. J. Macomber

Grace Lindmark, vocalist
Tyler Zapata, vocalist

Mr. PC

John Coltrane
(1926-1967)

LSM Jazz Combo

Grant Natzke, alto sax
Melanie Barndt, clarinet
Hannah Leffler, flute
Joise Durdin, violin
Justin Stewart, vibes
Gabe Smith, piano
Megan Mullins, keyboard bass
Joe Li, drums

The Chicken

Alfred "Pee Wee" Ellis
(b. 1941)
arr. K. Berg

Paul Morton serves as Professor of Trumpet and Coordinator of Jazz Studies at the University of Louisiana at Lafayette School of Music. In Lafayette he performs with the Acadiana Symphony, the Rapides Symphony, the Louisiana Brass Quintet, and the Cypress Lake Sextet (UL Jazz Faculty). He regularly performs and presents master classes across the United States. International engagements have included performances in Russia, Belgium, Hong Kong, and Canada. Last Christmas Paul toured mainland China as jazz trumpet soloist with the concert band "Windiana." He has been on the LSM faculty since 1996.

Special thanks to LSM faculty KrisAnne Weiss and Colin Young for their collaboration and assistance preparing this program.

Special thanks to Lafayette High School (Lafayette, LA), Mr. Scotty Walker and Mr. Rodolfo Espinoza, Directors; and Abbeville High School (Abbeville, LA), Mr. Tim Farnsworth, Director for providing the music performed today.

The LSM Jazz Ensemble concert is sponsored by Steve & Karen Anderson, in honor of Dennis Anderson

2016 LSM JAZZ ENSEMBLE

Alto Saxophone

Sarah Benz
Grant Natzke

Tenor Saxophone

Kevin Gómez
Joshua Burke

Baritone Saxophone

Aleysha Khan

Trumpet

Eleanor Kopp
Claire Panus
Matthew Strong

Trombone

Patrick Burke
Edison Fowler
Matthew Knauss

Keyboard Bass

Meghan Mullins

Piano

Kacie Ciarelli

Drums

Joseph Li

Vocals

Grace Lindmark
Tyler Zapata

**LUTHERAN
MUSIC
PROGRAM** HOME OF THE
LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Summer Music and Sounds of Summer Institute
Concert & Recital Series

Festival Orchestra

David Upham, conductor

The Phyllis and Richard Duesenberg Orchestra Chair

with Elijah Schouten, clarinet

Winner of the 2016 LSM Student Concerto Competition

And

Paul Morton, trumpet

Center for Faith and Life

Luther College

Saturday, July 23, 2016

7 p.m.

PROGRAM

Five Courtly Dances from *Gloriana*

- I. March
- II. *Coranto*
- III. *Pavane*
- IV. Morris Dance
- V. *Lavolta*
- VI. March (reprise)

Benjamin Britten
(1913-1976)
Orch. David Stone

Romanian Folk Dances

- I. *Joc cu bâță* (Stick Dance)
- II. *Brâul* (Waistband Dance)
- III. *Pe loc* ("In One Spot" – Stomping Dance)
- IV. *Buciumeana* (Hornpipe Dance)
- V. *Poargă Românească* (Romanian Polka)
- VI. *Mărunțel* (Fast Dance)

Béla Bartók
(1881-1945)

Three Scenes from *Billy the Kid*

- I. Waltz ("Billy and His Sweetheart")
- II. Prairie Night ("Card Game at Night")
- III. Celebration Dance

Aaron Copland
(1900-1990)

INTERMISSION

Concerto No. 3 for Clarinet and Orchestra in Bb major

- I. Allegro moderato

Carl Stamitz
(1745-1801)

Elijah Schouten, clarinet

Prayer of St. Gregory

Alan Hovhaness
(1911-2000)

Paul Morton, trumpet

Rhythmic Variations on Two Ancient Hymns

Howard Hanson
(1896-1981)

Ritual Fire Dance from *El amor brujo*

Manuel de Falla
(1876-1946)
Orch. William Ryden

2016 LSM FESTIVAL ORCHESTRA PERSONNEL

VIOLIN I

Michael Eller, *Ypsilanti, MI*
Josephine Durdin, *Avondale Estate, GA*
Tess Varley, faculty, *San Francisco, CA*
Johnathon Winter, guest artist, *Decorah, IA*

VIOLIN II

Faith Gerot-Sammons, *Ottumwa, IA*
Magdalena Wood-Richardson, *Olympia, WA*
Matthew Olmstead, *Baltimore, MD*
Linda Tutas Haugen, faculty, *Bloomington, MN*

VIOLA

Fernanda Van Atta, intern, *Irvine, CA*
Gabe Smith, *Appleton, WI*
Kirsti Petrabor, faculty, *Falcon Heights, MN*

CELLO

Kacie Ciarelli, *Port Orchard, WA*
Greg Hamilton, faculty, *Moorhead, MN*
Susan Morton, staff, *Lafayette, LA*

BASS

Andrea Beckendorf, faculty, *Decorah, IA*

FLUTE

Kari Jacobson, *Irvine, CA*
Mary Hyde, *Vero Beach, FL*
Sarah Wright, *Puyallup, WA*

CLARINET

Elijah Schouten, *Rochester, MN*
Josh Horton, intern, *Reno, NV*

OBOE

Natalie Johnson, *Maywood, IL*
Aleysha Khan, *Woodbury, MN*

BASSOON

Grace Tobin, *Olympia, WA*
Betsy Knutson-Keller, *Olympia, WA*

HORN

Jessica Marty, *Wauwatosa, WI*
Josh Hernday, staff, *Oshkosh, WI*

TRUMPET

Matthew Strong, *Broomfield, CO*
Eleanor Kopp, *Setauket, NY*

TROMBONE

Matthew Knauss, *Martinsburg, PA*
Tarkel Price, *Seattle, WA*
Patrick Burke, counselor, *Chesterland, OH*

PERCUSSION

Jakob Boers, *Milton, WA*
Joseph Li, *Honolulu, HI*
Justin Stewart, *Western Springs, IL*
Jason Laine, intern, *Osage, MN*

PIANO

Zachary Clark, *Chicago, IL*
Emily Rudquist, staff, *Lindstrom, MN*

2016 LSM ORCHESTRA CONDUCTOR

David Upham

2016 LSM ORCHESTRA INTERN

Clinton Barrineau

LSM STRING, WOODWIND, BRASS, AND PERCUSSION FACULTY

Mary Lindsey Bailey, oboe

Bruce Atwell, horn

Lori Baruth, clarinet

Andrea Beckendorf, double bass

Stephanie Frye, low brass

Hannah Leffler, flute

Paul Morton, trumpet

Gregory Hamilton, cello

David Oyen, bassoon

Kirsti Petraborg, viola

Tess Varley, violin

Andrew Veit, percussion

PROGRAM NOTES

Benjamin Britten was an English composer, conductor, and pianist. A central figure of 20th-century British music, he composed for nearly every genre, writing for orchestra, choir, chamber ensembles, opera, film music, and more. His best-known works include the operas *Peter Grimes* and *Billy Budd*, as well as the *War Requiem* and the orchestral showpiece, *A Young Person's Guide to the Orchestra*. The "Five Courtly Dances" come from the symphonic suite extracted from his opera, *Gloriana*, which depicts the relationship between Queen Elizabeth I and the Earl of Essex. It was composed for the coronation of Queen Elizabeth II in June 1953. The music is mostly from the third scene of act 2, and is Britten's recasting of Renaissance dances in a more modern setting.

Béla Bartók was a Hungarian composer of the 20th Century. Like many others of his era, he was involved in musical nationalism – the attempt to celebrate the unique melodies, harmonies and rhythms of one's native culture. Whereas previous composers might have simply invented some nationalistic-sounding music (like Dvorak composing completely original melodies for his *Slavonic Dances*), Bartók approached the task with a much more scientific spirit. Armed with the new recording technology of his day, he precisely notated the music as it had been performed, which led him to the use of changing and asymmetrical meters, new scale patterns, and even new tuning systems. The Romanian Folk Dances were first composed for piano in 1915, and were orchestrated two years later by Bartók himself.

Aaron Copland has been referred to as the "Dean of American Composers." Although certainly not the first great American composer, Copland's works were probably the first to gain widespread favor with audiences. Most of his well-known compositions come from his "populist" period in the 1930s and 40s. The ballet *Billy the Kid* is an early example of these works, coming quickly after his first populist composition, *El Salón México*. The 1938 ballet tells the story of the infamous outlaw, Billy the Kid, from

the traumatic events of his childhood, to his escapades, romances, capture, escape, and eventual death. Tonight's performance focuses on three episodes, arranged by the composer for small orchestra – Billy's waltz with his sweetheart, the scene of a card game at night on the open prairie, and the celebration dance following Billy's capture.

Carl Stamitz was born into an ideal situation for a young musician. His father was Johann Stamitz, a Czech violinist and composer. Young Carl was born in Mannheim, Germany, at a time when the orchestra at the palace there was at the center of attention of the musical world – his father had trained the orchestra to play at a high standard previously unheard of in Europe. By age 17, Carl enjoyed a position in that orchestra as a violinist. Dissatisfied, he eventually left Mannheim and struck out on his own, going first to Paris where he met the clarinet virtuoso Joseph Beer. Beer convinced Stamitz of the worthiness of the clarinet as a solo instrument. In fact, it was Stamitz who began the tradition of great clarinet concertos, preparing the way for Mozart and Carl Maria von Weber after him.

Alan Hovhaness was a Massachusetts native, born in 1911 to an Armenian father and a Scottish-American mother. His life and work reflect a wide variety of interests, from Armenian to Indian and Asian music, the early music of the Western tradition, a mystical sense of spirituality, and a love of nature. "The Prayer of St. Gregory" was originally composed as an interlude in his religious opera, *Etchmiadzin*. It alludes to St. Gregory the Illuminator, the patron saint of Armenia, who brought Christianity there at the beginning of the fourth century. The piece likely refers to an episode during which St. Gregory was imprisoned for 12 years in a dark pit for the crimes of his father. Hovhaness called it "a prayer in the darkness."

"Let us all unite on our tiny planet, our floating village, our little space ship as we journey across mysterious endlessness." ~ *Alan Hovhaness*

Howard Hanson was an important figure in American music and American music education. Born to Swedish immigrant parents in Wahoo, Nebraska, he later attended Luther College in his hometown (not the Luther College of Decorah, Iowa). Studying piano, trombone, and cello, he eventually graduated from Northwestern University with a BA in music. Winning the *Prix de Rome* in 1921, Hanson enjoyed three years in Italy where he was able to focus exclusively on composition. He soon attracted the attention of George Eastman and helped him to found the Eastman School of Music in Rochester, NY. Hanson served as the director of the Eastman School for 40 years, working to establish it as a leader in music education nationally and internationally. *Rhythmic Variations on Two Ancient Hymns* was written for the American String Teachers Association and was first performed in 1976. It features hymn melodies from the Scandinavian tradition.

Manuel de Falla, a contemporary of Béla Bartók, also explored the unique qualities of the dances and songs of his native Spain. In 1915, he completed a ballet entitled *El amor brujo* ("Love, the Magician", or "Spell-Bound Love"). Originally commissioned by a flamenco dancer, the ballet features music and songs from the Andalusian region of Spain. The story centers around young Candela, who is trapped in an arranged marriage with a man she does not love. For many years, Candela struggles to make the arranged marriage work. In time, her husband dies, although his ghost continues to haunt her. She soon discovers that, in spite of her devotion, he had been unfaithful to her. She is joined by friends in the

driving *Ritual Fire Dance* in an attempt to free herself from him. At the end of the ballet, his spirit is eventually banished, and Candela is free to marry her true love, Carmelo.

GUEST ARTISTS

Paul Morton serves as Professor of Trumpet and Coordinator of Jazz Studies at the University of Louisiana at Lafayette School of Music. In Lafayette, he performs with the Acadiana Symphony, the Rapides Symphony, the Louisiana Brass Quintet, and the Cypress Lake Sextet (UL Jazz Faculty). He regularly performs and presents master classes across the United States. International engagements have included performances in Russia, Belgium, Hong Kong, and Canada. Last Christmas Paul toured mainland China as jazz trumpet soloist with the concert band "Windiana." He has been on the LSM faculty since 1996.

CONDUCTOR

David Upham is the orchestra conductor at the University of New Hampshire, and the founding director and conductor of the UNH Youth Symphony Orchestras. Prior to his arrival in New England, he was active in Seattle, Washington, as a conductor of professional, community, and student ensembles, serving as the Music Director of the Bainbridge Symphony Orchestra and director of the Young Virtuosi Chamber Orchestra at the Seattle Conservatory of Music. Dr. Upham also conducted with the Rainier Symphony Orchestra, various professional ballet orchestras, and was a featured guest conductor at the Northwest Mahler Festival. In November of 2009, he made his international debut at the contemporary music festival, *Aujourd'hui musiques*, in Perpignan, France. Dr. Upham conducted the New Hampshire All-State Orchestra in April 2012.

Dr. Upham appears frequently as an educator and clinician at festivals across the country. In addition to his work at the Lutheran Summer Music Academy, he also conducts at the Summer Youth Music School at UNH. He had a long tenure with the Seattle Youth Symphony Orchestras, serving as conductor or assistant with each of the organization's five orchestras. Dr. Upham also had a successful 10-year career as a public school music educator, leading orchestral programs in Kent and Bellevue, WA.

Dr. Upham has degrees from Luther College, the University of Northern Colorado, and received his DMA in conducting from the University of Washington.

*Special thanks to Luther College, Decorah, IA, for the use of instruments
and to the University of New Hampshire, Durham, NH for the use of music*

Lutheran Music Program gratefully acknowledges the following
for their generous support of Lutheran Summer Music and Sounds of Summer Institute 2016:

Decorah Community Supporters (Donors between 10/1/15 and 7/6/16)

Anonymous
Wilfred & Ruth Bunge
Keith & Dawn Deines Christensen
Edgar & Joyce Epperly
La Rana
Harlan & Corinne Nelson
Weston Noble
Storey Kenworthy
Stephanie Fretham
Viking State Bank & Trust
Dr. Andrew Whitfield & Dr. Spencer Martin

Friends of the Festival (Donors of +\$250 to LSM Programs)

Anonymous
Steve & Karen Anderson
Dr. & Mrs. William Braun
Mary E. Bricker
John & Beth Nelson Chase
William & Christine Drotning
Rev. Loren & Shirley Espeland
John T. Groerich
Walter Harmer
Robin High
Marlys Hyslop
Michael & Linda Krentz
William & Carol Lamm Fund, Infaith Community Foundation
David & Patricia Leege
Michael & Mary Alice Long
Heather Groerich McDermott
Mark & Virginia Meyer
Suzanne Moe, Moe Pipe Organ
Glenn & Patricia Ohlmann
Martin & Joanne Seltz
Allan & Letitia Spelbring
Sukup Family Foundation
Nancy J. Tagge
Thriven Financial for Lutherans Foundation
Stanley & Karla Woell

Scholar's Circle (Donors of +\$1000 to LSM Scholarships)

Dr. Robert & Mary Anna Anderson Fund, Phelps County Community Foundation
Anonymous
Ray & Arlene Avischious
Jay Christopher
Church Mutual Insurance Company
Lloyd & Mary Gran
Norman & Elda Helm Scholarship Fund, LCMS Foundation
David Johnston
Karl & Shirley Kreft
Lutheran Hymn Festival

Jami & Sarah McLaren
Dieter & Pam Nickel
Rebecca Pallmeyer & Dan McAdams
Ralph & Judith Pesonen
O. Jay & Patricia Tomson
David & Joan Totten Fund, Our Saviors Lutheran Church
Reba & Ben Williams
Joel & Shirley Youngquist

A complete list of the generous individuals, congregations, businesses and foundations who support our general operations throughout the year may be found in our Annual Report available in the CFL lobby.

As a nonprofit organization, Lutheran Music Program is sustained by the generosity of donors like you. Our work is possible thanks to more than 600 parents, friends, and alumni who make contributions of all sizes to our Annual Fund. These gifts provide student scholarships and bridge the gap between tuition revenue and actual operating expenses.

We receive the majority of our charitable gifts between now and the end of our fiscal year (September 30). If you would like to support LSM by making a tax-deductible gift, visit www.lutheransummermusic.org and click "Donate Now" or find a member of the LSM staff after the concert. Thank You!

We ask that all members of the audience refrain from photographing or recording the performance; a recording of the performance may be ordered. An order form will be available following the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off.

Upcoming Events:

Festival Porch Brass

Center for Faith and Life, Luther College
Sunday, July 24, 2016 - 8:30 a.m.

Festival Worship Service

Center for Faith and Life, Luther College
Sunday, July 24, 2016 - 9:00 a.m.

For a complete schedule of events, and to learn more about Lutheran Music Program, Lutheran Summer Music Academy & Festival, and the Sounds of Summer Institute
Visit our website at www.lutheransummermusic.org.

Evening Prayer | Saturday, July 23

Abendmusik

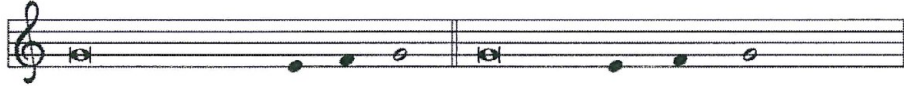
I'll Bid My Heart Be Still

Old Scottish Border Melody
Arr. Rebecca Clarke

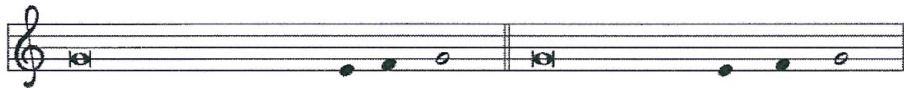
Kirsti Petraborg, *viola*
Cheryl Lemmons, *piano*

Stand

Opening Dialogue



God is our light and our sal-va-tion, our refuge and our stronghold.



From the rising of the sun to its setting, we praise your name, O God.



For with you is the foun-tain of life, and in your light we see light.

Hymn of Light



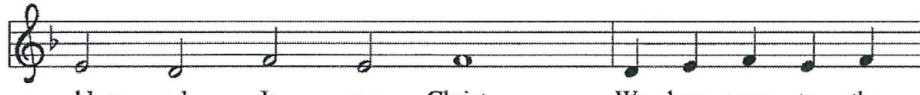
Leader

Joy-ous light of glo - ry:



All

of the im - mor - tal Fa - ther; heav - en - ly, ho - ly,



bles - 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.

Thanksgiving for Light



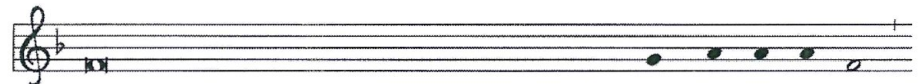
The Lord be with you. And al - so with you.



Let us give thanks to the Lord our God.



It is right to give our thanks and praise.



We give you thanks, O God, for in the beginning you called light in - to being,



and you set lights in the sky to govern night and day.



In a pillar of cloud by day and a pillar of fire by night



you led your peo - ple in - to freedom.

you led your peo - ple in - to freedom.

Enlighten our darkness by the light of your Christ; may your 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 with all your crea-tures we give you glory,

through your Son Je - sus Christ, in the unity of the Ho - ly Spirit,

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

Sit

Psalm 141

Group One: LSM Students

Group Two: Everyone else

All

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

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

Group One or All

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

All

I cry to you. Let my prayer rise be - fore you as in - cense;



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

Group Two or All



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

Group One or All

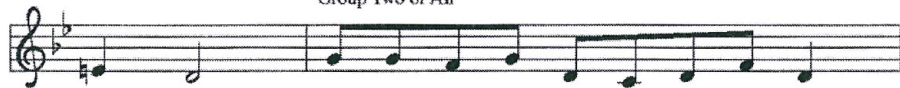


Let not my heart in - cline to an - y e - vil thing;



let me not be oc - cu - pied in wick - ed - ness with e - vil -

Group Two or All



do - ers. But my eyes are turned to you, Lord God;



in you I take ref - uge. Strip me not of my life.

All



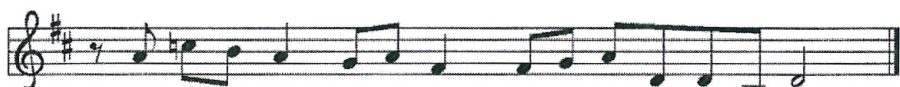
Glo-ry to the Fa - ther, and to the Son, and to the Ho-ly Spir - it;



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



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



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

Psalm Prayer

Hymn: Be Thou My Vision



1 Be thou my vi - sion, O Lord of my heart;
2 Be thou my wis - dom, and thou my true word;
3 Rich - es I heed not, nor vain, emp - ty praise,
4 Light of my soul, af - ter vic - to - ry won,



naught be all else to me, save that thou art:
I ev - er with thee and thou with me, Lord.
thou mine in - her - i - tance, now and al - ways:
may I reach heav - en's joys, O heav - en's Sun!



thou my best thought both by day and by night,
Thou my soul's shel - ter, and thou my high tow'r,
thou and thou on - ly, the first in my heart,
Heart of my own heart, what - ev - er be - fall,



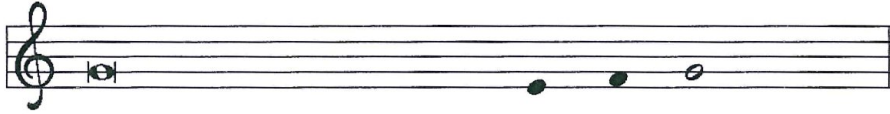
wak - ing or sleep - ing, thy pres - ence my light.
raise thou me heav'n - ward, O Pow'r of my pow'r.
great God of heav - en, my trea - sure thou art.
still be my vi - sion, O Rul - er of all.

Reading

Luke 10:38-42

Reflection

Scriptural Dialogue



Jesus said, I am the light of the world.



Whoever follows me will never walk in dark - ness.

Stand
Magnificat



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



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



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



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



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



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



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



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



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



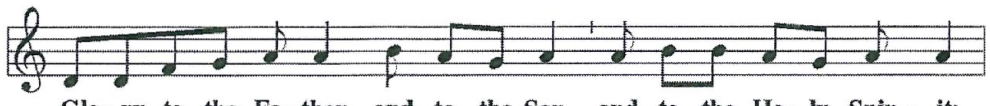
He has come to the help of his ser- vant Is - ra - el,



for he has re-mem-bered his prom- ise of mer- cy, the prom- ise he



made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.



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

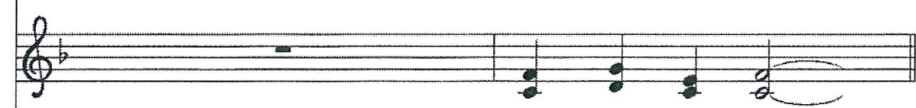


as it was in the be- gin-ning, is now, and will be for- ev- er. A - men

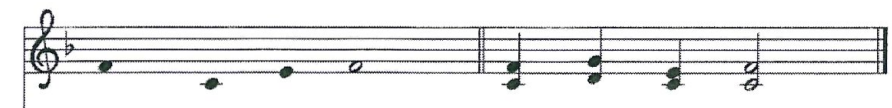
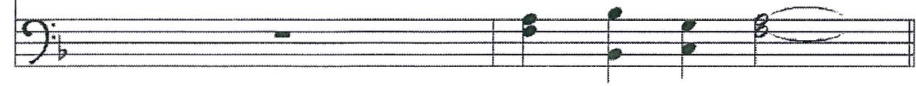
Prayers



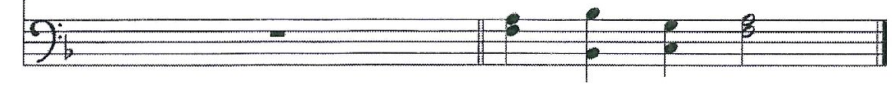
In peace, let us pray to the Lord.



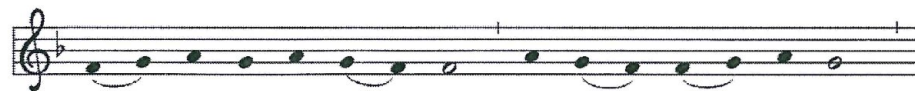
Lord, have mer - cy.



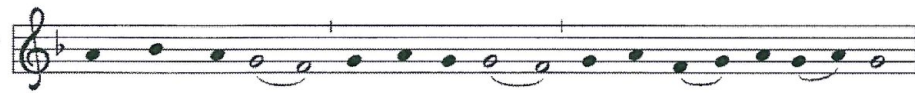
through Christ our Lord. To you, O Lord.




The Lord's Prayer




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.

Blessing



Almighty God, the Father, + the Son, and the Holy Spirit, bless and pre-serve us.



A - men.

Closing Hymn: The Day You Gave Us, Lord, Has Ended

1 The day you gave us, Lord, has end - ed;
 2 We thank you that your church, un - sleep - ing
 3 As to each con - ti - nent and is - land
 4 The sun, here hav - ing set, is wak - ing
 5 So be it, Lord; your realm shall nev - er,

the dark - ness falls at your be - hest.
 while earth rolls on - ward in - to light,
 the dawn leads on an - oth - er day,
 your chil - dren un - der west - ern skies,
 like earth's proud em - pires, pass a - way;

To you our morn - ing hymns as - cend - ed;
 through all the world its watch is keep - ing,
 the voice of prayer is nev - er si - lent,
 and hour by hour, as day is break - ing,
 but stand and grow and rule for - ev - er,

your praise shall hal - low now our rest.
 and nev - er rests by day or night.
 nor dies the strain of praise a - way.
 fresh hymns of thank - ful praise a - rise.
 till all your crea - tures own your sway.

The greeting of peace may be shared by all.

-
- Leader** Pastor Jim Honig
 - Organ** Lorraine Brugh
 - Cantors** Kellyn Rohlfling, Emma Hohulin, Matthew Olmstead
 - Lector** Matthew Knauss

Portions of the Liturgy reprinted from *Lutheran Book of Worship*, © Augsburg Fortress 1978, *Evangelical Lutheran Worship*, © Augsburg Fortress 2006, and *Lutheran Service Book*, © Concordia Publishing House 2006. All rights reserved. Reprinted under Augsburg Fortress Liturgies Annual License #34358. Some graphics reprinted from Sundays and Seasons.com, © 2015 Augsburg Fortress. All rights reserved. Reprinted under Augsburg Fortress Liturgies Annual License #34358.