



TE DEUM

MARCH 2009

WE PRAISE YOU, O GOD

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Proclaiming the Living Voice of the Gospel in Beauty and Holiness

Preludes & Postludes for Lent

To coincide with our study and reflection on the Lord's Prayer during Lent, our Sunday morning liturgies will be surrounded with preludes and postludes based on Martin Luther's chorale, VATER UNSER. Luther's adapted the tune for his versification of the Lord's Prayer. Before Luther's adaptation, there were many variations of the tune in earlier sources and quite possibly all of these versions were based on an even older prototype. Luther's tune was also used in the English Psalter of 1560 with an English versification of the Lord's Prayer and J. S. Bach used the melody in several of his cantatas and in the *St. John Passion*.

Throughout Lent we will hear many of different settings of this chorale from Baroque composers Heinrich Scheidemann, Johann Pachelbel, Johann Walther, Jan Pieterszoon Sweelinck, Dieterich Buxtehude, and J.S. Bach and a few others. Not only will we hear these composer's musical reflections on this chorale associated with the Lord's prayer, but also an summary of the development of Chorale tune in organ literature.

Lutheran Chorales have their root in the Reformation and the new hymnody of Martin Luther and his contemporaries. The chorale was written for congregational singing. The chorale reflected a variety of roots and origins, with texts speaking directly of sin and salvation, and the redemption of humankind through Christ's victory over death and the devil. Its melodies were popular, vigorous, and filled with rhythmic life, and were sung in unison without accompaniment. Sometimes stanzas were alternated with instrumental groups. Their purpose was to have the congregation involved in singing the liturgy; and deeply rooted in Luther's concern for the hymn as proclamation of the Good News – the *living voice of the Gospel*. These chorales were not meant to convey a mood, but to convey a message. They were a confession of faith, not of personal feelings.

Luther's versification of the Lord's prayer (ELW 746/747) begins each stanza with phrase of the Lord's prayer. Luther then expounds on that phrase in the remainder of the stanza. ELW 747 is Luther's complete stanza, while ELW 746 presents an abridged hymnal version.

Guest Choir: KU University Singers

On March 8th at our 11am Sunday worship service we welcome the KU University Singers under the direction of Mirna Cabrera. The University Singers will offer an extended prelude and music at the offering and communion. At these times in our service they will sing portions of Zoltan Kodály's *Pange Lingua*, a work written in 1929 when Kodály was 37. This work for choir and organ uses a text of St. Thomas Aquinas that celebrates the holy Eucharist. It is a beautiful work full of lush Romantic era harmonies and beautiful melodies. Kodály was a Hungarian composer, educator and ethnomusicologist whose philosophy of music education led to a highly sequential system of teaching music. His central philosophical teaching was that "Music belongs to everyone and that it is necessary for healthy human development."

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