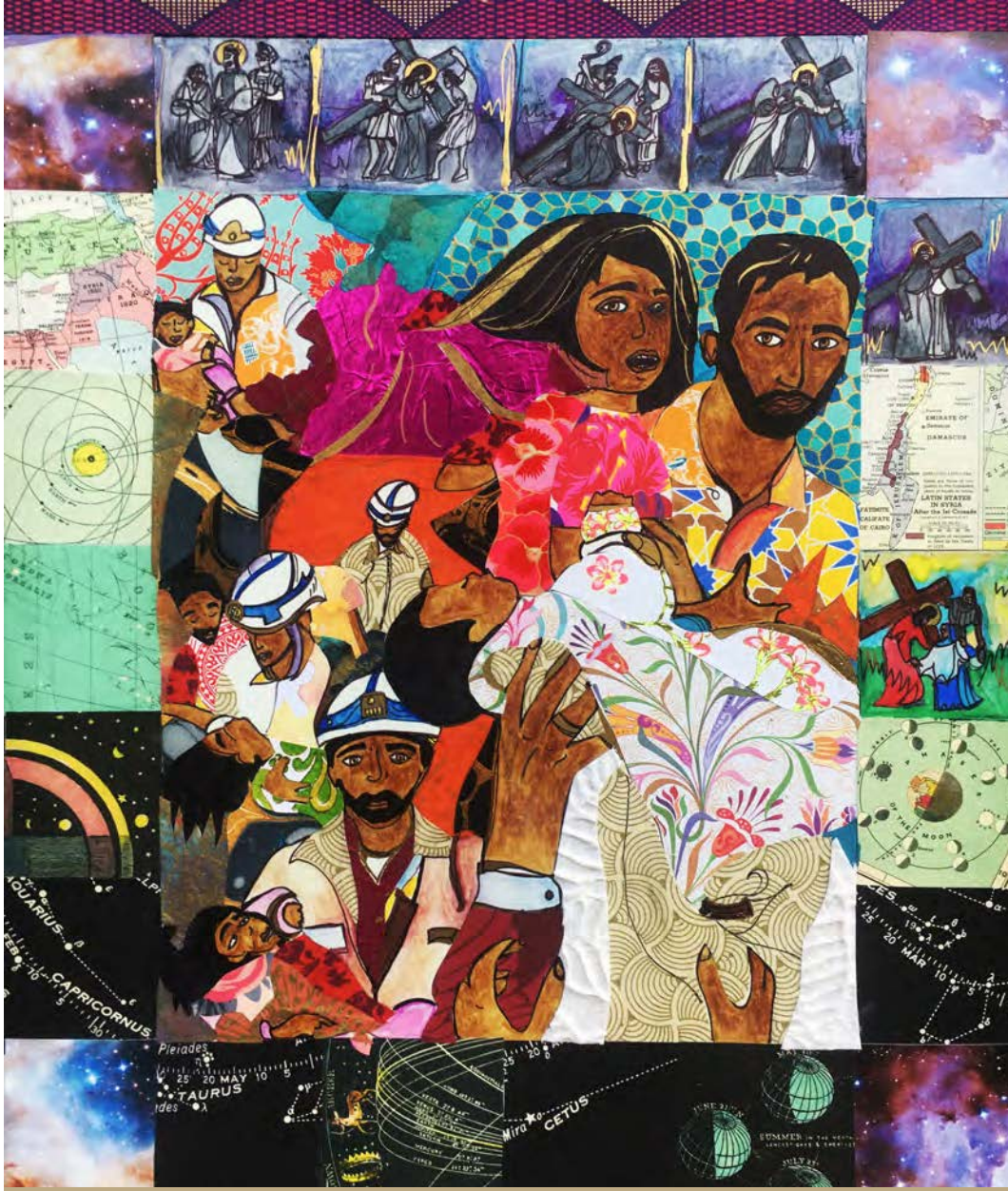


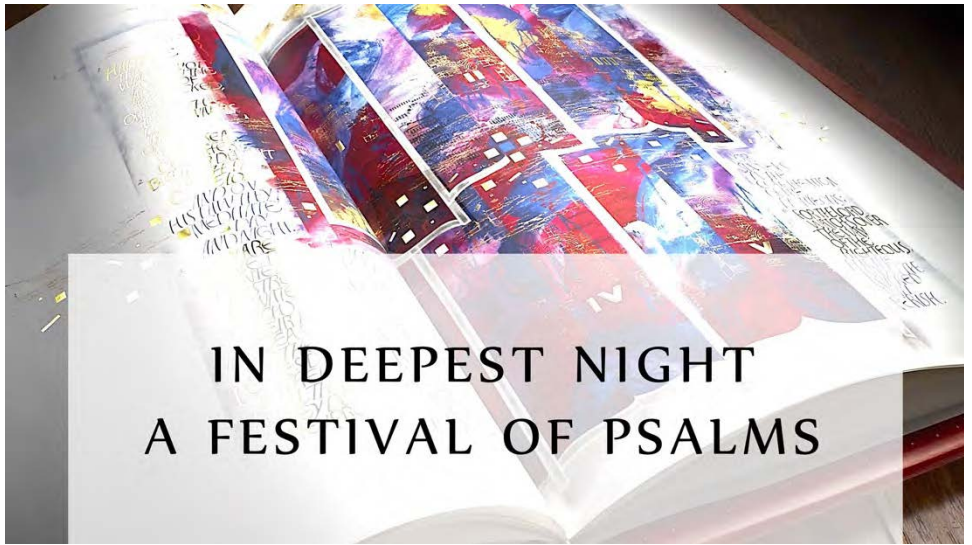
# IN DEEPEST NIGHT

A FESTIVAL OF PSALMS



*the* DAVID G. TRUEMPER  
MEMORIAL CONCERT

INSTITUTE OF LITURGICAL STUDIES 2022



TUESDAY  
APRIL 26, 2022

8 PM

# IN DEEPEST NIGHT A FESTIVAL OF PSALMS

*with the*  
ELM ENSEMBLE

## ABOUT THE PROGRAM

We are delighted and humbled to be part of this year's David G. Truemper Memorial Concert. Offering a psalm festival on this occasion seems a fitting way to honor Dr. Truemper's legacy with the Institute of Liturgical Studies and at Valparaiso University.

We're using a broad definition of *psalm* to mean any sacred song or hymn. Even as we focus on compositions related directly to the biblical Psalter, we will also sing psalms not from the canonical Psalter. We're capitalizing Psalm and Psalter when referencing the Bible's collection of 150.

Some congregations continue to sing from the Psalter in worship. Others read a Psalm—responsively or as a lesson. Quite a few hymns in our hymnals are paraphrases of biblical Psalms or take a single verse or phrase from a Psalm and riff on it poetically, interpreting that brief pericope for our daily life.

You probably have quite a few Psalm texts memorized, perhaps more than you realize. And, of course, the Psalms are quoted in the New Testament, including by Jesus, even on the cross.

Our daily lives are lived out mostly as psalmists as we inhabit the spaces between our priestly rituals and our prophetic truth-telling and justice-seeking.\* The Psalms address the full spectrum of our human experience as we stand before God—loved, judged, forgiven, redeemed. We live in the promise of eternal life with our Lord. Let us now sing about the goodness of God.

#### REMEMBERING REV. DR. DAVID G. TRUEMPER



Thirteen members of tonight’s version of the Elm Ensemble are Valparaiso University alums, and many more alums sing each year in the Institute’s Schola Cantorum. For many of us, Dr. Truemper was a beloved teacher, mentor, friend, and colleague in ministry.

Several of us had David for class and remember his depth of insight on what it means to be Lutheran, including his brilliant summary of the gospel that has stayed with us all these years—“God loves you, *for Christ’s sake!*” Some of us connected with David in and around chapel life and remember “short, gentle conversations about various things.” Many of us remember his leadership of the Institute during our first experiences of it. One of us even has a cassette tape recording of a plenary presentation David offered in which “he spoke powerfully about church unity.”

David’s death came far too soon, as it does for so many who succumb to cancer. One of us sang in the choir at his funeral and recalled: “I remember being struck by it, thinking it was an excellent example in every way of what a truly Christian funeral within the Lutheran liturgy should be like.” Another took turns in the honor guard as David’s body lay in state, noting “it was meaningful to serve in that way.”

Dr. Truemper and his family served the Valpo community in many ways for many years, and the impact of their legacy continues through the ministries of many gathered here tonight and many more who could not be here this evening.

—Sally and Josh Messner

\*Paul Westermeyer, *The Church Musician, Revised Edition* (Minneapolis: Augsburg Fortress, 1997), 76–77

Titled “Veronica Wipes the Face of Jesus: Syrian Refugees Flee Aleppo,” the cover of tonight’s program is from the *Stations of the Cross: Refugee Journeys* series by Mary Button. The *Stations of the Cross and Resurrection* in the chapel nave are also by Mary, and were commissioned for this year’s Institute. Read more at [marybutton.com](http://marybutton.com). Image on facing page from the psalms section of *The Saint John’s Bible*, © Saint John’s University.

# PROGRAM

PSALM 5, 102, 143

*O Lord, Hear My Prayer*

*Lutheran Service Book, Hymn 780*

*Sung several times in harmony as practiced in the Taizé Community*

ANTHEM

*Dona nobis pacem*

Ester Mägi, 1922–2021

Dona nobis pacem.

Give us peace.

Läbi vaikse õhturahu  
lehvib ingel üle maa;  
inimeste südamesse  
rahu tuua tahab ta.

Angels flying high above us,  
through the quiet of the night,  
bringing peace to every person,  
bringing God's peace to all hearts.

Kes on vaikselt palves tõstnud  
pilgu üles taevasse,  
nende muret, nende kurbust  
viib ta Isa sülesse.

Faithful souls in deepest prayer  
raise their eyes and hopes toward heaven.  
Angels guide our cares and sorrows  
to God who knows our soul's needs.

Läbi vaikse õhturahu  
lehvib ingel üle maa;  
igäihe südamesse  
rahu tuua tahab ta.

Angel flying high above us,  
through the quiet of the night,  
bringing peace to every person,  
bringing God's peace to all hearts.

Anna Haava, 1864–1957

tr. Riina Berggard and M. Dolan

© 1992 SP Muusikaprojekt  
Marian Dolan, ed., *Let the Peoples Sing: Sacred Choral Music from the Baltics*  
Minneapolis: Augsburg Fortress, 1992

We open with a contemplative prayer for peace from Eastern Europe, where peace is desperately needed even as we gather tonight. While the text is not from the biblical Psalter, the angels' work in this text is evocative of the angels guarding us in Psalm 91. Widely regarded as the "first lady of Estonian music," Ester Mägi was known for her "powerful, gentle" compositions and personality (Arvo Pärt Centre).

“When Trouble Looms”

1, 2 *Choir*  
3-5 *All*

1. When trou - ble looms on ev - 'ry side,  
 2. From ev - 'ry plan which harms the poor,  
 3. The greed which nev - er has e - nough,  
 4. Some think that you are blind to sin;  
 5. You call the wick - ed to ac - count;

when con - flict dom - i - nates the day,  
 from schemes to vic - tim - ize the weak,  
 the boasts of haugh - ty in - so - lence,  
 some live as though you were not there;  
 you cham - pi - on the vic - tim's cause;

when life pre - sents no ea - sy path,  
 from those who snare the in - no - cent,  
 the words that threat - en, lie or curse—  
 some treat your jus - tice with con - tempt;  
 you si - lence mor - tal taunts and threats;

LORD, why do you seem far a - way?  
 LORD, your de - fense, your help we seek.  
 LORD, keep us from such ar - ro - gance.  
 LORD, sure - ly you both see and care!  
 LORD, heav'n's e - ter - nal throne is yours.

Text: Martin Leckebusch, © 2006 Kevin Mayhew, Ltd.  
 Music, JESU DULCIS MEMORIA: Plainsong, Mode I; setting by Adam Lefever Hughes  
*Psalms for All Seasons: A Complete Psalter for Worship*  
 Grand Rapids: Faith Alive Christian Resources, 2012

Plainsong chanting can be effective in emphasizing a psalm text. Setting this chant over a drone draws out the deep yearning found in the words and allows the assembly to voice these words together as one. Chanting psalms and other texts over a drone can be an effective way to add musical interest and contemplative depth to congregational singing. A similar approach would be to ring one or more chimes or handbells to accompany the chanting. Today we make use of a shruti box for our drone because of its uniquely rustic

sound.

PSALM 118

*Non moriar sed vivam*

Martin Luther, 1483–1546

Non moriar sed vivam,  
et narrabo opera Domini.

I shall not die but live,  
and tell of the works of the Lord.

Choral Public Domain Library, cpdl.org

Luther's *Non moriar* shares a cantus firmus (chant melody) with another motet by his contemporary Ludwig Senfl. Luther places this melody in the tenor voice, Senfl in the soprano. With the brevity of an antiphon, Luther's accessible setting of Psalm 118:17 lends itself well to responsorial use.

PSALM 63

"'Twas in the Watches of the Night"

1 *Choir*  
2-4 *All*

1. 'Twas in the watch - es of the night,  
2. While I lay rest - ing on my bed,  
3. I strive to mount thy ho - ly hill,  
4. Thy mer - cy stret - ches o'er my head,

I thought up - on thy pow'r;  
my soul a - rose on high;  
I walk the heav'n - ly road,  
the shad - ow of thy wing;

I kept thy love - ly face in sight,  
 my God, my life, my hope, I said,  
 thy glo - ries all my spir - it fill,  
 my heart re - joic - es in thine aid,

a - midst the dark - est hour,  
 bring thy sal - va - tion nigh,  
 while I com - mune with God,  
 my tongue a - wakes and sings.

Text: Isaac Watts, 1674–1748, from *Cantica Laudis*, 1850  
 Music, BOSWELL: Christoph Willibald Gluck, 1714–1787, from *Iphigénie en Aulide*  
 Peter Mercer-Taylor, ed., *AmericanClassicalHymns.com*, © 2020

Isaac Watts and his corpus of Christian hymn texts need little introduction, but perhaps a Gluck opera chorus in an 1850 hymnal published in New York City does. When Lowell Mason and George James Webb published *Cantica Laudis*, they included dozens of hymns whose tunes and harmonies were borrowed from European classical compositions. As noted by Peter Mercer-Taylor, “hymnodic adaptations of the work of Mozart, Beethoven, Mendelssohn, and others appeared by the hundreds, all but a few forgotten today.” That is to say, “Hark the Herald Angels Sing” (by Mendelssohn) and “Joy to the World” (by Handel) barely scratch the surface of the wide presence of European classical music in nineteenth-century American hymnals.

The *American Classical Hymns* project and companion book, *Gems of Exquisite Beauty: How Hymnody Carried Classical Music to America*, by Peter Mercer-Taylor—professor of music at the University of Minnesota, formerly at Valparaiso University—offer an anthology of nearly 300 of these hymns. All are strikingly beautiful. Most are easy enough to sing and make for solid congregational hymns. Many could work as solos or chamber pieces to be offered as anthems. This Watts text also works well with the tune *KINGSFOLD* (two verses per stanza).

The Lord is my Shepherd, I have all I need  
She makes me lie down in green meadows  
Beside the still waters, She will lead

She restores my soul, She rights my wrongs  
She leads me in a path of good things  
And fills my heart with songs

Even though I walk through a dark and dreary land  
There is nothing that can shake me  
She has said She won't forsake me  
I'm in her hand

She sets a table before me in the presence of my foes  
She anoints my head with oil  
And my cup overflows

Surely, surely goodness and kindness will follow me  
All the days of my life  
And I will live in her house  
Forever, forever and ever

Glory be to our Mother, and Daughter  
And to the Holy of Holies  
As it was in the beginning, is now and ever shall be  
World, without end  
Amen

© 1990 Prob Noblem Music  
Milwaukee: Hal Leonard

Bobby McFerrin is known both for his one-hit foray into pop music stardom and for his remarkable career as a classical singer, conductor, educator, and advocate of choral singing. The full title of the composition sung today is *The Twenty-Third Psalm (Dedicated to My Mother)*; the text not only conveys the comforting and famous message of the twenty-third psalm but also McFerrin's deep conviction that women, particularly mothers, are central to the ongoing health of the world and to having some sense of peace on our journeys.

The music is rhythmic chant transcribed after McFerrin recorded it—accessible, arresting, and well-loved by church choirs. In a recent blog post on the Elm Ensemble website, Rev. Lee Ann Pomrenke observes that “the Bible—and Christian art and music—are not bereft of descriptions of God behaving as mother, even if the explicit word or phrase is not prevalent.” In truth, these descriptions are more common in scripture and the Christian tradition than some might acknowledge. McFerrin's interpretation helps us live more fully with the Bible's ubiquitous mothering and female imagery for God.



“Song to the Spirit”

1 *Choir*  
2-4 *All*



1. Spir - it who broods, Spir - it who sings,  
2. Spir - it of truth, la - ser and light  
3. Spir - it of love, lar - ger than law  
4. Spir - it of hope, nev - er sub - dued,



moth - er - ing bird, peace in your wings—  
search - ing the path, seek - ing the right—  
quick to for - give, keep - ing no score—  
Spir - it of God, Spir - it of Good—

*Refrain*



Come from with - in, come, make us one,



come and re - new the face of the earth,



come and re - new the face of the earth.

Text: I-to Loh, b. 1936, © 1990 Christian Conference of Asia, admin. GIA Publications, Inc.  
Music, KENG-SIN: Shirley Erena Murray, 1931–2020, © 1990 GIA Publications, Inc.  
Instrumental setting by Paul Damico-Carper  
*Sound the Bamboo*, Hymn 222  
The Christian Conference of Asia and The Asian Institute for Liturgy and Music, 1990

Taiwanese composer I-to Loh is a beloved teacher, prolific composer, and lauded advocate and conduit of Christian hymnody from Asian contexts to the rest of the globe. In 2017, Loh and Murray crafted the commissioned hymn for the Institute of Liturgical Studies. Murray was a musician, linguist, and public policy researcher from New Zealand whose broad professional experiences enriched her many hymn texts. Murray and Loh collaborated on several hymns, contributing broadly to Christian hymnody and worship. Their work and that of many others gives us the gift of experiencing non-western musical and textual expression of faith. In “Song to the Spirit,” we sing of God’s manifold works of creation, all of which are good and move us to justice.

“Hine ma tov”

*Choir, then all*

A

Hi-ne ma tov u-mah na - im she-vet a - chim gam ya - chad.

B

Hi - ne ma tov she-vet a - chim gam ya - chad.

C

Hi-ne ma tov u-mah na - im she-vet a - chim gam ya - chad.

Hine ma tov umah naim shevet achim  
gam yachad.

How good and how pleasant it is when  
kindred live together in unity.

*Cantor(s)*

How good and how pleasant it is, when kindred live together in unity!

It is like fine oil upon the head, flowing down upon the beard, upon the beard of Aaron,  
flowing down upon the collar of his robe.

It is like the dew of Hermon flowing down upon the hills of Zion. For there the LORD has  
commanded the blessing: life forevermore.

*All, in canon*

A

Hi-ne ma tov u-mah na - im she-vet a - chim gam ya - chad.

B

Hi - ne ma tov she-vet a - chim gam ya - chad.

C

Hi-ne ma tov u-mah na - im she-vet a - chim gam ya - chad.

Text and music: Israeli traditional  
*All Creation Sings*, Hymn 1039  
Minneapolis: Augsburg Fortress, 2020

Chanting psalms to a familiar unison tone can allow singers to focus on the text and meditate on its meanings. Including an antiphon that sets part of the psalm text, as we do here, enhances the musical and textual experience without creating a distraction. Try the opposite of what we're doing here: a cantor or choir sings the Hebrew antiphon and the assembly chants the verses using a familiar tone. "Hine ma tov" can also be sung on its own as a hymnic celebration of community—a prayer for unity and peace.

PSALM 84

*Wie lieblich sind deine Wohnungen* SWV 29

Heinrich Schütz, 1585–1672

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth.  
Mein Seel verlanget und sehnet sich  
nach den Vorhöfen des Herren,  
mein Leib und Seele freuet sich  
in dem lebendigen Gott.

Denn der Vogel hat ein Haus funden  
und die Schwalbe ihr Nest,  
dass sie Junge hecken,  
nämlich deine Altar, Herre Zebaoth,  
mein König und mein Gott.

Wohl denen, die in deinem  
Hause wohnen,  
die loben dich immerdar. Sela.  
Wohl den Menschen,  
die dich für ihre Stärke halten,  
und von Herzen dir nachwandeln.

Die durch das Jammertal gehen  
und graben daselbst Brunnen.  
Und die Lehrer werden  
mit viel Segen geschmücket,  
sie erhalten einen Sieg nach dem andern,  
dass man sehen muss,  
der rechte Gott sei zu Zion.

Herr Gott Zebaoth, höre mein Gebet,  
vernimm's, Gott Jakob. Sela.  
Gott, unser Schild, schau doch,  
siehe an das Reich deines Gesalbten.  
Denn ein Tag in deinen Vorhöfen  
ist besser, denn sonst tausend.

How lovely are your dwellings,  
Lord of Sabaoth.  
My soul longs and aches  
for the forecourts of the Lord.  
My body and soul rejoice  
in the living God.

For the bird has found a house,  
and the swallow a nest  
to raise her young,  
namely, your altars, Lord of Sabaoth,  
my king and my God.

Blessed are they who dwell  
in your house,  
praising you always. Sela.  
Blessed are they  
who consider you their strength,  
and follow you with all their heart.

They go through the valley of lament  
and there they dig out springs,  
and the teachers are adorned  
with rich blessings.  
They win victory after victory,  
so all must see  
that the righteous God is in Zion.

O Lord of Sabaoth, hear my prayer,  
examine it, God of Jacob. Sela.  
God, our shield, look,  
behold the kingdom of your anointed.  
For a day in your forecourts  
is better than a thousand anywhere else.

Ich will lieber der Tür hüten  
in meines Gottes Hause,  
denn lange wohnen  
in der Gottlosen Hütten.

Denn Gott der Herr ist Sonn und Schild,  
der Herr gibt Gnad und Ehre.  
Er wird kein Gutes mangeln  
lassen den Frommen,  
Herr Zebaoth, wohl dem Menschen,  
der sich auf dich verlässt.

I would rather be a gatekeeper  
in my God's house  
than dwell long in the houses  
of the ungodly.

For God the Lord is a sun and a shield,  
the Lord bestows mercy and honor.  
He will not let good things  
lack for the godly.  
Lord of Sabaoth, blessed are they  
who put their trust in you.

Kassel: Bärenreiter, 1956

Psalm 84 is appointed for the Presentation of Our Lord on February 2. This setting from Schütz's *Psalmen Davids (Psalms of David)* collection, published in Dresden in 1619, is for double choir in eight parts (SSAT and TTBB). The use of double choir recalls Schütz's lineage as a student of Giovanni Gabrieli and the benefit of Schütz's exposure to the "stereophonic" potential of the vast acoustic in the basilica of Saint Mark, Venice.

Throughout the work we hear the remarkably close "fit" between the words and musical effects. The surest proof of this uncanny correspondence between text and music can be had by listening carefully to the text (or reading its translation) while listening carefully to the music as it proceeds through the text. Without fail, the musical effects directly reflect the dramatic and devotional impact of the words being sung; so thoroughgoing and penetrating is Schütz's "sermon in song."

Not every church choir can pull off a double motet by Schütz or a Bach canata. But with support from a local ensemble or hired individuals, many of the cantatas, large motets, and other major works are possible. We are modeling here something you might consider programming with a festival choir that brings together several local church choirs, perhaps adding paid singers. A strong continuo player on organ or a continuo "band" (perhaps an ensemble of organ, cello, gamba, string bass, theorbo, and so on) is part and parcel of this style and historic performance practice.

The Elm Ensemble is animated by the idea that sacred treasures can be sung in worship by ensembles of amateurs and professionals working together to interpret and proclaim the good news—set in musical forms—to communities hungry to be fed by rich artistic works.

PSALM 130

"Aus tiefer Not" BWV 686

Johann Sebastian Bach, 1685–1750

Daniel J. Fenn, *organ*

When the sighs are too deep for words, our Christian siblings will minister to us in word, image, and tone. Bach composed forty-six chorale preludes in the *Orgelbüchlein* and many more in collections such as the so-called “Leipzig” chorale preludes and the *Clavierübung III* (in which this setting first appeared). These organ compositions are not meant to accompany assembly singing, but are based on chorale tunes—this one being Martin Luther’s own tune.

We invite you to read one of two translations of Luther’s text—“From Depths of Woe I Cry to Thee” in *Lutheran Service Book* (Hymn 607) or “Out of the Depths I Cry to You” in *Evangelical Lutheran Worship* (Hymn 600). Take time to meditate, reflect, or ponder the text, just as hearers in Bach’s time would have done. Let the words and the music wash over you and open new vistas for your walk of faith. Christian worship is a physical, elemental experience in many ways, including its aural aspects.

PSALM 137

“En Babilonia hay ríos”  
 “A River Flows through Babylon”

1 *Cantor*



1 En Ba - bi - lo - nia hay rí - os con sus á - la - mos en flor.  
 A riv - er flows through Bab - y - lon and pop - lars line the shore.

2 *All*  
*in Spanish*  
*or English*



A - llí con llan - to y con do - lor per - di - mos nues - tra voz.  
 It's there we weep; for hope is gone and we will sing no more.

3 *All*  
*in English*



Nos pi - den el can - tar de Sión mas ¿có - mo dar lo - or?  
 Our cap - tors ask us for a song, but can we sing of God




en tie - rra ex - tra - ña tal can - ción pa - re - ce un gran e - rror.  
 when songs of home seem strange and wrong and joy feels like a fraud?

*continued* ►


*All  
in Spanish  
or English*




2 En Ba - bi - lo - nia hay rí - os con sus á - la - mos en flor.  
A riv - er flows through Bab - y - lon and pop - lars line the shore.



A - llí con llan - to, y con do - lor per - di - mos nues - tra voz.  
It's there we weep; for hope is gone and we will sing no more.



¿Ol - vi - da - re - mos nues - tro ho - gar? ¿Ha - brá jus - ti - cia al fin?  
Could we for - get the home we lost? How long will jus - tice fail?



¿Ha - brá quien ha - ya de pa - gar por tan - ta o - bra vil?  
Some - how, will some - one pay the cost and bal - ance out the scale?


*All  
in English*



3 Que el jui - cio flu - ya sin ce - sar;  
Let jus - tice come as riv - ers flow




cual rí - o lim - pie to - do mal.  
to cleanse the land of e - vil's stain.



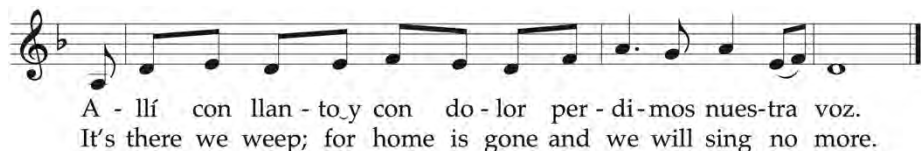
Que rec - ti - tud, cual ma - nan - tial,  
Let righ - teous - ness like wa - ters fall,



se lle - ve el llan - to en su cau - dal.  
and wash a - way our tears of pain.



En Ba - bi - lo - nia hay rí - os con sus á - la - mos en flor.  
A riv - er flows through Bab - y - lon and pop - lars line the shore.



A - llí con llan - to y con do - lor per - di - mos nues - tra voz.  
It's there we weep; for home is gone and we will sing no more.

Text: Adam M. L. Tice, b. 1979, transl. María Eugenia Cornou, b. 1969, and Carlos Colón, b. 1966, © 2019 GIA Publications, Inc.  
Music, SOJOURN: Carlos Colón, b. 1966, © 2019 GIA Publications, Inc.  
*All Creation Sings*, Hymn 1053  
Minneapolis: Augsburg Fortress, 2020

*En Babilonia hay ríos* is a psalm of lament for refugees, perhaps drawing its inspiration from the long tradition of Latin-American protest songs. *Cantautores*, or singer-songwriters, have long decried political injustices and societal hypocrisies, offering a prophetic voice to modern societies. The song's overall tempo is slow, as would befit any song expressing regret and longing. The eighth notes, though, should remain expressive, relaxed, and unencumbered. Percussion could be added at the beginning of the third stanza, and perhaps a "thickening" of the vocal texture, which eventually thins out as the opening material is recapitulated.

Adam Tice is a prominent hymn writer from the Mennonite tradition. He wrote this text during the 2018 Festival of Faith and Writing at Calvin College, inspired by Carlos Colón's presentation on his and others' experiences as refugees. Contextualizing Psalm 137 within the experience of modern-day refugees allowed him to engage its violence in a new way. The tune was then composed by Colón, who requested the addition of a bridge that draws from Amos 5:24 a contrasting and now redemptive river image.

Blessed be the Lord, my rock and my fortress,  
my stronghold, my deliverer,  
my shield and he in whom I take refuge.

We are like breath,  
our days are like a passing shadow.

Bow thy heav'ns, O Lord,  
come down!  
Stretch forth thy hand from on high,  
rescue me, deliver me.

I will sing a new song to thee, O God.

Minneapolis: Graphite Publishing, 2006

Abbie Betinis composed this three-part motet on September 12, 2001, as a tribute to the victims and survivors of the tragedies the day before. The moving text based on Psalm 144:1–9 escalates to two four-part chords, then continues softly in unison: “rescue, me, deliver me.”

*Choir*

Aller augen warten auf dich, Herre,  
und du gibest ihnen  
ihre Speise zu seiner Zeit.  
Du tust deine milde Hand  
auf und sättigest alles,  
was da lebet, mit Wohlgefallen.

The eyes of all wait upon you, Lord,  
And you give them  
their food in due season.  
You open your bounteous hand  
and satisfy everything  
that lives with plenty.

*(Choir)*

<sup>1</sup> I will exalt you, my God and <sup>1</sup> king,  
and bless your name forever and <sup>1</sup> ever.

<sup>2</sup> Every day will I <sup>1</sup> bless you  
and praise your name forever and <sup>1</sup> ever.

*All*

<sup>3</sup> **Great is the LORD and greatly to be <sup>1</sup> praised!**  
**There is no end to your <sup>1</sup> greatness.**



- 4 One generation shall praise your works to an - | other  
and shall declare your | power.**
- 5 I will speak of the glorious splendor of your | majesty  
and all your marvelous | works.**
- 6 They shall tell of the might of your wondrous | acts,  
and I will recount your | greatness.**
- 7 They shall publish the remembrance of your great | goodness;  
they shall sing joyfully of your | righteousness.**
- 8 The LORD is gracious and full of com- | passion,  
slow to anger and abounding in steadfast | love.**

*Choir*

Aller augen warten auf dich, Herre,  
und du gibest ihnen  
ihre Speise zu seiner Zeit.  
Du tust deine milde Hand  
auf und sättigest alles,  
was da lebet, mit Wohlgefallen.

The eyes of all wait upon you, Lord,  
And you give them  
their food in due season.  
You open your bounteous hand  
and satisfy everything  
that lives with plenty.

- 9 LORD, you are good to | all,  
and your compassion is over all your | works.**
- 10 All your works shall praise you, O | LORD,  
and your faithful ones shall | bless you.**

*All*

- 11 They shall tell of the glory of your | kingdom  
and speak of your | power,**
- 12 that all people may know of your | power  
and the glorious splendor of your | kingdom.**
- 13 Your kingdom is an everlasting kingdom;  
your dominion endures throughout all | ages.  
You, LORD, are faithful in all your words,  
and loving in all your | works.**
- 14 The Lord upholds all those who | fall  
and lifts up those who are bowed | down.**
- 15 The eyes of all wait upon you, O | LORD,  
and you give them their food in due | season.**
- 16 You open wide your | hand  
and satisfy the desire of every living | thing.**

*continued* ►

(All)

Al-ler Au - gen war - ten auf dich, Her - re, und du

gi - best ih - nen ih - re Spei - se zu sei - ner Zeit. Du

tust dei - ne mil - de Hand auf und sät - ti - gest al - les,

was da le - bet, mit Wohl - ge - fal - len.

This four-part setting of Psalm 145:15–16 is from Schütz's *Das Benedicite vor dem Essen* (*The Blessings before the Meal*), part of his *Zwölf geistliche Gesänge*, Op. 13 (Dresden, 1657). The four-part, double psalm tone here is a “simplified” Anglican chant.

Truth sees God, and wisdom beholds God.  
 And from these two comes the third,  
 a holy and marvelous delight in God, who is love.

*Refrain*

All shall be well, and all shall be well,  
 and all manner of things shall be well.

The properties of God are these: life, love, and light.  
 There is marvelous homeliness in life,  
 gentle courtesy in love,  
 and in light there is endless kindness.

*Refrain*

God did not say, "You shall not be tormented,  
 you shall not be troubled, you shall not be grieved,"  
 but God said, "You shall not be overcome."

*Refrain*

And our good Lord said, I may make all things well,  
 and I can make all things well, and I will make all things well,  
 and I shall make all things well,  
 and you shall see for yourself that all manner of things shall be well.

*Refrain*

This is the premiere of a new motet commissioned by the Institute's advisory council to honor Rev. Brian Johnson as he ended his term of service at Valparaiso University, where he had been Assistant Vice President for Mission and Ministry.

Composer Robert Farlee has been a friend and collaborator of Brian's (and of Elm's) over the years and was asked to take on the commission. Here are some of Farlee's notes on the piece that will appear in a forthcoming blog post on the Elm Ensemble website:

*The Council requested a choral piece, but they left the text up to me. After giving it much thought, I chose to compile a text from the writings of the medieval mystic Julian of Norwich (1343–after 1416). I have long been fascinated by her writings, especially so in these pandemic times. We have all struggled to find our way through these long years, and I have been one among many who have relied on the phrase that functions as the title and the refrain of this composition, "All shall be well, and all shall be well, and all manner of things shall be well." Julian is known as the first woman to write a book in the English language. So I purchased that book, *The Revelations of Divine Love*, and started reading it. That was a profound journey, and the biggest challenge was making a selection from that treasure chest. As a mystic,*

*Julian had what feels like a personal, at times intimate relationship with the Holy Trinity, and I was deeply moved by what I read. I hope my musical setting helps lead more people to an appreciation of Julian's work.*

*As the refrain recurs, it is similar but not identical each time. This could be said to reflect how the words affect us differently each time we encounter them. Among the episodes of Julian's writings divided by the refrain's appearances, one that particularly struck me, revealing that 'all shall be well' doesn't mean that life will be all trouble-free but, simply and profoundly, that whatever may afflict us, we shall not be overcome by it. Finally, the piece ends (before the final statement of the antiphon) with the wonderful passage in which Julian presents God as using a variety of modal verbs. God may, can, will, and shall make all things well. I have tried to reflect this marvellous intensification through the music.*

PSALM 117

"Da n'ase!"

"Praise God, All You Nations"

*Sung twice  
by the choir in Twi,  
then once by  
all in English*



Da n'a - se! Da n'a - se! Da On-ya-me n'a - se!  
Praise God, all you na - tions. Peo - ple of God, sing praise!



Da n'a - se! Da n'a - se! Da On-ya-me n'a - se!  
Praise God, all you na - tions. Peo - ple of God, sing praise:



Ef - ia - se o - ye n'a n'a - do - e do-e so.  
God's love is great and en - dures for - ev - er.



Da n'a - se! Da n'a - se! Da On-ya-me n'a - se!  
Praise God, all you na - tions. Peo - ple of God, sing praise!

Choir

Praise the LORD, all you nations; extol God, all you peoples.  
For great is God's steadfast love toward us, and the faithfulness of the Lord endures forever.  
Hallelujah!

All  
in either language

Da n'a - se! Da n'a - se! Da On-ya-me n'a - se!  
Praise God, all you na - tions. Peo - ple of God, sing praise!

Da n'a - se! Da n'a - se! Da On-ya-me n'a - se!  
Praise God, all you na - tions. Peo - ple of God, sing praise:

Ef - ia - se o - ye n'a n'a - do - e do-e so.  
God's love is great and en - dures for - ev - er.

Da n'a - se! Da n'a - se! Da On-ya-me n'a - se!  
Praise God, all you na - tions. Peo - ple of God, sing praise!

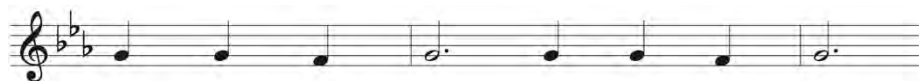
Text: Psalm 117; para. Presbyterian Committee on Congregational Song, 2011  
Music, DA N'ASE: Ghanaian melody  
*Glory to God*, Hymn 328  
Louisville: Westminster John Knox Press, 2013

The song we use here for the antiphon works best unaccompanied. Hand percussion can be added. Elm Ensemble member Jennifer Baker-Trinity heard a similar harmony in a recording of a small choir in Ghana and transcribed the harmonies from listening. As explained in a note from [hymnary.org](http://hymnary.org), “paradoxically, this shortest of all psalms is universal in scope, which makes it especially appropriate to sing in the words and music of people from another part of the world.”

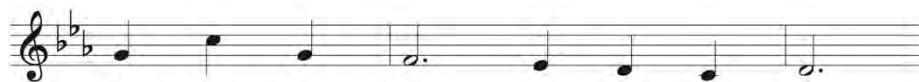
We do not know the authorship—text or tune—of this Ghanaian text. It was originally created in the Twi language and, according to Christabel Sefa, “is probably the most famous Ghanaian Christian Twi worship song.” Its English paraphrase was crafted by the Presbyterian Committee on Congregational Song and was first published in *Glory to God*. The Twi tune name DA N'ASE means “give thanks.”

## HYMN

## "In Deepest Night"

*Sung by all*

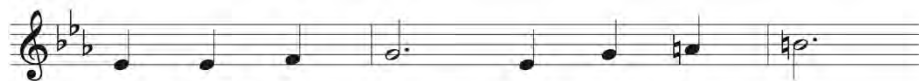
1. In deep - est night, in dark - est days,  
 2. When friend was lost, when love de - ceived,  
 3. When through the wa - ters winds our path,



when harps are hung, no songs we raise,  
 dear Je - sus wept, God was be - reaved;  
 a - round us pain, a - round us death:



when si - lence must suf - fice as praise,  
 so with us in our grief God grieves,  
 deep calls to deep, a sav - ing breath,



yet sound - ing in us qui - et - ly  
 and round a - bout us mourn - ful - ly  
 and found be - side us faith - ful - ly



there is the song of God.  
 there are the tears of God.  
 there is the love of God.

Text: Susan Palo Cherwien, 1953–2021, © 1995 Susan Palo Cherwien, admin. Augsburg Fortress Music, DEEP BLUE: Thomas Pavlechko, b. 1962, © 2002 Selah Publishing Company  
*Evangelical Lutheran Worship*, Hymn 699  
 Minneapolis: Augsburg Fortress, 2006

Susan Palo Cherwien was asked by Nancy and William Raabe to write a hymn text concerning a Christian response to grief. At the time, Susan was wrestling with the death of a young person in her congregation and was attending classes with Luther Seminary professor Terence Fretheim on the meaning of human suffering. This text was the result, with images drawn from various parts of scripture. Thomas Pavlechko's tune had been sketched prior to this, and he finished it when he read Susan's text. The hymn was first sung and played in Memphis.

In December, we lost Susan, one of the great American hymn writers of our time. We are grateful to her, her spouse David, and her family for the many years of their faithful ministry to the Christian community, including as a prolific and creative crafter of praise-filled poetry, much of which we will continue to sing for years to come.

*Following the hymn, all are invited to depart in silence or remain in the chapel for prayer and reflection at the stations throughout the nave*

*You may greet service leaders in the Helge Center Multipurpose Room located at the south end of the chapel narthex*

# LEADERS



## ABOUT THE ELM ENSEMBLE

It is easy enough to hear a Bach cantata or Schütz motet, especially if you live in an urban area or own a good sound system. But when and where can you experience these and other sacred treasures in the context of Christian worship? It does happen, but not often enough—at least by our estimation.

In 2010, as members of Christ Church Lutheran in Minneapolis, we had several realizations that, in our minds and hearts, were clearly connected:

- We knew lots of professional and excellent amateur musicians who loved and wanted to perform worthy models of sacred music
- We were part of a wonderful church choir capable of singing many sections of these works and part of a congregation that would support creative liturgical endeavors
- We were being called to try something new (or long neglected), not only the unusual idea of embedding sacred masterworks in worship services but doing so with participants from diverse musical backgrounds and abilities—basically anyone who would join us

Many have joined us since those early days of the Elm Ensemble. We have been blessed again and again with congregational support, strong and brave church choirs, and good musical friends who share in this vision. Together we have helped bring this model to life in the Twin Cities; in Dexter, Michigan, a small town six miles west of Ann Arbor; in Oneonta, New York, a rural college town in the Catskill Mountains; and now here in Valparaiso as we work with Institute's Schola Cantorum to offer this evening's psalm program.



Christian worship is congregational and must be about more than sharing one or two sacred masterworks. The people want to sing and part of our calling, as summarized by Paul Westermeyer, is to “love the people into song.” Our initial desire to perform larger sacred works in worship has, from the beginning, gone hand in hand with thoughtful planning of the entire service. In collaborating with choir members, other musical leaders, pastoral leadership, altar guild members, administrators, custodians, and volunteers, we have developed events in which liturgical forms, hymns and psalms, readings and homilies are all integrated and proclamatory.

Elm is more of a process than an ensemble. With or without a large music budget, any congregation can share well-crafted sacred music in their liturgies. It will look different in your contexts and communities than it has in ours. (Tonight is our first time using a shruti box.) Assess what your congregation’s musical forces are interested in doing and could do well given additional musical support. Find that support through connections to local performing arts groups, high schools and colleges, and other places and spaces where musicians hang out.

Projects like this can bear unexpected fruit for your congregation. People you had no idea were trained musicians might come out of the proverbial woodwork. Bakers, chefs, and other culinary stewards can share their talents. We often provide a reception after events so we can get to know community members and continue developing friendships between musicians and the congregation.

In our experience, Elm projects are attractive to local musicians not only for the musical engagement and the social opportunities but because they are an opportunity to participate in high-level music making without having to commit to a regular rehearsal schedule. A word about remuneration: when invited and welcomed, many professional musicians will agree to participating in worship services. Most will understand that remuneration is likely to be below their usual compensation. We’ve certainly benefited from the goodwill of professional musicians who understood the finances yet still desired to join us. But it is also important to be clear about how you will compensate and what you expect as far as rehearsal and other participation.

We hope you’ll try this out in your area. Perhaps you have already. Either way, please connect with us and tell us how it’s going. We have a lot more to learn about the incredible riches of Christian liturgy and its corpus of sacred compositions. We have partners in this work whom we’ve not yet met. Our hope for all of our events is that we can continue connecting around the good news of Jesus Christ and supporting each other in sharing in the ministry of word and sacrament and in the ministries of music, reconciliation, and peace.

If you like writing about Christian song in the Great Tradition, we welcome submissions for the Elm Ensemble’s blog ([elmensemble.org](http://elmensemble.org)).

## ENSEMBLE MUSICIANS

**Jennifer Baker-Trinity**, soprano, studied church music and organ performance at Valparaiso University (1999). She continued her education in liturgy and theology at the Lutheran Theological Seminary at Philadelphia, now United Lutheran Seminary (MAR 2004, STM 2008). She has served congregations as a church musician for over two decades in Indiana, Illinois, Pennsylvania, and Minnesota. She supports the song of the church in her current role as program manager for Worship Resource Development, a joint position between 1517 Media and the ELCA. With her spouse Nathan, she most loves exploring hymnody and music with their children.

**Nathan Baker-Trinity**, tenor, is pastor of First Evangelical Lutheran Church of Rush City, Minnesota. He has made several musical, written, and pastoral contributions to the larger church. As a musician, he was a member of the music team for Worship Jubilee 2007, which helped introduce *Evangelical Lutheran Worship*, and in recent years has sung with the Institute's Schola Cantorum. As a writer, he has contributed to *Sundays and Seasons: Preaching* and *Christ in Our Home*. As a pastor, he was chaplain for Lutheran Summer Music 2021 and looks forward to being chaplain again in 2022.

**Kelly Boie**, soprano, is enjoying her thirty-one-year career as a pediatric nurse practitioner. She is a longtime member of the sanctuary and chamber choirs at Hennepin Avenue United Methodist Church in downtown Minneapolis. Kelly loves biking and travel and is a dedicated animal lover.

**Celia Bridges**, soprano, began her musical life as a cellist and developed a passion for chamber music. After earning a degree in music, she had a career in the world of stringed instruments. Her second and current instrument is voice, and she continues her love affair with chamber music by singing in various capacities—including solos, duets, and chamber ensembles, as well as cantor for compline and evensong services—at Saint Andrew's, Ann Arbor and elsewhere.

**Paul Damico-Carper**, bass, is a church musician, worship leader, tech director, multi-instrumentalist, and composer. He serves as assistant director of music and worship production at Gloria Dei Lutheran Church in Saint Paul. He holds a bachelor of arts in music from Valparaiso University (2004) and a master of arts (2011) from Lutheran School of Theology at Chicago and was shaped by life in the community at Holden Village from 2004–2006. He loves spending time with his family, cooking, playing fiddle with friends, and walking the family's dogs along the banks of the Mississippi River.

**Elizabeth Damico-Carper**, alto, is originally from the northwest corner of Minnesota and studied piano and voice and religion at Concordia College in Moorhead. Elizabeth earned a master of divinity (2012) from Luther Seminary and has served as village musician and pastor at Holden Village in Chelan, Washington, and associate pastor at Westwood Lutheran Church in Saint Louis Park, Minnesota. She now serves as senior pastor at Memorial Lutheran Church in Afton, Minnesota. Elizabeth loves being a mom to sixteen-year-old Micaela and partnering in life and ministry with her husband, Paul.

**Daniel J. Fenn**, bass, is director of worship and the arts at Lord of Life Lutheran Church in The Woodlands, Texas. He studied organ performance at Mississippi College (2002) and the University of Houston (2004) and holds a master of sacred music degree from Luther Seminary (2009).

**Julie Grindle**, organ, is a lifelong Lutheran church musician and teacher now serving as assistant to the bishop for candidacy and mobility in the Upstate New York Synod, ELCA. She is a former member of the Institute of Liturgical Studies advisory council and is immediate past president of the Association of Lutheran Church Musicians. Julie frequently contributes to *Sundays and Seasons* as well as to music blogs and other publications. She plays and sings professionally in Central New York where she lives with her spouse, David.

**Joshua Hollmann**, tenor, is associate professor of systematic theology at Concordia University, Saint Paul. As a graduate of Valparaiso University (1999), he sang in the Chorale for four years. He holds a PhD from McGill University in Montreal and a master of divinity from Concordia Seminary in Saint Louis. He is the author of books, chapters, and articles on Christian-Muslim relations, church history, and theology. In addition, he serves as interim pastor of True Light Lutheran Church in Chinatown, New York City.

**Helen Johannesen**, soprano, was singing before she could walk and learned the liturgy settings from the green hymnal before she could read. She continued her lifelong singing as a cantor and in church choirs throughout school and adulthood and is delighted to return to the Chapel of the Resurrection where she sang in the Kantorei as an undergraduate student.

**Christine Laughlin**, alto, is organist at Brunswick United Methodist Church, Minneapolis. She earned a bachelor of arts in music from Capital University (2001), a master of arts from Lutheran School of Theology at Chicago (2005), and a master of sacred music from Seabury Western (2006).

**Adam Lefever Hughes**, tenor, is director of music at Saint Peter's Evangelical Lutheran Church in Lancaster, Pennsylvania, where he leads a robust church music program with adult and children's vocal and handbell ensembles. He is also active in the Association of Lutheran Church Musicians, helping out with various administrative and social media projects. Adam holds degrees in piano performance from Valparaiso University, the Longy School of Music, and the University of North Carolina at Greensboro.

**Josh Messner**, tenor, is founding director of the Elm Ensemble. He studied music and theology at Valparaiso University, singing in the Chorale and working as a student editor for *The Cresset*. And he holds a master's degree in Islamic studies from Luther Seminary in Saint Paul. He works at the University of Michigan as communications manager for the Center for Global Health Equity. In his youth, he was a member of the American Boychoir.

**Sally Messner**, soprano, is founding musical director of the Elm Ensemble and director of worship and music at Holy Cross Lutheran Church in Livonia, Michigan. She earned a bachelor of music from Valparaiso University, where she sang in the Chorale and was a member of Soul Purpose and Sweetwine. She earned a master of sacred music from Luther Seminary in Saint Paul. Sally currently serves on the advisory council of the Institute of Liturgical Studies and directs the Institute's *Schola cantorum*. She is active in the Association of Lutheran Church Musicians and is a contributor to *Sundays and Seasons*.

**Omaldo Perez**, bass, is cantor at Zoar Lutheran Church in Perrysburg, Ohio, where he supports and contributes to the musical and liturgical life of the congregation. As a church musician, his interests range from early Baroque practices to improvisation to musical diversity in today's church. He has helped lead music for synod gatherings and has been a guest musician for ELCA events. He has also contributed to worship planning resources and serves in advisory roles for both the Institute of Liturgical Studies and the Association of Lutheran Church Musicians.

**Laura Potratz**, mezzo-soprano, is a studio music teacher in organ, piano, and voice in Minneapolis where she sings with the Bach Society of Minnesota, mentors the Voices of Hope prison choir, and teaches classical technique to the South African ensemble 29:11 International. She holds degrees and diplomas from the Sorbonne and the Conservatory of Saint-Maur-des-Fossés in France and from Valparaiso University and is currently working on a master of peace and reconciliation studies at the University of Maine. She is organist and youth music coordinator at Unity Church Unitarian in Saint Paul, Minnesota.

**Kraig Salvesen**, tenor, sings with the choirs of Our Lady of Mount Carmel in Chicago under the direction of Paul French and as a cantor and freelance professional in the Chicago area. He is a member of the board of directors of the William Ferris Chorale, based on the North Side of Chicago. Kraig is the proud father of a five-year-old son and enjoys running, swimming, and rowing.

**Rebekah Schulz**, soprano, is a graduate of Saint Olaf College in Northfield, Minnesota, and Luther Seminary in Saint Paul with degrees in church music and choral conducting. A deacon in the ELCA, she has served churches in Connecticut, Minnesota, and Massachusetts. Rebekah is certified in the Orff-Schulwerk music education philosophy and is completing her Kodály certification. She has sung with the Saint Olaf Choir and National Lutheran Choir and is a founding member of the Elm Ensemble.

**Stephanie Sepiol Milne**, soprano, completed bachelor of arts degrees in digital media and creative writing at Valparaiso University (2013) and currently serves as assistant director of alumni communications. Stephanie sang with the Chorale and now sings with the Bach Institute as well as with Westminster Presbyterian Church of Munster, Indiana. She holds a master of nonprofit administration from North Park University and is president of Sigma Alpha Iota Lake County Alumnae Chapter.

**Denita Strietelmeier**, alto, is a 2002 graduate of Valparaiso University's theater and music departments, where she sang in the Chorale. She has acted and sung with the Georgia Shakespeare Festival, Piccolo Theatre, Circle Theater, Theo Ubique, and American Folklore Theater. After leaving the Chicago area, Denita sang with the choir at Saint Luke's Episcopal Church and was guest soloist for the Denison University Concert Choir in Granville, Ohio. Denita lives in Eugene, Oregon, with her husband, Andy, and their daughter, Charlotte. She works at the University of Oregon and sings with the Central Lutheran Church Choir and Eugene Vocal Arts.

**Becky Swanson**, soprano, graduated from Luther Seminary with a master's degree in sacred music (2005). She has served congregations in the Minneapolis, Saint Paul, La Crosse, and Central Southern Illinois synods as music director and recently as pastor. At Trinity Lutheran Seminary, she recently served as director of Contextual Education. She now lives in the woods of north-central Minnesota with her husband, Gary Anderson (formerly of Augsburg Fortress) and their two dogs.

**Kate Tegtmeier**, alto, earned a bachelor of arts in music and Christian studies from Crown College in central Minnesota. She sings locally with her church choir and enjoys any opportunity to sing with the Elm Ensemble. Kate is a virtual assistant and has a publications, logistics, and administrative services business (publicationsbykt.com). She works with the Schantz Organ Company and Zephyr Electric Organ Blower Company and is the executive administrator for the newly established American Organ Academy. She lives in north-central Ohio with her husband, Luke, and their fur-babies.

**Luke Tegtmeier**, tenor, completed undergraduate studies in church music at Valparaiso University where he was a student with many fellow Elm singers. He spent ten years in Minneapolis-Saint Paul earning a master's degree and serving as the organist and choir director at two churches. In 2015 he moved to Columbus, Ohio, to work for a small organ building company. In 2019 he moved to his hometown of Wooster, Ohio, to join the staff of the Schantz Organ Company. His roles at Schantz include service manager, flue voicer, and sales associate. Outside of church music, Luke enjoys riding his recumbent bicycle, raising vegetables, and undertaking creative woodworking projects in his basement.

**Jonathan Ten Brink**, bass, has engaged in concerts across North America in opera, oratorio, concert, chamber, and recital settings. He specializes in music from the Baroque era and performing new music. In demand as a clinician, he has given masterclasses across the United States and works with high school and college choirs. He currently teaches at Lansing Community College.

**Nicole Warner**, mezzo-soprano, has performed Bach's *Mass in B Minor* with the South Dakota Symphony, Rossini's *Petite Messe Solennelle* with the Bel Canto Chorus, Bach's *Saint John Passion* with the Bach Society of Minnesota, Mendelssohn's *Paulus* with the Kammer Sinfonie Bremen, and Bach's *Christmas Oratorio* with the Kammerorchester Wernigerode. When not in rehearsal, Nicole runs GermanWithNicole.com.

## SCHOLA CANTORUM

**Nate Crary** serves as a musician with Christ the King Lutheran Church in New Brighton, Tree of Life Lutheran in Minneapolis, and Lutheran Campus Ministries at the University of Minnesota–Twin Cities. He is a lifelong musician, beginning violin at the age of four, and has always found a way to use his gifts of music and art in the church. Since graduating Concordia College, Moorhead (2007) with degrees in music and art, Nate has led worship in a variety of settings from Juarez, Mexico, to Denver, Colorado, to Spicer, Minnesota, to Bethlehem, Palestine. Along the way, he has helped people find their voice when singing their prayers to God.

**Erica Gibson-Even** serves as pastor for Discipleship and Education at Christ Lutheran Church in Valparaiso. As a Valparaiso University theology department graduate, she enjoys returning to campus regularly for musical and community events in addition to the Institute. She serves as occasional instructor for Homiletics and Ministry Practicum courses and spends free time gardening, cooking, and chauffeuring two busy teens.

**Sarah Hanson** began singing in a church children's choir at the age of three and hasn't stopped since. Finding joy and community in middle and high school choir and musical theater programs led her to sing with the Augsburg Choir at Augsburg University in Minneapolis. Now a student at Luther Seminary and an intern pastor in Minneapolis, Sarah is thankful for the opportunity to continue being a part of the Lutheran musical and choral world.

**Annemarie Hartner Cook** is pastor at Holy Trinity Evangelical Lutheran Church in Maple Shade, New Jersey. She holds a bachelor of arts from Valparaiso University and a master of divinity from Lutheran Theological Seminary at Philadelphia, now United Lutheran Seminary.

**Mark Mummert** is cantor at Trinity Lutheran Church in Worcester, Massachusetts. He is associate conductor of the Worcester Chorus and on the voice faculty at the Hanover Conservatory. His liturgical compositions are found throughout the *Evangelical Lutheran Worship* family of resources, including the Kyrie, Gloria, and “This Is the Feast” of *Holy Communion, Setting One*.

**Marissa Sotos** is an ELCA pastor and mission developer at Tree of Life in the Minneapolis Area Synod, ELCA. Prior to attending seminary she studied classical harp and received a bachelor of music from Saint Olaf College. As a pastor she enjoys collaborating with musicians in worship leadership and has recently discovered a love for facilitating and co-writing new liturgical music.

## IN APPRECIATION

The Elm Ensemble is grateful to the many wonderful and generous musicians who have been part of this project for over a decade. Your energy, love, dedication, musicianship, and friendship animates the whole endeavor.

Thanks to friends who helped with language and pronunciation expertise—Mark Sedio (Estonian), Nicole Warner (German), and Christabel Sefa (Twi). And thanks to Nate Crary for lending us a shruti box!

Thanks to the many generous donors of time, talent, and talents to make these projects happen, especially the good people of Christ Church Lutheran in Minneapolis, Central Lutheran Church in Minneapolis, Saint James Episcopal Church in Dexter, First Presbyterian Church in South Lyon, Atonement Lutheran Church in Oneonta, and Holy Cross Lutheran Church in Livonia.

Thanks to the servant-leaders of this fine Institute, including Doreen Olguin-Flores, Chad Fothergill, Brian Johnson, and the advisory council.

Thanks to all the people who study and write about hymns, psalms, and spiritual songs, including many of the members of the ensemble and many of you faithful people here in the assembly tonight. We are especially grateful to Paul Westermeyer—teacher, mentor, friend, colleague—whose *Evangelical Lutheran Worship* hymnal companion we use almost daily. Many of the details and insights in our notes for this program are from Paul. And thanks to our friend and mentor William Pasch for many of the details and insights in our notes about Heinrich Schütz.

## ABOUT THE INSTITUTE

Established in 1949 and building on the work of the St. James Society (1925–1947), the Institute of Liturgical Studies at Valparaiso University is both rooted in its Lutheran heritage and intentionally ecumenical. More than seventy years after its founding, the Institute continues to serve as a vital source of renewal for the church’s liturgy and life through engagement with scholarship and attentiveness to practical applications in parish settings.

Dedicated to being a regular source of renewal and re-creation, the Institute seeks—through worship, music, and study—to provide both inspiration and serious reflection. Through conversation and exploration of new directions in worship, the Institute shapes liturgists and musicians for the whole church and draws upon the heritage of the earliest Christian communities, the Reformation era, and the many and varied faith communities of the present day.

Through the Institute, church leaders, congregations, scholars, and ecumenical partners work to steward and enrich the church’s liturgy and song. Texts, melodies, translations, and other settings commissioned by the Institute or crafted for its liturgies have, over time, appeared in several congregational resources such as *Lutheran Book of Worship* (1978), *Evangelical Lutheran Worship* (2006), *Lutheran Service Book* (2006), *All Creation Sings* (2020), and more.

The Institute also actively works to support new generations of leaders by providing discounted registration for first-time attendees and by waiving registration for all full-time students and seminarians regardless of year or degree program.

To learn more or support the work of the Institute, visit <https://www.valpo.edu/institute-of-liturgical-studies/>, and make plans to join us next year for:

### *The Fullness of Time*

2023 INSTITUTE OF LITURGICAL STUDIES  
April 17–19, 2023 • Valparaiso University