



A FESTIVAL OF HYMNS

*Nineteenth Sunday
after Pentecost*

SUNDAY, OCTOBER 3, 2010
10:30 A.M.

Gloria Dei Evangelical
Lutheran Church & School

2600 Ralston Avenue
Belmont, California 94002

(650) 593-3361
www.GDLuth.org

A FESTIVAL OF HYMNS

The Music of Paul Manz

(1919-2009)

Gloria Dei Evangelical Lutheran Church & School
2600 Ralston Avenue
Belmont, California 94002

Nineteenth Sunday after Pentecost
October 3, 2010
10:30 a.m.

PRELUDE

Aria
Paul Manz

*The prelude music is a part of today's hymn festival.
Please quiet your conversations once the music has begun.*

BELL PEAL

HYMN ~ *Praise*

Praise to the Lord, the Almighty
Christian Worship #234

*The introductions to each hymn in today's service were composed by Paul Manz.
The musical settings for the stanzas of this hymn were also composed by Manz.*

Introduction: Organ
Stanza 1: All
Stanza 2: Women
Stanza 3: Men
Stanza 4: All

STAND

Stanza 5: All

GREETING

Minister: The grace of our Lord ✠ Jesus Christ and the love of God and the fellowship of the Holy Spirit be with you.

Congregation: **And also with you.**

PRAYER OF THE DAY

M: Let us pray.

God of majesty, whom saints and angels delight to worship in heaven: Be with your servants who make art and music for your people, that with joy we on earth may glimpse your splendor, and bring us at last to the fulfillment of that hope of perfection which will be ours as we stand before your unveiled glory; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

C: **Amen.**

BE SEATED

COMMENTARY

LESSON

John 1:1-14

HYMN ~ *Incarnation*

Now Sing We, Now Rejoice
Christian Worship #34

Introduction: Organ

The congregation sings stanzas 1, 2, and 4.

LESSON

Isaiah 60:1-6

HYMN ~ Epiphany

How Lovely Shines the Morning Star

Christian Worship #79

Introduction: Organ and Flute

The congregation sings stanzas 1, 2, and 5.

LESSON

John 19:17-30

HYMN ~ Passion

Jesus, I Will Ponder Now

Christian Worship #98

Introduction: Organ

Stanza 1: All

Stanza 2: School children's choir

Stanza 4: All

Stanza 6: All

LESSON

John 20:1-18

HYMN ~ Resurrection

Jesus Christ Is Risen Today

Christian Worship #157

The musical settings for selected stanzas were also composed by Manz.

Introduction: Organ

STAND when the introduction is finished.

The congregation sings stanzas 1-4.

BE SEATED

LESSON

Psalms 130

HYMN ~ Confession

From Depths of Woe I Cry to You

Christian Worship #305

Introduction: Organ and Flutes

Stanza 1: Cantor

Stanzas 2-4: All

LESSON

Romans 8:28-39

HYMN ~ Trust

Jesus, Lead Us On

Christian Worship #422

Introduction: Organ

Stanza 1: School children's choir

Stanza 2: All

Stanza 3: School children's choir

Stanza 4: All

LESSON

Matthew 25:1-13

HYMN ~ Eternity

Wake, Awake, For Night Is Flying

Christian Worship #206

Introduction: Organ

The congregation sings stanzas 1-3.

OFFERING

An attendance register will be distributed to each pew before the offerings of Gloria Dei's members are gathered. Please fill out the register as the offerings are gathered, and then pass it to the others in your pew.

OFFERTORY

Reprise: Reflections on "E'en So, Lord Jesus, Quickly Come"

Paul Manᶤ

STAND

PRAYER FOR GRACE

M: O Lord, our heavenly Father, almighty and everlasting God, you have brought us safely to this new day. Defend us with your mighty power, and grant that this day we neither fall into sin nor run into any kind of danger; and in all we do, direct us to what is right in your sight, through Jesus Christ, your Son, our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

C: **Amen.**

LORD'S PRAYER

C: **Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done
on earth as in heaven.
Give us today our daily bread.
Forgive us our sins,
as we forgive those
who sin against us.
Lead us not into temptation,
but deliver us from evil.
For the kingdom, the power,
and the glory are yours
now and forever. Amen.**

BLESSING

M: The Lord bless you and keep you.
The Lord make his face shine on you and be gracious to you.
The Lord look on you with favor and ✠ give you peace.

C: **Amen.**

HYMN ~ *Doxology*

Praise God, From Whom All Blessings Flow

Christian Worship #334

Introduction: Organ

The congregation sings the hymn.

BE SEATED

Announcements will be made at this time. After the announcements, there will be no formal dismissal or postlude. Everyone is invited to join us for our annual church picnic after the service. At the end of the announcements, the assembly will join in the common table prayers:

Come, Lord Jesus, be our guest, and let these gifts to us be blessed.

O give thanks unto the Lord, for he is good; for his mercy endures forever. Amen.

✠ *Soli Deo Gloria* ✠

HYMN FESTIVAL PARTICIPANTS

Presiding Minister

The Rev. Roger Carter
Preaching Assistant, Gloria Dei Lutheran Church

Organist

The Rev. Johnold Strey
Pastor, Gloria Dei Lutheran Church
WELS Arizona-California District Worship Coordinator

Flutes

Barbara Breedon
Anne Marquardt

Cantor

Emily Strey

Children's Choir Director

Khrista Petrie

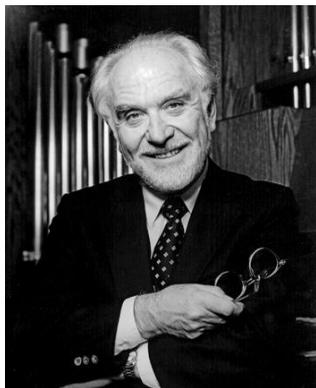
Children's Choir Accompanist

Anne Marquardt

Paul Otto Manz

1919-2009

Although he served WELS congregations for only five years of his long career, organist and composer Paul Manz had an uncommon influence on worship and music within our church denomination, the Wisconsin Evangelical Lutheran Synod (WELS). Dr. Manz died in St. Paul, MN, on October 28, 2009 at age 90.



Manz was born in Cleveland, OH, in 1919, where he began taking piano lessons at age five and organ lessons at age seven. He attended the high school department of Concordia Teachers College, River Forest, IL (now Concordia University-Chicago) and pursued the teacher training course in the college. Upon graduation in 1941 he was called to serve as teacher and organist at St. Peter Lutheran Church in Fond du Lac, WI and at Winnebago Lutheran Academy, then located next door to St. Peter's School, and both affiliated with the WELS. While in Fond du Lac he shared living quarters with another young bachelor also teaching at the Academy, Edward C. Fredrich, who years later would become a professor at Wisconsin Lutheran Seminary, the seminary of the WELS. After several years of service, Manz accepted a call to serve as principal and musician at Emanuel Lutheran Church in St. Paul, MN, another WELS congregation.

Manz's association with our synod ended in 1946 when he accepted a call to serve as director of Christian Education and church musician at the Mt. Olive Lutheran Church in Minneapolis, a congregation of the Lutheran Church-Missouri Synod (LCMS). While at Mt. Olive he continued his education, gaining a Master's degree in organ performance from Northwestern University. In 1956 he received a Fulbright grant to study with the noted organist Flor Peeters in Antwerp, Belgium. In 1957 he accepted a call to head the Division of Fine Arts at Concordia College, St. Paul, but retained his position as principal organist at Mt. Olive.

It was during the years at Mt. Olive and Concordia that Manz began to gain a world-wide reputation as an organist and composer. Building on the work of modern European composers to revitalize the organ chorale prelude, Manz was among the first to add a unique American touch to this distinctively Lutheran art form. His ten volumes entitled *Ten Chorale Improvisations* were instantly popular with Lutheran organists, and many of the 100 chorale preludes he composed for that series are still part of the standard repertoire in WELS churches. The appreciation for his music reached beyond Sunday worship by means of popular recordings (still available on CD), all produced on the fine Schlicker organ installed at Mt. Olive during his tenure. Through these recordings Manz not only encouraged renewed interest in the chorale prelude, but also generated an enthusiasm for the thrilling sounds of the classical Lutheran pipe organ. Although he served as a solo organist with great orchestras around the world, Manz remained committed to the cause of the Lutheran hymn and to the church musicians who played and adorned it in worship. He appeared in thousands of congregations to lead "hymn sings" which featured not only his own chorale preludes but also those of the great Lutheran masters such as Bach and Buxtehude. The phenomenon that Manz popularized is still a regular event in many WELS congregations.

Manz composed many more works for the organ than for the choir, but his anthem, “E’en So, Lord Jesus, Quickly Come,” is among the most popular chorale anthems ever written. According to the publisher, well over a million copies have been sold and the anthem is regularly sung by world-famous choirs (e.g., the King’s College Choir at its Christmas Lessons and Carols service in Cambridge) and small church choirs.

Manz became deeply embroiled in the Missouri Synod’s theological struggles during the 1970s and eventually resigned from his position at Concordia, although he remained at Mt. Olive, which also left the LCMS. In 1983 Manz moved to Chicago where he accepted a dual call to serve as professor of church music and artist-in-residence at the Lutheran School of Theology and as cantor at the Evangelical Lutheran Church of St. Luke. Although he no longer composed regularly, he continued to play regularly for services at St. Luke and to conduct his popular hymn festivals. During these later years he received many awards for his distinguished service to the cause of Lutheran worship. In 1999 he and his wife Ruth returned to Minneapolis where they lived in retirement. A severe illness robbed Manz of his hearing in 2000, and he was no longer able to play for services.

Although his work gained renown in the wider Christian world, Paul Manz profoundly influenced worship in Lutheran congregations. Perhaps only Carl Schalk, who celebrated his 80th birthday in 2009, can stand with Manz in terms of influence in our circles. Both men pointed Lutheran pastors and musicians back to their musical heritage, but in a way that is distinctively American. From their chairs at two different Concordia Universities—Schalk at River Forest, IL, and Manz at St. Paul—and with decades of experience as parish musicians, both men advanced the cause of Lutheran hymnody. We do well to thank the Lord for them—and to follow in their musical footsteps.

James P. Tiefel
 Professor of Worship and Homiletics
 Wisconsin Lutheran Seminary; Mequon, WI

This article first appeared in the Spring 2010 (107:2, pp. 152-154) edition of Wisconsin Lutheran Quarterly, the theological journal of the Wisconsin Evangelical Lutheran Synod (WELS). The article has been slightly edited for inclusion in this service booklet.

MorningStar Music Publishers sells the organ and choral music of Paul Manz, CD recordings of his performances, and a biography of his life and work. The following items may be of special interest. To order, call MorningStar Music at 800-647-2117, or visit their website, <www.MorningStarMusic.com>.

Description	Product No.	Price
Paul Manz Hymn Improvisations, Vol. 1 (CD, general music)	CD-07-PM	\$16.00
Paul Manz Hymn Improvisations, Vol. 2 (CD, general music)	CD-55-PM	\$16.00
Paul Manz Hymn Improvisations, Vol. 3 (CD, Christmas music)	CD-60-PM	\$16.00
Paul Manz at Mount Olive (CD, music of Manz and several other composers)	CD-23-PM	\$16.00
The Journey Was Chosen: The Life and Work of Paul Manz (biography)	90-39	\$24.00

Today's Hymn Festival Music

Aria. The prelude before the start of today's service is one of the few non-hymn-based organ works composed by Paul Manz. The work consists of an A-B-C-B-A pattern. Sections A and B contain two similar melodies, with an increased registration for the B section. Section C contains a short *fugue*, a theme that enters successively in each of the voices and is repeated throughout the section.

Praise to the Lord, the Almighty. One of Manz's most recognizable chorale preludes is his energetic setting of "Praise to the Lord, the Almighty." First published in 1964, Manz later included this setting as the introduction in a *concertato*, a festive hymn arrangement for congregational singing, published in 1975. The piece begins with a *ritornello*, a musical theme played before and after the main melody; in this case the ritornello quotes the hymn tune. The melody is played in four phrases on a solo trumpet stop on the organ. The accompaniment for the stanzas in today's service is taken from the published concertato.

Now Sing We, Now Rejoice. Manz composed two different settings of this familiar Christmas melody. The setting we will hear today is in A-B-A format. The A section is a duet, with a repeating theme in the right hand and the melody in the left hand. The B section moves up from the key of F to the key of A and plays the melody over *pedal point*, a sustained note held in the bass. After the A section is repeated, a short *coda* closes the piece by quoting the last phrase of the melody and the theme from the A section with the registration from the B section.

How Lovely Shines the Morning Star. This work for organ and solo instrument contains a ritornello with a wind instrument (a flute in today's service) and the organ echoing each other with the first few notes of the hymn tune. The organ accompaniment moves entirely to the quieter keyboard while the wind instrument quotes the ornamented melody of the hymn. Manz also wrote two additional preludes for solo organ based on this "Queen of Chorales."

Jesus, I Will Ponder Now. Manz has written a beautiful, reflective setting of this beloved Lenten hymn. The chorale prelude includes flowing eighth notes throughout the lower voices against the quarter note-paced melody in the soprano voice. Just before the prelude appears to be finished, the last phrase is quoted a second time to conclude the piece.

Jesus Christ Is Risen Today. Manz's festive introduction to this equally festive Easter hymn begins with strong *syncopation*, an emphasis on beats two and four in each measure, rather than beats one and three. The prelude is played with a full organ registration. The melody is quoted directly in the first half and becomes more ornamented in the second half. The final chord progression invites the congregation to sing the hymn that follows the prelude.

From Depths of Woe I Cry to You. The hymn text by this title is Martin Luther's paraphrase of Psalm 130, commonly sung to the tune Luther also composed for it. Manz's prelude includes a ritornello in which two wind instruments (two flutes in today's service) first echo one another and then join together over the soft organ accompaniment with several octave jumps in the pedal. The organ quotes the hymn tune with a louder registration while the instruments continue their pattern. Note that the hymn melody is played in 3/4 rhythm in Manz's prelude, although the actual hymn is sung in 4/4 rhythm.

Jesus, Lead Us On. This prelude was first published in 1962 and then later republished in 1989 in a collection of wedding music. This popular wedding processional piece begins with a gentle, walking-pace ritornello for nine measures. The ritornello continues as the melody enters in the tenor voice on a solo stop. After the melody is completed, it enters again a second time in the soprano voice; the organ registration is quieted and the accompaniment, rich in parallel movement, is played over pedal point. The final portion of the melody is played as it was in the first half of the prelude, and the ritornello closes the piece.

Wake, Awake, for Night Is Flying. This is one of three published preludes Manz composed for this hymn text and tune, known as the “King of Chorales.” The organ alternates between a fanfare of one to four notes played on a trumpet solo stop, and a four- to five-part chorale arrangement which repeats the same melody as the preceding fanfare but at half the speed.

Reprise: Reflections on “E’en So, Lord Jesus, Quickly Come.” Although Manz is primarily known for his organ compositions and performances, his anthem, “E’en So, Lord Jesus, Quickly Come” is one of the most popular and identifiable works of church choral music today. First published in 1954, Manz later wrote an organ composition published in 1997 based on the choral anthem. Those familiar with the original choral work will note one distinctive difference in the organ work: the final section of the organ composition shifts into the major mode, while the original choral work remains in the minor mode. Manz related the following story behind the original choral composition:

The history of that piece goes back to 1953. Our second son John, who was three years old at the time, was very desperately ill in the hospital with a rare form of double pneumonia. The doctors had essentially given up on him. Ruth collected the text from Revelation 22 into the form you see in the published anthem, and asked me if I wouldn’t do something with it. So I sketched it, and it essentially wrote itself. I really didn’t think much about it at the time, not that I thought it was bad, I was just too busy with other things at the time. I did it while John was in the hospital, but later when he was spared death and came home, I hauled it out, edited it, and sent it in to Concordia Publishing House. It was published and has been going ever since.

The text of the choral anthem, compiled by Manz’s wife, Ruth, reads:

Peace be to you and grace from him who freed us from our sins,
Who loved us all and shed his blood that we might saved be.
Sing holy, holy to our Lord, the Lord, Almighty God,
Who was and is and is to come. Sing holy, holy Lord.
Rejoice in heaven all ye that dwell therein. Rejoice on earth ye saints below.
For Christ is coming, is coming soon, for Christ is coming soon.
E’en so, Lord Jesus, quickly come, and night shall be no more.
They need no light nor lamp nor sun, for Christ will be their all.

Praise God, from Whom All Blessings Flow. The closing hymn in today’s service will be introduced by a short but bombastic prelude by Manz. The predominant feature of this work is the pedal voice, which consists of a constant dotted-eighth note and sixteenth note pattern spanning two octaves of the pedal division. The final, dissonant quotation of hymn’s first phrase closes the prelude and invites the assembly to sing the doxology together.

Organ Specifications

The Allen Master Design Series 15X organ at Gloria Dei Evangelical Lutheran Church was purchased through generous gifts given by members of the congregation in honor of the church's thirtieth anniversary celebration in 1993. There is no substitute for a classically designed church pipe organ, but modern technology has allowed digital organ builders, such as the Allen Organ Company, to produce instruments that can effectively reproduce the sounds of a traditional pipe organ. In addition to its many digital features, the Allen organ at Gloria Dei Lutheran Church includes the following stops:

Swell Division

Lieblich Gedackt 16
Gedackt 8
Viola Celeste II 8
Spitzprinzipal 4
Koppelfloete 4
Nasat 2 2/3
Blockfloete 2
Terz 1 3/5
Mixture IV
Bassoon 16
Trompette 8
Clarion 4
Tremulant

Great Division

Principal 8
Rohrfloete 8
Flute Celeste II 8
Octave 4
Spitzfloete 4
Superoctave 2
Waldfloete 2
Mixture IV
Chimes
Tremulant
Swell to Great

Pedal Division

Diapason 16
Bourdon 16
Lieblich Gedackt 16
Octave 8
Gedacktfloete 8
Chorabass 4
Mixture IV
Posuane 16
Trompete 8
Great to Pedal
Swell to Pedal

In addition to these stops, two alterable stops that allow for additional sounds not included in the preceding list are available to all three divisions of the organ.

