

Concerts at Prince of Peace
2025-2026 Building Community through the Arts

A Service of Evening Prayer
featuring music by Bach & Mendelssohn

**Cantata 38:
Aus tiefer Not
Schrei ich zu dir
&
If You Rely on
God to Guide You**

Sunday, March 1, 2026

4:00 p.m.

Prince of Peace Lutheran Church | 5475 Brand Rd | Dublin, Ohio

Evening Prayer

Sunday, March 1, 2026
4:00 PM



Welcome

Prelude: Arioso from Cantata 156

Johann Sebastian Bach

Service of Light

Please stand and face the procession.

Leader All



Jesus Christ is the Light of the world, **the light no darkness can over- come.**



Stay with us, Lord, for it is eve-ning, **and the day is almost o- ver.**



Let your light scat- ter the dark-ness, **and illumine your Church.**

Please be seated.

Hymn of Light: Stay With Us

Egil Hovland

Stay with us, Lord Jesus, stay with us.
Stay with us, it soon is evening.
Stay with us, Lord Jesus, stay with us,
it soon is evening, and night is falling.

Jesus Christ, the world's true light!
Shine so the darkness cannot overcome it!
Stay with us, Lord Jesus, it soon is evening.
Stay with us, Lord Jesus, for night is falling.
Let your light pierce the darkness
and fill your church with its glory.

Stay with us, Lord Jesus, stay with us.
Stay with us, it soon is evening.
Stay with us, Lord Jesus, stay with us,
it soon is evening, and night is falling.

Thanksgiving for Light



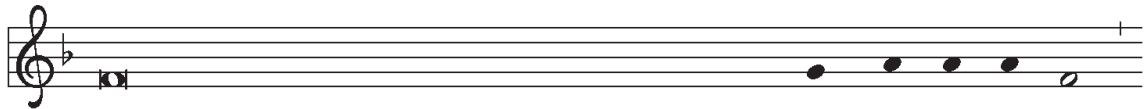
☐ The Lord be with you. ☑ And al - so with you.



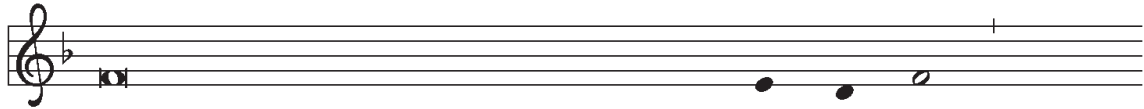
☐ Let us give thanks to the Lord our God.



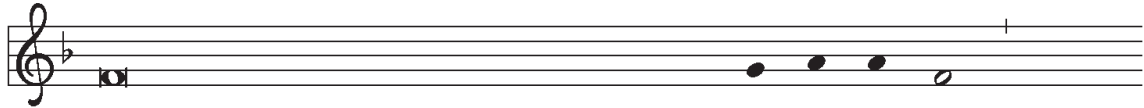
☑ It is right to give our thanks and praise.



□ 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.



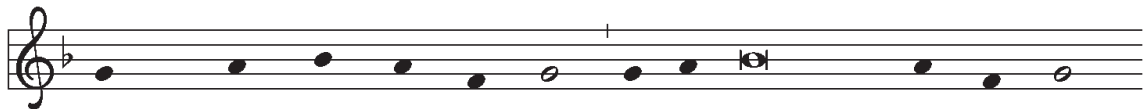
Enlighten our darkness by the light of your Christ; may your Word be



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.**

Psalm 141

☐ All, ☐ Upper Voices, ☐ Lower Voices



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



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



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



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



☐ 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 - do - ers. ☐ But my eyes are



turned to you, Lord God; in you I take ref - uge. Strip me not of my life.



☐ 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.

Silence for reflection.

☐ Let the incense of our repentant prayer ascend before you, O God, and let your lovingkindness descend upon us, that with purified hearts we may sing your praises with the church on earth and the whole heavenly host, and may glorify you forever and ever.

☑ Amen.

Psalm 130

Cantata 38: Aus tiefer Not schrei ich zu dir

Johann Sebastian Bach

1. Choral

Aus tiefer Not schrei ich zu dir,
 Herr Gott, erhöre mein Rufen;
 Dein gnädig Ohr neig her zu mir
 Und meiner Bitt sie öffne!
 Denn so du willst das sehen an,
 Was Sünd und Unrecht ist getan,
 Wer kann, Herr, vor dir bleiben?
 (*Aus tiefer Not schrei ich zu dir," verse 1*)

1. Chorale

Out of deep anguish I call to you,
 Lord God, hear my cries;
 bow down your gracious ear to me
 and open it to my plea!
 Since you behold, according to your will,
 what sin and injustice is done,
 who can stand, Lord, before you?

2. Rezitativ (Emily Nevergall, soloist)

In Jesu Gnade wird allein
 Der Trost vor uns und die Vergebung sein,
 Weil durch des Satans Trug und List
 Der Menschen ganzes Leben
 Vor Gott ein Sündengreuel ist.
 Was könnte nun
 Die Geistesfreudigkeit zu unserm Beten geben,
 Wo Jesu Geist und Wort nicht neue Wunder tun?

2. Recitative

In Jesus' grace alone
 is our comfort and forgiveness,
 since through the deceit and trickery of Satan
 the entire life of humanity
 is a sinful abomination before God.
 What could
 give spiritual joy to our prayers now,
 if Jesus' spirit and word did not work new wonders?

3. Arie (John Nevergall, soloist)

Ich höre mitten in den Leiden
Ein Trostwort, so mein Jesus spricht.
Drum, o geängstigtes Gemüte,
Vertraue deines Gottes Güte,
Sein Wort besteht und fehlet nicht,
Sein Trost wird niemals von dir scheiden!

4. Rezitativ (Katie Bretz, soloist)

Ach!
Daß mein Glaube noch so schwach,
Und daß ich mein Vertrauen
Auf feuchtem Grunde muß erbauen!
Wie ofte müssen neue Zeichen
Mein Herz erweichen!
Wie? kennst du deinen Helfer nicht,
Der nur ein einzig Trostwort spricht,
Und gleich erscheint,
Eh deine Schwachheit es vermeint,
Die Rettungstunde.
Vertraue nur der Allmachtshand und seiner
Wahrheit Munde!

5. Arie (Katie Bretz, Emily Nevergall, Jacob Jones)

Wenn meine Trübsal als mit Ketten
Ein Unglück an dem andern hält,
So wird mich doch mein Heil erretten,
Daß alles plötzlich von mir fällt.
Wie bald erscheint des Trostes Morgen
Auf diese Nacht der Not und Sorgen!

6. Choral

Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnade;
Sein Hand zu helfen hat kein Ziel,
Wie groß auch sei der Schade.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

(Aus tiefer Not schrei ich zu dir," verse 5)

3. Aria

I hear, in the midst of my sorrows,
a word of comfort spoken by my Jesus.
Therefore, O troubled conscience,
trust in Your God's goodness,
his word lasts and does not fail,
his comfort will never depart from you!

4. Recitative

Alas!
that my faith is yet so weak,
and that my trust
must be founded upon such moist ground!
How often must new signs
weaken my heart!
What? do you not know your Helper,
who speaks only a single comforting word;
and immediately there appears,
before your weakness can perceive it,
the hour of redemption.
Trust only in the Almighty's hand and his truthful
mouth!

5. Aria

When my troubles like chains
link one misfortune to another,
then my Savior will rescue me,
so that it all suddenly falls from me.
How soon the morning of comfort appears
after this night of anguish and worry!

6. Chorale

Although the sins among us are many,
God has even more mercy;
there is no end to his hand's assistance,
however great our guilt might be.
He alone is the good Shepherd,
that will rescue Israel
from all its sins.

Silence for reflection.

☐ God of compassion, you sent your Word into the world to announce the dawn of salvation. Do not leave us in the depths of our sins, but give to us the fullness of your redeeming grace; through Jesus Christ, our Savior and Lord.

☑ Amen.

Hymn: If You But Trust in God to Guide You

WER NUR DEN LIEBEN GOTT
arr. David Cherwien

Please remain seated.

Stanza 1: Choir

Stanza 2: All

Stanza 3: Choir

Stanza 4: All



1 If you but trust in God to guide you with gen - tle
2 What gain is there in anx - ious weep - ing, in help - less
3 The Lord our rest - less hearts is hold - ing, in peace and
4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



hand through all your ways, you'll find that God is there be -
an - ger and dis - tress? If you are in your Sav - ior's
qui - et - ness con - tent. We rest in God's good will un -
ser - vice faith - ful - ly. Trust heav - en's word; though un - de -



side you when cross - es come, in try - ing days. Trust then in
keep - ing, in sor - row will he love you less? For Christ who
fold - ing, what wis - dom from on high has sent. God, who has
serv - ing, you'll find God's prom - ise true to be. This is our



God's un - chang - ing love; build on the rock that will not move.
took for you a cross will bring you safe through ev - 'ry loss.
cho - sen us by grace, knows ver - y well the fears we face.
con - fi - dence in - deed: God nev - er fails in time of need.

Reading: Lamentations 3: 22-24

The steadfast love of the Lord never ceases,
his mercies never come to an end;
they are new every morning;
great is your faithfulness.

“The Lord is my portion,” says my soul,
“therefore I will hope in him.”

☐ The Word of the Lord.

☛ Thanks be to God.

Silence for reflection.

Cantata: If You Rely on God to Guide You

Felix Mendelssohn

1. Chorale

O loving God, in all your goodness
Our wants and needs to you are known.
In all of life direct and guide us;
Lead us in ways that are your own.
Oh, give us grace to trust in you,
For you alone are always true.

2. Chorale

If you rely on God to guide you
And hope in him through all your ways,
In all of life he'll stand beside you
To bear you through the evil days.
Who trusts in God's unchanging love,
Builds on the rock that can not move.

3. Aria (Alivia Snyder, soloist)

He knows the time for joy, and truly,
will send it when he sees it meet;
When He has tried and purged thee duly,
And finds thee free for all deceit,
Thus He comes to thee un aware,
and makes thee own His loving care.

4. Chorale

Sing, pray, and follow God's own leading,
So do your part in conscience ture.
Trust in the promise of this blessing:
You still can find it good for you.
Those who rely on God indeed
Will find him true in every need.

Gospel Canticle

Please stand and join in singing as directed.

Ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

Ma - gni - fi - cat, ma - gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a!

Prayers

In peace, let us pray to the Lord.

Lord, have mercy.

For the peace from above, and for our salvation, let us ¹pray to the Lord.
Lord, have mercy.

For the peace of the whole world, for the well-being of the church of God,
and for the unity of all, let us ¹pray to the Lord.
Lord, have mercy.

For this holy house, and for all who offer here their worship and praise, let us ¹pray to the Lord.
Lord, have mercy.

For the health of the creation, for abundant harvests that all may share,
and for peaceful times, let us ¹pray to the Lord.
Lord, have mercy.

(Prayers are continued on the next page)

For public servants, the government, and those who protect us;
for those who work to bring peace, justice, healing and protection
in this and every place, let us pray to the Lord.

Lord, have mercy.

For those who travel, for those who are sick and suffering,
and for those who are in captivity, let us pray to the Lord.

Lord, have mercy.

For deliverance in the time of affliction, wrath, danger, and need, let us pray to the Lord.

Lord, have mercy.

For all servants of the church, for this assembly,
and for all people who await from the Lord great and abundant mercy, let us pray to the Lord.

Lord, have mercy.

Help, save, comfort, and defend us, gracious Lord.

A time of silence follows.

Giving thanks for all who have gone before us and are at rest, rejoicing in the communion of all the
saints, we commend ourselves, one another, and our whole life to you,



Through Christ our Lord. To you, O Lord.

O God, you have called your servants to ventures of which we cannot see the ending,
by paths untrodden, through perils unknown.

Give us faith to go out with good courage, not knowing where we go,
but only that your hand is leading us and your love supporting us;



through Jesus Christ our Lord. Amen.

All sing 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

Let us bless the Lord. Thanks be to God.
Almighty God, the Father, + the Son, and the Holy Spirit, bless and pre-serve us.
A-men.

Hymn: Abide with Me

EVENTIDE

arr. Robert A. Hobby

Stanza 1: All, in unison; Stanza 2-4: All, in harmony; Stanza 5: All, in unison

1 A - bide with me, fast falls the e - ven - tide.
 2 Swift to its close ebbs out life's lit - tle day;
 3 I need thy pres - ence ev - 'ry pass - ing hour;
 4 I fear no foe, with thee at hand to bless;
 5 Hold thou thy cross be - fore my clos - ing eyes,

The dark - ness deep - ens; Lord, with me a - bide.
 earth's joys grow dim, its glo - ries pass a - way;
 what but thy grace can foil the tempt - er's pow'r?
 ills have no weight, and tears no bit - ter - ness.
 shine through the gloom, and point me to the skies;

When oth - er help - ers fail and com - forts flee,
 change and de - cay in all a - round I see;
 Who like thy - self my guide and stay can be?
 Where is death's sting? Where, grave, thy vic - to - ry?
 heav'n's morn - ing breaks, and earth's vain shad - ows flee;

help of the help - less, oh, a - bide with me.
 O thou who chang - est not, a - bide with me.
 Through cloud and sun - shine, oh, a - bide with me.
 I tri - umph still, if thou a - bide with me!
 in life, in death, O Lord, a - bide with me.

Please be seated.

Closing Voluntary: The Peace May Be Exchanged from *Rubrics*

Dan Locklair

~ Soli Deo Gloria ~

Leader: Pastor John Morris

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If You But Trust in God to Guide You

Text and music: Georg Neumark, 1621-1681; tr. composite

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Setting by David Cherwien

Magnificat

Text: Luke 1:46; Taizé Community

Music: Jacques Berthier, 1923-1994

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Abide with Me

Text: Henry F. Lyte, 1793-1847

Music: William H. Monk, 1823-1889

Setting by Robert A. Hobby



If you enjoyed today's program, consider joining us for weekly worship
on Saturdays at 5:30 p.m. or Sundays at 9:00 & 10:30 a.m.

Our 10:30 A.M. service is also live-streamed.
Visit our web-site: princeofpeacedublin.org
to view the stream in progress,
or visit our YouTube Channel:
Prince of Peace Lutheran Church Dublin, Ohio.

About the Music

Aus tiefe Not schrei ich zu dir

The cantata *Aus tiefer Not schrei ich zu dir* (In deepest need I cry to you) BWV 38 was composed for the 21st Trinity Sunday, 29 October 1724, and is part of the so-called annual cycle of chorale cantatas which Bach began in his second year of service as Thomaskantor. The objective was to include all the Sundays and feast days of the liturgical year in one cycle of cantatas, each of which was based on a hymn - usually the Hymn of the Day for the Sunday or feast day in question. In the process, the framing verses of the hymn are performed with the text and melody unchanged: In the opening movement of the cantata they appear as a figured chorale arrangement in which three choral voices with imitations prepare the individual hymn lines which are then heard in the fourth voice (mostly the soprano) in augmented note values, and at the end as a setting in the cantional style. The inner verses are paraphrased in the intervening recitatives and arias.

The author of the madrigal-like texts for Bach's chorale cantatas remains unknown. It is possible that it was Andreas Stubel (born 1653), the former deputy headmaster of St. Thomas's School, who was also active as a poet and died suddenly on 31 January 1725. It is also unclear what prompted Bach to take on this ambitious venture. It is possible that the composer wanted to make a connection with the Lutheran tradition of sermons based on hymns. Benedikt Carpzov (1639-1699), the pastor of St. Thomas's Church, announced a similar project in 1690: He planned to explain a "good, beautiful, old, Protestant and Lutheran hymn" in all his future sermons which Johann Schelle (1668-1701), Bach's predecessor as Thomaskantor, would, in each case, convey "as graceful music" to "be heard before the sermon."

Bach never completed the annual cycle of chorale cantatas. The series was abruptly broken off after forty works with the performance of the cantata *Wie schon leuchtet der Morgenstern* BWV 1 on Annunciation Sunday, which was 25 March 1725.

The textual basis of *Aus tiefer Not schrei ich zu dir* is the eponymous chorale, written in 1524 by Martin Luther (1483-1546) and consisting of an adaptation of Psalm 130. The contextual relationship between the cantata text and the Sunday gospel reading (Jesus Heals a Nobleman's Son, John 4:47-57) is obtained by re-interpreting the cry for help as a plea for forgiveness.

Diverging from the usual form, but just as in the cantata *Ach Gott, vom Himmel sieh darein* BWV 2 composed just over four months previously, Bach created the opening chorus of the present work as a cantus firmus motet in the old style in which the vocal parts are doubled by the accompanying instruments (although the basso continuo is occasionally given an independent line). The deployment of a trombone quartet (or three trombones and a cornet in addition to the normal orchestration with oboes and strings) corresponds to the traditional motet accompaniment in the 17th and 18th centuries. In spite of the limitations imposed by the archaic genre model - inasmuch as the melodic substance of the chorale also constitutes the form of the movement - Bach renders the textual interpretation with vivid imagery: exemplary in the 6th line in which "Sund und Unrecht" (sin and wrongdoing) are highlighted by means of chromatic counter-voices.

An expressive secco recitative for contralto leads into a tenor aria in da capo form. Bach illustrates the juxtaposition of the “geangstigte Gemut” (fearful spirit) and “Jesu Trost” (Jesus’s comfort) by frequent changes between biting chromaticism and the harmonious sonority of the ritornello theme - a variant of the opening of the chorale - which is performed by the two obbligato oboes in mellifluous parallel thirds.

The following soprano recitative contains no direct reference to the Luther chorale, the melody of which, however, is sounded in the basso continuo. The fact that Bach quotes the first “Stollen” in the Phrygian mode on E, and the second “Stollen” and the “Abgesang” in the Phrygian mode on D must be attributed to the narrow harmonic boundaries set by the modal chorale melody.

The second aria of the cantata is also unusual as it is a trio for soprano, contralto and bass. The continuo ritornello framing the movement is heard again in the middle and is combined with the vocal parts towards the end of the movement.

The unadorned final chorale begins with a harsh third inversion seventh chord which reminds the listener once more of the supplicant’s anguish and lends a striking expressivity to his longing to be redeemed “aus seinen Sun-den allen” (from all his sins).

The cantata is extant in an original set of parts. The first critical edition of the work was presented in 1857 by Wilhelm Rust as part of the Bach-Gesellschaft’s complete edition (BG 7); in 1997 Ulrich Bartels was responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA 1/25).

Sven Hiemke
Hamburg, summer 2016
Translation: David Kosviner

If You Rely on God to Guide You

Our knowledge of Felix Mendelssohn Bartholdy’s chorale cantata *Wer nur den lieben Gott lässt walten* (If You Rely on God to Guide You) was until now based upon scanty literary references. The autograph of the cantata is still missing, but a copy of the work was recently discovered in the estate of the singer Franz Hauser (1794-1870), a friend of Mendelssohn’s, in the Hessische Landes- und Hochschulbibliothek Darmstadt (shelf-mark: Mus. ms. 1519b). The present edition is based on this copy, which dates from the 19th century. It is not known why the copy was made, or by whom. It proves however to be a careful fair copy, evidently checked and corrected by a well-informed person (perhaps Mendelssohn himself?), and which presents an almost faultless and reliable text.

The chorale cantatas of Mendelssohn that are known to us were written between the years 1827 and 1832, that is during the years of his early maturity. There are good reasons for dating the present cantata before April 1829. Mendelssohn seems to have taken the manuscript to England, where he showed it to Ignaz Moscheles and Karl Klingemann, who for their part mention it in letters. Indicative of the composer’s own high regard for it is a passage in a letter to Franz Hauser. The latter had sent him among other works a copy of Bach’s cantata (BWV 93) on the same text. Mendelssohn thanked him for the scores in a letter of 16 March 1834, whilst remarking that he had as yet had time only for a cursory look at them. However, he seems to have given much time to one of these works straight away, saying in the letter:

“Then I had to read through the whole of ‘Wer nur den lieben Gott lässt walten’ at once, for I did not know it at all, although I had myself set the same text, and just think, particular passages in my work still seem to me to be quite good, indeed even better than before (though others again of course do not), and in some I even seem to be quite close to old Sebastian. Isn’t that a source of joy? But don’t you show this to anyone in Leipzig, for they would put me on a spit ... ” (Reproduced in Susanna Grossmann-Vendrey, *Felix Mendelssohn Bartholdy und die Musik der Vergangenheit*, Regensburg, 1969, p. 211).

The text of the introductory chorale movement is taken from a church song that first occurs in the Freylinghausen Songbook (Halle, 1704, etc.). It is an addition by Mendelssohn, though it does not seem to be of very great importance for the cantata. The work takes its name from its second movement, a chorus to the first verse of the well-known song by Georg Neumark. For that reason the chorale movement “Mein Gott, du weisst am allerbesten” can certainly be omitted without damage to the whole. If it is omitted, the work takes on a balanced tripartite form of the kind found in others of Mendelssohn’s chorale cantatas. The present first edition includes an organ part by Jurgen Sommer. It may be found useful in rehearsal, but it is primarily intended as an alternative accompaniment if no strings are available for a performance.

Oswald Bill
Darmstadt, March 1975
Translation: Peter Branscombe

Note:

In this English edition of *Wer nur den lieben Gott lässt walten*, the texts of Nos. 2 and 4 are adapted by Earl K. Scott from the translation of the chorale by Catherine Winkworth (1829-78). The texts of Nos. 1 and 3 are original translations by Scott.

Prince of Peace Choir
Jeremy Bankson, Conductor
Lucille Gill, Accompanist

Soprano

Suzy Biehl
Katie Bretz
Mary Beth Cheloha
Audrey Cook
Katie Cook
Abby Davoll
Emily Dreher
Linda Dreier
Jennifer Harrell
Karen Lintala
Shelly Longo
Dawn Schenck
Liz Shannon
Alivia Snyder

Alto

Mary Lou Anderson
Dorothy Blaney
Lisa Boyer
Jessica Chelton
Amy Findley
Barb Hoyt
Barb Hunt
Maya Jefferson
Julie Kirgis
Trish Lambert
Lisa Moghissi
Sharon Morris
Emily Nevergall
Jennifer Power
Jaimie Santmyer
Samantha Stiner

Tenor

Lucas Barnard
Tom Blaney
Jim Hoyt
Benny Iraheta
Tod Lawrence
David Nevergall
John Nevergall

Bass

Pete Dunlap
Jacob Jones
Ron Kenreich
Rick Lester
Isaac Lewis
Harold Moellering
Rob Twynham

The Prince of Peace Choir offers music weekly at the 10:30 a.m. worship service as well as at other services occasionally and participates in special concerts throughout the year as part of our concert series. The requirements for membership are enthusiasm, energy, and effort; no audition is required! We work together to develop a collective sense of community – musically and spiritually – that enables us to share God’s love through music with one another and with the congregation.

Instrumentalists

Violin

Gregory Lewis
Ashley Dyer

Viola

Eva Kennedy

Cello

Hannah Moses

Bass

Jena Huebner

Oboe

Karen Pfeifer
Hilary Hobbs

Organ

Lucille Gill

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*As of February 25, 2026.
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Organ Expansion Project at Prince of Peace



In 2014 Prince of Peace Lutheran Church acquired a pipe organ that was originally built in 1972 for Bryn Athyn Cathedral in Philadelphia by the Schlicker Organ Company. With its move to Dublin the organ was modified to work with a new keyboard console at Prince of Peace. While the Schlicker Organ company was a very prominent builder of its day, its tonal concept (the choice of “voices” in the instrument) significantly favored a particular style of music. If one were to visualize the tonal style, you might say it would look like an upside-down triangle with the higher sounds dominating.

If you were to compare this to an orchestra, it would be like having an ABUNDANCE of piccolos and flutes which become more prominent than the instruments in the middle (violins, violas, oboes, clarinets, etc...) or the low end (cellos, basses, bassoons, etc.) While this upside-down triangle concept works well for some types of music such as Bach, Buxtehude, Mozart, Pachelbel and many composers of the German Baroque era (1600-1750) and early classical era (1750-1820), it struggles to play music of other styles and eras well or easily.

Our organ expansion project is an attempt to balance the middle and low sounds with the higher ones, or visually to make the triangle right side up. Again, if you consider the example of an orchestra, you usually only find 1-2 flutes and possibly 1 piccolo compared to numerous violins, violas, cellos and basses. This is because the higher pitches are more easily heard.

The organ expansion seeks to add voices in this middle and lower range as well as a few solo colors that help impact the voices in the middle and low range. While the organ currently leads congregational singing well (because everyone can hear the higher pitches) it struggles to work well to accompany soloists and choirs or play music of the romantic and modern eras.

In addition to balancing the high sounds with the middle and low, the renovation will include new windchests, the boxes of air that the pipes sit on. When using a larger amount of sounds, the organ currently sags (lacks enough wind to supply the amount of air needed) in pitch. New windchests will GREATLY improve the stability of tuning. New windchests will also expand the number of stops (voices) that are available to use.

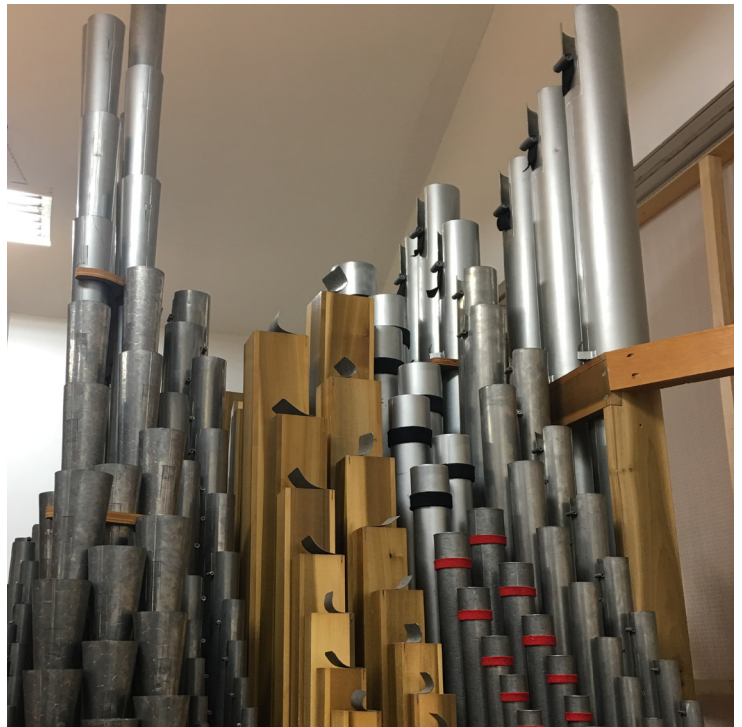
And the final critical component of this project will be a new blower which supplies the wind to the windchests. Last summer the blower had a rather major failure. And while it was repaired to remain workable, it needs replacement. Keep in mind, that component of the instrument is now 50 years old! Thankfully the current console can be modified to continue to serve as the “brain” or control center for the instrument. And the majority of the original pipe work will remain in the instrument.



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Q: How does this affect the music ministry at Prince of Peace?

A: Our pipe organ is easily the most used instrument at Prince of Peace. It is used to lead worship at all our services every weekend as well as providing musical leadership for countless other services such as funerals, weddings, morning and evening prayer, and many of our concerts. The organ has a historic leadership role in the Lutheran tradition and remains the single best instrument (Meaning that it would take a collection of instruments to replicate the wide range and dynamics of music that the organ is able to offer) to lead congregational worship, accompany ensembles and provide a huge range of supporting music.



Q: Will this make the instrument louder?

A: All the proposed additions are meant to expand the low and middle sounds of the instrument as well as offer more color choices in those ranges. The existing high sounds will be modified to work more harmoniously with the additions. Rather than being louder, the proposed additions will offer a wider variety to the sounds that are at a medium volume. The one exception is a Festival Trumpet that is intended to be a solo sound that will work well with a wide range of the other organ sounds.

Q: Will there be a need to do further work down the road?

A: All instruments require regular care, maintenance and tuning. And although a pipe organ is designed to last for generations, there are still some components that wear out. Most of the current pipework is and should remain in good condition. In addition to a new blower the current plan is to also replace the windchests. These are the boxes that the pipes sit on. The replacement of windchests will have a significant effect on steady wind pressure and allow for the pipes to speak in more registers than currently possible.



Q: Will it be more expensive to maintain the organ with these new additions?

A: Our organ is tuned twice a year and because our sanctuary has both heat and AC, the tuning remains in pretty good shape. It's when we make the change from heat to AC and vice versa that we have the most issues, which is why the tuning happens twice a year. While the additions mean more pipes, the actual number of added pipes is not overly significant in the grand scheme and therefore won't have a big effect on the time it takes to tune.



Q: Who will do the proposed expansion?

A: After reviewing two different proposals, the committee decided to award the contract to Muller Organ Company based in Hartford, Ohio.

Q: Will construction be required?

A: Construction will be expected within the organ chambers where most of the pipes and mechanics are located. No modifications are expected to the facade which is the front of the organ that you see when you enter the sanctuary.

Q: How long will the process take?

A: Once the process begins, there will be about 3-4 months of work. Some of it will be preparatory, but the organ will likely be unusable for several months.

Q: How much will this cost?

A: The total cost of the expansion and renovation will be \$682,000, and we are well on our way to meeting our goal. As of January 1, 2026. We have raised or have commitments for \$483,000 leaving our remaining goal to raise an additional \$199,000.

LEVELS OF SPONSORSHIP

\$250 will purchase 1 small pipe

\$500 will purchase medium 1 pipe

\$1,000 will purchase one large pipe

\$3,500 will purchase half of the organ chimes or zimbelstern

\$6,000 will purchase one octave (12) of pipes

\$15,000 will purchase one pedal rank/stop (32 pipes, played with the feet)

\$25,000 will purchase the celeste stop/rank (49 pipes which create a warm string sound)

\$30,000 will purchase one complete rank/stop (61 pipes)

\$38,000 will purchase the festival trumpet rank/stop (61 pipes)

\$40,000 will purchase one windchest (box of air that the pipes sit on)



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Concerts at Prince of Peace

2025-2026 Building Community through the Arts



A Symphony of Psalms

Sunday, May 3 at 4 PM

Choir and orchestra join forces to showcase centuries of psalm settings. Psalms of lament, comfort and praise will be offered by a wide range of composers including Brahms, Howells, Mendelssohn, Parry, Rutter and others. Don't miss this spectacular season closing concert which highlights the wide range of psalm settings throughout the ages.

