

Third Sunday of Advent  
December 14, 2025  
8:30am & 11:00am Worship



Central Lutheran Church  
1857 Potter Street  
Eugene, Oregon  
541-345-0395  
[www.welcometocentral.org](http://www.welcometocentral.org)

## **An Introduction to Today's Worship**

In the Eighteenth century before automobiles, televisions, movies, computers and central heating, leisure time for the general population in Lutheran Northern Germany and Scandinavia revolved largely around the church. Entertainment options were not the manifold banquet that we have from which to choose today. On Sunday nearly everyone went to church. There was nothing else to do, no NBA or NFL games to watch on Sunday. One could go for a walk, or ride a horse, but opportunities for diversions were severely restricted. The Reformation and Lutheran church was only about 200 years old. The Chorales or hymns which Luther introduced into the church through congregational singing continued to play a significant role in the life of the communities hearing them sung in the market, or in the field. Following a hard day working as people relaxed, chorales were sung or played with a recorder before retiring for the night. During this period, there was not the separation of musical styles between popular, secular, and sacred as one finds nowadays.

The length of worship services was likewise more relaxed. Sunday was the day to worship at the church and without other options, people were accustomed to spending more time in services. Some of the old Chorales had 14 or 15 stanzas, and the illiterate peasants knew all the stanzas by heart singing them with great gusto! One can imagine the joy that congregations must have experienced hearing their beloved Chorales in glorious musical settings by great composers such as Bach and Buxtehude with choirs, orchestras and soloists.

In the Eighteenth century, cantatas were a weekly feature during services in the large city churches. The organist/choirmaster was responsible not only for selecting suitable music for each Sunday but was also expected to compose new cantatas each week, copy out all the parts for the various instruments (They did not have copy machines!) and then rehearse the musicians. In our time, it seems a daunting task to merely rehearse and prepare a new cantata each week. During his tenure as organist/choirmaster

at the Leipzig church of St. Thomas, Johann Sebastian Bach composed over 200 church cantatas.

Cantatas were built around the lessons for the specific day for which they were composed. **Cantata 140** employs the beloved Lutheran Chorale, *Wake, Awake* which focuses on the Parable of the Wise and Foolish Virgins from the Gospel according to St. Matthew. It is particularly appropriate to Advent as we prepare to meet the Christ Child in the manger on Christmas Eve. The three verses of the Chorale are found in the first, fourth and final movements of the Cantata. Between the chorale stanzas, Bach inserts two pairs of **Recitative** and **Arias**. **Recitatives** are best described as a recitation, a telling of the story. The musical accompaniment is sparse so as to not hamper the clear delivery of the text, line by line. The rhythm of the melodies follow the natural rhythms of the words. **Arias**, on the other hand, are much more intricate by design. Textual segments are molded and repeated many times to different melodic ideas. Likewise the instrumentation is more complex and usually requires an obbligato (obligatory) instrumental part that weaves through the vocal parts. This obbligato instrument serves two functions: it adds color and beauty to the texture, as well as giving the singer a chance to rest during the instrumental interludes.

**Cantata 140, Wachet auf** (Wake, Awake) is J. S. Bach's most famous and beloved cantata and was likely sung for the first time during worship services on 25 November 1741 in Leipzig. The original language was German. Translating texts for works such as these into English while preserving the precise number of syllables per line, the rhyme structures, and the meaning is basically an impossible task. We are, therefore, including detailed translations along with the German to assist you with the text. We hope this beautiful cantata will be meaningful to your worship life during this time of Advent as we prepare to greet the Christ Child. As the great Bach signed his musical scores – Soli Deo Gloria – To God Alone be the Glory! AESC

## CALL TO WORSHIP

The Carillon

**PRELUDE** *Wachet auf (Wake, Awake)* Bach  
*Bach's adaption of the 4<sup>th</sup> movement from the Cantata for solo organ*

## WELCOME

**CONFESSION AND FORGIVENESS** *(please stand as you're able)*

Blessed be the holy Trinity, † one God, whose home is heaven and earth,  
whose salvation is sure. **Amen.**

Let us confess our sin in the presence of God and of one another.

*Silence is kept for reflection.*

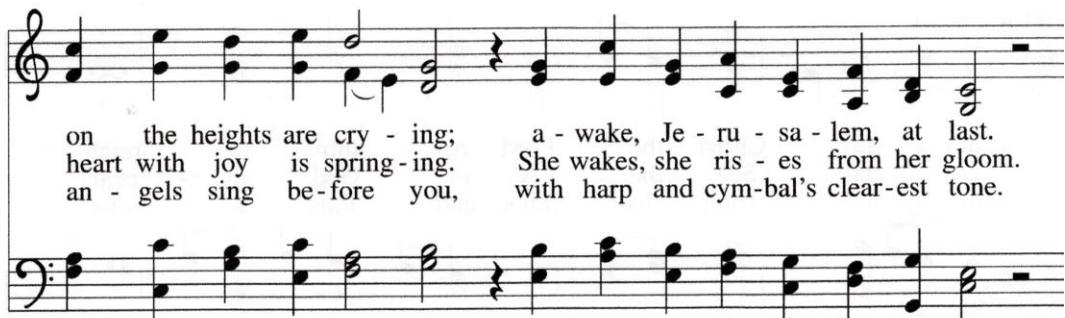
Long-expected God,  
**we confess that we look to ourselves for the peace and security only you  
can provide. We reach for swords and spears, reluctant to release our  
grip on the ways of war. We become impatient while waiting and weary  
of keeping awake. Free us from self-reliance and teach us to live in  
harmony with our neighbors. Increase our trust in your timing, O God,  
and awaken us to your advent among us, that we may abound in the  
hope you have promised. Amen.**

God judges us not as we deserve, but according to God's own righteousness.  
We are freed and forgiven, saved by grace, and ready to welcome the Savior.  
**Amen.**

# ENTRANCE CAROL Wake, Awake (Wachet auf) (Stanzas 1 & 2)



1 Wake, a - wake, for night is fly - ing, the watch-men  
2 Zi - on hears the watch-men sing - ing, and all her  
3 Glo - ri - a! Let heav'n a - dore you! Let saints and



on the heights are cry - ing; a - wake, Je - ru - sa - lem, at last.  
heart with joy is spring - ing. She wakes, she ris - es from her gloom.  
an - gels sing be - fore you, with harp and cym - bal's clear - est tone.



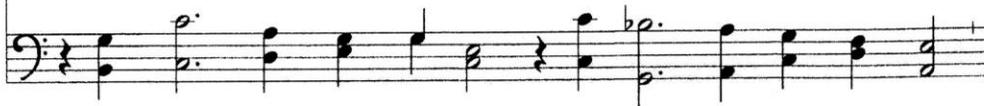
Mid - night hears the wel - come voic - es, and at the  
Her dear friend comes down, all glo - rious, the strong in  
Gates of pearl, twelve por - tals gleam - ing, lead us to



thrill-ing cry re - joic - es: "Come forth, you maid-ens! Night is past.  
grace, in truth vic - to - rious: her star is ris'n; her light is come.  
bliss be - yond all dream - ing, with an - gel choirs a - round your throne.



The bride - groom comes! A - wake; your lamps with glad - ness take!"  
Now come, O Bless - ed One, Lord Je - sus, God's own Son.  
No eye has caught the light, no ear the thun-d'ring might



Al - le - lu - ia! Rise and pre - pare the feast to share;  
Sing ho - san - na! Oh, hear the call! Come one, come all,  
of such glo - ry. There we will go: what joy we'll know!



go, meet the bride - groom, who draws near.  
and fol - low to the ban - quet hall.  
There sweet de - light will ev - er flow.



## GREETING

The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **And also with you.**

## LIGHTING THE ADVENT WREATH CANDLES

*Three Advent candles are lit as we sing:*

### ADVENT CAROL Light One Candle



1. Light one can-dle to watch for Mes-si - ah: let the light ban-ish dark - ness.
2. Light two can-dles to watch for Mes-si - ah: let the light ban-ish dark - ness.
3. Light three can-dles to watch for Mes-si - ah: let the light ban-ish dark - ness.



He \_\_\_ shall bring sal - va - tion to Is - ra - el God ful-fills the prom - ise.  
He \_\_\_ shall feed the flock like a shep - herd, gent - ly lead them home - ward.  
Lift \_\_\_ your heads and lift high the gate - way for the King of glo - ry.

## PRAYER

Let us pray. We praise you, O God for this victory wreath that marks our days of preparation for Christ's advent. As these candles glow among us, strengthen our hearts while we await Christ's coming in glory. Enlighten us with your grace, that we may serve our neighbors in need. Grant this through Jesus Christ, whose coming is certain and whose day draws near. Amen. *(please be seated)*

## **FIRST LESSON    Isaiah 52:1-6**

Awake; awake; put on your strength, O Zion! Put on your beautiful garments, O Jerusalem, the holy city, for the uncircumcised and the unclean shall enter you no more. Shake yourself from the dust; rise up, O captive Jerusalem; loose the bonds from your neck, O captive daughter Zion! For thus says the Lord: You were sold for nothing, and you shall be redeemed without money. For thus says the Lord God: Long ago, my people went down into Egypt to reside there as aliens; the Assyrian, too, has oppressed them without cause. Now therefore what am I doing here, says the Lord, seeing that my people are taken away without cause? Their rulers howl, says the Lord, and continually, all day long, my name is despised. Therefore my people shall know my name; on that day they shall know that it is I who speak—it is I! The Word of the Lord. **Thanks be to God.**

## **GOSPEL    Matthew 25:1-13**

The Gospel according to Matthew, the 25th chapter. **Glory to you, O Lord.** Then the kingdom of heaven will be like this. Ten young women took their lamps and went to meet the bridegroom. Five of them were foolish, and five were wise. When the foolish took their lamps, they took no oil with them, but the wise took flasks of oil with their lamps. As the bridegroom was delayed, all of them became drowsy and slept. But at midnight there was a shout, ‘Look! Here is the bridegroom! Come out to meet him.’ Then all those young women got up and trimmed their lamps. The foolish said to the wise, ‘Give us some of your oil, for our lamps are going out.’ But the wise replied, ‘No! There will not be enough for you and for us; you had better go to the dealers and buy some for yourselves.’ And while they went to buy it, the bridegroom came, and those who were ready went with him into the wedding banquet, and the door was shut. Later the other young women came also, saying, ‘Lord, lord, open to us.’ But he replied, ‘Truly I tell you, I do not know you.’ Keep awake, therefore, for you know neither the day nor the hour. The Gospel of the Lord. **Praise to you, O Christ.**

# Cantata #140: Wachet auf – Johann Sebastian Bach (1685-1750)

## No. 1 CHORALE

(Chorus)

Following a magnificent orchestral introduction, the first stanza of the Chorale (hymn) is sung in long tones by the sopranos (also played by the Horn) as the other voice parts embellish the text. Each line of the Chorale is treated one by one. During the **Alleluia** section, the voice parts take up the melodic motives of the opening orchestral introduction.

Awake! calls the voice of the watchman  
very high up on the battlements, to us.  
Awake, you city of Jerusalem!  
This is the hour of midnight  
Calling us with clear voice:  
Where are your wise virgins?  
Prepare! The bridegroom is coming:  
Stand up and take your lamps!

**ALLELUIA!**

Make yourselves ready for the wedding:  
You must go forth to meet him!

Wachet auf, ruft uns die Stimme  
der Wächter sehr hoch auf der Zinne.  
Wach auf, du Stadt Jerusalem!  
Mitternacht heißt diese Stunde  
Sie rufen uns mit hellem Munde:  
Wo seid ihr klugen Jungfrauen?  
Wohl auf, der Bräutigam kömmt:  
Steht auf die Lampen nehmt!

**ALLELUJA!**

Macht euch bereit zu der Hochzeit:  
Ihr müsset ihm entgegen gehn!

## No. 2 RECITATIVE

Steve Rodgers

In the following Recitative, the tenor announces the coming of the Bridegroom and warns us to awake and be ready to greet him. The accompaniment is very sparse, employing only the continuo: organ, theorbo and cello.

He comes, he comes,  
The bridegroom comes!  
Ye daughters of Zion, come forth.  
His procession hastens from the height  
To your mother's house.  
The bridegroom comes like a deer  
Or a young hart  
Leaping upon the hills,  
And brings you the wedding feast.  
Awake and rouse yourselves  
To greet the bridegroom!  
There, see, he comes hither.

Er kommt, er kommt,  
Der Bräutigam kommt!  
Ihr Töchter Zions, kommt heraus.  
Sein Ausgang eilet aus der Höhe  
In euer Mutter Haus.  
Der Bräutigam kommt der einem Rehe  
Und jungen Hirsche gleich  
Auf denen Hügeln springt,  
Und euch das Mahl der Hochzeit bringt.  
Wacht auf ermuntert euch  
Den Bräutigam zu empfangen!  
Dort, sehet, kommt er hergegangen.

## NO. 3 ARIA (DUET)

Naomi Castro & Dylan Bunten with Andy Strietelmeier, Violin obbligato

In the following Duet, the Soprano represents one of the virgins waiting with her lamp burning for the Bridegroom's arrival asking the Bass (who is Christ) when he will come. Finally, Jesus' last words are: *I come.*

SOPRANO: When are you coming, my salvation?

BASS: I come, your partner.

SOPRANO: I wait with burning lamp.

SOPRANO & BASS

Open/I open the chamber

For the heavenly feast.

SOPRANO: Come, Jesus!

BASS: I come/Come, lovely soul!

SOPRANO: Wenn kömmt du, mein Heil?

BASS: Ich komme, dein Teil.

SOPRANO: Ich warte mit brennendem Öle.

SOPRANO & BASS

Er öffne/Ich öffne den Saal

Zum himmlischen Mahl.

SOPRANO: Komm, Jesu!

BASS: Ich komme/Komm, liebliche Seele!

## HOMILY

Pastor Ben Nickodemus

## NO. 4 CHORALE

The second stanza of the Chorale is sung by the Tenor with one of Bach's most inspired orchestral settings. Notice the reference to Holy Communion in the final lines. This setting of the chorale was so popular that Bach himself arranged it for organ which has likewise become one of the standard beloved chorale preludes. We heard the arrangement as a Prelude to the service today.

Zion hears the watchmen singing.

Her heart leaps with joy,

She wakes and rises in haste.

Her friend comes from heaven in splendor,

Strong in mercy, might in truth;

Her light burns bright, her star rises.

Now come, thou worthy crown,

Lord Jesu, Son of God!

Hosanna!

We all follow

To the hall of joy

And join the Lord's Supper.

Zion, hört die Wächter singen,

Das Herz tut ihr vor Freuden springen,

Sie wachet und steht eilend auf.

Ihr Freund kommt vom Himmel prächtig,

Von Gnaden stark, von Wahrheit mächtig,

Ihr Licht wird hell, ihr Stern geht auf.

Nun komm, du werte Kron,

Herr Jesu, Gottes Sohn!

Hosianna!

Wir folgen all

Zum Freudensaal

Und halten mit das Abendmahl.

## No. 5. RECITATIVE

John Shields

In the following Recitative, Jesus speaks of his relationship to the church saying that he has been betrothed to it for all eternity. Bach employs a technique in this Recitative that he used in his setting of *St. Matthew's Passion* during which all of the words that Christ spoke were set with an accompaniment of the full string section providing a halo, if you will, around his holy words.

Then come within to me,  
My chosen bride!  
I have been betrothed  
To you from all eternity.  
I will set you on my heart  
And on my arm like a seal  
And delight your troubled eyes.  
Now forget, O soul,  
The anguish and pain  
That you have to suffer;  
You shall rest at my left hand,  
And my right shall caress you.

So geh herein zu mir,  
Du mir erwählte Braut!  
Ich habe mich mit dir  
Von Ewigkeit vertraut.  
Dich will ich auf mein Herz  
Auf meinen Arm gleich wie ein Siegel setzen  
Und dein betrübtes Aug ergötzen.  
Vergiß, O Seele, nun  
Die Angst den Schmerz  
Den du erdulden müssen;  
Auf meiner Linken sollst du ruhn,  
Und meine Rechte soll dich küssen.

## No. 6. ARIA (DUET)

Taylor Hulett & Daniel Au with Cheryl Wefler, Oboe obbligato

The final aria is a love duet between Christ and his chosen people, the Lord and his Church, the Lamb and his perfected congregation. Again, the Bass is Christ and the Soprano represents his bride, the church. The rhythms of this aria clearly originate in dance.

SOPRANO: My friend is mine

BASS: And I am yours.

SOPRANO & BASS

Nothing shall sever our love.

SOPRANO: I will with thee

BASS: You shall with me\*\*

SOPRANO & BASS

In pastures amid heaven's roses.

The fullness of joy and bliss will be there.

*repeats again to \*\**

SOPRANO: Mein Freund ist mein

BASS: Und ich bin dein.

SOPRANO & BASS

Die Liebe soll nichts scheiden.

SOPRANO: Ich will mit dir

BASS: Du sollst mit mir\*\*

SOPRANO & BASS

In Himmels Rosen weiden.

Da Freude die Fülle da Wonne wird sein.

*All are invited to stand and join in singing the final stanza  
of the Chorale (Hymn) in English or German*

**NO. 7 THE CHORALE  
CONGREGATION, CHOIR & ORCHESTRA**

**ENGLISH**

**Gloria we sing before thee, let us and angels all adore thee,  
with harp and cymbals glad refrain.  
Of twelve pearls are made the portals to thy great city, where we mortals  
with angels gather round thy throne.  
No eye has ever seen, no ear has ever heard the sound of such gladness.  
Our joy shall grow, EE – O, EE- O, ever in sweet rejoicing.**

**GERMAN**

**Gloria sei dir gesungen mit Menschen und englischen Zungen,  
mit Harfen und mit Zimblen schon.  
Von zwölf Perlen sind die Pforten, an deiner Stadt sind wir Konsorten  
der Engel hoch um deinen Thron.  
Kein Aug hat je gespürt, kein Ohr hat je gehört solche Freude.  
Des sind wir froh, i – o, i – o, ewig in dulci júbilo.**

**PRAYERS OF INTERCESSION** *(please be seated)*

**PEACE**

The peace of Christ be with you always. **And also with you.**

**OUR LIFE TOGETHER**

**OFFERING**

*You may bring your offering forward during communion to place in the plate.*

**OFFERTORY PRAYER**

Let us pray. Nourishing God, you are water in the wilderness and streams in the desert. Through this meal, satisfy our parched places, that we may rejoice and be for the world signs of your kingdom come. Amen.

## GREAT THANKSGIVING *(please stand as you are able)*

The Lord be with you. **And also with you.**

Lift up your hearts. **We lift them to the Lord.**

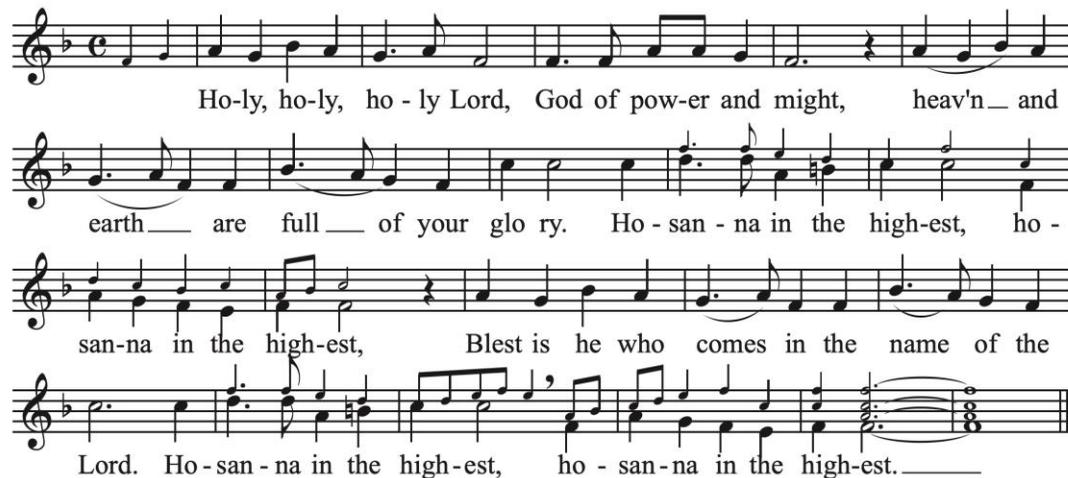
Let us give thanks to the Lord, our God.

**It is right to give our thanks and praise.**

## PROPER PREFACE

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise to you, almighty and merciful God, through our Savior Jesus Christ. You comforted your people with the promise of the Redeemer, through whom you will also make all things new in the day when he comes to judge the world in righteousness. And so, with all the choirs of angels, with the church on earth and the hosts of heaven, we praise your name and join their unending hymn:

## SANCTUS



Ho-ly, ho-ly, ho - ly Lord, God of pow-er and might, heav'n\_ and  
earth\_\_\_ are full \_\_\_ of your glo ry. Ho - san - na in the high-est, ho -  
san-na in the high-est, Blest is he who comes in the name of the  
Lord. Ho - san - na in the high-est, ho - san - na in the high-est.\_\_\_\_\_

## WORDS OF INSTITUTION

## **LORD'S PRAYER**

Gathered into one by the Holy Spirit, let us pray as Jesus taught us:

**Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.** *(please be seated)*

## **COMMUNION INSTRUCTIONS AND DISTRIBUTION**

*All are welcome to the Lord's Table. We invite you to come down the central aisle with hands outstretched to receive the bread (in the form of a wafer) and then intinct (dip) it into the cup which has either red wine or white grape juice. Gluten free wafers are also available. If you do not wish to receive communion you may come forward for a blessing or you may simply remain seated during distribution.*

**COMMUNION MUSIC** *Adagio for Strings and Organ – Albinoni*

## **BLESSING AFTER COMMUNION**

The body and blood of our Lord and Savior Jesus Christ strengthen you and keep you in his grace. **Amen.**

## **POST-COMMUNION PRAYER**

Let us pray. God our host, at this table you have fed us with joy and gladness. Send us forth, eager to share the feast, welcome the stranger, and bear good fruit in the name of Jesus. **Amen.**

## **BENEDICTION** *(please stand as you're able)*

May God who comes among us, Father, Son, and Holy Spirit, grant you patience in waiting, peace in the darkness, and good news to share today and always. **Amen.**

# HYMN #435 Lo! He Comes with Clouds Descending

1 Lo! he comes with clouds de - scend - ing, once for our sal -  
 2 Now re - demp - tion long - ex - pect - ed, comes in sol - emn  
 √3 Yea, a - men, let all a - dore thee, high on thine e -

va - tion slain; thou - sand thou - sand saints at -  
 splen - dor near; all the saints this world re -  
 ter - nal throne; Sav - ior, take the pow'r and

tend - ing join to sing the glad re - frain:  
 ject - ed thrill the trum - pet sound to hear:  
 glo - ry claim the king - dom as thine own.

Al - le - lu - ia, al - le - lu - ia, al - le -  
 Al - le - lu - ia, al - le - lu - ia, al - le -  
 Al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, Christ the Lord re - turns to reign.  
 lu - ia, See the day of God ap - pear!  
 lu - ia, Thou shalt reign, and thou al - lone!

# DISMISSAL

Go in peace. Keep awake. **Thanks be to God.**

## ORGAN VOLUNTARY *Toccata in C, BWV564* - Johann Sebastian Bach

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### Central Chamber Orchestra

Andy Strieltelmeier, Yvonne Hsueh  
Claudia Miller, Sophie Therrell, *Violins*  
Leslie Straka, *Viola*; Cheryl Denice, Rebecca Keller-Gardner, *Oboes*  
Yu Hao, *English Horn*; Sheri Pyron, *Horn*  
**Continuo**  
Louis Lowenstein, *Cello*; Tyler Abbott, *Bass*; David Rodgers, *Theorbo*  
Bronson York, *Bassoon*; Lindsey Henriksen Rodgers, *Continuo Organ*



### JUNIOR CANTORS

Lukas Henriksen, Henry Koscho, Piper Neubert, Charlotte Miller, Sam Rodgers  
Arya Saks, Signe Smith, Emma Stalie, CJ Strieltelmeier

### CENTRAL CHORALE

Choristers during 2025 Section leaders in bold-face type

#### Soprano Section

<b>Carol Welch</b>	Shelby Chasen	Lauralie Kallinen	Claire Pahlmeyer
<b>Naomi Castro</b>	Jeannette Engel	Honora Mathisen-Lund	Madeleine Rowell
<b>Taylor Hulett</b>	Sarah Gillem	Tamara McIlhenny	Lois Stark
Ginger Bopp	Natalia Hayes	Debbie Ogburn	Susan Wade

#### Alto Section

<b>Alyse Jamieson</b>	Sally Diehm	Sue Mathisen	Karen Scott
Hope Arnold	Claudia Hardwick	Patricia Lambert	Karie Shorack
Donna Bennett	Jeanne Henriksen	Chris Prescott	Kit Sundling
Judy Blue	Meg Hicks	Elaine Replogle	Heidi von Brockdorff

#### Tenor Section

<b>David Gustafson</b>	Andrew Anderson	Owen Catherwood	RayWade
<b>Steve Rodgers</b>	Bernie Bopp	John Olsen	

#### Bass Section

<b>Daniel Au</b>	<b>John Shields</b>	Matthew Chasen	Stephen Keese
<b>Dylan Bunten</b>	Max Arnold	Blake Hodgetts	Greg Spontak
<b>Sam Decker</b>	Ben Brown	John Hardwick	George Steene

