



Immanuel Messenger

Immanuel Lutheran Church

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A Word from the Pastor

The Sermon on the Mount



²⁴Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock: ²⁵And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock. (Matthew 7:24-25, KJV, toward the end of the Sermon on the Mount)

Our Gospel Lessons throughout February this year are from our Lord's Sermon on the Mount. For a preacher, this is both humbling and joyful. I imagine it is with the preacher as it is with a violinist who plays Tchaikovsky's *Violin Concerto in D*: No matter how young and brash the violinist, no matter how grey-haired and seasoned that musician might be, always the piece itself invites humility and joy. So it is with preaching on the Sermon on the Mount. The preacher is mindful of the privilege and joy of lingering with that Sermon, but also deeply aware of how

inadequate his or her own preaching is upon that divine text. We know that our words fall far short of the majesty of our Lord's own preaching. But it is sure a joy to give it a try!

Last Sunday, we opened with the Beatitudes. I managed to look at only one of them: "Blessed are the pure in heart: for they shall see God." Maybe I will do a midweek Lent series on the Beatitudes someday, to dwell on each one.

This month's appointed Lessons on the Sermon work their way steadily through Chapter Five -- the first of St. Matthew's three chapters on the Sermon. The Lessons, then, do not actually reach the passage I have quoted above -- the one about building a house upon a rock rather than unstable sand. That is how our Lord ends his Sermon. He wants us to be not merely *bearers* of his Word, but *doers* thereof. That's quite a thought. When we get up from our pews and come forward to Christ in the Blessed Sacrament, we approach the One who wants us to both listen to his preaching and to be improved by what we hear. The beauty of the Sermon on the Mount goes beyond the intellect. It tugs too on our hearts, increasing our hope in this world and calling us onwards to more abundant life in Christ Jesus, to whom belongs the glory, with the Father and the Holy Spirit. Amen.

In Christ,

Gregory Fryer

Pastor Gregory P. Fryer

Gratitude for the Cabaret



Support for our church and steeple roof fund flows in from many directions. There is the steady week by week, or month by month, fulfilling of our pledges. Two bazaars this past year have benefited our roof fund. The Sunday School children's "Noisy Offering" helped the fund, as did the generous hearts of the children in their recent Coffee Hour

appeals and deals.

And then there was the recent Saturday evening Cabaret hosted by our church Choir. As I mentioned in the sermon the following day, so I mention now: If our Choir does another such Cabaret next year, be sure to come, it is so much fun!

Our Choir members sang and acted, they made great desserts to go along with the pasta and wine, and they mingled and brought great cheer to us. Not only that, they all served freely and when we added up the \$20 per ticket, we gained \$1,620 for our roof fund.

You might enjoy seeing a copy of the program from the recent gathering:



The Immanuel Choir presents a
CABARET NIGHT
 Immanuel Lutheran Church Undercroft
 Saturday, January 29, 2011

Willkommen (*Cabaret*) – Chris Schulze
 Everything's Coming Up Roses (*Gypsy*) – Company

Can't Help Lovin' (*Showboat*) – Lauren Alfano
 A Little Bit in Love (*Wonderful Town*) – Tiffany Rosenquist
 My House (*Peter Pan*) – Juli Borst

Sixteen/Seventeen (*Sound of Music*) – Lauren Alfano, Charles Collins
 I'm in Love with a Wonderful Guy (*South Pacific*) – Juli Borst
 If I Loved You (*Carousel*) – Tiffany Rosenquist, Paul Sigrist

If Somebody there chanced to be (*Ruddigore*) – Malina Rauschenfels
 I Have a Song to Sing (*Yeoman of the Guard*) – Douglas Puffert, Liz Lesar,
 Ellen O'Neill, Charles Collins and Company

My Funny Valentine (*Babes in Arms*) – Tiffany Rosenquist
 Prelude for Piano #2 (*Gershwin*) – Noby Ishida, Louisa Laverde
 Someone to Watch Over me (*Oh, Kay!*) – Vi Quirong, James Miller

Your Daddy's Son (*Ragtime*) – Lauren Alfano
 I Won't Send Roses (*Mack and Mabel*) – Gary Dimon
 Back to Before (*Ragtime*) – Tiffany Rosenquist

I Have Dreamed (*King & I*) – Juli Borst, Gary Dimon
 Edelweiss (*Sound of Music*) – Tiffany Rosenquist, Charles Collins
 You'll Never Walk Alone (*Carousel*) – Vi Quirong, Al Quirong, James Miller,
 and Company

Special thanks to:
 Noby Ishida (*Accompanist*)
 Paul Sigrist (*Stage Direction*)
 Gary Dimon (*Musical Arrangements*)
 Lyonel Laverde (*Backdrop*)
 Chris Schulze (*Production*)
 Karen Rombey (*Office*)

and to all the members of the Immanuel Choir, who provided their talent,
 fabulous desserts, and volunteer services for this show!



Everyone there was charmed by our Choir, and we are awfully grateful to them!
More photos are available on our website, under the Gallery tab:

<http://www.immanuelnyc.org/gallery.html>

Children's Choir to Sing

February 13th during 11 a.m. Liturgy

Our delightful Children's Choir, under the direction of Tiffany Rosenquist and Jim Miller, will be singing for us once again on Sunday, February 13th, during the 11:00 a.m. Liturgy. A few of the children will also be ringing handbells as they urge us to "Seek Ye First the Kingdom of God."

Voters' Assembly

Sunday, February 13th

The Voters' Assembly will meet on Sunday, February 13th, after the Liturgy. At this annual meeting we hear reflections and reports on the year just gone by, including year-end reports from the Pastor and Treasurer, as well as reports from the Trustees, Deacons, Council and Endowment Committee. This is the meeting at which we elect our leaders for the coming year. If you would like to become an official member of the Voters' Assembly, please mention your desire to Pastor Fryer, who will present your name to the Assembly. Our Constitution gives this rule: *The Voters' Assembly shall consist only of such members who have reached the age of eighteen, who are diligent in worship, regularly partake of the Lord's Supper and live a life in conformity with the Gospel of Jesus Christ.*

Midtown Concerts' February Schedule

All concerts Wednesdays at 1:15 p.m. here at Immanuel
Admission free!

FEBRUARY 2

Baroque Across the River:

Love, Longing, and Triumph in French Cantatas

A program of music from 18th-Century France, featuring cantatas for soprano Michele Eaton and instruments by Michel Pignolet de Montéclair.

FEBRUARY 9

Jessica Gould and Daniel Swenberg:

Purcell Theatre Songs

Soprano Jessica Gould and lutenist Daniel Swenberg explore Henry Purcell's *A Collection of Ayres, Compos'd for the Theatre, and upon Other Occasions* (London, 1697).

FEBRUARY 16

Waits Trio: *L'Apothéose de Corelli*

The program presents a unique look at the French-Italian connection through instrumental music by François Couperin and Arcangelo Corelli.

FEBRUARY 23

ARTEK: *Rosenmüller Cantatas I*

Counter-tenor Ryland Angel, and mezzo-soprano Barbara Hollinshead, accompanied by ARTEK's instrumental ensemble, perform the first of two programs of sacred solo cantatas by German baroque composer Johann Rosenmüller.

Architect Edgar Tafel

Trained with Frank Lloyd Wright and helped rebuild our church
Died recently at age 98



The January 24 edition of the *New York Times* included the obituary for architect Edgar Tafel, who died on January 18, 2011 at age 98.

<http://www.nytimes.com/2011/01/25/arts/design/25tafel.html?ref=obituaries>

The *Times* article notes that Edgar Tafel was “among the best known of Frank Lloyd Wright’s many apprentices.”

Here at Immanuel, we have reason to be grateful to Mr. Tafel because he helped rebuild our church when our ceiling collapsed back in 1969. The above striking photograph of that collapse was taken by former Music Director Charles Schramm. Charles recently sent us some interesting memories of those days. When I learned that Mr. Tafel had died, I sent an email to Charles, which resulted in this fun exchange. We begin with Charles’ note back to me:

Thank you for the information and link to the NYT, Greg. Yes, I met him a number of times at meetings, re rebuild of nave and for extension of the rear balcony to its present form. He was a “gentleman of the old school” and it was a pleasure to work with him.

Charles

Did he rebuild one of our balconies? I mean, the woodwork on both of our balconies looks beautiful and harmonious with the whole nave.

Greg

Tafel designed & worked with structural engineers for extending the depth of the rear balcony, where the organ console & choir are at the present time. I made the suggestion to have that extension done.

*Prior to that time, the console had been in place against the wall in front of the organ chambers. The back balcony facade, which you see when looking up at the organ from the nave, was right up against the back of the organ bench . . . **the depth of the rear balcony only being about 6 feet!** There was no room for the choir to even stand there, let alone sit there, facing into the nave. They sat in the side balcony. In order to see the choir director when they sang they had to face the rear of the church, not singing directly down the nave to the front of the sanctuary, the way it is now. The enlargement of the rear balcony also meant that musicians could then sit there also. I believe some of the photos that I took right after the ceiling collapse show that original, shallow depth rear balcony. Karl [Ehrmann] can probably tell you more about the engineering that went into extending it. I know that at least one steel girder had to be installed to help support it.*

Once the balcony extension was completed, our organ builder/curator, John Randolph, came and moved the console away from its original location against the organ chamber wall, placing it in the position that it now occupies.

In direct answer to your question, Tafel did not design new woodwork for it. The existing rear balcony facade was removed prior to the extension work, and it was then re-used on the front of the newly extended rear balcony.

Also, you may or may not know that the Estonian congregation was responsible for the replacement and restoration of the facade portion of the Park Avenue side of the balcony that was destroyed by fall of the ceiling. (Again, photos I took show that destruction.) Some of the facade woodwork that was knocked off and fell to the floor of the nave was damaged beyond reuse or repair. One (or two) members of the Estonian congregation were Master Carpenters/Woodworkers, and they reproduced that destroyed facade woodwork. Once they had it in place, they stained it to exactly match the color of the original, existing balcony facade. They were truly old-world masters of the art!

That's the story. - Charles