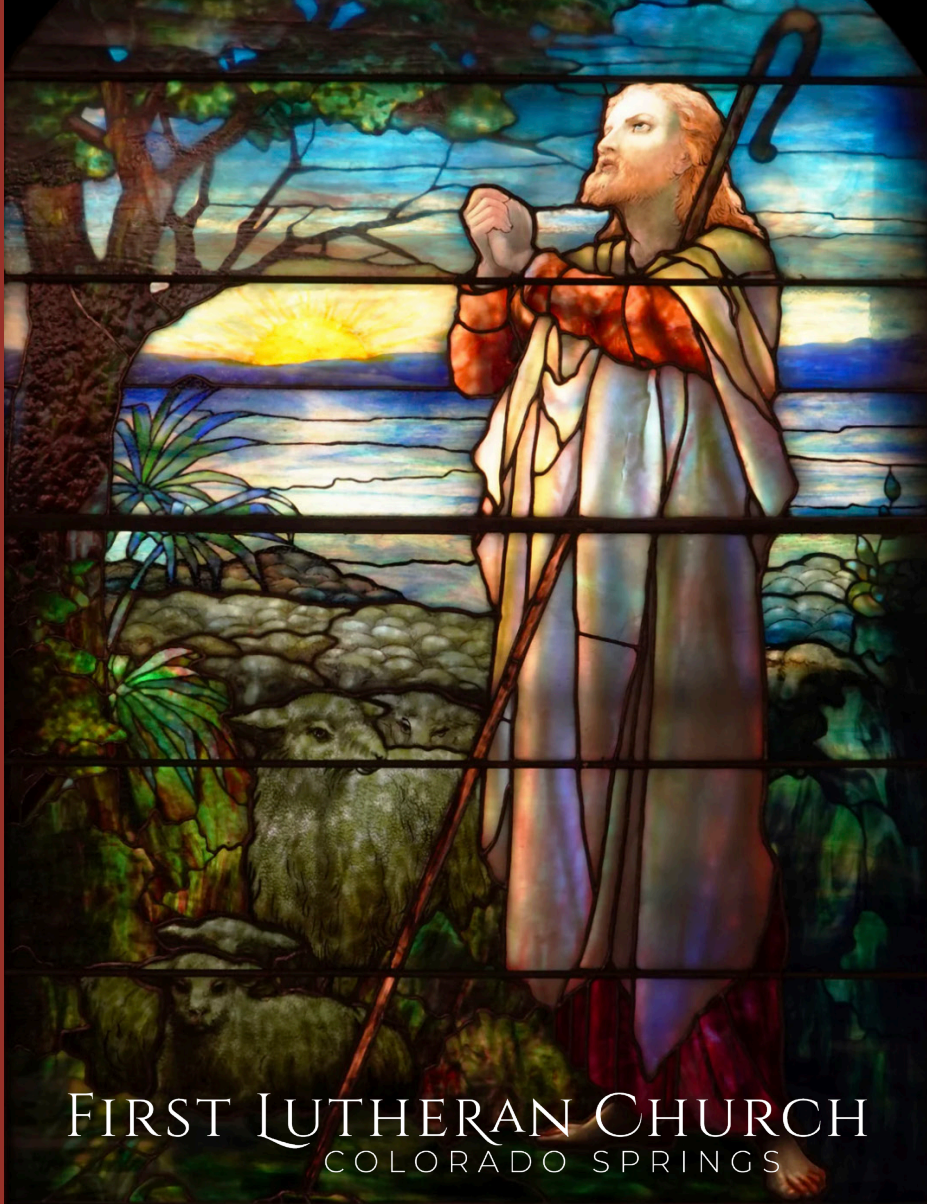


GALLERY OF LIVING ART

2026



FIRST LUTHERAN CHURCH
COLORADO SPRINGS

He shall feed His flock like a Shepherd

IT WAS IN the early 90s that we began conversations about the possibility of a new ministry, a unique way to share the gospel through Scripture, art, and music. The idea was built on the Pageant of the Masters in Laguna Beach, California, where art is portrayed by still-life performers; and on presentations at Redeemer Lutheran Church in Garden Grove, California, where the congregation portrayed religious artwork in a similar fashion. Finally, on a snowy Palm Sunday afternoon in 1995, the Gallery of Living Art was born, telling the story of Christ's passion and resurrection with five pictures. Since then, we have grown! Five pictures became a repertoire of over a dozen; and one presentation grew to four. In 2019, for the very first time, we offered the Junior Gallery of Living Art, designed for families with younger children. Junior GOLA is a shorter presentation with six pictures, each introduced by Pastor Travis Norton, our senior pastor, with words that speak to the young and the young-at-heart.

AS WE LOOK BACK over the years, we give thanks for the many volunteers who have shared their talents and countless hours. Many serving this year have been with Gallery from the very beginning! Many are serving for the very first time! We pray First Lutheran's **gift to the community** will continue to be a vital ministry and a way for our friends, family, and Front Range neighbors to come to a fuller knowledge of our Lord and Savior Jesus Christ.

MARCH 14 • JUNIOR GALLERY OF LIVING ART AT 11 A.M.

*: indicates scenes that appear in Jr. GOLA

GALLERY OF LIVING ART 2026

FRIDAY, MARCH 13 • 7:30 P.M.

SATURDAY, MARCH 14 • *11 A.M., 2 AND 5 P.M.

SUNDAY, MARCH 15 • 3 P.M.

PRELUDE: *Greater Love Hath No Man*

Words from Song of Songs 8:6, 7; John 15:13; Romans 12:1; 1 Corinthians 6:11; and 1 Peter 2:9, 24.

Music by John Ireland (composed 1912).

Public domain.

Many waters cannot quench love,
neither can the floods drown it.

Many waters cannot quench love,
neither can the floods drown it.

Love is strong as death;
love is strong as death.

Many waters cannot quench love –
greater love hath no man than this,
that a man lay down his life
for his friends.

Who his own self bare our sins
in his own body on the tree,
that we, being dead to sins,
should live unto righteousness,
that we, being dead to sins,
should live unto righteousness,
should live unto righteousness.

Continued on the next page.

That we, being dead to sins,
should live unto righteousness,
should live unto righteousness.

Ye are washed,
ye are sanctified,
ye are justified,
in the name of the Lord Jesus!

Ye are a chosen generation,
a royal priesthood, a holy nation,
that ye should shew forth the praises
of him who hath called you out of darkness,
out of darkness into his marvelous light!

I beseech you, brethren,
by the mercies of God,
that ye present your bodies,
a living sacrifice,
holy, holy, acceptable unto God,
which is your reasonable service.

WELCOME Pastor Travis Norton or Pastor Carrie Baylis

SCENE 1* *And Wise Men Still Seek Him* (Mark Missman)

ONSTAGE: MIKE BAUER, EL CARTER, AND PAUL STEINKE

Matthew 2:9 – 11 describes wise men from the east (called Magi and thought to be kings or astrologers) who followed a star until it came to rest over the place where the young Jesus lived, and they presented him with gifts of gold, frankincense, and myrrh. In this picture, contemporary American artist Mark Missman (born 1947) depicts the Magi, resplendent in robes of brocade and silk, gazing in wonder as they present their gifts to Jesus. Missman, a native of Iowa, spent 18 years as a monk, being educated and guided in his artistic studies. He refers to his style as Poetic Realism and has touched the hearts of art collectors around the world.

MUSIC: *O Night of Nights*

Words by Kenneth C. Stewart.

Music (incorporating the English folk tune *O Waly, Waly*) arranged by Robert C. Lau.

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The night was calm, the air was still
as shepherds watched on Beth'lem's hill.
There rose a star with radiance bright,
and turned the sky from dark to light.

*O night of nights, O Lord divine,
all praise and thanks be thine.*

The sky was filled with heav'nly song,
as sweetly sang the angel throng:
"Now peace on earth, good will to men,
and earth repeat the loud Amen!"

O night of nights ...

From eastern lands came kings afar
to find a manger 'neath the star.
And in their hands with gifts most rare,
they knelt before Immanuel there.
O night divine, O King of kings!

Come all who watch and worship still,
and sing it from the highest hill.
With shepherds, wisemen, angels, too,
praise God for heaven's gift to you.

O night of nights ...

Come all who watch and worship still,
to Beth'lem's hill!

SCENE 2Christ, the Good Shepherd (Tiffany Studios)

ONSTAGE: JOHN WICKS

This stunning work of stained glass is by Tiffany Studios, New York, and is based on a design by Frederik Wilson (1858 – 1932), Tiffany’s most distinguished ecclesiastical artist of the early 20th century. Created in 1903 and originally placed at Second Baptist Church in Danbury, Connecticut, this remarkably complex window glows with deep, rich luminescence, conveying the peace, tender love, and compassion that we know in Christ, our Good Shepherd.

MUSIC: *The Shepherd’s Psalm*

Words (based on Psalm 23) by Isaac Watts.

Music (incorporating the traditional Scottish tune LEAVING LISMORE; and RESIGNATION from Lewis’ *Beauties of Harmony*, 1828)

arranged by Earlene Rentz.

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The Lord is my shepherd, I’ll not want.

In pastures green, he leadeth me.

I gently rest by waters still;

my soul the Lord restores.

Walking through valleys, I’ll not fear.

Never alone, the Lord is near.

Surely your grace will calm my fear

all the days of my life, my life.

My Shepherd will supply my need –

Jehovah is his name.

In pastures fresh he makes me feed

beside the living stream.

He brings my wand’ring spirit back

when I forsake his ways,

and leads me, for his mercy’s sake,

in paths of truth and grace,

all the days of my life.

The Lord is my shepherd, I'll not want.
In pastures green, he leadeth me;
I gently rest by waters still.

My soul the Lord restores –
the Lord restores.

SCENE 3*Jesus, Our Friend (Lars Justinen)

ONSTAGE: WALT AUFDERHEIDE, LISA CHRISTOPHERSON, EVERETT GOFF, NOAH GOFF, ASHER GRAHAM, STEVEN GRUNDEI, TIRTZAH KOPPISCH, CHASE MCCALL, WILL MORGAN, AVIA QUICK, LEE QUICK, TRINITY QUICK, AND COLIN SPAZIANI

In this picture we see a young, vibrant Jesus with a variety of neighbors, smiling and enjoying their time together. There is a dove – a universal symbol of peace – perched on Jesus' finger. The picture gives us a sense of Jesus' humanity and the joy we all experience from mundane events cloaked with the love of Christ. Lars Justinen (born 1954) is a contemporary American artist born in Tacoma, Washington, and raised in Victoria, British Columbia. The son of an artist, Justinen pursued art while in college in Washington before returning to British Columbia to work as a gallery artist producing landscape and wildlife images. His freelance work includes creating illustrations for books and magazines, which has garnered him numerous industry awards. In 2000, he and his wife launched a business specializing in Christian and religious artwork.

MUSIC: *Dear Savior, Thou Art Mine*

Words and Music by R. F. Lehman.

Arranged by Eric Wicks.

Accompaniment after Joel Raney and David Huntsinger.

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Dear Savior, thou art mine,
how sweet the thought to me;
let me repeat thy name,
and lift my heart to thee.

Continued on the next page.

Thou art the sinner's friend,
so I thy friendship claim,
a sinner saved by grace,
when thy sweet message came.

Mine! Mine! Mine!
I know thou art mine;
Savior, dear Savior,
I know thou art mine.

My hardened heart was touched;
thy pard'ning voice I heard;
and joy and peace came in
while list'ning to thy Word.

Mine! Mine! Mine! ...

So let me sing thy praise,
so let me call thee mine.
I cannot doubt thy Word,
I know I am thine.

Mine! Mine! Mine! ...

Mine! Mine! Mine! ...

Savior, dear Savior,
I know thou art mine!

MUSIC INTERLUDE: *Fanfare from March No. 2*
Music by Ernest Bloch.

HYMN: *All Glory, Laud, and Honor*
Words by Theodulph of Orleans; translated by John Mason Neale.
Music by Melchior Teschner.

Please stand and join in singing.

All glory, laud, and honor
To you, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring.

You are the King of Israel
And David's royal Son,
Now in the Lord's name coming,
Our King and Blessed One.

All glory, laud, and honor ...

The multitude of pilgrims
With palms before you went;
Our praise and prayer and anthems
Before you we present.

All glory, laud, and honor ...

To you, before your Passion,
They sang their hymns of praise;
To you, now high exalted,
Our melody we raise.

All glory, laud, and honor ...

You may be seated.

SCENE 4 *Christ's Triumphal Entry into Jerusalem* (Harry Anderson)

ONSTAGE: EMBERLYACKERMAN, DENISE AUFDERHEIDE, WALT AUFDERHEIDE, JENNIFER BALDWIN, BILL BUSOVSKY, GRACIE EILERT, HAILEY EILERT, BRAD GIBBS, ELAINE GIBBS, EVERETT GOFF, NOAH GOFF, ASHER GRAHAM, ELIZABETH HEINY, CATHY HOLIDAY, CATHIE JOHN FENELL, SOPHIE KEILERS, ERIC KOPPISCH, MACCABEE KOPPISCH, CHRIS LIEBER, HANNAH MARVIN, ANNIE MCCALL, JERILYN MOLTRUM, GRACE MORGAN, HENRY MORGAN, ANNA NORTON, SARAH NORTON, AARON REMUND, ELAINE SCHOOLLAND, RUSTY SMITH, KEN STADING, PAUL STEINKE, ADDISON WEIS, AND STARR WISE

American artist Harry Anderson (1906 – 1996) is considered a true master of light and color. Initially known for his illustrations in publications such as *Saturday Evening Post*, *Redbook*, *Ladies' Home Journal*, and *Women's Home Companion*, Anderson created paintings that spoke to American life in a way that has only been duplicated by modern photography. A devout Seventh Day Adventist, Anderson dedicated the later years of his career to religious art. In *Triumphal Entry*, we see Jesus passing through the East Gate into Jerusalem, seated on a donkey. The crowd is jubilant, waving palms, singing, and smiling. We sense the energy and can almost hear “Hosanna! Blessed is he who comes in the name of the Lord!” as Jesus, focused and calm, rides on to his destiny.

MUSIC: Hosanna, Hosanna

Words by J. Paul Williams.

Music by Joseph M. Martin.

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Hosanna, hosanna, hosanna to the King!

Hosanna, hosanna, rang through the crowded streets.

Thousands came to see him, to cheer as he rode by.

Hosanna, hosanna, hosanna was their cry.

Jesus entered into Jerusalem,

people spread their garments on the road.

Blessed is the seed of Abraham!

Blessed is the King foretold!

The multitudes all praised him,

they waved the palms in praise;

they welcomed the Messiah

as he came through the gates.

Hosanna, hosanna ...

Hosanna, hosanna, hosanna to the King of glory!

[Sing hosanna, praise the King of kings!]

Sing hosanna through the crowded streets.

Thousands came to see him,
to raise their voice and sing:
Hosanna, hosanna, hosanna to the King!

Blessed is he who comes
in the name of the Lord!

HYMN: *It Happened on That Fateful Night*

Words by Isaac Watts; adapted for the Lutheran Book of Worship.

Music by Edward Miller; additional material by Samuel Webbe and Colin Mawby.

It happened on that fateful night
When pow'rs of earth and hell arose
Against the Son, our God's delight,
And friends betrayed him to his foes.

Please join in singing.

Before the bitter scene began,
He took the bread and blessed and broke;
What love through all his actions ran,
What wondrous words of love he spoke!

“My Body, broken for your sin;
Receive and eat as living food.”
He took the cup and blessed the wine;
“Share this new testament, my blood.”

“Do this,” said he, “till time shall end,
Remembering your dying Friend;
Meet at my table and record
The full obedience of your Lord.

SCENE 5* *The Last Supper* (Philippe de Champaigne)

ONSTAGE: EMMY BAYLIS, PETER BENSON, STEVE BENSON, BILL BUSOVSKY,
BRAD GIBBS, RYAN KIRBY, MARCUS KOCHIS, ERIC KOPPISCH, JG MCCALL,
RUSTY SMITH, KEN STADING, PAUL STEINKE, AND JOHN WICKS

In this picture, one of many renditions of the Last Supper, Philippe de Champaigne (1602 – 1674), a Flemish painter of the 17th century, depicts a scene quite different from the more familiar painting by Leonardo da Vinci. De Champaigne’s oil-on-canvas picture, created in 1648, brings in the vivid colors of Baroque art along with clear, discernable faces and emotion; deep shadows, flowing action, and identifiable objects. Judas with his bag of silver is seated prominently at the far left side of the table; the disciple opposite Judas on the right side of the table looks back toward the high window, perhaps in despair, while the others visibly react to what Jesus has just shared with his disciples – that this is indeed his last earthly meal and that one among the Twelve will betray him.

MUSIC: *From an Upper Room*

Words and music by Joseph M. Martin.

(Incorporating material from the *Liturgy of St. James*; translated by Gerard Moultrie; and the 17th-century French carol PICARDY.)

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On the night he was betrayed,
Jesus took the bread and wine.
Gathered with the Twelve, he prayed,
giving to all a sacred sign.

“Take and eat this bread –
this is my body.
Come and drink this wine –
it is my blood, shed for you.”

In a shadowed upper room,
in that humble sacred space,
Jesus opened up his heart,
pouring out God’s gift of grace.

“Take and eat ...”

King of kings, yet born of Mary,
as of old on earth he stood.

Lord of lords in human vesture,
in the body and the blood,
he will give to all the faithful
his own self for heav'nly food.

“Take and eat this bread –
this is my body.

Come and drink this wine –
this is my blood,
this is my love,
this is my life –
given for you.

HYMN: *Gethsemane*

Words and music by Keith Getty and Stuart Townend.

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Please join in singing.

To see the King of heaven
fall in anguish to his knees,
the Light and Hope of all the world
now overwhelmed with grief!
What nameless horrors must he see,
to cry out in the garden:
“Oh, take this cup away from me –
yet not my will but yours,
yet not my will but yours.”

To know each friend will fall
away and heaven's voice be still,
for hell to have its vengeful day
upon Golgotha's hill.

Continued on the next page.

No words describe my Savior's plight –
to be by God forsaken
till wrath and love are satisfied,
and every sin is paid,
and every sin is paid.

What took him to this wretched place?
What kept him on this road?
His love for Adam's helpless race,
for ev'ry broken soul.
No sin too slight to overlook,
no crime too great to carry,
all mingled in this bitter cup,
and yet he drank it all –
my Savior drank it all.

CHORAL RESPONSE: *Stay with Me*

Words by the Taizé Community.

Music by Jacques Berthier.

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Stay with me, remain here with me,
watch and pray; watch and pray.

SCENE 6 *Christ in Gethsemane* (Johann Heinrich Hofmann)

ONSTAGE: WALT AUFDERHEIDE

In this 1890 painting, German artist Johann Heinrich Hofmann (1824 – 1911) vividly portrays the agony of Christ during his lonely, prayerful hours in the Garden of Gethsemane and the sad betrayal of his followers, Peter, James, and John, whom we see in the background – asleep. Kneeling before a large rock, Jesus' arms are outstretched in prayer, beseeching his Father for mercy in his hour of trial. Hofmann's work was influenced by his artistic parents as well as Italian masters and the German painters of his time. *Christ in Gethsemane* is one of the most duplicated works in the world. The original, purchased by John D. Rockefeller, now hangs in Riverside Church in New York City.

MUSIC: *Scenes from Gethsemane*

Words by J. Paul Williams.

Music by Joseph M. Martin.

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Someone's crying in the garden
there beneath the olive trees.

Someone's crying in the garden;
hear the Savior as he grieves.

Father, Father,
let this cup pass by me.

Father, Father,
let this cup pass by me.

Someone's praying in the garden,
kneeling in Gethsemane.

Someone's praying in the garden;
all alone he bends the knee.

Father, Father ...

Who is this one that weeps alone?
Can no one hear his plea?

He calls out in pain again and again.
He calls,

Father, Father, Father, Father,
let this cup pass by me,
let this cup pass by me.

Someone's standing in the garden,
wiping teardrops from his eyes.

Someone's standing in the garden;
hear his voice ring through the night.

Continued on the next page.

Father, Father,
thy will be done.
Father, Father,
thy will be done!
Thy will be done!

HYMN: Verses from *Go to Dark Gethsemane*

Words by various authors including James Montgomery, Joan Kuehn, Judy Wach, Eric Wicks,
and *Hymns and Poetry for Schools*, 1840.

Music (GETHESEMANE) by Richard Redhead.

Public domain.

Please stand and join in singing.

Go to dark Gethsemane,
all who feel the tempter's pow'r;
your Redeemer's conflict see,
watch with him one bitter hour.
Turn not from his grief away;
learn of Jesus Christ to pray.

Throned in dark Gethsemane,
King of grief, I watch with thee;
darkness veils thine anguished face,
none its lines of woe can trace,
none can tell what pangs unknown
hold thee silent and alone.

Christ, by coward hands betrayed;
Christ, for us a captive made;
Christ, deserted by his own;
Christ, led forth to die alone.
In the Lord's atoning grief
be our rest and sure relief.

SCENE 7 *The Judas Kiss (Gustave Doré)*

ONSTAGE: PETER BENSON, RYAN KIRBY, KEN STADING, AND PAUL STEINKE

In this most human of gestures, Gustave Doré (1832 – 1883) shows us Judas Iscariot with his arm around Jesus’ shoulders, grasping his right hand and leaning forward to kiss the cheek of the Savior. They gaze into each other’s eyes, both knowing that this embrace is the ultimate betrayal. Doré, a French engraver of the mid-19th century, is best known for his portrayal of the Bible and the Holy Land. His work particularly influenced American visions of biblical history, an example of which can be seen in the early Hollywood films of Cecil B. DeMille, in which huge crowds in flowing robes, amidst desert scenery, create an image directly traceable to Gustave Doré’s artistic impressions.

MUSIC: *Thirty Pieces of Silver*

Words by Mary Kay Beall.

Music by John Carter.

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For thirty pieces of silver,
oh, Judas, what have you done?

For thirty pieces of silver
you gave up God’s own Son.

You joined him at the table.
he looked you in the eye.

You took the bread he offered ...
then gave him up to die.

For thirty pieces of silver,
oh, Judas, what did you gain?

For thirty pieces of silver,
a perfect Lamb was slain.

You joined him at the table,
he looked you in the eye.

You drank the wine he offered ...
then gave him up to die.

Continued on the next page.

For thirty pieces of silver,
oh, Judas, what have you lost?
For thirty pieces of silver,
you never counted the cost.
You joined him at the table,
he looked you in the eye.
For thirty pieces of silver ...
you gave him up to die ...
you gave him up to die.

HYMN: Verses from Go to Dark Gethsemane

Please join in singing.

Follow to the judgment hall;
view the Lord of life arraigned;
O! the wormwood and the gall –
O! the pangs his soul sustained!
Shun not suff'ring, shame, or loss;
learn of him to bear the cross.
Not a word did Jesus say
as he stood accused, betrayed.
“Crucify!” was all their cry
as they led our Lord to die.
See him go to Calv'ry's tree:
Jesus suffered there for me.

HYMN: Verses from Go to Dark Gethsemane

Please join in singing.

Ours the guilt which pierced his side,
ours the sin for which he died;
but the blood that flowed that day
washed our sin and guilt away.

Boundless depths of love divine!
Jesus, what a love was thine!

SCENE 8 *Christ before Pilate* (Mihály Munkácsy)

ONSTAGE: JENNIFER BALDWIN, MIKE BAUER, STEVE BENSON, BILL BUSOVSKY, EL CARTER, MARCUS KOCHIS, ERIC KOPPISCH, MACCABEE KOPPISCH, TIKI KOPPISCH, CHRIS LIEBER, HENRY MORGAN, WILLIAM MORGAN, AARON REMUND, GINA ROCHA, RUSTY SMITH, AIDEN SPAZIANI, COLIN SPAZIANI, NATHAN SPAZIANI, AND SOFIA SPAZIANI

Mihály Munkácsy (1844 – 1900) was a Hungarian-born realist painter of the mid-19th century. Trained in various schools throughout Europe, Munkacsy’s work culminated in his *Trilogy*, a series of three enormous paintings: *Christ before Pilate*, *Ecce Homo*, and *Golgotha*. Measuring 13 feet by 20 feet, *Christ before Pilate* was painted in 1881, a triumph of religious expression. Here we see the innocent Christ, hands bound, standing before an annoyed and somewhat bored Pilate, and enduring the accusations of Caiaphas and the elders of the Sanhedrin. The faces of the mob, expressing anger, curiosity, doubt, and suspicion, are visible as they anticipate the condemnation of the One called King of the Jews.

MUSIC: *In Pilate’s Court the Savior Stands*

Words by Joseph M. Martin.

Music (incorporating MORNING SONG from Wyeth’s *Repository of Sacred Music*) arranged by Joseph M. Martin.

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In Pilate’s court the Savior stands,
condemned by evil men.

Accused, he utters not a word,
a Lamb without a sin.

O see the man of sorrows now
forsaken by his own;

Abused, he faced the jeering crowd
and bore his shame alone.

Continued on the next page.

The people cried in one great voice,
“Let him be crucified!”
They placed a crown upon his head
and led him forth to die.
O dearest Lord, thy sacred head
with thorns was pierced for me;
and for my sin you gave your life:
O let me live for thee!

In Pilate’s court the Savior stands,
the Lamb without a sin.

CHORAL RESPONSE: *Father, Forgive Them*

Words from Luke 23:34.

Music by Evan Becker.

© Evan Becker.

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Father, forgive them; Father, forgive them,
for they know not what they do.

SCENE 9 *The Fall on the Road to Calvary (Raphael)*

ONSTAGE: ANNA BANKS, STEVEN GRUNDEI, ELIZABETH HEINY, RYAN KIRBY,
MARCUS KOCHIS, JG MCCALL, LIVIE MCGREW, JERILYN MOLTRUM, AARIEL
RAMSEY, AARON REMUND, GINA ROCHA, LENORA SIMMONS, LILLIE WEIS,
AND JOHN WICKS

The son of a court painter, Raffaello Sanzio (1483 – 1520), or Raphael, was born in Urbino, Italy, and quickly learned many of the techniques employed by artists of the High Renaissance. At the age of 11, upon the death of his father, he assumed the direction of his father’s workshop and continued to perfect his craft, initially as an apprentice and subsequently under the patronage of several popes. His artistic endeavors, as a true Renaissance man, included epic oil paintings featuring religious and classical themes, frescoes, and the architectural design of both churches and palaces. Raphael’s use of brilliant colors, perspective, and human physicality are all hallmarks of his creative genius. In *The Fall on the Road to Calvary*, we see biblical characters exhibiting strong emotions. Our eyes are initially drawn to Christ as he stumbles, carrying his heavy burden,

and then to Simon of Cyrene as he lifts the weight of the cross, glaring at the soldiers who prepare to scourge Jesus once more. The four Marys (Mary, Jesus' mother; Mary Magdalene; Mary the wife of Clopas; and Mary the mother of James) crowd in toward Jesus, their faces portraits of agony and despair, with tears dotting their faces as Mary (his mother) reaches for her Son. In the background, barely distinguishable, are crosses and a crowd of bystanders and soldiers. The original oil-on-wood painting was transferred to canvas and now resides in the Prado, Madrid, Spain.

MUSIC: *He Carries My Cross Alone*

Words by John Parker and Jay Parker.

Music by Heather Sorenson.

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O God, what have we done?

He carries my cross alone;

crucified your only Son,

he carries my cross alone.

Did they place upon his head

a crown pressed in until he bled?

Did he lay aside his throne

to bear my cross alone?

O God, what have we done?

He carries my cross alone;

crucified your only Son,

he carries my cross alone.

How he struggles on the way,

not a word does he say;

Stumbles up the path –

people mocking, jeer and laugh.

O God, what have we done?

He carries my cross alone;

crucified your only Son,

he carries my cross alone.

Continued on the next page.

Now they raise him up to die,
hangs between earth and sky.
Darkness fills the land –
dies the holy Son of Man.

O God, what have we done?
He carries my cross alone;
crucified your only Son,
he carries my cross alone.

MUSIC: *Ah, Holy Jesus*

Words by Johann Heermann, translated by Robert Bridges.

Music (HERZLIESBSTER JESU) by Johann Crüger; arranged by Larry Shackley.

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Ah, holy Jesus,
how have you offended,
that mortal judgment
has on you descended?
By foes derided,
by your won rejected,
O most afflicted!

Please join in singing.

Who was the guilty?
Who bro't this upon you?
Alas, my treason,
Jesus, has undone you.
'Twas I, Lord Jesus,
I it was denied you;
I crucified you.

Lo! the Good Shepherd
for the sheep is offered;
the slave has sinned
and the Son has suffered;

for man's atonement,
while he nothing heeded,
God interceded.

The choir continues:

For me, kind Jesus,
was your incarnation,
your mortal sorrow,
and your life's oblation,
your death of anguish
and your bitter passion,
for my salvation.

Therefore, dear Jesus,
since I cannot repay you,
I do adore you,
and will ever praise you,
think on your pity
and your love unswerving,
not my deserving.
Ah, holy Jesus!

SCENE 10 * *Christ on the Cross (Unknown)*

ONSTAGE: MIKE BAUER, PETER BENSON, STEVE BENSON, TRAUDI KOPPISCH,
CHASE MCCALL, JG MCCALL, KATE MCCALL, MAARI OLSON, AIDEN SPAZIANI,
KATHLEEN STOTT, AND ADDISON WEIS

All four Gospels record the crucifixion. Although accounts of the event vary slightly depending on the writer's perspective, we can be certain that Jesus was nailed to a cross, that two criminals were also crucified alongside him, and that there was a crowd of people including Jews, Romans, and Jesus' followers, who attended this most pivotal event in human history. Trusting in Scripture, the unknown artist captures the moment as it is often depicted in Sunday School books published in the late 18th and early 19th

Continued on the next page.

centuries. Our eyes are immediately drawn to Christ on the cross, the weight of his body pulling him downward toward death. Mourning at his feet are his mother and Mary, the wife of Clopas. The crowd appears to wait apprehensively as the sky begins to darken. Christ utters his final words: “It is finished!”

MUSIC: *The Power of the Cross*

Words and music by Keith Getty and Stuart Townend.

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Oh, to see the dawn of the darkest day –
Christ on the road to Calvary;
tried by sinful men; torn and beaten,
then nailed to a cross of wood.

This the pow’r of the cross:
Christ became sin for us;
took the blame, bore the wrath,
we stand forgiven at the cross.

Oh, to see the pain written on your face,
bearing the awesome weight of sin.
Ev’ry bitter thought, ev’ry evil deed
crowning your bloodstained brow.

This the pow’r of the cross ...

Now the daylight flees, now the ground beneath
quakes as its Maker bows his head.
Curtain torn in two, dead are raised to life;
“Finished!” the vict’ry cry!

This the pow’r of the cross ...

Oh, to see my name written in the wounds,
for through your suffering I am free.
Death is crushed to death, life is mine to live,
won through your selfless love.

This the pow’r of the cross ...

SCENE 11 Pietà (Michelangelo)

ONSTAGE: LEILANI EILERT AND CONNOR HOLIDAY

The marble sculpture, by Michelangelo di Lodovico Buonarroti Simoni (1475 – 1564), of Mary holding the body of her son Jesus, is one of the artist’s most famous and memorable works. Michelangelo, who was in his early 20s when he created the Pietà, presents a youthful Mary learning slightly over the dead Christ, his lifeless body draped across her lap. Mary’s expression is not so much of extreme grief but more of resignation. The human and divine are exquisitely portrayed in the lines and composition of this piece which remains today where it was originally placed, in St. Peter’s Basilica in the Vatican.

MUSIC: *And Can It Be?*

Words by Charles Wesley.

Music by Dan Forrest.

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And can it be? And can it be?

Amazing love, how can it be?

And can it be that I should gain

an interest in the Savior’s blood?

Died he for me who caused his pain?

For me who him to death pursued?

Amazing love! how can it be

that thou, my God, shouldst die for me?

He left his Father’s throne above,

so free, so infinite his grace;

emptied himself of all but love,

and bled for Adam’s helpless race.

’Tis mercy all, immense and free,

for, O! my God, it found out me.

Continued on the next page.

And can it be? And can it be?
 Amazing love, how can it be?
No condemnation now I dread;
 Jesus, and all in him, is mine!
Alive in him, my living Head,
 and clothed in righteousness divine,
bold I approach th'eternal throne,
 and claim the crown through Christ my own.
Amazing love! how can it be
 that thou, my God, shouldst die for me?
Amazing love! how can it be?
 Amazing love!

SCENE 12*Mary Magdalene at the Sepulchre* (Harold Copping)

ONSTAGE: EMMY BAYLIS AND CHRIS LIEBER

Mary Magdalene leans against the wall of the open tomb, overcome with grief and sorrow. She has just peered in and seen the folded grave clothes and imagines that Jesus' body has been moved, stolen ... hidden? Her confusion and sadness is clearly depicted in her face and her clenched hands. Standing quietly behind her is the resurrected Christ. We hold our breath as we anticipate the moment when Jesus says, "Mary." This powerful image is one of many religious illustrations created by Harold Copping (1829 – 1904), a British artist of the late 19th century. Copping was trained at London's Royal Academy and earned a scholarship to study in Paris, where he perfected his skills in painting and illustration. As an illustrator of religious art, Copping was much sought after by various missionary societies to depict Biblical stories. To perfect his craft, Copping traveled to the Middle East and, in 1910, produced *The Copping Bible*, a compilation of his illustrations that Christian missionaries around the world used to teach the gospel.

MUSIC: *On the Third Day*
Words and Music by Benjamin Harlan.
© 2001 Hal Leonard Corporation.

with Alleluia, He Lives!

Words and Music by Joel Raney.

© Hope Publishing Company.

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On the third day at the rising of the sun,
there came those who loved him,
seeking him who died, Christ the crucified,
on the third day, on the third day.

On the third day they found the stone was rolled away,
and they entered the tomb to see him,
seeking him who died, Christ the crucified,
on the third day, on the third day.

And an angel said unto them,
an angel said unto them:

“Do not be afraid, do not be afraid.

He is not here for he is risen!

He is not here for he is risen!

Jesus Christ is now alive!”

Alleluia, alleluia, alleluia, alleluia!

He lives again, our glorious King of kings!

Jesus Christ is risen,

alleluia, he lives!

Christ is risen, the stone is rolled away,
alleluia, he lives!

All creation, rejoice and sing today,
alleluia, he lives!

Jesus, our Redeemer, Christ, God’s only Son,
lives again eternally, clothed in majesty,
seated at the right hand of God!

Continued on the next page.

Hymns of praise we sing to the risen King,
alleluia, he lives!
Worship and adore Christ forevermore,
alleluia, alleluia, he lives!

Alleluia, alleluia!
Hearts to heav'n and voices raise;
alleluia, sing to God a hymn of gladness,
sing to God a hymn of praise;
he who on the cross a victim
for the world's salvation bled,
Jesus Christ, King of glory,
now is risen from the dead.
Alleluia, he lives!

Alleluia, alleluia, alleluia, alleluia!
He lives again, our glorious King of kings!
Jesus Christ is risen,
alleluia! Amen!

CLOSING Pastor Travis Norton or Pastor Carrie Baylis

We join in praying the Lord's Prayer.

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.

SCENE 13* *The Second Coming* (Harry Anderson)

ONSTAGE: ANNIE MCCALL, JG MCCALL, GRACE MORGAN, ANNA NORTON,
AND SARAH NORTON

“For the Lord himself will descend from heaven with a cry of command, with the voice of an archangel, and with the sound of the trumpet of God. And the dead in Christ will rise first.” (1 Thessalonians 4:16). Jesus returns in glory as artist Harry Anderson (1906 – 1996) depicts him clothed in heavenly garb and flanked by a cohort of trumpeting angels and resurrected saints. Anderson was an American illustrator whose contribution to the visual arts spanned several decades. Following his graduation from the Syracuse University School of Art, he began work in magazine and advertising illustrations. Anderson created his first religious illustrations following his conversion to the Seventh-Day Adventist church and is credited for being the first to depict Christ with modern-day children. Although this illustration was considered controversial at the time, Anderson continued to illustrate for both religious and commercial entities until the mid-1960s, when he received a commission from the Church of Jesus Christ of Latter-Day Saints to create a number of religious-themed illustrations, many of which have been enlarged and are displayed in Salt Lake City.

MUSIC: *Hallelujah Chorus from Messiah*

Words from Revelation 19:6; 11:15; and 19:16.

Music by George Frideric Handel.

Public domain.

Hallelujah! Hallelujah!

Hallelujah, hallelujah, hallelujah!

Hallelujah! Hallelujah!

Hallelujah, hallelujah, hallelujah:

for the Lord God omnipotent reigneth,

hallelujah, hallelujah, hallelujah, hallelujah:

for the Lord God omnipotent reigneth,

hallelujah, hallelujah, hallelujah, hallelujah ...

The kingdom of this world

is become the kingdom of our Lord

and of his Christ, and of his Christ;

Continued on the next page.

and he shall reign forever and ever,
and he shall reign forever and ever ...

King of Kings,
(forever and ever, hallelujah, hallelujah!)
and Lord of Lords
(forever and ever, hallelujah, hallelujah!) ...

King of Kings, and Lord of Lords ...
and he shall reign forever and ever ...

King of Kings,
forever and ever,
and Lord of Lords,
hallelujah, hallelujah!
And he shall reign forever and ever,

King of Kings, and Lord of Lords,
King of Kings, and Lord of Lords,
and he shall reign forever and ever,
King of Kings, and Lord of Lords
hallelujah, hallelujah, hallelujah, hallelujah!

Hallelujah!

Please exit the sanctuary through the doors behind you and be sure to visit the display of artwork and scrapbooks in the Gathering Place, where you may also pick up a commemorative program and a CD of music, recorded live at our 25th anniversary presentation!

BEHIND THE SCENES

FIRST LUTHERAN CHOIR

SOPRANOS

Brittany Bailey*
Jill Gjertson Brown
Nichole Brtek
Willamina Capron
Sharon Cartwright
Cara Chafetz
Mary Kerwin
Annette Kester
Dar Larson
Mindy Mahler
Paula Nickodemus
Chris Parkhill
Linda Parobek
Carol Schlater
Danielle Sena
Liz Shoemaker
Erin Tate
Karen Weesner
Breanna Whiting †
Breanna Ziemer

* Section Leader

† Song Leader

ALTOS

Lannette Abbey
Susanne Baker
Joan Bennett
Jackie Foorman
Corinne Gibson
Katie Granados*
Erna Haring
Vicki Heinecke
Trudy Hill
Shirley Jones
Deacon Joan Kuehn
Carolyn Kurtz
Trudy Lans
Gwyn Miller-Olson
Linda Peterson
Becky Wesley
Dianne Wilkerson

*Section Leader

TENORS

Kathleen Capron
Gini Dugan
Lynn Eggum
Jon Heinecke
Leighton Sybrant

BASSES

Zach Bailey*
Jim Baker
Al Hassebrock
Jeff Kidder
Paul Lindsey
Mark Mahler
Gary Olson
Dennis Shoemaker
Grant Vaughn

* Section Leader

SOLOISTS AND INSTRUMENTALISTS

SOLOISTS IN ORDER OF APPEARANCE

Danielle Sena
Jon Heinecke
Brittany Bailey
Breanna Whiting
Katie Granados

VOCAL ENSEMBLE

Brittany Bailey
Zach Bailey
Lynn Eggum
Katie Granados
Carolyn Kurtz
Gwyn Miller-Olson
Gary Olson
Breanna Whiting

INSTRUMENTALISTS

Flute

Dina Hollingsworth

Violin

Jeffrey Smith

Elisa Wicks (2 p.m. Saturday)

Cello

Esther Cook

Trumpet

Ken Johnson

Organ and Piano

Eric Wicks

Keyboard

Bonnie Linder

Percussion

Sharon Cartwright

Conductor

Deacon Joan Kuehn

MINISTRY TEAMS AND LEADERS

MUSIC DIRECTOR

Eric Wicks

ART & STAGE DIRECTOR

Cindy Bauer

ADMINISTRATIVE DIRECTOR

Chris Parkhill

ARTWORK DESCRIPTIONS

Linda Parobek

ARTIST

Cindy Bauer

CAST COORDINATOR

Eileen Carter

CATERING

Pam Haines
Pastor Carrie Baylis

MEAL PREPARATION

Pat Friedell

Jane Juris

Anne Rivers

CHILDREN'S SUPERVISION

Amanda Goff

Vincent and Leslie Spaziani

CURTAIN

Marlyn Peet

LIGHTING ENGINEER

Steve Mahon

LIGHTING SETUP

Chris Rose

Dave Rose

Eric Wicks

John Wicks

LIVE SOUND

Dave Rose

MAKEUP ARTISTE

Sandie Trowbridge

MAKEUP ASSISTANTS

Kristin Schleuter

Jennifer Weis

Lillie Weis

MONITOR ENGINEER

Joseph Smith

NARRATORS

The Rev. Dave Cruson

Cheryl Mahon

SEAMSTRESS

Pat Friedell

STAGEHANDS

Chris Ackerman

Butch Backlund

Dan Friedell

Clark Gaddie

Kai Goff

Kris Morgan

Luke Norton

Chris Rose

STAGE SETUP

Dan Friedell

Kai Goff

Ryan Kirby

Marcus Kochis

Aaron Remund

Chris Rose

Dave Rose

Eric Wicks

WARDROBE

Katie Ackerman

Pat Friedell

Amanda Goff

Carol Olson

Julie Wick

WIGS/HAIR

Jennifer Weis

Evie Tilton

Lillie Weis

*Special thanks to Brenda Bocek for a Thrivent
Action Grant to help with supplies.*

**Thank You
Everyone!**

EASTER EGG HUNT

SATURDAY, APRIL 4 | 10 A.M.
FIRST LUTHERAN CHURCH LAWN

ALL AGES WELCOME!



FIRST LUTHERAN PASTORAL TEAM

THE REV. TRAVIS NORTON
SENIOR PASTOR

THE REV. CARRIE BAYLIS
ASSOCIATE PASTOR

THE REV. MICHAELA ESKEW
ASSOCIATE PASTOR

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*Thank you for your faithful
and generous support!*

JOIN US FOR HOLY WEEK AND EASTER

PALM SUNDAY – MARCH 29

We begin Holy Week with the triumphal entry of Jesus into Jerusalem.

TRADITIONAL WORSHIP: 8, 9:30, and 11 a.m. in the Sanctuary

CONTEMPORARY WORSHIP: 10:15 a.m. in the Worship Center

MAUNDY THURSDAY – APRIL 2

An evening service of Holy Communion remembering the Last Supper

SOUP SUPPER at 6 p.m., followed by WORSHIP at 7 p.m.

GOOD FRIDAY – APRIL 3

WORSHIP SERVICE at Noon

CHILD FRIENDLY WORSHIP SERVICE at 5:30 p.m.

EVENING TENEBRAE SERVICE at 7 p.m.

EASTER VIGIL – APRIL 4

Join us for an EASTER EGG HUNT at 10 a.m.

WORSHIP SERVICE at 6:30 p.m.

Contact the church if you'd like to be baptized during the Vigil.

EASTER SUNDAY – APRIL 5

He is risen! Join us for our Easter celebration.

TRADITIONAL WORSHIP: 7:45, 9, 10:15, and 11:30 a.m. in the Sanctuary

CONTEMPORARY WORSHIP: 10:15 a.m. in the Worship Center.

Come join us in the Peel House for Easter Breakfast!