

50TH
YEAR



2020-2021

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

**Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.**

January 31, 2021

Ich habe genug
I have enough

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

To minimize the spread of COVID-19, we worship online today via live stream on the [Bach Cantata Vespers YouTube Channel](#). We encourage you to follow along in this bulletin and join us in singing the hymns and liturgy as you watch and listen.

The Bach Cantata Vespers ministry relies on the financial support of hundreds of people like you. During the pandemic, we are especially in need of your support. If you are able to support this ministry financially, please consider making a donation [online](#). Thank you for your support.



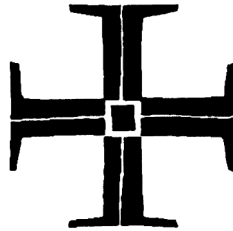
In Memoriam

Carl Flentge Schalk

1929 – 2021

The Fourth Sunday after Epiphany
January 31, 2021

EVENING PRAYER



PRELUDE

Trio No. 5 in C minor, Op. 9, No. 3

Ludwig van Beethoven
(1770–1827)

- I. Allegro con spirito
- III. Scherzo – Allegro molto e vivace
- IV. Finale – Presto

Eleanor Bartsch, violinist
Ben Weber, violist
Jean Hatmaker, cellist

SERVICE OF LIGHT



☐ 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.**



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,



O Giv - er of life: The u - ni - verse pro - claims your glo - ry.




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



☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.



☐ Blessed are you, O Lord our God, king of the universe, who led your people



Israel by a pil - lar of cloud by day and a pil - lar of fire by night:



Enlighten our darkness by the light of your Christ; may his 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 we, your crea - tures, glo - ri - fy you,



Fa - ther, Son, and Ho - ly Spir - it. **A - men**

✠ PSALMODY ✠

PSALM 141



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



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



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



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



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



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



II 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. I But my eyes are



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



II Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



I as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.



III 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 meditation is observed, then:

PSALM PRAYER

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

C Amen.

II. Andante

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
[Click here to contribute online.](#) Your generosity is appreciated.*



HYMN: Abide with Me

Setting by Carl F. Schalk
(1929–2021)

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

Text: Henry F. Lyte, 1793–1847
 Music: EVENTIDE, William H. Monk, 1823–1889



✝ WORD ✝

READING: Malachi 3:1–4

¹See, I am sending my messenger to prepare the way before me, and the LORD whom you seek will suddenly come to his temple. The messenger of the covenant in whom you delight — indeed, he is coming, says the LORD of hosts. ²But who can endure the day of his coming, and who can stand when he appears?

For he is like a refiner's fire and like fullers' soap; ³he will sit as a refiner and purifier of silver, and he will purify the descendants of Levi and refine them like gold and silver, until they present offerings to the LORD in righteousness. ⁴Then the offering of Judah and Jerusalem will be pleasing to the LORD as in the days of old and as in former years.

℣ The Word of the Lord.

☩ Thanks be to God.

READING: Luke 2:22–32

²²When the time came for their purification according to the law of Moses, they brought him up to Jerusalem to present him to the Lord ²³(as it is written in the law of the Lord, “Every firstborn male shall be designated as holy to the Lord”), ²⁴and they offered a sacrifice according to what is stated in the law of the Lord, “a pair of turtledoves or two young pigeons.”

²⁵Now there was a man in Jerusalem whose name was Simeon; this man was righteous and devout, looking forward to the consolation of Israel, and the Holy Spirit rested on him. ²⁶It had been revealed to him by the Holy Spirit that he would not see death before he had seen the Lord's Messiah. ²⁷Guided by the Spirit, Simeon came into the temple; and when the parents brought in the child Jesus, to do for him what was customary under the law, ²⁸Simeon took him in his arms and praised God, saying,

²⁹“Master, now you are dismissing your servant in peace,
according to your word;

³⁰for my eyes have seen your salvation,

³¹which you have prepared in the presence of all peoples,

^{32a} light for revelation to the Gentiles
and for glory to your people Israel.”

℣ The Word of the Lord.

☩ Thanks be to God.

HOMILY

Pastor Michael D. Costello



Translation of the German text and notes corresponding to each movement are below.

Background notes for the cantata are found on pages 22–23 in this worship folder.

1. Aria

Ich habe genug,

I have enough,

Ich habe den Heiland, das Hoffen der Frommen,

I have taken the Savior, the hope of the devout,

Auf meine begierigen Arme genommen;

Into my longing arms;

Ich habe genug!

I have enough!

Ich hab ihn erblickt,

I have beheld him,

Mein Glaube hat Jesum ans Herze gedrückt;

My faith has pressed Jesus to my heart;

Nun wünsch ich, noch heute mit Freuden

Now I wish this very day joyfully

Von hinnen zu scheiden.

To depart from here.

Ich habe genug!

I have enough!

The cantata begins with an aria of resignation, quietly expressing thoughts of Simeon which the singer could easily appropriate personally. The movement flows in triple meter, as the two violins play gentle, undulating parts at the sweet interval of parallel thirds. A high, florid oboe solo forecasts the theme and motion of the vocal line. Throughout, the lower strings and *continuo* provide a firm foundation of throbbing repeated notes.

The movement is cast in three large sections beginning with a long introduction which anticipates the music to come. The singer then enters, following the lead of the oboe, focusing on the words *Ich habe genug* (I have enough, or I have now enough), which are repeated several times. The second section is introduced with material similar to the opening of the movement, only now at a higher pitch. The singer follows with the new words, *Ich hab ihn erblickt* (I have beheld him), expressed in a spirit of emerging happiness, especially at *Freude* (joy or gladness) which is sung to a lengthy, ascending, florid passage. Finally, material from the opening and the middle section returns, combining both thoughts set to the main theme first sounded by the oboe. A lengthy (*da capo*) repetition of the opening instrumental introduction brings the expressive movement to a close.



2. Recitative

Ich habe genug.

I have enough.

Mein Trost ist nur allein,

My consolation is this alone,

Dass Jesus mein und ich sein eigen möchte sein.

That Jesus might be mine and I his own.

Im Glauben halt ich ihn,

In faith I hold him,

Da seh ich auch mit Simeon

There I also see with Simeon

Die Freude jenes Lebens schon.

The joy of that life yet to come.

Laßt uns mit diesem Manne ziehn!

Let us go along with this man!

Ach! möchte mich von meines Leibes Ketten

Ah! If only the Lord would free me

Der Herr erretten;

From my body's chains;

Ach! wäre doch mein Abschied hier,

Ah! If only my farewell were here,

Mit Freuden sagt ich, Welt, zu dir:

With joy I would say, world, to you:

Ich habe genug.

I have enough.

The singer now assumes the role of the believer who identifies with Simeon in a simply accompanied *recitativo secco* (dry recitative, i.e., with *basso continuo* alone). The brief movement begins and ends, *Ich habe genug*, reinforcing the chief thought of the cantata in preparation for the following aria.



3. Aria

Schlummert ein, ihr matten Augen,

Go to sleep, you weary eyes,

Fallet sanft und selig zu!

Close gently and blissfully!

Welt, ich bleibe nicht mehr hier,

World, I tarry no longer here,

Hab ich doch kein Teil an dir,

I have indeed no part in you

Das der Seele könnte taugen.

That could be good for my soul.

Hier muss ich das Elend bauen,

Here I must make misery,

Aber dort, dort werd ich schauen

But there, there I shall behold

Süßen Friede, stille Ruh.

Sweet peace, quiet rest.

The contemplation of death as a sleep—a release from worldly cares—is now explored in the central movement of the cantata, an aria that is one of Bach’s beautiful “slumber songs,” similar to, and possibly, even surpassing those in his Passions. In this song of contentment and peace he focuses on the words *Schlummert ein* (go to sleep, or fall asleep), which initiate the biblical comparison of death to a peaceful sleep before the resurrection.

Written in *ritornello* fashion, with a main theme that returns after episodes of contrasting material, the movement’s frequent repetition of *Schlummert ein* may evoke a dreamy state in the listener. At times these words are emphasized with repeated or sustained notes. Indeed, several times the music pauses entirely before continuing again, as if the singer himself has drifted off in sleep. Throughout, the lovely melody and exquisite declamation of the German text combine to suggest—as in a satisfying repose—that this repose could continue on and on and on.

4. Recitative

Mein Gott! wann kömmt das schöne: Nun!

My God! When comes the beautiful: Now!

Da ich im Friede fahren werde

When I shall go in peace,

Und in dem Sande kühler Erde

And in the sand of the cool earth

Und dort bei dir im Schoße ruhn?

And there in your bosom rest?

Der Abschied ist gemacht,

I have made my farewell,

Welt, gute Nacht!

World, goodnight!

The mood shifts slightly as this recitative prepares for the following aria. The soloist, focusing on the imminence of death and eternal life, sings to the accompaniment of the *basso continuo* alone, “*Welt! Gute Nacht!*” (O world, good night.)

5. Aria

Ich freue mich auf meinen Tod,

I joyfully look forward to my death,

Ach, hätt er sich schon eingefunden.

Ah! how I wish it had already arrived.

Da entkomm ich aller Not,

Then I could flee all distress,

Die mich noch auf der Welt gebunden.

Which has kept me bound in the world.

Happiness replaces resignation and weariness in a concluding movement of bursting instrumental and vocal vigor. The triple meter that reflects escape from the woes of the world and the sure anticipation of heaven. The first violin and oboe, supported by the *continuo*, join in soaring unison lines that again and again seem to loft the listener’s thoughts upwards towards the heavenly goal. And the singer’s opening words, *Ich freue mich auf meinen Tod*, nearly explode with joy as the instruments punctuate the vocal lines in soft syncopation. Throughout, there is almost athletic exuberance in the runs and skips of the music. The joy and assurance expressed in the movement form a fitting conclusion for a Bach cantata that lacks the customary summarizing chorale.



Silence is observed, then:

- Ⓐ In many and various ways God spoke to his people of old by the prophets.
- Ⓑ But now in these last days he has spoken to us by his Son.

MAGNIFICAT



Ⓑ My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.



From this day all gen-er - a - tions will call me bless - ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev - 'ry gen-er - a - tion.



He has shown the strength of his arm; he has scat - tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser - vant Is - ra - el,



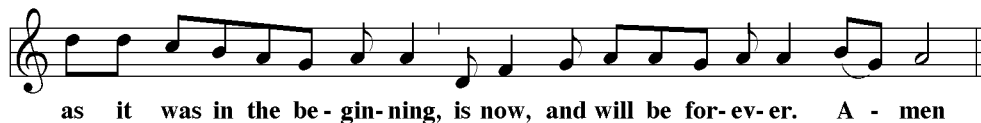
for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.



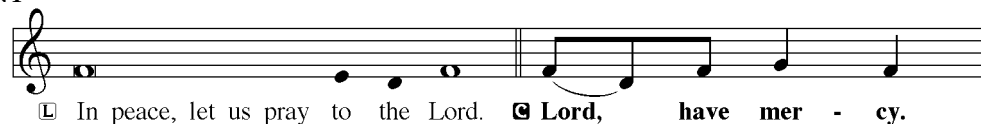
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



as it was in the be - gin - ning, is now, and will be for - ev - er. A - men

✠ PRAYERS ✠

LITANY



☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.



The litany continues:

L For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



The litany concludes:

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

Silence is kept, then:

L Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



L O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

C Amen.

L Almighty God,
those who die in the Lord still live with you in joy and blessedness.
We give you heartfelt thanks for the grace
you have bestowed upon your servant Carl,
who has finished his course in faith and now rests from his labors.
May we, with all who have died in the true faith,
have perfect fulfillment and joy in your eternal and everlasting glory;
through your Son, Jesus Christ our Lord.

C Amen.

COLLECT (*Sung in a setting by Carl F. Schalk*)

O Lord, support us all the day long of this troubled life,
until the shadows lengthen and the evening comes and the busy world is hushed,
the fever of life is over, and our work is done.
Then, Lord, in your mercy, grant us a safe lodging,
and a holy rest, and peace at the last;
through Jesus Christ our Lord. Amen.

John Henry Newman

L Lord, remember us in your kingdom and teach us to pray:

C **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.

BENEDICAMUS DOMINO

L Let us bless the Lord. **C** Thanks be to God.

BENEDICTION

P The almighty and merciful Lord,
the Father, and the Son, and the Holy Spirit, bless and pre-serve you. **C** A-men



HYMN: In Peace and Joy I Now Depart

Setting of Stanzas 3 and 4: Carl F. Schalk



1 In peace and joy I now de - part Since God so wills it.
2 Christ Je - sus brought this gift to me, My faith - ful Sav - ior,
3 You sent the peo - ple of the earth Their great sal - va - tion;
4 Christ is the hope and sav - ing light Of those in blind - ness;



Se - rene and con - fi - dent my heart; Still - ness fills it.
Whom You have made my eyes to see By Your fa - vor.
Your in - vi - ta - tion sum - mons forth Ev - 'ry na - tion
He guides and com - forts those in night By His kind - ness.



For the Lord has prom - ised me That death is but a slum - ber.
Now I know He is my life, My friend when I am dy - ing.
By Your ho - ly, pre - cious Word, In ev - 'ry place re - sound - ing.
For Your peo - ple Is - ra - el In Him find joy and glo - ry.

Text: Martin Luther, 1483–1546; tr. F. Samuel Janzow, 1913–2001, st. 1, alt.; tr. *Christian Worship*, 1993, sts. 2–4, alt.

Tune: MIT FRIED UND FREUD, *Geistliche gesänge Buchleyn*, Wittenberg, 1524, ed. Johann Walter

Text (st. 1): © 1978 Concordia Publishing House (reprinted by permission of OneLicense.net license #A-704569)

Text (sts. 2–4) and tune: Public domain

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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Translation of the cantata and motet by Dr. Karen P. Danford. Used by permission.

Notes on the cantata by Carlos Messerli. Used by permission.



BACKGROUND OF THE CANTATA

The Purification of the Blessed Virgin Mary on February 2, the festival for which the cantata was composed, is now celebrated as The Presentation of Our Lord, thereby restoring the emphasis on Christ's presence. The Marian designation, which became popular among Roman Catholics in the Middle Ages, was still common among the eighteenth-century Lutherans of Bach's time. Today Catholic and Protestant calendars alike recognize Christ's Presentation in the name of the day. The festival is the official end of the Christmas season, which in some places was celebrated with candle-lighting ceremonies that had resulted in the alternate name, "Candlemas."

Today the Presentation is scarcely noticed by Lutherans in the course of the church year, but in Bach's day it was a cause for celebration and special attention. Holy Communion was offered on the day, and those attending (averaging probably about 100) heard a full sermon based on the Gospel and a cantata by Bach, who wrote at least four for the occasion.

The readings for the day are the same now as they were for Bach's worshipers. The First Reading was Malachi 3:1–4, and the Holy Gospel, the subject of the cantata, was Luke 2:22–32, which tells of Mary and Joseph bringing Jesus to the temple forty days after his birth, in fulfillment of the Mosaic law that decreed the offering of a sacrifice to "purify" the mother for her re-entry into society after childbirth. According to Luke, Simeon, an elderly man who was "righteous and devout, looking forward to the consolation of Israel," took the child in his arms and proclaimed the text now known as the *Nunc dimittis*, which begins, "Lord, now you let your servant go in peace." The aged Simeon, having seen in the child the promised Savior of Israel, said he was prepared to leave this world.

The beginning words of the cantata, *Ich habe genug*, could stand alone in English as "I have enough" or "I'm satisfied," but that might give a misleading interpretation of the cantata. Rather, the unknown librettist took the biblical theme of Simeon's life being fulfilled as he looked at the Savior-child along with the idea of longing for death and eternal life with Christ and combined them in a poetic structure of five stanzas that, freely stated, says, "I'm satisfied; my life expectation has been fulfilled."

The import of Simeon's song must have resonated deeply with worshipers in Leipzig. It is well known that death was a common presence in family life in the eighteenth-century. Life expectancy was much shorter than it is today, and nearly every family, including Bach's, had experienced the death of young children. Thus, the biblical text and the cantata poetry, which might seem morbid to us, may have brought much comfort to worshipers of that era.

The cantata was first performed on February 2, 1727, as part of Bach's third annual cycle of cantatas for the church year. It is scored for oboe, strings (two violins, viola, and cello), *basso continuo* (keyboard and bass) and bass soloist. The cantata calls for no choral voices, not even for a closing chorale. Among Bach's some 200 existing church cantatas, twenty-two are for solo voices alone, and only two are solely for the bass voice.

Ich habe genug is generally considered one of Bach's greatest works for solo voice and must have been one of his favorites, for it was performed on several later occasions (1730 or 1731, 1735, and 1746–47) in versions for bass and for soprano. Two of the movements were transposed for soprano voice in the *Notenbuch* (the personal musical notebook) of Bach's wife, Anna Magdalena, herself a gifted singer.

Carlos Messerli

Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Michael D. Costello, homilist
Bach Cantata Vespers Orchestra of Grace
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Douglas Anderson, baritone soloist
Ann Anderson and Ellie Anderson, sopranos
Kjerstin Anderson, alto
David Anderson, baritone
Eunice Eifert, videographer
Bill Rohlfing, audio engineer
Julie Hinz, sound board operator

Orchestra

Christine Janzow Phillips, oboe
The Kontras Quartet
Eleanor Bartsch, violin 1
*Kate Carter, violin 2
Ben Weber, viola
Jean Hatmaker, cello
Douglas Johnson, double bass
Timothy Spelbring, continuo

*substitute violinist with the quartet



BIOGRAPHIES



Michael D. Costello, homilist and director, has served as Cantor at Grace since 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers and is Artistic Director of Chicago Choral Artists.



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four adult children, all of whom have studied music.



The Kontras Quartet has been described as “a tightly crafted and beautiful instrument” (CVNC Arts Journal) and has been commended by Gramophone Magazine for their “scrupulous shading and control” and “enjoyable musical personality” (Fanfare Magazine). Kontras means “contrasts” in the Afrikaans language – fitting for a string ensemble whose colorful repertoire spans centuries, genres, and continents. The Quartet's recent engagements include tours of South Africa and Switzerland; broadcasts on *Performance Today* and a three-month residency with Chicago's WFMT 98.7 FM;

appearances on NBC and PBS; and sold-out performances in San Diego, Chicago, Washington D.C., Telluride, Salt Lake City, Raleigh and Arizona. The Kontras Quartet records for MSR Classics and DoubleTime Music, and has released three critically acclaimed albums, including the premiere recording of Dan Visconti's *Ramshackle Songs*. Kontras enjoys educational work of all kinds and is in its fourth year as the Professional Quartet in Residence at Western Michigan University. The Kontras Quartet has been in residence at Grace Lutheran Church and School for the last three seasons, presenting concerts at Grace, interacting with students at Grace Lutheran School, and performing regularly during services of worship.

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2020–2021

BACH

Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

September 27
BWV 51

Jauchzet Gott in allen Landen *Exult in God in every land*
Susan Nelson, soprano
F. Dean Lueking, Grace Lutheran Church and School, River Forest, Illinois, homilist

November 1
BWV 106

Gottes Zeit ist die allerbeste Zeit *God's time is the very best time*
L. George Detweiler, Norristown, Pennsylvania, homilist
Stefan Kiessling, Leipzig, Germany, guest organist

November 22
BWV 70

Wachet! Betet! Betet! Wachet! *Watch! Pray! Pray! Watch!*
Phyllis N. Kersten, Grace Lutheran Church and School, River Forest, Illinois, homilist
Vivaldi: Concerto for Cello, Strings, and Continuo in A minor, RV 418
Hillert: Prelude to Evening Prayer

January 31
BWV 82

Ich habe genug *I have enough*
Douglas Anderson, baritone
Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 28
BWV 32

Liebster Jesu, mein Verlangen *Dearest Jesus, my desire*
Yehiel Curry, ELCA Metropolitan Chicago Synod, homilist
Catherine R. Rodland, St. Olaf College, guest organist

March 28
BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*
E. Louise Williams, Valparaiso, Indiana, homilist
Bach: Brandenburg Concerto No. 4 in G Major, BWV 1049

April 25
BWV 6

Bleib bei uns, denn es will Abend werden *Stay with us, for evening falls*
Frank C. Senn, Evanston, Illinois, homilist
Steven Wente, Concordia University Chicago, guest organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

May 23
BWV 34

O ewiges Feuer, o Ursprung der Liebe *O eternal fire, O source of love*
David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist
Mozart: Sonata in F Major, KV 244
Händel: Organ Concerto in B-flat Major, Op. 4, No. 2

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