



Bach
Cantata Vespers
2009-2010

Grace Lutheran Church
River Forest, Illinois

God has spoken to us by his Son.
God has spoken to us by his Son.
God has spoken to us by his Son.

The Fourth Sunday of Easter
April 25, 2010 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Prelude and Fugue in G Major, BWV 541

Johann Sebastian Bach
(1685–1750)

O filii et filiae (Alleluia! O Sons and Daughters, Let Us Sing)

Flor Peeters
(1903–1996)

Hæc dies

Gregorian Gradual for Easter Sunday

Hæc dies, quam fecit Dominus: exultemus et letemur in ea.

This is the day that the Lord has made: let us rejoice and be glad in it.

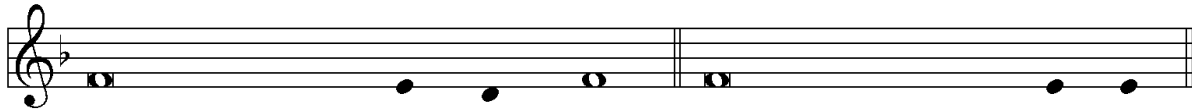
A Prelude for Easter Morning (based on *O filii et filiae* and *Hæc dies*)

Gerald Near
(b. 1942)

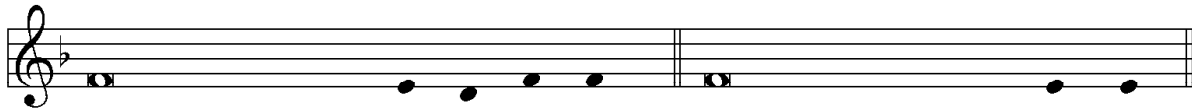
Laura Zimmer, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.



☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.



☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.



☐ 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 †

We sit.

PSALM 141

Women sing parts marked ❶. Men sing parts marked ❷.

All sing parts marked ❸.



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



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



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



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



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



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



❷ 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. ❶ But my eyes are



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



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



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



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



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

Silence for meditation is observed, then:

PSALM PRAYER

☩ 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.

☩ Amen.

MOTET: *Surrexit Christus Hodie*

Samuel Scheidt
(1587–1654)

Surrexit Christus hodie. Alleluia!
Humano pro solamine. Alleluia!
In hoc Paschali gaudio. Alleluia!
Benedicamus Domino. Alleluia!

Christ has risen today. Alleluia!
For the comfort of all people. Alleluia!
Rejoice in this Easter Day. Alleluia!
Let us give thanks to God. Alleluia!

Silence for meditation is observed, then:

PRAYER

☐ Almighty God,
you give us the joy of celebrating our Lord's resurrection.
Give us also the joys of life in your service,
and bring us at last to the full joy of life eternal;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit,
one God, now and forever.

☑ Amen.



The voluntary serves as the introduction to the hymn.

VOLUNTARY: With High Delight, Let Us Unite

Donald Busarow
(b. 1934)

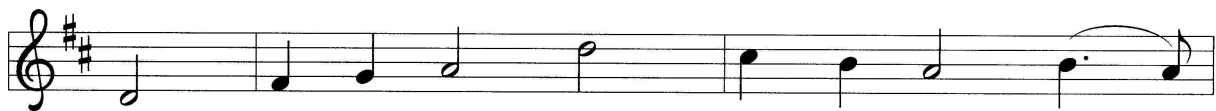
Donna Port, flute
Meg Busse, oboe

*The offering is received during the voluntary and assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

We stand.

HYMN: With High Delight, Let Us Unite

Stanza two is sung by the choir in a setting by Michael D. Costello.



1 With high de - light let us u - nite in
2 True God, he first from death has burst forth
3 Let prais - es ring; give thanks, and bring to



songs of great ju - bi - la - tion. You pure in heart, all
in - to life, all sub - du - ing. His en - e - my now
Christ our Lord ad - o - ra - tion. His hon - or speed by



bear your part, sing Je - sus Christ, our sal - va - tion. To
van-quished see; his death has been death's un - do - ing. "And
word and deed to ev - 'ry land, ev - 'ry na - tion. So



set us free for - ev - er, he is ris'n and sends to
yours shall be like vic - to - ry o'er death and grave," says
shall his love give us a - bove, from mis - er - y and



all earth's ends good news to save ev - 'ry na - tion.
he, who gave his life for us, life re - new - ing.
death set free, all joy and full con - so - la - tion.

✝ WORD ✝

We sit.

READING: 1 Corinthians 5:7–8

⁷Clean out the old yeast so that you may be a new batch, as you really are unleavened. For our paschal lamb, Christ, has been sacrificed. ⁸Therefore, let us celebrate the festival, not with the old yeast, the yeast of malice and evil, but with the unleavened bread of sincerity and truth.

☐ The Word of the Lord.

☑ **Thanks be to God.**

READING: Mark 16:1–8

When the sabbath was over, Mary Magdalene, and Mary the mother of James, and Salome bought spices, so that they might go and anoint him. ²And very early on the first day of the week, when the sun had risen, they went to the tomb. ³They had been saying to one another, "Who will roll away the stone for us from the entrance to the tomb?" ⁴When they looked up, they saw that the stone, which was very large, had already been rolled back. ⁵As they entered the tomb, they saw a young man, dressed in a white robe, sitting on the right side; and they were alarmed. ⁶But he said to them, "Do not be alarmed; you are looking for Jesus of Nazareth, who was crucified. He has been raised; he is not here. Look, there is the place they laid him. ⁷But go, tell his disciples and Peter that he is going ahead of you to Galilee; there you will see him, just as he told you." ⁸So they went out and fled from the tomb, for terror and amazement had seized them; and they said nothing to anyone, for they were afraid.

☐ The Word of the Lord.

☑ **Thanks be to God.**

HOMILY

Bishop Mark S. Hanson

CANTATA: *Christ lag in Todesbanden* (Christ Lay in Death's Strong Bands), BWV 4

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 19–20 in this worship folder.*

1. SINFONIA

Strings and *continuo* introduce the cantata with a brief, fourteen-measure *Sinfonia* cast in the somber, even ominous mood that might precede an impending great battle. The first violins repeat the interval of a descending half-step that will be heard in every movement as the first two notes of the chorale melody. Near the end of the movement the line of the first violin rises, alone, as in an anguished cry, before descending to the final cadence.

2. STANZA 1 (Chorus)

*Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!*

Christ lay in death's strong bands
For all our sin was given;
He is once more arisen
And hath us brought true life now;
For this shall we joyful be,
God giving praise and gratitude
And singing hallelujah.
Hallelujah!

All instruments and voices join to declare that Christ has won for us the victory over death. Sopranos are given the chorale tune in long notes while in phrase after phrase the lower voices engage in vigorous counterpoint that imitates in part the intervals of each phrase of the chorale melody. The stanza ends (as does each stanza of the chorale) with a *Halleluja*, which here breaks forth in the rapid tempo and upwardly rising lines of an exultant *Alle breve* (cut time) conclusion.

3. STANZA 2 (Soprano and Alto)

*Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!*

That death no one could subdue
Amongst all mankind's children;
This was all caused by our sin,
No innocence was found then.
From this came, then, death so quick
And seized power over us,
Held us in his realm as captives.
Hallelujah!

The *cornett* (today played on a flugelhorn) supports the soprano and a trombone the alto as they solemnly describe the hold that *Tod* (death) had over us. The melody is treated somewhat freely as the voices answer each other, with the soprano usually leading the exchange. The descending two-note opening interval of the chorale is imitated throughout in the inexorable (even stalking) stride of the eighth-note motion of the *continuo*. Even the concluding *Halleluja* is somewhat subdued.

4. STANZA 3 (Tenor)

*Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!*

Jesus Christ is God's own Son,
To our abode he cometh
And hath all sin now set aside,
Whereby from death is taken
All his rule and all his might;
Here bideth nought but death's mere form,
His sting hath fully perished.
Hallelujah!

Christ comes to set aside sin and remove the sting and power of death. The simple rock-solid chorale melody of the tenor is pitted against a hyperactive unison violin melody; all continues in full, unabated *Allegro* tempo until striking double-stop violin chords mark the taking from death its *Gewalt* (might). At the climactic *Da bleibet nichts denn Tod's Gestalt* (which could be translated, “nothing remains but death’s form”), voice and instruments halt in silence before the tenor begins alone to complete the phrase in an *Adagio* tempo. The *Allegro* tempo returns again for the last phrase of the stanza and the lively, affirming *Halleluja!*

5. STANZA 4 (Chorus)

*Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!*

It was an awesome thing that strife,
When death and life did wrestle;
And life did the vict'ry win,
For it hath death devoured.
The Scripture foretold it so,
How one death the other ate;
To scorn has now death been given.
Hallelujah!

The climax of the structure is now reached as the altos are given the chorale *cantus firmus* (firm song, or melody) while the other voices sing in mostly anticipatory imitation of each solo phrase. The battle is engaged; music that is reminiscent in style and vigor of the first stanza illustrates the conflict. At the reference to the scorn with which death has been defeated in battle with Christ, the voices sing *ein Spott* (scorn or joke), almost mocking each other on their way together to the joyful *Halleluja!*

6. STANZA 5 (Bass)

<i>Hier ist das rechte Osterlamm,</i>	Here is the spotless Easter lamb,
<i>Davon Gott hat geboten,</i>	Whereof God hath commanded;
<i>Das ist hoch an des Kreuzes Stamm</i>	It is high on the cross's branch
<i>In heißer Lieb gebraten,</i>	In ardent love now burning;
<i>Das Blut zeichnet unsre Tür,</i>	The blood signeth now our door,
<i>Das hält der Glaub dem Tode für,</i>	Our faith doth it to death display,
<i>Der Würger kann uns nicht mehr schaden.</i>	The strangler can now no more harm us.
<i>Halleluja!</i>	Hallelujah!

Luther's chorale invokes the metaphor of the Passover Lamb of the Old Testament at the exodus from Egypt. The blood of the lamb marked the door posts of the faithful Israelites who are to be spared from death. Similarly, Christ, the Lamb to be sacrificed for our redemption, has conquered death for us. The bass soloist sings an embellished form of the melody to the accompaniment of the strings and *continuo*. The serious, yet joyful mood of the text is reflected in the triple meter of the movement. At *Tode* (death) the permanence of our fate is noted on a long-held low E-sharp (F natural) that is followed at *Würger* (strangler or slayer) with an even longer-held high D followed by an emphatic, repeated *nicht mehr* (no more). The affirming *Halleluja* of the soloist bounds about in joy.

7. STANZA 6 (Soprano and Tenor)

<i>So feiern wir das hohe Fest</i>	So let us keep the great high feast
<i>Mit Herzensfreud und Wonne,</i>	With heartfelt joy and pleasure,
<i>Das uns der Herre scheinen lässt,</i>	Which us the Lord makes manifest;
<i>Er ist selber die Sonne,</i>	He is himself the sunlight,
<i>Der durch seiner Gnade Glanz</i>	And through his own shining grace
<i>Erleuchtet unsre Herzen ganz,</i>	He filleth all our hearts with light;
<i>Der Sünden Nacht ist verschwunden.</i>	The sin-filled night now hath vanished.
<i>Halleluja!</i>	Hallelujah!

The expectation of a triumphant Easter festival is now declared in a buoyant, even bubbling vocal duet accompanied by a propulsive, dotted eighth-note and sixteenth-note figure in the *continuo* that skips along throughout the movement. At times during the movement, and especially in the closing repeated *Halleluja*, Bach creates yet another type of joyful setting in the flowing triplet figures for the voices.

8. STANZA 7 (Chorus)

*Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!*

We eat now and live indeed
On this true bread of Easter;
The ancient leaven shall not
Bide with the word of favor;
Christ would be our sustenance
And nourish the soul alone,
For faith would on none other live.
Hallelujah!

In clear reference to Holy Communion, Luther's text notes the bread of Christ and his Word with which we are fed at Easter. All instruments and voices join in a solid declaration of unambiguous victory set to the music of the four-part chorale and its simple final *Halleluja!*

Silence is observed, then:

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

We stand.


MAGNIFICAT




C 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- migh- 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



L In peace, let us pray to the Lord. **C** Lord, have mer - cy.

after each petition:

L ...let us pray to the Lord.



C Lord, have mer - cy.

the litany concludes:

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



C Al - le - lu - ia.

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.



C To you, O Lord.

The following collects are prayed:

L O God, from whom come all holy desires, all good counsels, and all just works:
Give to us, your servants, the 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 O God, you gave your only Son to suffer death on the cross for our redemption,
and by his glorious resurrection you delivered us from the power of death.
Make us die every day to sin, so that we may live with him forever
in the joy of the resurrection; through Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

ANTHEM: Thanks Be to God

Heinrich Schütz

Thanks be to God, who giveth us the victory through Jesus Christ our Lord. Alleluia!

1 Corinthians 15:57

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

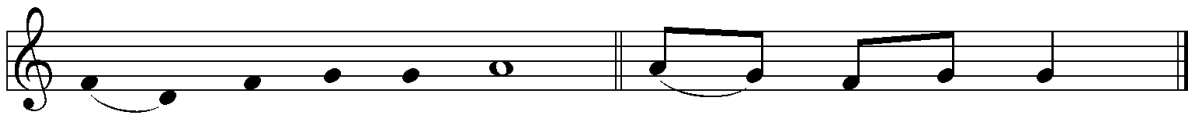
C **Our Father, who art in heaven, hallowed be thy name,
thy kingdom come, thy will be done, on earth as it is in heaven.**

Give us this day our daily bread;

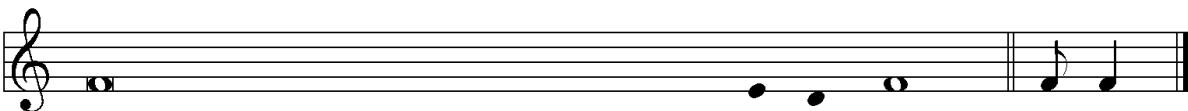
**and forgive us our trespasses, as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.**

For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO & BENEDICTION



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



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

HYMN: Come, You Faithful, Raise the Strain

Concertato by Michael D. Costello

Stanza four is sung by the choir.



1 Come, you faith - ful, raise the strain of tri - um - phant glad - ness!
2 'Tis the spring of souls to - day: Christ has burst his pris - on,
3 Now the queen of sea - sons, bright with the day of splen - dor,
4 For to - day a - mong the twelve Christ ap - peared, be - stow - ing
5 Al - le - lu - ia! Now we cry to our King im - mor - tal,



God has brought his Is - ra - el in - to joy from sad - ness,
and from three days' sleep in death as a sun has ris - en;
with the roy - al feast of feasts comes its joy to ren - der;
his deep peace, which ev - er - more pass - es hu - man know - ing.
who, tri - um - phant, burst the bars of the tomb's dark por - tal.



loosed from Pha-raoh's bit - ter yoke Ja - cob's sons and daugh - ters,
all the win - ter of our sins, long and dark, is fly - ing
comes to glad - den faith - ful hearts which with true af - fec - tion
Neith - er could the gates of death, nor the tomb's dark por - tal,
Come, you faith - ful, raise the strain of tri - um - phant glad - ness!



led them with un - moist - ened foot through the Red Sea wa - ters.
from his light, to whom is giv'n laud and praise un - dy - ing.
wel - come in un - wea - ried strain Je - sus' res - ur - rec - tion!
nor the watch - ers, nor the seal, hold him as a mor - tal.
God has brought his Is - ra - el in - to joy from sad - ness!

DISMISSAL

L Go in peace. Serve the Lord.

G Thanks be to God! Alleluia, alleluia!

BACKGROUND OF THE CANTATA

Luther captured the substance and significance of Christ's resurrection in his magnificent chorale, *Christ lag in Todesbanden* (Christ Jesus Lay in Death's Strong Bands, *LBW* 134). In this powerful hymn, based on biblical passages chiefly in I Corinthians and Romans, he explores vividly the essence of this central event of the Christian faith.

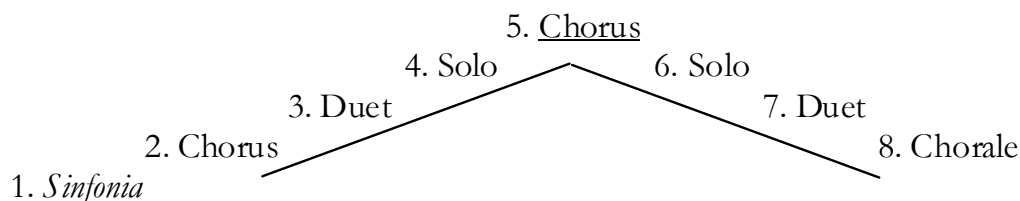
Whereas the secular world (in so far as it recognizes it at all) generally observes Easter as a joyful awakening, the rebirth of the world at springtime, and an occasion for renewed hope, Luther describes it as the celebration of a tremendous battle between death and life in which Christ through his death conquered for all mankind the reign of death and its power.

Luther did not invent the hymn form of the drama of the resurrection. That narrative was captured by Christians as long ago as the twelfth century in the sequence hymn, *Victimae Paschali* (Christians to the Paschal Victim, *LBW* 137). This ancient hymn tells the biblical story in a conversational style that itself had its origin in an earlier liturgical drama. In the sixteenth century the sequence hymn also formed the basis of the German chorale, *Christ ist erstanden* (Christ is Arisen, *LBW* 136). Luther reformed the melody of the sequence and the early German chorale in constructing the present seven-stanza chorale text that describes the victory of Christ, the Paschal Lamb, over death.

In the cantata *Christ lag in Todesbanden* (BWV 4), Bach gives further voice to Luther's conviction. In it he utilizes every stanza of Luther's German chorale and articulates in music the ferocious battle waged by Christ to overcome death for us.

The cantata is one of Bach's strongest and most popular, and well may have also been one of his earliest. As such it forms an undeniable witness to the strength and character of his faith as a relatively young man. The cantata was probably written as early as 1707 or 1708, when Bach was barely twenty-two years old, serving in his first position at Arnstadt. It was certainly repeated (and altered slightly) for use in his first and second complete cantata cycles in Leipzig in 1723 and 1724, thereby giving evidence of his continuing affection for the cantata and its theme.

The origin of the form of this early cantata was rooted in the chorale *concertatos* of the seventeenth century, especially those of Johann Pachelbel (1653–1706). Pachelbel actually set *Christ lag in Todesbanden* as a *concertato* (choral variations on a hymn), a work that might have served as a model for Bach's later effort. In his much more elaborate cantata setting Bach utilized an arch form in the arrangement of the movements (after a brief *Sinfonia*): the choir sings the beginning and ending choruses and the central fifth movement; the third and seventh movements are duets, and the fourth and sixth are solo movements:



Notes continue on the following page.

The cantata is scored for *cornett*, 3 trombones, 2 oboes, 2 violins, 2 violas, *basso continuo* (bass and keyboard), soprano, alto, tenor, and bass soloists, and the usual four-part choir. The relatively simple, straightforward nature of the movements for solo voices, suggests that they could also be performed by entire sections of the choir. The *cornett*, which only supports the soprano voices in movements 2, 3, and 8, was an early wooden member of the brass family, having a rather mellow tone. It is now often replaced by a horn, or today, a flugelhorn, a valved bugle with a comparable range and tone. The presence of the trombones, the additional viola, and the *cornett* aid in creating the grave and serious mood that pervades much of the narrative of the Easter conflict and victory.

Carlos Messerli

LEADING WORSHIP TODAY

The Rev. Mark S. Hanson, homilist
The Rev. Bruce K. Modahl, liturgist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Angela Young Smucker, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Meg Busse, oboe
Donna Port, flute

Greg Fudala, trumpet/flugelhorn
Dave Ferguson, alto trombone
Tim Coffman, tenor trombone
Bradley Payne, bass trombone

Betty Lewis, Paul Zafer, Elizabeth Brathwaite, violin I
Laura Miller, Wendy Evans, Cara Schlecker, violin II
Naomi Hildner, Elizabeth Coffman, viola I
Claudia Lasareff-Mironoff, Ralph Boyd, viola II
Susan Ross, Victoria Mayne, cello
Judith Hanna, double bass
Laura Zimmer, continuo

BIOGRAPHIES



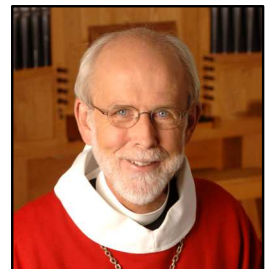
Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.

Christopher M. Cock, tenor, is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and is a frequent soloist at Grace's Vesper Cantata services.



Maura Janton Cock, soprano, is an Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.

The Rev. Mark S. Hanson, homilist, is presiding bishop of the Evangelical Lutheran Church in America (ELCA). Before being elected presiding bishop, he served as bishop of the Saint Paul Area Synod. Prior to being elected synod bishop, he served as pastor of three Minnesota congregations: Prince of Glory Lutheran Church, Minneapolis; Edina (Minnesota) Community Lutheran Church; and University Lutheran Church of Hope in Minneapolis. Born in Minneapolis, he graduated from Augsburg College with a B.A. in sociology. He was a Rockefeller Fellow at Union Theological Seminary, New York City, and received a Master of Divinity degree there in 1972. He also attended Luther Seminary, St. Paul, Minnesota, and was a Merrill Fellow at Harvard Divinity School in 1979.





Angela Young Smucker, mezzo-soprano, has performed throughout the United States and Germany in oratorio, concert works, and opera. A resident of Chicago, Ms. Young Smucker performs with the Chicago Symphony Chorus, Grant Park Festival Chorus, and Vox 3 Collective. With the Bach Institute of Valparaiso University, she also serves as the resident alto soloist and section leader for the Bach Institute in addition to her position as Adjunct Instructor of Music at the University. She holds degrees from Valparaiso University and the University of Minnesota and has studied with Maura Janton Cock, Steven Rainbolt, and Lawrence Weller.

Laura Zimmer, organist, is Assistant Cantor at Grace Lutheran Church. At Grace she often serves as organist, but also plays violin, piano, and works with instrumentalists and vocalists to prepare music for services. Laura also serves as the Administrative Assistant in the Music Department at Concordia University Chicago in River Forest. She has two degrees from Concordia University Chicago including a B.A. in Elementary Education and a Master of Church Music. She and her husband, Dennis, have four children.




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Portativ organ tuning is graciously provided by Leonard Berghaus.

Harpsichord tuning is graciously provided by Dennis Zimmer.

The presentation of the Bach Cantata Vespers is made possible primarily by the contribution of many donors who are hereby gratefully acknowledged. Please inform the Grace Church office of any inadvertent errors or omissions.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located on tables in the narthex and in the atrium.

Bach

Cantata Vespers

www.bachvespers.org

Join us for the last cantata of this season...

May 23 *Cantata 172* ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***
(Ring forth, you songs, resound, you strings!)
Homilist: Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo

...and save the dates for our 40th season!

September 26 *Cantata 19* ***Es erhub sich ein Streit***
(There arose a great strife)

October 17 *Cantata 129* ***Gelobet sei der Herr, mein Gott***
(Praised be the Lord, my God)
*Performed in conjunction with Concordia University Chicago's
Lectures in Church Music*
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois; Charles Brown, director

November 21 *Cantata 140* ***Wachet auf, ruft uns die Stimme***
(Wake, awake, for night is flying)

December 12 *BWV 243* ***Magnificat in D Major***
Performed as part of Grace's Annual Advent/Christmas Concert

January 30 *Cantata 152* ***Tritt auf die Glaubensbahn***
(Step upon the path of faith)
Soloists: Soprano Amy Conn and Baritone Douglas Anderson

February 27 *Cantata 126* ***Erhalt uns Herr, bei deinem Wort***
(Lord, keep us steadfast in your word)

March 27 *Cantata 182* ***Himmelskönig, sei willkommen***
(King of heaven, welcome)

April 17 *Cantata 55* ***Ich armer Mensch, ich Sündenknecht***
(I, a poor man, I, a slave to sin)
Soloist: Tenor Christopher M. Cock

May 22 *Cantata 11* ***Lobet Gott in seinen Reichen***
(Praise God in his Kingdoms - "Ascension Oratorio")

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