

Bach Cantata Vespers

2016-2017 46th Year



www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



January 29, 2017

Wär Gott nicht mit uns diese Zeit, BWV 14
Were God not with us at this time

Welcome to Grace Lutheran Church

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

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

We ask that you kindly refrain from applause during this service of worship.



Fourth Sunday after Epiphany
January 29, 2017 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Andante sostenuto (from *Symphonie Gothique*, Op. 70)

Charles-Marie Widor
(1844–1937)

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach
(1685–1750)

Timothy Spelbring, organ

We stand, facing the candle as we sing.

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.



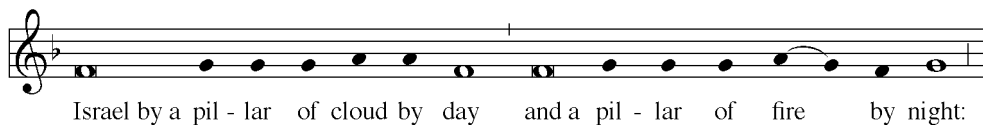
☐ The Lord be with you. ☑ And al - so with you.



☐ 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 ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☩**.*

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

II 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.

Aus der Tiefe ruf ich, Herr, zu dir.

Out of the depths, Lord, I cry to you.

Herr, höre meine Stimme,

Lord, hear my voice,

Laß deine Ohren merken auf die Stimme meines Flehens!

Let your ears attend to the voice of my pleading!

So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen?

If you, Lord, reckoned up our sins, Lord, who would stand?

Denn bei dir ist die Vergebung, daß man dich fürchte.

For with you there is forgiveness, that you may be feared.

Ich harre des Herren;

I wait for the Lord;

Meine Seele harret, und ich hoffe auf sein Wort.

My soul awaits, and I hope in his Word.

Meine Seele wartet auf den Herren

My soul waits for the Lord

Bon einer Morgenwache bis zur andern.

From one morning's watch to another.

Israel, hoffe auf den Herren!

Israel, hope in the Lord!

Denn bei dem Herren ist die Gnade und viel Erlösung bei ihm,

For with the Lord there is mercy and plenteous redemption with him,

Und er wird Israel erlösen aus allen seinen Sünden.

And he will redeem Israel from all of its sins.

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ God of might and compassion,
you sent your Word into the world as a watchman
to announce the dawn of salvation.
Do not leave us in the depths of our sins,
but listen to your Church pleading for the fullness of your redeeming grace;
through Jesus Christ our Lord.

☑ **Amen.**

The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Aria

Flor Peeters
(1903–1986)

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

We stand.

HYMN: When in the Hour of Deepest Need

Concertato by Richard Hillert
(1923–2010)



All: 1 When in the hour of deep - est need
Men: 2 Then is our com - fort this a - lone
Choir: 3 For You have prom - ised, Lord, to heed
Women: 4 And so we come, O God, to - day



We know not where to look for aid;
That we may meet be - fore Your throne;
Your chil - dren's cries in time of need
And all our woes be - fore You lay;



When days and nights of anx - ious thought
To You, O faith - ful God, we cry
Through Him whose name a - lone is great,
For sore - ly tried, cast down, we stand,



No help or coun - sel yet have brought,
For res - cue in our mis - er - y.
Our Sav - ior and our ad - vo - cate.
Per - plexed by fears on ev - 'ry hand.

Choir

5 *O from our sins, Lord, turn Your face;
Absolve us through Your boundless grace.
Be with us in our anguish still;
Free us at last from ev'ry ill.*

All

6 So we with all our hearts each day
To You our glad thanksgiving pay,
Then walk obedient to Your Word,
And now and ever praise You, Lord.

Text: Paul Eber, 1511–1569; tr. Catherine Winkworth, 1829–1878, alt.
Music: WENN WIR IN HÖCHSTEN NÖTEN SEIN. Louis Bourgeois, c. 1510–c. 1561

✝ WORD ✝

We sit.

READING: Romans 13:8–10

[St. Paul writes:] ⁸Owe no one anything, except to love one another; for the one who loves another has fulfilled the law. ⁹The commandments, “You shall not commit adultery; You shall not murder; You shall not steal; You shall not covet”; and any other commandment, are summed up in this word, “Love your neighbor as yourself.”¹⁰Love does no wrong to a neighbor; therefore, love is the fulfilling of the law.

℣ The Word of the Lord.

✠ Thanks be to God.

READING: Matthew 8:23–27

²³And when [Jesus] got into the boat, his disciples followed him. ²⁴A windstorm arose on the sea, so great that the boat was being swamped by the waves; but he was asleep. ²⁵And they went and woke him up, saying, “Lord, save us! We are perishing!” ²⁶And he said to them, “Why are you afraid, you of little faith?” Then he got up and rebuked the winds and the sea; and there was a dead calm. ²⁷They were amazed, saying, “What sort of man is this, that even the winds and the sea obey him?”

℣ The Word of the Lord.

✠ Thanks be to God.

HOMILY

The Rev. Dr. David J. Lose

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 18 in this worship folder.*

1. Chorus

Wär Gott nicht mit uns diese Zeit,
Were God not with us at this time,
So soll Israel sagen,
So should Israel say,
Wär Gott nicht mit uns diese Zeit,
Were God not with us at this time,
Wir hätten müssen verzagen,
We would have to despair,
Die so ein armes Häuflein sind,
We who are such a poor little group
Veracht'von so viel Menschenkind,
Despised by so much of humankind,
Die an uns setzen alle.
Who are all set against us.

The opening minor-key choral fantasy is in the style of a motet, without instrumental introduction or interludes. The chorale's opening phrase is sung by the tenors and is immediately accompanied by its inversion in the bass (i.e., when the chorale melody moves up, the inversion moves down, with the same intervals between pitches). This pattern is then repeated in the alto and soprano. It is as if the musical lines were illustrating the rhetorical device of the text: "If God weren't with us—oh, but he is!" Each new phrase of the chorale receives this fugal treatment, with the oboes and horn adding a fifth voice as they play the *cantus firmus* in long notes. The result is a movement of dense counterpoint and shifting tonal centers, illustrating the vulnerability of "we who are such a poor little group."

2. Aria (soprano)

Unsre Stärke heißt zu schwach,

Our strength is called too weak

Unserm Feind zu widerstehen.

To withstand our enemy.

Stünd uns nicht der Höchste bei,

Should the Highest not stand by us,

Würd uns ihre Tyrannie

So would their tyranny

Bald bis an das Leben gehen.

Soon reach into our lives.

The *galant* style, open texture and major key of the soprano aria provide a bright contrast to the fretting and gloom of the first movement. The horn's fanfares and bluster are answered by the soprano's joyful laughter. Our power is weak, *schwach*, which Bach illustrated by placing the word on a low note that is difficult for sopranos to sing with strength. But the virtuosity of the music says we have nothing to fear from tyranny that may threaten our lives.

3. Recitative (tenor)

Ja, hätt es Gott nur zugegeben,

Yes, had God just allowed it

Wir wären längst nicht mehr am Leben,

We would long since no longer be alive,

Sie rissen uns aus Rachgier hin,

Their thirst for revenge would tear us apart

So zornig ist auf uns ihr Sinn.

So furious are they toward us.

Es hätt uns ihre Wut

Their fury would have,

Wie eine wilde Flut

Like a wild flood

Und als beschäumte Wasser überschwemmet,

And foaming water, swept over us.

Und niemand hätte die Gewalt gehemmet.

And no one could have contained its force.

Dramatic scales in the continuo illustrate the wrath and dangers that would have overcome us were God not on our side. The perils include drowning, as the disciples feared might happen to them in the gospel lesson for the day.

4. Aria (bass)

Gott, bei deinem starken Schützen

God, by your strong protection

Sind wir vor den Feinden frei.

We are free from our enemies.

Wenn sie sich als wilde Wellen

When they like wild waves

Uns aus Grimm entgegenstellen,

Oppose us in rage,

Stehn uns deine Hände bei.

Your hands support us.

The melodies of the oboes entwine and support one other. Bach emphasizes that it is God who saves us by making *deinem* (your) the high point of the opening phrase, repeated several times throughout the movement's approximate A-B-A form. In the middle section octave jumps in the vocal line illustrate the wild waves of the text.

5. Chorale

Gott Lob und Dank, der nicht zugab,

Praise and thanks to God, who did not allow

Dass ihr Schlund uns möcht fangen.

That their maw should entrap us.

Wie ein Vogel des Stricks kömmt ab,

As a bird escapes from the snare

Ist unsre Seel entgangen:

Our soul has gotten away:

Strick ist entzwei, und wir sind frei;

The snare is asunder and we are free

Des Herren Name steht uns bei,

The name of the Lord stands with us,

Des Gottes Himmels und Erden.

Of the God of heaven and earth.

The closing chorale, with its many moving eighth notes in the harmonization, is reminiscent of Bach's detailed settings of chorales in the Christmas Oratorio.



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.

We stand.

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-ceil. 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:

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



♩ Al - le - lu - ia.

The litany concludes:

- ℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



♩ To you, O Lord.

- ℣ 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.

♩ Amen.

ANTHEM: *Abendlied*, Op. 69, No. 3

Josef Rheinberger
(1839–1901)

Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.

Bide with us, for evening falls, and the day has declined.

Luke 24:29

LORD'S PRAYER

- ℣ Lord, remember us in your kingdom and teach us to pray:
- ♩ **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.**

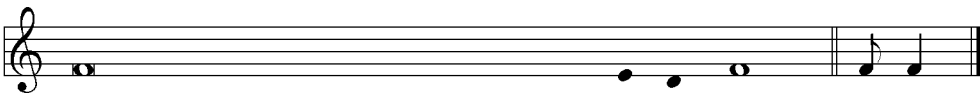


BENEDICAMUS DOMINO



☐ Let us bless the Lord. ☑ Thanks be to God.

BENEDICTION



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

HYMN: Salvation Unto Us Has Come



- ☑ 1 Sal - va - tion un - to us has come by God's free grace and fa - vor;
 ☑ 2 Theirs was a false, mis - lead - ing dream who thought God's law was giv - en
 ☑ 3 And yet the law ful - filled must be, or we were lost for - ev - er;
 ☑ 4 Faith clings to Je - sus' cross a - lone and rests in him un - ceas - ing;
 ☑ 5 All bless - ing, hon - or, thanks, and praise to Fa - ther, Son, and Spir - it,



good works can - not a - vert our doom, they help and save us
 that sin - ners might them - selves re - deem and by their works gain
 there - fore God sent his Son that he might us from death de -
 and by its fruits true faith is known, with love and hope in -
 the God who saved us by his grace; all glo - ry to his



nev - er. Faith looks to Je - sus Christ a - lone, who did for
 heav - en. The law is but a mir - ror bright to bring the
 liv - er. He all the law for us ful - filled, and thus his
 creas - ing. For faith a - lone can jus - ti - fy; works serve our
 mer - it. O tri - une God in heav'n a - bove, you have re -



all the world a - tone; he is our me - di - a - tor.
in - bred sin to light that lurks with - in our na - ture.
Fa - ther's an - ger stilled which o - ver us im - pend - ed.
neigh - bor and sup - ply the proof that faith is liv - ing.
vealed your sav - ing love; your bless - ed name we hal - low.

Text: Paul Speratus, 1484–1551; tr. *Evangelical Lutheran Hymn-Book*, 1912, alt.
Music: ES IST DAS HEIL, *Etlich christlich Lieder*, Wittenberg, 1524

DISMISSAL

- ☐ Go in peace. Serve the Lord.
- ☑ **Thanks be to God!**

LEADING WORSHIP TODAY

The Rev. Lauren Dow Wegner, leader
The Rev. Dr. David J. Lose, homilist

Kapelle of Concordia University Chicago, guest choir
Charles P. Brown, conductor

Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist

Susan Nelson, soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone

Greg Fudala, flugelhorn
Christine Janzow Phillips and Meg Busse, oboes
Lynette Pralle, bassoon

Betty Lewis, Paul Zafer, Paul Vanderwerf, violin I
Becky Coffman, Lee Joiner, Lou Torick, violin II
Naomi Hildner and Amanda Grimm, viola
Jean Hatmaker, cello
Douglas Johnson, bass
Michael D. Costello and Laura Zimmer, continuo

BACKGROUND NOTES

Wär Gott nicht mit uns diese Zeit (Were God not with us in this time), BWV 14, is Bach's latest extant church cantata. In his first years in Leipzig (1723–25), Bach produced and performed two new year-long cycles of cantatas. He composed fewer cantatas in the years that followed, taking two years to complete his third cycle (1725–27). There was probably a fourth cycle in the late 1720s, though much of this music has been lost; scholars debate the existence of a fifth cycle. Bach assembled and performed the cantatas that make up the Christmas Oratorio in December and January of 1734–35, and the first performance of BWV 14 followed just a few weeks later. Its opening movement, a complex choral motet, looks forward to the contrapuntal works for keyboard and instruments that Bach would compose later in his life.

Cantata 14 is based on a chorale by Martin Luther, a paraphrase of Psalm 124:

If it had not been the Lord who was on our side,
when our enemies attacked us,
then they would have swallowed us up alive,
when their anger was kindled against us. (v. 2–3)

Luther's version first appeared in 1524 in the *Erfurt Enchiridion*, the second published collection of new Lutheran hymns. Luther pulls no punches in the first two stanzas of the hymn, as he describes the catastrophes that would have come to pass had God not been fighting on our side. The third stanza offers thanks and praise for deliverance. The English translation, "If God Had Not Been on Our Side," appears in *The Lutheran Hymnal* (1941), *Christian Worship* (1993), and *Evangelical Lutheran Hymnary* (1996), though with a different tune than the one Bach uses in this cantata.

The chorale was traditionally sung in Leipzig on the Fourth Sunday after Epiphany. Because of the early date for Easter there had been no Fourth Sunday after Epiphany in 1724–25 when Bach was composing cantatas based on chorales. He may have composed *Wär Gott nicht mit uns diese Zeit* with the intention of filling the gap in his library. Bach's other existing cantata for the Fourth Sunday after Epiphany, BWV 81, *Jesus schläft, was soll ich hoffen* (Jesus sleeps, what should be my hope), is from 1724. It is based on the Gospel text for the day, Christ stilling the storm in Matthew 8:23–27.

The first stanza of Luther's hymn provides the text for the opening chorus of the cantata; the third stanza is the final chorale. The middle movements paraphrase Luther, with a nod to the Gospel lesson in the imagery of floods and foaming water in the tenor recitative and of waves in the bass aria. The author of these poetic texts is unknown.

The cantata is scored for soprano, tenor and bass soloists, choir, two oboes and strings. Bach's autograph score specifies a trumpet in B-flat, but the part, also in Bach's hand, says *Corno per force*, a horn in F.

Leipzig was part of Saxony, which was involved in the war of the Polish Succession in 1733–38. Frederick August II, the Elector of Saxony, son of the late Polish king, was installed on the Polish throne in 1734 and a preliminary peace was reached in 1735. The Leipzig congregation may have heard echoes of this victory in the cantata.

Gwen Gotsch



JOHANN SEBASTIAN BACH
ST. JOHN
PASSION

APRIL 8, 2017 7 P.M. + APRIL 9, 2017 4 P.M.

Bach Cantata Vespers Chorus and Orchestra
in collaboration with Chicago Choral Artists

Michael D. Costello, director
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Susan Nelson, soprano
Karen Brunssen, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone

Performed without intermission

Free admission ■ \$25 Suggested Donation ■ Free parking ■ Childcare available

GRACE
LUTHERAN
CHURCH
& SCHOOL

Bach 2016-2017 46th Year
Cantata Vespers

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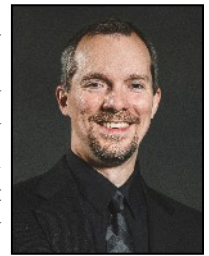


BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 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, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.

Charles P. Brown, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



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 children, all of whom have studied music.

Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.





David J. Lose, homilist, is a graduate of Franklin and Marshall College (BA), the Lutheran Theological Seminary at Philadelphia (MDiv, STM), and Princeton Theological Seminary (PhD). Pastor Lose has served on various boards and associations. He presently is serving as the president of The Lutheran Theological Seminary at Philadelphia. He is married to Karin (McNulty) Lose, and is the proud father of Jack, a sailor in the US Navy studying at the Defense Language Institute (Monterey, Cal.), and Katie, a junior at St. Paul Academy (St. Paul, Minn.). This summer Pastor Lose will begin a new call as Senior Pastor of Mount Olivet Lutheran Church in Minneapolis.

Patrick Muehleise, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's St. Matthew Passion, Mozart's Mass in C minor and Coronation Mass, Purcell's Dido and Aeneas, Handel's Messiah, Copland's The Tender Land, and Britten's Albert Herring. He recently performed David Lang's Little Match Girl Passion with Bella Voce Camerata, Wagner's Parsifal with the Lyric Opera of Chicago, and Bach's Magnificat, Haydn's Creation, and Mozart's Coronation Mass with Music of the Baroque.



Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2016–2017 season includes a concert in the inaugural season of the Midwest Mozart Festival, Handel's Messiah with Elmhurst Choral Union, and Bach's Johannes-Passion at Grace.

Timothy Spelbring, organist, is Music Director at St. Mark Lutheran Church in Mt. Prospect, IL, and also assists with the Bach Cantata series at Grace. He is a graduate of the Oberlin Conservatory of Music and the Yale School of Music where he studied with David Boe and Martin Jean respectively. Further studies were at the University of Illinois with Dana Robinson. Spelbring has received numerous awards including the Paul Manz Scholarship, the Selby Houston Prize (awarded at Oberlin), and the E. Stanley Seder Prize (awarded at Yale). He served as concert scholar for the Westfield Center for Early Keyboard studies and performed recitals nationally on their behalf.



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Walter and Maxine Christopher
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Dr. Richard J. Gotsch
Herbert Gotsch
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These listings acknowledge contributions to the 46th season of Bach Cantata Vespers, beginning July 1, 2016. Donations received after January 15 will be acknowledged in the February 19 bulletin of Grace's Bach Cantata Vespers.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ.

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Opportunities to underwrite an entire Bach Cantata Vespers service are still available for this season. For more information, call Grace's Cantor, Michael D. Costello, at 708-366-6900 or e-mail at mcostello@graceriverforest.org.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*

Final Call: Leipzig Bach Festival and Reformation Sites

Celebrate the 500th Anniversary of the Reformation in Germany!

Grace's Bach Cantata Vespers ministry has organized a trip to celebrate the 500th Anniversary of the Reformation that centers around performances of the BACHFEST LEIPZIG. The Theme of the 2017 festival is "A Beautiful New Song—Music & Reformation," focusing on Johann Sebastian Bach's creative processing of Martin Luther's chorales. Accommodations are at the "arcona LIVING BACH14" boutique hotel located just across the square from the Leipzig Thomaskirche, where Bach served as Thomaskantor from 1723 until his death in 1750. There will be plenty of time for individual activities in the city of Leipzig, along with excursions to Dresden, Wittenberg, Halle/Saale and the new lake land Leipzig with Silbermann organs.

Travel dates: June 7–19, 2017 (Wednesday–Monday, 13 days/11 nights)

Ground tour price: \$3,984 per person (extra 3.5% added for credit card payment)

Package includes: Accommodation at Hotel arcona LIVING BACH14 (double occupancy)
Private bus transportation for group excursions
Airport transfers for group flight participants
Local guides for Leipzig lake country and Halle/Saale excursions
Admission fees for scheduled group activities
BACHFEST Leipzig concerts/event tickets
12 group meals (lunch/dinner) including 1 beverage

Not included: Optional excursions, individual activities and meals, travel insurance, single room supplement (add \$997 per person).

Group airfare: Participants may meet the group or travel with the group flight on Lufthansa (Chicago–Leipzig–Chicago)

\$1,797 per person (extra 3.5% added for credit card payment)

Registration: Sign-up and deposit payment (\$900) due February 1, 2017.

Request registration form and terms and conditions by contacting Michael D. Costello, Grace Cantor, at 708-366-6900 or e-mail at mcostello@graceriverforest.org.

Itinerary is subject to change due to possible necessary adjustments. Prices are subject to change due to currency fluctuations (ground tour price is currently based on 1 EUR = 1.18 USD), changes by suppliers and changes in the number of paying travelers participating in the customized trip.

- June 7–8** Group flight from Chicago to Frankfurt, then to Leipzig. Welcome dinner with Leipzig friends.
- June 9** Tour of Leipzig led by Michael Costello, individual activities, opening concert of BACHFEST including BWV 80 (*Ein feste Burg ist unser Gott*). Thomanerchor Leipzig, ThomasSchulChor, Thomaskantor Gotthold Schwartz.
- June 10** Guided tour by private bus to Leipzig “new lake country” with Silbermann organs in village churches. BACHFEST concert including BWV 234 (*Messe A-Dur*), BWV 10 (*Meine Seel erhebt den Herren*), and BWV 236 (*Messe G-Dur*) Eric Ericson Chamber Choir, Drottningholm Baroque Ensemble, Fredrik Malmberg.
- June 11** Worship on the Market Square with Bach Choir Houston singing, accompanied by the Leipzig Baroque Orchestra. BACHFEST concert including BWV 38 (*Aus tiefer Not schrei ich zu dir*) and BWV 4 (*Christ lag in Todesbanden*). Dunedin Consort, soloists, John Butt. BACHFEST concert including cantatas of Heinrich Schütz and BWV 192 (*Nun danket alle Gott*) and BWV 79 (*Gott der Herr ist Sonn und Schild*). Monteverdi Choir, English Baroque Soloists, Sir John Eliot Gardiner.
- June 12** Excursion to Dresden, service in Frauenkirche, visit to the “Historic Green Vault,” dinner on the Elbe at the Schillergarten. Return to Leipzig.
- June 13** Free time in Leipzig, then BACHFEST concert of Monteverdi’s *L’Orfeo*, SV 318. La Capella Reial de Catalunya, soloists, Le Concert des Nations, Jordi Savali.
- June 14** Excursion to Wittenberg, individual visits to the Schlosskirche (where Luther is said to have posted his 95 Theses), the Mariankirche, the Melanchthon and Luther Houses. Return to Leipzig for BACHFEST concert of Monteverdi’s *Vespro della Beata Vergine* SV 206. Ensemble Pygmalion, soloists, Raphael Pichon.
- June 15** Free time in Leipzig, group dinner, then BACHFEST concert of Mendelssohn’s *Paulus*, Op. 36. Rheinische Kantorei, soloists, Das Kleine Konzert, Hermann Max.
- June 16** Excursion to Halle/Saale, guided walking tour in Halle with Marktkirche, where Luther’s death mask remains. Individual visit of Handel Museum, return to Leipzig for BACHFEST concert, including motets of J. M. Bach, J. S. Bach, and American composers. Bach Choir Houston, Rick Erickson. BACHFEST concert of the 1749 version of BWV 245 (*Johannes-Passion*). Thomanerchor Leipzig, Freiburger Barockorchester, Thomaskantor Gotthold Schwarz. BACHFEST “Nachtmusik” concert of Heinrich Schütz’s *Musikalische Exequien* (SWV 279–281), J. S. Bach’s *Fürchte dich nicht* (BWV 228), and J. S. Bach’s *Christ lag in Todesbanden* (BWV 4). Vox Luminis performs.
- June 17** BACHFEST concert, including BWV 33 (*Allein zu dir, Herr Jesu Christ*), BWV 78 (*Jesu, der du meine Seele*). Leipziger Universitätschor, Pauliner Barockensemble, Universitätsmusikdirektor David Timm. BACHFEST concert including BWV 3 (*Ach Gott, wie manches Herzeleid*), BWV 114 (*Ach, lieben Christen, seid getrost*), and BWV 93 (*Wer nur den lieben Gott lasst wälten*). BACHFEST “Nachtmusik” concert including music of Telemann and BWV 230 (*Lobet den Herrn, alle Heiden*) and BWV 106 (*Gottes Zeit ist die allerbeste Zeit*). Concerto Melante, soloists.
- June 18** Worship of Holy Communion at Thomaskirche according to the order of worship in Bach’s time, including BWV 167 (*Ihr Menschen, rühmet Gottes Liebe*). BachChor Leipzig, soloists, Festivalorchester Leipzig, Nikolaikantor Jürgen Wolf. BACHFEST closing concert of Bach’s *Mass in B Minor* (BWV 232). Dresdner Kammerchor, soloists, Gewandhausorchester Leipzig, Herbert Blomstedt.
- June 19** Flight to Chicago via Munich.



Bach

2016-2017 46th Year

Cantata Vespers



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River Forest, Illinois

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



September 25

BWV 137

Lobe den Herren, den mächtigen König der Ehren

Praise to the Lord, the mighty king of honor

Peter W. Marty, St. Paul Lutheran Church, Davenport, Iowa, homilist
Haydn: Concerto for Trumpet in E-flat Major, Hob VIII:1
Barbara Butler, Rice University, Houston, trumpeter
A reception follows the service.

October 30

BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*

Katie Hines-Shah, Redeemer Lutheran Church, Hinsdale, Ill., homilist
Richard Hoskins, St. Chrysostom's Episcopal Church, Chicago, organist

November 20

BWV 71

Gott ist mein König *God is my king*

David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Concerto for Harpsichord in D Major, BWV 1054
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., harpsichordist

January 29

BWV 14

Wär Gott nicht mit uns diese Zeit *Were God not with us at this time*

David J. Lose, Lutheran Theological Seminary at Philadelphia, homilist
Timothy Spelbring, St. Mark Lutheran Church, Mount Prospect, Ill., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 19

BWV 127

Herr Jesu Christ, wahr' Mensch und Gott *Lord Jesus Christ, true man and God*

Jan Rippentrop, Lutheran School of Theology at Chicago, homilist
Telemann: Concerto for Recorder in C Major, TWV 51:C1
Lisette Kielson, Bloomington, Ill., recordist

March 19

BWV 165

O heiliges Geist- und Wasserbad *O sacred bath of water and the Holy Spirit*

Elizabeth A. Eaton, Evangelical Lutheran Church in America, Chicago, homilist
Steven Wenthe, Concordia University Chicago, organist

April 8, 7 p.m.

April 9, 4 p.m.

BWV 245

Johannes-Passion *St. John Passion*

Admission is free; free-will offering will be received

Bach Cantata Vespers Chorus and Orchestra with Chicago Choral Artists

Michael D. Costello, conductor	Susan Nelson, soprano
Hoss Brock, tenor (Evangelist)	Karen Brunssen, mezzo-soprano
Keven Keys, baritone (Jesus)	Patrick Muehleise, tenor
	Douglas Anderson, baritone

May 21

BWV 11

Lobet Gott in seinen Reichen *Praise God in his kingdoms (Ascension Oratorio)*

Ben Gieslik, Bethlehem Lutheran Church, Minneapolis, homilist
Florence Jowers, Christ Lutheran Church, Staunton, Va., organist

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