

LUTHERAN BOOK OF WORSHIP
EVENING PRAYER

February 22, 2009 † 3:45 p.m.
The Transfiguration of Our Lord



† OPENING †

PRELUDE

Oboe Concerto in C minor

Alessandro Marcello
(1669–1747)

- I. Allegro moderato
- II. Adagio
- III. Allegro

Christine Phillips, oboe

Prelude to Evening Prayer

Richard Hillert
(b. 1923)

We stand, facing the candle as we sing.

SERVICE OF LIGHT: page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

† PSALMODY †

We sit.

PSALM 141: page 145

*Women sing parts marked ❶. Men sing parts marked ❷.
All sing "Glory to the Father..." and parts marked ❸.*

Silence for meditation is observed, then:

PSALM PRAYER

❶ 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.

❸ **Amen.**

PSALM 84: 1, 3: *Wie lieblich sind deine Wohnungen*
(from *Ein deutsches Requiem*, Opus 34/IV)

Johannes Brahms
(1833–1897)

*Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
Nach den Vorhöfen des Herrn;
Mein Leib und Seele freuen sich
In dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
Die loben dich immerdar.*

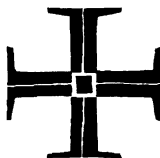
How lovely are your dwelling places,
O Lord of Hosts!
My soul yearns and even faints
for the courts of the Lord;
my heart and my flesh cry out
for the living God.
Blessed are they who dwell in your house;
they are ever praising you.

Silence for meditation is observed, then:

PSALM PRAYER

☒ Almighty God, you heard the prayer of Christ, your chosen one,
and raised him to the lasting joy of your presence.
Help us in our pilgrimage toward you to love your Church
and to offer the sacrifice of praise at your altar,
that we may hasten to your home and joyfully look upon your glorious splendor,
which we have seen in your Son, Jesus Christ our Lord.

☑ **Amen.**



VOLUNTARY: Chorale Prelude on *Freu dich sehr*

Johann Ludwig Krebs
(1713–1780)

*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: Christ Is Made the Sure Foundation

(blue) **WOV #747**

The choir will sing stanza three in a setting by S. Drummond Wolff.

✠ WORD ✠

We sit.

READING: Romans 12:1–6

After the reading:

📖 The Word of the Lord.

🙏 **Thanks be to God.**

HOMILY

Dr. Jeffrey P. Greenman

CANTATA: *Liebster Jesu, mein Verlangen* (Dearest Jesus, My Desire), BWV 32

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 8 and 9 in this worship folder.*

1. ARIA (Soprano)

*Liebster Jesu, mein Verlangen,
Sage mir, wo find ich dich?
Soll ich dich so bald verlieren
Und nicht ferner bei mir spüren?
Ach! mein Hort, erfreue mich,
Laß dich höchst vergnügt umfassen.*

Dearest Jesus, my desire,
tell me, where can I find you?
Shall I lose you so soon
and no longer sense you near me?
Ah! My treasure, bring me joy,
let me embrace you with greatest delight.

The text was inspired by Mary's words of bewilderment that Jesus should have remained behind as they went home from Jerusalem (Luke 2:48). The Soul—in this case, especially, representing the mother—sings of the anguish of separation from Jesus and the desire to find and again embrace him. The florid oboe line of curling thirty-second notes over a delicate accompaniment of string arpeggios, anticipates the affectionate entry of the soprano on the word *Liebster* (Dearest). Later, the joy in reunion with Jesus is expressed by the singer and the oboe through richly embellished and repeated settings of *erfreue mich* (gladden me) and *umfassen* (embrace [thee]).

2. RECITATIVE (Bass)

*Was ist, daß du mich gesuchet?
Weißt du nicht, daß ich sein muß in dem,
das meines Vaters ist?*

How is it, that you sought me?
Do you not know, that I must be about
my Father's business?

Jesus responds in surprise with words taken almost directly from Luke 2:49. The simple accompaniment is by the *continuo* alone.

3. ARIA (Bass)

*Hier, in meines Vaters Stätte,
Findt mich ein betrübter Geist.
Da kannst du mich sicher finden
Und dein Herz mit mir verbinden,
Weil dies meine Wohnung heißt.*

Here, in my Father's place,
a troubled spirit finds me.
There you can surely find me
and join your heart to mine,
since this is known as my dwelling.

The setting for violin solo, *continuo*, and bass voice extends the thought of the recitative and answers the question of the Soul. The pervasive, flowing triplet passages of the violin complement the slower lyrical lines of the singer. The words *betrübter Geist* (downcast soul), which refer to the anxious searcher, receive a special harmonic treatment to highlight the thought. Following a Baroque era tradition, the *da capo* (to the head) sign at the end of the aria calls for a repetition of the first portion of the movement, which is nearly twice as long as the second.

4. RECITATIVE (Dialogue: Soprano and Bass)

[Seele] *Ach! heiliger und großer Gott,
So will ich mir
Denn hier bei dir
Beständig Trost und Hilfe suchen.*

[Jesu] *Wirst du den Erdentand verfluchen
Und nur in diese Wohnung gehn,
So kannst du hier und dort bestehn.*

[Seele] *Wie lieblich ist doch deine Wohnung,
Herr, starker Zebaoth;
Mein Geist verlangt
Nach dem, was nur in deinem Hofe prangt.
Mein Leib und Seele freuet sich
In dem lebendgen Gott:
Ach! Jesu, meine Brust liebt dich nur ewiglich.*

[Jesu] *So kannst du glücklich sein,
Wenn Herz und Geist
Aus Liebe gegen mich entzündet heißt.*

[Seele] *Ach! dieses Wort, das itzo schon
Mein Herz aus Babels Grenzen reißt,
Fasz ich mir andachtsvoll in meiner Seele ein.*

[Soul] Ah! Holy and great God,
thus I will
then here with you
seek certain comfort and help.

[Jesus] If you will renounce earthly toys
and enter this dwelling alone,
then you can endure both here and there.

[Soul] How lovely, indeed, is your dwelling,
Lord, mighty Sabaath;
my spirit longs
for that which only in your courts sparkles.
My body and soul rejoice
in the living God:
Ah! Jesus, my breast loves only you forever.

[Jesus] Thus you can be happy,
when heart and spirit
are known as enflamed with love for me.

[Soul] Ah! This word, that now already
wrests my heart out of Babel's borders,
I hold fast in my soul devotedly.

The Soul and Jesus exchange thoughts in an unusual dialogue recitative accompanied by strings and *continuo*. The Soul expresses faithfulness; Jesus responds that if *Erdenstand* (earthly trash) is abandoned one will fare well on earth and in heaven: *hier und dort* (here and there). In a little *arioso* the Soul sings an expressive paraphrase of Psalm 84:1,2 (“How lovely are thy dwellings, O Lord of hosts”). A simple exchange of commitments between Jesus and the Soul concludes the recitative.

5. ARIA (Duet: Soprano and Bass)

[beide] <i>Nun verschwinden alle Plagen,</i>	[Both] Now all trouble disappears,
<i>Nun verschwindet Ach und Schmerz.</i>	now crying and pain dissolve.
[Seele] <i>Nun will ich nicht von dir lassen,</i>	[Soul] Now I will not leave you,
[Jesu] <i>Und ich dich auch stets umfassen.</i>	[Jesus] and I also will constantly embrace you.
[Seele] <i>Nun vergnügt sich mein Herz</i>	[Soul] Now my heart is content
[Jesu] <i>Und kann voller Freude sagen:</i>	[Jesus] and can say, full of joy:
[beide] <i>Nun verschwinden alle Plagen,</i>	[Both] Now all trouble disappears,
<i>Nun verschwindet Ach und Schmerz!</i>	now crying and pain dissolve!

In one of Bach’s most amorous duets the Soul and Jesus joyfully exchange vows of faithfulness. At the beginning they join together in lines that express common thoughts, but in the middle of this *da capo* duet they also sing their own words conversationally as in an operatic ensemble number. While Bach never wrote an opera as such, this exciting and passionate movement surely demonstrates that he could have, had he wished to do so. The accompaniment is provided by exuberant strings and oboe who skip about while the first violin executes rapid flourishes of sixteenth- and thirty-second-notes.

6. CHORALE

<i>Mein Gott, öffne mir die Pforten</i>	My God, open the gates
<i>Solcher Gnad und Gütigkeit,</i>	of such grace and goodness to me,
<i>Laß mich allzeit allerorten</i>	let me, at all times, and in all places,
<i>Schmecken deine Süßigkeit!</i>	taste your sweetness!
<i>Liebe mich und treib mich an,</i>	Love me and urge me onward,
<i>Daß ich dich, so gut ich kann,</i>	so that I, as well as I can,
<i>Wiederum umfang und liebe</i>	might embrace you again and love you,
<i>Und ja nun nicht mehr betrübe.</i>	and indeed now nevermore be troubled.

The chorale text of Christian love and faithfulness to God is the twelfth stanza of a Paul Gerhardt hymn from 1647, no longer in common use. It is set to the simple harmonization of a familiar melody now found in *Lutheran Book of Worship* (No.29) for the hymn, “Comfort, Comfort Now My People.” The tune, which was adopted by Lutheran composers as one of their own, comes from the Reformed *Genevan Psalter* of 1561, edited by Louis Bourgeois. The limping triple meter of the original has been smoothed out to a movement of even quarter notes.

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 and sing.

GOSPEL CANTICLE: page 147 in the *front* of the green LBW

✝ PRAYERS ✝

LITANY: page 148 in the *front* of the green LBW

LORD'S PRAYER: page 152 (*Traditional*)

BENEDICAMUS DOMINO & BENEDICTION: page 152

HYMN: Alleluia! Voices Raise

Richard Hillert

The choir will sing stanzas 2 and 4.



1	Al - le - lu - ia!	Voic - es	Raise!	Sound - ing	God	Al - might - y's
2	Sound the trum -	pet, touch the	lute,	let no	tongue nor	string be
3	Come ye all	be - fore his	face,	in this	chor - us	take your
4	Let, in praise	of God, the	sound	run a	nev - er - end - ing	
5	So this huge	wide orb we	see	shall one	choir, one	tem - ple
6	Thus our song	shall ov - er -	climb	all the	bounds of	space and



praise.
mute.
place.
round.
be.
time.

Al - le - lu - ia, al - le - lu - ia!



Hith - er bring in one con - sent heart and voice and in - stru -
 Nor a voice - less crea - ture found, that hath neith - er note nor
 And a - mid the mor - tal throng, be you mast - ers of the
 That our songs of praise may be ev - er - last - ing, as is
 Where in such a praise - ful tone we will sing what he hath
 Al - le - lu - ia! Voic - es raise! Sound - ing God al - might - y's



ment
 sound.
 song.
 he.
 done.
 praise.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

DISMISSAL

- Go in peace. Serve the Lord.
- Thanks be to God.

LEADING WORSHIP TODAY

Jeffrey P. Greenman	Homilist
Bruce K. Modahl	Liturgist
Senior Choir	Choir
Michael D. Costello	Director
Laura Zimmer	Organist
Maura Janton Cock	Soprano
Douglas Anderson	Baritone
Mark Agnor, Roberta Freier, Nina Saito	Violin I
Jennifer Lowe, Helen Blazie, Georgia Francis	Violin II
Naomi Hildner, Ralph Boyd	Viola
Susan Ross	Cello
Judith Hanna	Double Bass
Donna Port, Ann Anderson	Flute
Christine Phillips, Meg Busse	Oboe
Rebekah Weant Costello, David Zyer	Clarinet
Laura Zimmer	Continuo

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CANTATA BACKGROUND

Stability, permanence, and regularity are qualities that add meaning and comfort to many events in our life. In our worship the regular repetition of liturgical patterns contributes to a sense of security that reflects the bed rock of our faith. Among the chief elements of worship that mark this stability is the calendar of biblical readings assigned to Sundays and festivals. In the Eucharist the Old Testament Lesson, the New Testament Lesson (Epistle) and the Holy Gospel, called “pericopes” (cuttings), provide for an annual review of three elements: the events in Jesus’ life as found in the four Gospel accounts, the covenant relationship of God to his people, chiefly from the Old Testament, and biblical doctrines, from the books of the New Testament that are not Gospels.

It is comforting to recall that worshipers in the eighteenth century in Bach’s day heard biblical readings that are still heard in Lutheran churches today. These readings in turn were, for the most part, the same ones that Martin Luther and other reformers adopted in the sixteenth century from the ancient Roman Catholic practice that was established at least seven hundred years earlier. Throughout history such liturgical regularity invited church musicians to create settings of these texts that were useful, not for just one occasion, but for annual performance. For example, in seventeenth- and eighteenth-century Germany special attention was often paid to the Gospel in the form of “Gospel motets,” sacred musical compositions that ultimately developed into the form we know as the cantata.

Until mid-twentieth century most liturgical churches followed a plan that allowed for a single annual cycle of two readings, the Epistle and the Holy Gospel. The Lectionary in *Lutheran Book of Worship* follows a three-year cycle that also includes a reading from the Old Testament, thus expanding the amount of Scripture heard regularly at each service.

Bach wrote the cantata *Liebster Jesus, mein Verlangen* for performance on the First Sunday after the Epiphany of Our Lord. The Epistle then designated for the Sunday was Romans 12:1–6, which speaks of our unity in Christ. The cantata text flows from the Holy Gospel for the day, Luke 2:41–52, which tells of the twelve-year-old Jesus in the Temple. This story, recorded only in Luke’s account, is still read in Lutheran (and many other liturgical) churches, but only in every third year on the Sunday after Christmas.

The cantata, designated in the original manuscript as a *Concerto in Dialogo*, features a conversation between two people. Besides using the then common name of *concerto* for cantatas, Bach was continuing an ancient liturgical tradition first heard in dialogue chant between biblical characters such as in settings of the Passion of Christ. Subsequently, the dialogue technique was widely used in secular compositions, especially after the advent of opera in the seventeenth century. Lutheran composers such as Hammerschmidt, Scheidt, Schein, and Schütz wrote many sacred dialogues.

The dialogue in *Liebster Jesu* takes place between soprano and bass soloists. The characters are not identified in the score but, following an eighteenth-century tradition, the soprano part may be called The Soul, representing in this case Mary as well as all Christians. Jesus is sung by a bass (even though he was a child at the time of the story) because of long-standing liturgical tradition. The extended conversation resembles in many respects a secular love duet, revealing the intensity with which the author of the text and Bach viewed the relationship between Christ and the believer.

The libretto except for the chorale, was written by Georg Christian Lehms, a court poet in Darmstadt, whose work Bach had already used between 1713 and 1717 when he was in Weimar. It consists of five movements followed by a closing chorale. The work is scored for oboe, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano and bass soloists, and four-part choir. The work was first performed in Leipzig on January 13, 1726, as part of Bach's third annual cycle of cantatas.

Carlos Messerli

BIOGRAPHIES

DOUGLAS ANDERSON, a long-standing member of Grace Lutheran Church and its choir, has been soloist at the Vesper Cantata services frequently since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Most recently he performed as soloist in the Evanston Bach Music Festival performance of the *St. John Passion* of Bach. 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.

MAURA JANTON COCK 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. In December she will be a soloist in presentations of Bach's *Magnificat* and Vivaldi's *Gloria* at Valparaiso. In recent years she frequently has been a soloist in Grace's Vesper cantatas.

JEFFREY P. GREENMAN is Associate Dean of Biblical and Theological Studies and Professor of Christian Ethics at Wheaton College in Wheaton, Illinois. He received his Ph.D. in 1998 from the University of Virginia. He holds the M.Div. degree from Regent College (Vancouver, B.C.), the B.A. and M.A. degrees from the University of Oxford (England), and the B.A. from Albion College (Michigan). He is the author of numerous articles and book chapters, the editor of four books, and co-author of *Unwearied Praises: Exploring Christian Faith through Classic Hymns* (Clements, 2004). Dr. Greenman's research interests include the history of Christian ethics, contemporary moral issues, spiritual formation and Christian understandings of work and vocation. He is a member of the American Academy of Religion and the Society of Christian Ethics. He is married and has two children.

CHRISTINE PHILLIPS is a long-time member of Grace Lutheran Church and has been playing for the Vesper Cantata services for many years. She is the principal oboist of the Northbrook Symphony, oboist and English horn player with the Illinois Philharmonic Orchestra, and oboist with the Quintuplex Woodwind Quintet. She studied at St. Olaf College and received her master of music degree from Northwestern University. She plays frequently with Chicago area orchestras and is a member of the faculty at VanderCook College of Music, Concordia University, and the Merit School of Music in Chicago. She also teaches at Trinity High School in River Forest, Glenbard South High School, and at her private studio in Forest Park.

‡ IN MEMORIAM ‡

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Portativ Organ tuning graciously provided by Leonard Berghaus



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

Bach

Cantata Vespers

2008-2009

- March 29** *Cantata 180* ***Schmücke dich, O liebe Seele***
(Soul, Adorn Thyself with Gladness)
Homilist: Paul D. Weber, Lenoir-Rhyne University, Hickory, North Carolina
Organ prelude: Florence Jowers, Lenoir-Rhyne University, Hickory, North Carolina
- April 26** *Cantata 6* ***Bleib bei uns***
(Bide With Us)
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois
Homilist: Wesley H. Wilkie, Concordia University Chicago, River Forest, Illinois
Organ prelude: Steven Wentz, Concordia University Chicago, River Forest, Illinois
- May 17** *Cantata 34* ***O ewiges Feuer, O Ursprung der Liebe***
(O Everlasting Fire, O Source of Love)
Homilist: Linda Lee Nelson, Lutheran Pastor, Educator, Theologian and Writer
Prelude: J. S. Bach, Air, Gavotte, Bouree, and Gigue from Orchestral Suite No. 3

Save the dates for the 39th season in 2009-2010.

September 27
October 25
November 22
January 31

February 28
March 21
April 25
May 23

Music at Grace

Mark your calendar for these upcoming events.

VISITING CHOIR: Concordia College–New York’s Tour Choir

March 1 (Sunday) at 11:00 a.m. Worship Service

Conductor: Jason Thoms

CONCERT: Wittenberg University Choir

March 7 (Sunday) at 7:30 p.m.

Conductor: Donald Busarow

A free-will offering will be received. Admission is free.

GRACE LUTHERAN SCHOOL CHORAL FESTIVAL

March 12 (Thursday) at 7:00 p.m.

Grace School Choirs & World Drumming

A free-will offering will be received. Admission is free.

Lent and The Three Days at Grace

SUNDAYS IN LENT

- March 1** Holy Communion at 8:30 and 11:00 a.m.
(11:00) Visiting choir from Concordia College—New York
- March 8** Holy Communion at 8:30 and 11:00 a.m.
- March 15** Morning Prayer at 8:30 a.m.
Holy Communion at 11:00 a.m.
- March 22** Holy Communion at 8:30 and 11:00 a.m.
- March 29** Holy Communion at 8:30 and 11:00 a.m.
Bach Cantata Vespers at 3:45 p.m.
- April 5** Holy Communion at 8:30 and 11:00 a.m.
Palm Sunday/Sunday of the Passion



WEDNESDAYS IN LENT

Imposition of Ashes and Holy Communion at 10:00 a.m. and 7:30 p.m.
Ash Wednesday



- Morning Prayer at 10:00 a.m.
Evening Prayer at 7:30 p.m.
- Morning Prayer at 10:00 a.m.
Evening Prayer at 7:30 p.m.
- Morning Prayer at 10:00 a.m.
Evening Prayer at 7:30 p.m.
- Morning Prayer at 10:00 a.m.
Evening Prayer at 7:30 p.m.
- Morning Prayer at 10:00 a.m.
Evening Prayer at 7:30 p.m.

February 25

March 4

March 11

March 18

March 25

April 1

HOLY WEEK DEVOTIONS

- April 6–10** Morning Devotions at 6:30 a.m.
- April 6–8** School Devotions at 8:40 a.m.

THE THREE DAYS

Morning Devotions at 6:30 a.m.

Holy Communion at 8:40 a.m. and 7:30 p.m.
Maundy Thursday

April 9

Morning Devotions at 6:30 a.m.

Veneration of the Cross at 12:00 noon

Tenebrae at 7:30 p.m.
Good Friday

April 10

The Great Vigil of Easter at 7:30 p.m.
Saturday of Holy Week

April 11

