

FROM THE CANTOR



Greetings to you in the name of Christ during these Great Fifty Days of Easter. We are delighted that you have chosen to join us for worship during the last Bach Cantata Vespers of the 38th season.

I am writing to make you aware of several things that are coming up this summer at Grace, most notably a Bach cantata that will be performed this summer as part of a new Bach Cantata Camp for high school students (see the enclosed brochure and pass it along to high school students you know!).

Students from Grace Lutheran and the surrounding area will be gathering each day during the last week of July to prepare a Bach Cantata Vespers liturgy, such as the one you are attending this evening. This service will be on Friday, July 31 at 7:30 p.m. A choral prelude will begin at 7:15 p.m.

On June 7 I will be performing an organ recital of music for Pentecost and The Holy Trinity at Grace at 4:00 p.m. and on June 21 there will be a hymn sing and ice cream social, also at 4:00 p.m. I hope that you can join us for all three of these musical events this summer.

During today's service you will notice a few cameras. I ask that you pardon this one-time need to capture a Bach Cantata Vespers service on video and pray that this is not a distraction to you as you worship. The videographers and photographers are helping us put together a website specifically geared toward the Bach Cantata Vespers ministry. This site already includes next year's schedule and will contain more information as the summer goes on. Please check it out at www.bachvespers.org.

At the risk of leaving someone out, I would like to express my thanks to several people with whom I could not have survived my first season of cantatas at Grace.

- Paul Bouman, Carl Schalk, Richard Hillert, and Carlos Messerli, for their excellent scholarship, fine compositions, and mentorship
- Kathryn Brewer and Gwen Gotsch, for their work on publications and communications
- Pastors Faulstich and Modahl, for their collegiality and support
- Laura Zimmer and Carl Grapentine, for their assistance and excellent leadership
- Marilyn Busse, for her detailed record keeping and proofreading
- Lars Bostrom, Judy Kerns, Jennie Hurrelbrink, and all who have helped assemble bulletins
- Dan Muriello, Minh Lieu, Jeff Wood, and Boy Scouts, for their assistance with set-up
- The Senior Choir, soloists, and orchestra, for their dedication to offering the very best

Finally, I would like to thank Doris and Jay Christopher for underwriting this evening's cantata service and for their continued support of this ministry. Their gift this evening is given to honor the work and ministry of John Folkening in this place. We remember John this night and give thanks for all who labor in the ministry of music.

Soli Deo Gloria!

A handwritten signature in black ink that reads "Michael D. Costello".

Michael D. Costello, Cantor

LUTHERAN BOOK OF WORSHIP
EVENING PRAYER

May 17, 2009 † 3:45 p.m.
The Sixth Sunday of Easter



† OPENING †

PRELUDE: Orchestral Suite in D Major, BWV 1068

J. S. Bach
(1685-1750)

1. Overture
2. Air
3. Gavotte
4. Bourrée
5. Gigue

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 ㊀. Men sing parts marked ㊁.
All sing "Glory to the Father..." and parts marked ㊂.*

Silence for meditation is observed, then:

PSALM PRAYER

㊀ 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.

㊂ **Amen.**

MOTET: If You Love Me

Paul D. Weber
(b. 1949)

Jesus said to his disciples:

If you love me, you will do what I command.
Then I will ask the Father to send you the Holy Spirit
to comfort you and be with you forever.
We will love you, and we will live in you

If you love me, you will do what I command.
Then I will ask the Father to send you the Holy Spirit
to encourage you and be with you forever.

Holy Spirit, heavenly dove,
Fill us with the Father's love;
Through Christ's Word keep us secure,
Willing, faithful, strong and pure.

Peace I leave you, my peace I give to you.
Peace I leave with you.

If you love me, you will do what I command.
Then I will ask the Father to send you the Holy Spirit
to defend you and be with you forever.

(John 14:15–16, 21b, 23b, 27a)

Silence for meditation is observed, then:

PRAYER

- ☒ God, the Father of our Lord Jesus Christ,
as you sent upon the disciples the promised gift of the Holy Spirit,
look upon your Church and open our hearts to the power of the Spirit.
Kindle in us the fire of your love, and strengthen our lives for service in your kingdom;
through your Son, Jesus Christ our Lord,
who lives and reigns with you in the unity of the Holy Spirit,
one God, now and forever.

☒ **Amen.**

VOLUNTARY: *Komm, Gott Schöpfer* (Come, God Creator)

Flor Peeters
(1903–1986)

The offering is received during the Voluntary, which is based on the tune of the following hymn.

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

Your generosity is appreciated.

We stand.

HYMN: Creator Spirit, Heavenly Dove

Concertato by Carl F. Schalk
(b. 1929)



All 1 Cre - a - tor Spir - it, heav'n - ly dove, de - scend
Choir 2 To you, the Com - fort - er, we cry; to you,
All 3 In you, with grac - es sev - en - fold, we God's
Choir 4 Your light to ev - 'ry sense im - part, and shed



up - on us from a - bove; with grac - es man - i -
the gift of God most high, true fount of life, the
al - might - y hand be - hold; while you with tongues of
your love in ev - 'ry heart; your own un - fail - ing



fold re - store your crea - tures as they were be - fore.
fire of love, the soul's a - noint - ing from a - bove.
fire pro - claim to all the world his ho - ly name.
might sup - ply to strength - en our in - fir - mi - ty.

All
5 Keep far from us our cruel foe,
and peace from your own hand bestow;
upheld by you, our strength and guide,
no evil can our steps betide.

Choir
6 Oh, make to us the Father known;
teach us the eternal Son to own;
and you, whose name we ever bless,
of both the Spirit, to confess.

All
7 Praise we the Father and the Son
and Holy Spirit, with them one;
and may the Son on us bestow
the gifts that from the Spirit flow.

Text: attr. Rhabanus Maurus, 776–856; tr. composite, alt.
Music: KOMM, GOTT SCHÖPFER, J. Klug, *Geistliche Lieder*, 1533



✠ WORD ✠

We sit.

READING: John 14:23-31

After the reading:

☒ The Word of the Lord.

☑ **Thanks be to God.**

HOMILY

Linda Lee Nelson

CANTATA: *O ewiges Feuer, O Ursprung der Liebe* (O Everlasting Fire, O Source of Love), BWV 34

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 11 and 12 in this worship folder.*

1. CHORUS

*O ewiges Feuer, o Ursprung der Liebe,
Entzünde die Herzen und weihe sie ein.
Laß himmlische Flammen
Durchdringen und wallen,
Wir wünschen, o Höchster, dein Tempel zu sein,
Ach, lass dir die Seelen im Glauben gefallen.*

O everlasting fire, O source of love,
Enkindle our hearts now and consecrate them.
Let heavenly flames
Now envelop and flood them,
We wish now, O highest, thy temple to be,
Ah, let thee our spirits in faith ever please thee.

The cantata begins with a movement of great power with bustling activity for all instruments and voices. The first violins provide the forward propulsion of busy sixteenth-note passages; the oboes and trumpets reflect the flickering flame of the Pentecost scene in short bursts of punctuating sound; the bass and remaining strings play staccato notes, which provide an appropriate element of dynamic energy to the movement.

The voices soon enter to clarify in words what the instruments have suggested. They sing brief phrases that give way to instrumental passages. Sometimes the voices imitate each other in rich polyphony; but they also sing lines of dense parallel motion. *Ewiges* (everlasting) is set to long notes at times, and *Feuer* (fire) and *entzünde* (enkindle) receive special attention. The chorus is written as a large *da capo* form with a repetition of the opening material at the end.

In this movement Bach easily transforms a splendid wedding chorus that speaks of the power of the Spirit to enkindle the highest expression of marital love into a magnificent invocation of the Spirit to strengthen the believer's intimate relationship with God.

2. RECITATIVE (Tenor)

*Herr, unsre Herzen halten dir
Dein Wort der Wahrheit für:
Du willst bei Menschen gerne sein,
Drum sei das Herze dein;
Herr, ziehe gnädig ein.
Ein solch erwähltes Heiligtum
Hat selbst den größten Ruhm.*

Lord, these our hearts hold out to thee
Thy Word of truth to see:
Thou wouldst midst humanity gladly be,
Thus let my heart be thine;
Lord enter graciously.
For such a chosen holy shrine
Hath e'en the greatest fame.

In a simply accompanied recitative the believer declares allegiance to the Word cited in the Gospel (John 14:23) and rejoices that the Lord would make his home with humans. The author of the Pentecost text of the two recitatives is unknown; it may have been Bach himself.

3. ARIA (Alto)

*Wohl euch, ihr auserwählten Seelen,
Die Gott zur Wohnung ausersehn.
Wer kann ein größer Heil erwählen?
Wer kann des Segens Menge zählen?
Und dieses ist vom Herrn geschehn.*

Rejoice, all ye, the chosen spirits,
Whom God his dwelling did elect.
Who can a greater bliss be wanting?
Who can his blessings; number reckon?
And this is by the Lord fulfilled.

The text, altered and shortened from the original wedding libretto, refers in this Pentecost setting to the intimate relation of the believer and the Lord. The last line of text recalls Psalm 118:23. Bach's setting for flutes, strings, and alto is really a tender love song of happiness that God has chosen to dwell with us. The movement alternates instrumental and solo phrases. Throughout, both carry a gently syncopated melodic line over slowly moving, steadily repeated bass notes. Bach scholar Alec Robertson and others have called this the "most beautiful aria Bach ever composed."

4. RECITATIVE (Bass)

*Erwählt sich Gott die heiligen Hütten,
Die er mit Heil bewohnt,
So muss er auch den Segen auf sie schütten,
So wird der Sitz des Heiligtums belohnt.
Der Herr ruft über sein geweihtes Haus
Das Wort des Segens aus:*

If God doth choose the holy shelters
Where he with health doth dwell,
Then must he, too, his blessing pour upon them,
And thus the holy temples seat reward.
The Lord proclaims above his hallowed house
His word of blessing now:

Accompanied only by *continuo*, the bass prepares the listener for the blessing in the final chorus that follows immediately.

5. CHORUS

*Friede über Israel.
Dankt den höchsten Wunderhänden,
Dankt, Gott hat an euch gedacht.
Ja, sein Segen wirkt mit Macht,
Friede über Israel,
Friede über euch zu senden.*

Peace be over Israel.
Thank the lofty hands of wonder,
Thank, God hath you in his heart.
Yea, his blessing works with might,
Peace be over Israel,
Peace upon you all he sendeth.

The choir and all instruments begin without pause, boldly, in a majestic tempo: *Friede über Israel!* (Peace be to Israel!). After a slight pause the instruments take off at a brisk tempo, to be joined in a few bars by the chorus singing the thought of Psalm 122:4–6. A lengthy *ritornello* (“returning” passage) follows, after which all move quickly to a joyful conclusion. The word *Dankt* (Thank) is repeated several times by the singers, reinforced by trumpets and oboes, almost as an imperative shout. Once again the text and music, written for a wedding, are adapted remarkably well in this contribution to worship on a great festival day of the church.



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

The following collects are prayed:

- Ⓔ 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.
- Ⓒ **Amen.**

- ☐ God of majesty, whom saints and angels delight to worship in heaven:
 We give you thanks for the ministry of your servant John Folkening
 and for his years of work as a musician and teacher in this place.
 Bring comfort to all those who mourn, that casting all their sorrow on you,
 they may know the consolation of your love.
 Be with those who make art and music to your glory,
 that with joy we may glimpse your beauty.
 Finally, bring us with John and all your saints to the fulfillment of that hope of perfection
 which will be ours as we stand before your unveiled glory.
 We pray in the name of Jesus Christ our Lord.
- ☑ Amen.

CHORAL PRAYER: Lead Us, Holy Spirit

John Folkening
(1947–2009)

Lead us, Holy Spirit, to the life which shows the Father's love;
 Give us all the mind of Christ to seek those things which are above.
 Stir our hearts as God's dear children, so our "Abba Father" prayer
 May ascend to heaven as incense, till we stand in glory there.

After a brief silence:

- ☐ 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: O Day Full of Grace

(green) **LBW #161**
Concertato by Carl F. Schalk

The choir will sing stanzas two and four.

DISMISSAL

L Go in peace. Serve the Lord.

C **Thanks be to God.**

LEADING WORSHIP TODAY

Linda Lee Nelson	Homilist
Bruce K. Modahl	Liturgist
Michael D. Costello	Cantor
Grace Senior Choir	Choir
Carl Grapentine	Conductor for the Prelude
Laura Zimmer	Organist
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Christopher M. Cock	Tenor
Douglas Anderson	Baritone
Donna Port, Ann Anderson	Flute
Christine Phillips, Meg Busse	Oboe
Greg Fudala, Candace Horton, Andrew Bruhn	Trumpet
Daniel Hubert and Bradley Payne	Trombone
Tina Laughlin	Timpani
Betty Lewis, Carol Yampolsky, Lou Torick	Violin I
Karen Nelson, Becky Coffman, Helen Blazie	Violin II
Naomi Hildner, David Tartakoff	Viola
Susan Ross	Cello
Judith Hanna	Double Bass
Laura Zimmer	Continuo
Dennis Zimmer	Portativ Organ

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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.



CHRISTOPHER M. COCK 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 Maestros 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 often has been a soloist at Grace's Vesper Cantata services.



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.

LINDA LEE NELSON, an associate member of Grace Lutheran Church, is a Lutheran pastor, theologian, educator, and writer. As an educator she has taught courses in theology and church history both at the seminary and university level. She served as Grace's interim associate pastor in 2008 and is currently on leave from call as she continues work on a manuscript about the theology of the child and tends to her two daughters, Evangeline and Grace.

CANTATA BACKGROUND

The present cantata had its origin in a work commissioned for a wedding and not for a usual service in the Lutheran church year. The original text was frankly more amorous than religious. But Bach often “parodied” his own works when he saw another use for them; in this case transforming a cantata of wedded love into a festive Pentecost church cantata.

Most of the cantata-like compositions that he wrote for secular or non-liturgical occasions were pieces that were of a quality as high as that of the many church cantatas. However, the former conveyed a wide range of spirits. While some were quite pious, others could be majestic, reverent, amorous, jocular, or even ribald.

Bach wrote cantatas for birthdays, civic anniversaries, and as tributes to important persons. Many were written for royal occasions; some for celebrations at the University or at St Thomas School, and some for weddings in important or wealthy families. Among these works may be counted the famous “Coffee Cantata” (BWV 211) and “Peasant Cantata” (BWV 212). Most, but not all, were written in Leipzig. Of a total that some have estimated as more than fifty such works, well over twenty survive in whole or in part today. Knowing the love for music of the Bach clan and its proclivity for music making at its large gatherings, it can be assumed that, in addition, informal works of a similar kind for these occasions would substantially increase the estimated number.

Production of some of the commissioned works was no small matter. Several formed a part of spectacular civic occasions. An indication of the importance of those events for which Bach wrote cantatas is revealed by the number of text folders that was printed at the composer’s behest and sold by him for a profit. (This was an extension of his comparable practice of selling the little text booklets for his church cantatas.) For one *Dramma per musica* (BWV 215), a secular cantata composed in 1734, a printing of 700 copies of the text folder was recorded. In addition to the profit from these sales, the official remuneration of Bach for these cantatas was often quite handsome; for just one cantata he received an amount equivalent to one-half of his annual salary!

continued on the following page

The librettos for these occasions often followed Greek mythological themes in which the local honoree was identified with a classical character. The dramatic action called for in some of the dramas at times resembled that of contemporary opera, an important observation, in view of the fact that Bach himself never wrote a true opera. Also chorales were not featured in the secular works as they were in most of the church cantatas.

To a modern listener many of the secular works would sound much like Bach's sacred cantatas, but with greater emphasis on solo recitatives and arias than on choruses. Instrumental accompaniment featured strings and *continuo*, but also usually included a variety of wind instruments.

O ewiges Feuer, o Ursprung der Liebe (O everlasting fire, O fountain of love, BWV 34) was performed on Pentecost Sunday, 1740, relatively late in Bach's life. It is, in part, a parody of a wedding cantata of the same title (BWV 34a), that was probably commissioned in 1726. The author of the text of the wedding cantata is unknown. Bach himself may have made the additions needed for the Pentecost parody. Music and text of movements one, three, and five of the earlier work were taken over relatively intact for the latter. In writing the cantata Bach clearly demonstrates his acceptance of the scriptural principle that Christ's love for his bride, the church, is as passionate and strong as that of a bridegroom for his bride.

The Pentecost cantata specifies alto, tenor, and bass solos and a four-part chorus. The instruments called for are three trumpets, kettledrums, two flutes, two oboes, strings, and *basso continuo* (bass and keyboard).

Considering that the secular cantatas were usually performed only once with texts reflecting the specific occasion being celebrated, it is somewhat unusual that copies of any of the secular cantatas have survived. It is not surprising that in the case of the present cantata Bach wanted to preserve some of the music by arranging it for a festive Pentecost worship.

Carlos Messerli

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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.

Announcing the 39th Season...

Bach

Cantata Vespers

2009-2010

- September 27** *Cantata 50 **Nun ist das Heil und die Kraft***
(Now Is the Salvation and the Power)
Motet: *Lobet den Herrn, alle Heiden* (Praise the Lord, All Nations), BWV 230
Organ prelude: Michael D. Costello, Grace Lutheran Church, River Forest, IL
- October 25** *Cantata 79 **Gott der Herr ist Sonn und Schild***
(God the Lord Is Sun and Shield)
Prelude: A. Corelli, Concerto Grosso, Op. 6, No. 10
- November 22** *Cantata 61 **Nun komm, der Heiden Heiland***
(Savior of the Nations, Come)
Prelude: Mark Brewer, harp; Jason Deroche, classical guitar
- January 31** *Cantata 123 **Liebster Immanuel, Herzog der Frommen***
(Dearest Immanuel, Ruler of the Righteous)
Guest Choir: Kapelle, Concordia University Chicago, River Forest, IL
Organ prelude: Steven Wente, Concordia University Chicago, River Forest, IL
- February 28** *Cantata 54 **Widerstehe doch der Sünde***
(Stand Firm Against Sin)
Prelude: J. S. Bach, Concerto for Harpsichord, Flute, and Violin in A minor, BWV 1044
- March 21** *Cantata 1 **Wie schön leuchtet der Morgenstern***
(How Lovely Shines the Morning Star)
Extended thirty-minute prelude beginning at 3:30 p.m.
Prelude: Brandenburg Concerto #1, BWV 1046 *and*
Organ prelude: Robert D. Hawkins, Lutheran Theological Southern Seminary, Columbia, SC
- April 25** *Cantata 4 **Christ lag in Todesbanden***
(Christ Lay in Death's Strong Bands)
Homilist: Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America
Organ prelude: Laura Zimmer, Grace Lutheran Church, River Forest, IL
- May 23** *Cantata 172 **Erschallet, ihr Lieder, erklinget, ihr Saiten!***
(Ring Forth, You Songs, Resound, You Strings!)
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo