

Bach 44th Year

Grace Lutheran Church • River Forest, Illinois
Sunday afternoons • Prelude at 3:45 p.m.

Cantata Vespers 2014–2015



April 26, 2015

Der Himmel lacht! Die Erde jubilieret (BWV 31)
The heavens laugh! The earth rejoices

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.

The Fourth Sunday of Easter
April 26, 2015 + 3:45 p.m.

EVENING PRAYER



PRELUDE

Fantasia and Fugue in G minor, BWV 542

Johann Sebastian Bach
(1685–1750)

Fantasia

Johann Ludwig Krebs
(1713–1780)

Kommt her zu mir, spricht Gottes Sohn
(Do Not Despair, O Little Flock)

J. L. Krebs

Steven Wente, organ
Rebecca Schalk Nagel, oboe

We stand, facing the candle as we sing.

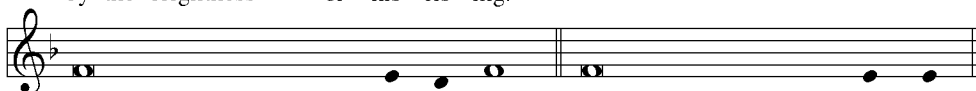
SERVICE OF LIGHT



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

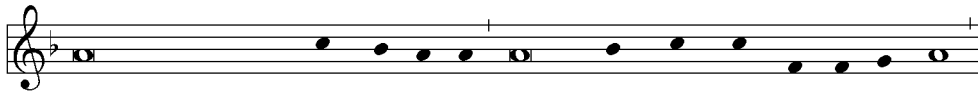
Israel by a pil - lar of cloud by day and a pil - lar of fire by night:



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 **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.



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



Ⓜ 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. Ⓘ 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
(1587–1684)

Surrexit Christus hodie. Alleluia!

Christ has risen today. Alleluia!

Humano pro solamine. Alleluia!

For the comfort of all people. Alleluia!

In hoc Paschali gaudio. Alleluia!

In this Easter joy. Alleluia!

Benedicamus Domino. Alleluia!

Let us bless the Lord. Alleluia!

Silence for meditation is observed, then:

COLLECT

☞ 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,
that we may live with him forever in the joy of the resurrection;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

☛ **Amen.**

The offering is gathered.

VOLUNTARY

Partita on *Christ ist erstanden* (Christ Is Arisen)

Joseph Ahrens
(1904–1997)

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



Following the organ introduction to the hymn, we stand and sing.

HYMN: Come, You Faithful, Raise the Strain Stanza 3: arr. Michael D. Costello (b. 1979)

Stanza 5: arr. Michael Burkhardt (b. 1957)



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,
Choir 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!

Text: John of Damascus, c. 696–c. 754; tr. John M. Neale, 1818–1866, alt.

Music: GAUDEAMUS PARITER, Johann Horn, c. 1490–1547

✠ WORD ✠

We sit.

READING: 1 Corinthians 5:6–8

[St. Paul writes:] ⁶Your boasting is not a good thing. Do you not know that a little yeast leavens the whole batch of dough? 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.

L The Word of the Lord.

C 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.

L The Word of the Lord.

C Thanks be to God.

HOMILY

Dr. Lorraine S. Brugh



CANTATA: *Der Himmel lacht! Die Erde jubiliert*, BWV 31
(The heavens laugh! The earth rejoices)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22–23 in this worship folder.*

1. Sonata

This orchestral movement opens with a fanfare on a C major triad, with the entire orchestra playing in unisons and octaves to announce Easter Day and Christ's resurrection. The rejoicing continues with strings and the oboe choir in joyful conversation with the trumpets. Even the cello and bass in the continuo respond with rising sixteenth notes. The movement ends with a glorious repeat of the fanfare.

2. Chorus

Der Himmel lacht! die Erde jubiliert

The heavens laugh! The earth rejoices

Und was sie trägt in ihrem Schoß;

And what she carries in her womb;

Der Schöpfer lebt! der Höchste triumphieret

The Creator lives! The Highest One triumphs

Und ist von Todesbanden los.

And is freed from the bonds of death.

Der sich das Grab zur Ruh erlesen,

He who chose the grave for rest,

Der Heiligste kann nicht verwesen.

The Most Holy One cannot moulder there.

The laughing of the heavens is depicted in a sixteenth-note fugal subject that streams from the heights of the two soprano parts down to altos, tenors and basses, punctuated by declarations of joy from the entire choir. The fugue is repeated with a new line of text, and then a contrasting Adagio section, modulating from one minor key to another, reminds listeners of Christ's death and the time he was in the grave. Joyful Easter themes return and the orchestra finishes the movement with a final round of heavenly laughter.

3. Recitative (bass)

Erwünschter Tag! sei, Seele, wieder froh!

O day long desired! O soul, again be glad!

Das A und O,

The Alpha and Omega,

Der erst und auch der letzte,

The first and also the last,

Den unsre schwere Schuld in Todeskerker setzte,

Who placed our heavy guilt in the prison of death,

Ist nun gerissen aus der Not!

Is now wrested from danger!

Der Herr war tot,

The Lord was dead,

Und sieh, er lebet wieder;

And see, he lives again;

Lebt unser Haupt, so leben auch die Glieder.

If our head lives, so also do the limbs.

Der Herr hat in der Hand

The Lord has in his hand

Des Todes und der Hölle Schlüssel!

The key to death and hell!

Der sein Gewand

He whose garment

Blutrot bespritzt in seinem bitterm Leiden,

Was spattered blood red in his bitter suffering,

Will heute sich mit Schmuck und Ehren kleiden.

Shall robe himself today with ornament and honor.

The text turns to the meaning of Christ's resurrection, with music and tempo changes that convey a succession of nuanced theological ideas. At "*so leben auch die Glieder*" ("so also do the limbs"), the continuo imitates the singer, as Christians receive new life through Christ.

4. Aria (bass)

Fürst des Lebens, starker Streiter,

Prince of life, mighty champion,

Hochgelobter Gottessohn!

Highly praised Son of God!

Hebet dich des Kreuzes Leiter

Does the ladder of the cross raise you

Auf den höchsten Ehrentron?

Up to the highest throne of honor?

Wird, was dich zuvor gebunden,

Does that which formerly bound you

Nun dein Schmuck und Edelstein?

Now become your ornament and jewel?

Müssen deine Purpurwunden

Shall your purple wounds

Deiner Klarheit Strahlen sein?

Be now the rays of your brightness?

The shift to a more reflective mood continues as the bass aria is accompanied only by the continuo. The dotted rhythm is regal, affirming the Prince of Life's victory in the battle with death.

5. Recitative (tenor)

So stehe dann, du gottergebne Seele,

So rise then, you God-given soul,

Mit Christo geistlich auf!

With Christ in spirit!

Tritt an den neuen Lebenslauf!

Step onto the new course of life!

Auf! von des Todes Werken!

Up! Away from the works of death!

Laß, daß dein Heiland in der Welt,

Let your Savior in the world

An deinem Leben merken!

Take notice of your life!

Der Weinstock, der jetzt blüht,

The vine that now blooms

Trägt keine tote Reben!

Bears no dead fruit!

Der Lebensbaum läßt seine Zweige leben!

The tree of life lets its branches live!

Ein Christe flieht

A Christian flees

Ganz eilend von dem Grabe!

With all haste from the grave!

Er läßt den Stein,

He leaves the stone,

Er läßt das Tuch der Sünden

He leaves the cloth of sin

Dahinten

Behind him

Und will mit Christo lebend sein.

And wants to be alive with Christ.

The tenor recitative uses images of budding vines and the tree of life to connect Christ's resurrection with believers finding new life in Christ. That rebirth is depicted in the singer's rising musical phrases.

6. Aria (tenor)

*Adam muß in uns verwesen,
Adam must decay in us,
Soll der neue Mensch genesen,
If the new person is to be born,
Der nach Gott geschaffen ist.
The one created in God's image.
Du mußt geistlich auferstehen
You must be resurrected spiritually
Und aus Sündengräbern gehen,
And go forth from the tombs of sin,
Wenn du Christi Gliedmaß bist.
If you are a limb of Christ.*

A dry text is brought to life with a warm and melodic ritornello played by the strings. A solo violin joins the tenor at climactic moments, illustrating the Christian community's unity with God as the "limbs of Christ."

7. Recitative (soprano)

*Weil dann das Haupt sein Glied
Because the head naturally
Natürlich nach sich zieht,
Draws the limbs after it,
So kann mich nichts von Jesu scheiden.
So nothing can divide me from Jesus.
Muß ich mit Christo leiden,
If I must suffer with Christ,
So werd ich auch nach dieser Zeit
So will I also thereafter
Mit Christo wieder auferstehen
Arise again with Christ
Zur Ehr und Herrlichkeit
To honor and glory,
Und Gott in meinem Fleische sehen.
And see God in my own flesh.*

The final recitative is a personal reflection on suffering and the hope of the resurrection.

8. Aria (soprano)

Letzte Stunde, brich herein,

Final hour, break forth,

Mir die Augen zuzudrücken!

To press my eyes closed!

Laß mich Jesu Freundenschein

Let me behold Jesus' glow of joy

Und sein helles Licht erblicken,

And his bright light,

Laß mich Engeln ähnlich sein!

Let me be like the angels!

Letzte Stunde, brich herein!

Final hour, break forth!

Bach returns to the key of C major for an exquisite aria about dying and coming into heavenly glory. The dance-like trio for soprano, oboe and continuo is one of Bach's most beautiful soprano arias, with cascades of falling eighth notes expressing peaceful longing for death. The tune of the chorale "*Wenn mein Stündlein vorbandet ist*" ("When My Last Hour Is Close at Hand") appears in the strings halfway through the movement. The text of this chorale, "If my last hour is close at hand ... accompany me, Lord Jesus Christ," subtly assures the congregation of Christ's presence in the hour of death.

9. Chorale

So fahr ich hin zu Jesu Christ,

Thus I go forth to Jesus Christ,

Mein' Arm tu ich ausstrecken;

With my arm outstretched;

So schlaf ich ein und ruhe fein,

Thus I fall asleep and rest well,

Kein Mensch kann mich aufwecken,

No one can awaken me,

Denn Jesus Christus, Gottes Sohn,

For Jesus Christ, the Son of God,

Der wird die Himmelstür aufthun,

Will open the gate of heaven,

Mich führen zum ewigen Leben.

And lead me to eternal life.

The closing chorale is the final stanza of “*Wenn mein Stündlein vorhanden ist.*” The descanting violin and trumpet bring Easter rejoicing to this pious reflection on death, as the soul soars to eternal life.

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:

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



The litany concludes:

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

Silence is kept, then:

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



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

C Amen.

LORD'S PRAYER

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.

HYMN: Awake, My Heart, with Gladness

Stanzas 2 and 4: arr. Carl F. Schalk (b. 1929)

Descant by Paul G. Bunjes (1914–1998)



- 1 A - wake, my heart, with glad - ness, see what to - day is done;
 2 The foe in tri - umph shout - ed when Christ lay in the tomb;
 3 This is a sight that glad - dens—what peace it does im - part!



now, af - ter gloom and sad - ness, comes forth the glo - rious sun.
 but, lo, he now is rout - ed, his boast is turned to gloom.
 Now noth - ing ev - er sad - dens the joy with - in my heart.



My Sav - ior there was laid where our bed must be made
 For Christ a - gain is free; in glo - rious vic - to - ry
 No gloom shall ev - er shake, no foe shall ev - er take,



when to the realms of light our spir - it wings its flight.
 he who is strong to save has tri - umphed o'er the grave.
 the hope which God's own Son in love for me has won.

- 4 He brings me to the portal
 that leads to bliss untold,
 whereon this rhyme immortal
 is found in script of gold:
 "Who there my cross has shared
 finds here a crown prepared;
 who there with me has died
 shall here be glorified."

DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Robert L. Shaner, leader

Lorraine S. Brugh, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Steven Wentz, organist

Susan Nelson, soprano

Patrick Muehleise, tenor

Douglas Anderson, baritone

Greg Fudala, Ross Beacraft, and Candace Horton, trumpets

Kyle Bellin, timpani

Rebecca Schalk Nagel and Christine Janzow Phillips, oboes/d'amore

Meg Busse and Nancy Hagen, oboes d'amore/English horn

Diane Ryan, bassoon

Paul Zafer, Mark Agnor, and Carol Yampolsky, violins I

Lee Joiner, Becky Coffman, and Lou Torick, violins II

Naomi Hildner and Rebecca Wilcox, violas I

Vannia Phillips, viola II

Craig Trompeter and Victoria Mayne, cellos

Jerry Fuller, double bass

Laura Zimmer, continuo

BACKGROUND OF THE CANTATA

In 1714 Bach was promoted to Concertmaster at the court of Weimar, a position created especially for him. He had served the co-ruling Dukes Wilhelm Ernst and Johann Ernst III as organist and violinist under the leadership of a father and son Capellmeister team, in an environment roiling with conflict and frustration. Bach had been offered a desirable position as organist in the town of Halle, but he used this offer to negotiate a new contract for himself in Weimar that gave him more opportunities for composition. As Concertmaster he was to compose and lead the performance of one cantata a month for the palace church, and he went to work on this new project with his usual energy and discipline.

J. S. Bach had no formal instruction in composition; he was self-taught. One method of study for him was to copy out the work of other composers, often revising and arranging it for new purposes. For example, in 1714–15 Bach worked with recently published violin concertos by Antonio Vivaldi and arranged them for keyboard performance. According to Johann Nikolaus Forkel's 1802 biography (which relied heavily on Bach's sons as sources), his encounter with these Italian works "taught him to think musically" and to compose on paper, rather than rely on what his fingers improvised at the keyboard.

Cantata 31, *Der Himmel lacht! Die Erde jubilieret*, and other cantatas composed in Weimar show Bach developing more complex ways of bringing order, connection and proportion to his musical ideas. In the opening Sonata of Cantata 31, for example, groups of instruments—trumpets, strings and oboes—alternate in *concerto grosso* style, the modern style of Vivaldi and his Italian contemporaries. Melodies naturally give way to new melodies, governed by rules and new twists in harmony and counterpoint.

If Bach indeed fulfilled the terms of his contract—records show that a lot of paper was purchased for him between 1714 and 1717—he would have composed nearly twice as many cantatas as have been documented from this period. Apparently many of these scores have been lost. Most of the extant Weimar cantatas, including BWV 31, use texts from a collection titled *Evangelisches Andachts-Opffer*, published by the Weimar court poet, Salomo Franck, in 1715.

Der Himmel lacht was composed for Easter Sunday. It uses an unusually large orchestra: three trumpets, timpani, five double-reed instruments from oboe to bassoon, violins, two viola parts, continuo, an additional cello, and a five-part chorus. The size of the ensemble suggests that the cantata was first performed in the town congregation's St. Peter and Paul's Church rather than in the more intimate palace church.

The cantata was performed again on Bach's first Easter Sunday in Leipzig, just two days after the first performance of the St. John Passion. Bach apparently decided to present music he already knew would work well, after the massive effort involved in the Good Friday Passion. Cantata 31 was performed again in Leipzig on Easter Sunday in 1731 and possibly once more in 1735.

Gwen Gotsch

Join us on May 17 for the last Bach Cantata Vespers of our 44th Year:

3:00 p.m. Cantata Preview: Mark Peters, Trinity Christian College

3:45 p.m. **Gott ist unsre Zuversicht**
God is our trust (BWV 197)

Frederick A. Niedner, Valparaiso University, Valparaiso, Ind., homilist

G. P. Telemann: Concerto for 2 Oboes and Trumpet in D Major, TWV 53:D2

V. Persichetti: The Hollow Men, Op. 25

Terry Everson, Boston University, trumpeter



Frederick A. Niedner



Terry Everson

www.bachvespers.org

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Herbert Gotsch
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These listings acknowledge contributions to the 44th season of Bach Cantata Vespers, beginning July 1, 2014. Donations received after April 12, 2015, will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

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



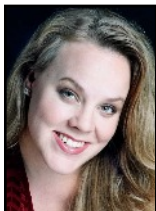
Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed 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.

Lorraine S. Brugh, homilist, is University Organist and the Frederick J. Kruse Endowed Chair in Church Music at Valparaiso University. Dr. Brugh is the director of the Kantorei, and teaches organ and church music. Dr. Brugh helped lead the development of the ELCA's *Evangelical Lutheran Worship* and is co-author of *The Sunday Assembly*, published in 2008 to help church leaders incorporate the hymnal's materials into worship services. She serves as the director of Valparaiso's Institute of Liturgical Studies, which annually brings church leaders across the country together to study and reflect upon worship practices.



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, home of the Lutheran Summer Music Academy and Festival.

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 2014 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 2014–2015 season includes appearances with the Salt Creek Chamber Orchestra, the South Bend Symphony Orchestra, and the Bach Cantata Vespers performance of Bach's Mass in B Minor.

Steven Wentz, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul's Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsum. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.



Bach 45th Year

Grace Lutheran Church ■ River Forest, Illinois
Sunday afternoons ■ Prelude at 3:45 p.m.

Cantata Vespers 2015–2016



September 20 **Was Gott tut, das ist wohlgetan** *What God does, that is done well*

BWV 99

Robert Alan Rimbo, Metropolitan New York Synod, ELCA, homilist
Martin Jean, Yale Institute of Sacred Music, New Haven, Conn., organist
Free-will offering to benefit Lutheran Music Program.

October 25 **Gott, man lobet dich in der Stille** *God, you are praised in the stillness*

BWV 120

Frank C. Senn, Evanston, Ill., homilist
J. S. Bach: Concerto for Oboe and Violin in C minor, BWV 1060; R. Hillert: Prelude to Evening Prayer

November 22 **Nun komm, der Heiden Heiland** *Now come, O Savior of the nations*

BWV 61

Amy C. Schifrin, Trinity School for Ministry, Ambridge, Penn., homilist
Stephen Alltop, Northwestern University, Evanston, Ill., organist

Dec. 25–Jan. 6 **Weihnachts-Oratorium** *Christmas Oratorio*

BWV 248

Presented in worship at the following dates and times:

December 25, 10 a.m. **Jauchzet, frohlocket, auf, preiset die Tage**

December 26, 7 p.m. **Und es waren Hirten in derselben Gegend**

December 27, 4 p.m. **Herrscher des Himmels, erhöere das Lallen**

January 1, 10 a.m. **Fallt mit Danken, fallt mit Loben**

January 3, 4 p.m. **Ehre sei dir, Gott, gesungen**

January 6, 7 p.m. **Herr, wenn die stolzen Feinde schnauben**

January 31 **Mit Fried und Freud ich fahr dahin** *In peace and joy I now depart*

BWV 125

Kevin L. Strickland, Evangelical Lutheran Church in America, Chicago, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 28 **Mein Herze schwimmt im Blut** *My heart swims in blood*

BWV 199

Rebekah Weant Costello, St. Matthew Lutheran Church, Itasca, Ill., homilist
A. Corelli: Sonata in B-flat Major, Op. 1, No. 5; J. C. Graupner: Concerto for Bassoon in G Major, GWV 328

March 20 **Himmelskönig, sei willkommen** *King of heaven, welcome*

BWV 182

James L. Brooks, Harmony Community Church, Lawndale, Chicago, Ill., homilist
G. P. Telemann: Overture in A minor, TWV 55:a2

April 24 **Wahrlich, wahrlich, ich sage euch** *Truly, truly, I say to you*

BWV 86

David S. Yeago, Trinity School for Ministry, Ambridge, Penn., homilist
Steven Wente, Concordia University Chicago, organist

May 22 **Gelobet sei der Herr, mein Gott** *Praised be the Lord, my God*

BWV 129

E. Jon Benson, St. John Lutheran Church, Council Bluffs, Iowa, homilist
J. S. Bach: Brandenburg Concerto No. 5 in D Major, BWV 1050

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