

Bach 43rd Year Grace Lutheran Church • River Forest, Illinois **Cantata Vespers** 2013–2014



April 27, 2014

Am Abend aber desselbigen Sabbats (BWV 42)
On the evening of the same Sabbath

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.

*This afternoon's Bach Cantata Vespers is generously underwritten
by the Sukup Family Foundation.*

The Second Sunday of Easter
April 27, 2014 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Fuge, Kanzone, und Epilog (Op. 85, No. 3): *Credo in vitam venturi*

Sigfrid Karg-Elert
(1877–1933)

Credo in vitam venturi saeculi. Amen.

I believe in the life of the world to come. Amen.

Steven Wentz, organ
Paul Christian, violin

Prelude to Evening Prayer

Richard Hillert
(1923–2010)

We stand, facing the candle as we sing.

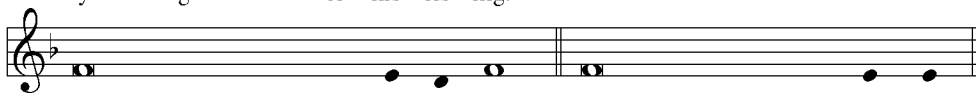
SERVICE OF LIGHT



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. **C** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked I. Men sing parts marked II. All sing parts marked C.

C 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

☒ 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: *Haec dies*

William Byrd
(1540–1623)

Haec dies quam fecit Dominus:

This is the day that the Lord has made:
exultemus et laetemur in ea. Alleluia.

let us rejoice and be glad in it. Alleluia.

Psalm 118:24

Silence for meditation is observed, then:

PSALM PRAYER

☒ Lord God,
your Son, rejected by the builders, has become the cornerstone of the Church.
Shed rays of your glory upon your Church,
that it may be seen as the gate of salvation open to all nations.
Let cries of joy and exultation ring out from its courts
to celebrate the wonder of Christ's resurrection, now and forever.

☒ **Amen.**

The offering is gathered.

VOLUNTARY: Do Not Despair, O Little Flock, BuxWV 201

Dieterich Buxtehude
(1637–1707)

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



The voluntary serves as the introduction to the hymn; we stand.

HYMN: Do Not Despair, O Little Flock

Setting of stanza 3 by Arnold von Bruck
(c.1500–1554)



1 Do not de - spair, O lit - tle flock, al - though the foes'
2 The cause is God's; o - bey his call and to his hand
Choir 3 As sure as God's own word is true, not Sa - tan, hell,
4 Then help us, Lord! Now hear our prayer. De - fend your peo -



fierce bat - tle shock loud on all sides as - sail you!
com - mit your all and fear no ill im - pend - ing!
nor all their crew can stand a - gainst his pow - er.
ple ev - 'ry - where for your own name's sake. A - men.



Though at your fall they laugh, se - cure, their tri - umph can -
Though not yet seen by hu - man eyes, his Gid - eon shall
Scorn and con - tempt their cup will fill, for God is with
Then with a might - y hymn of praise your church in earth



not long en - dure; let not your cour - age fail you!
for you a - rise, God's word and you de - fend - ing.
his peo - ple still, their help and their strong tow - er.
and heav'n will raise their songs of tri - umph. A - men.

Text: attr. Johann M. Altenburg, 1584–1630; tr. *Lutheran Book of Worship*, 1978
Music: KOMMT HER ZU MIR, Nürnberg, 1534

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress



✠ WORD ✠

We sit.

READING: 1 John 5:4–10

For whatever is born of God conquers the world. And this is the victory that conquers the world, our faith. Who is it that conquers the world but the one who believes that Jesus is the Son of God?

This is the one who came by water and blood, Jesus Christ, not with the water only but with the water and the blood. And the Spirit is the one that testifies, for the Spirit is the truth. There are three that testify: the Spirit and the water and the blood, and these three agree. If we receive human testimony, the testimony of God is greater; for this is the testimony of God that he has testified to his Son. Those who believe in the Son of God have the testimony in their hearts. Those who do not believe in God have made him a liar by not believing in the testimony that God has given concerning his Son.

L The Word of the Lord.

C **Thanks be to God.**

READING: Luke 15:11–32

When it was evening on that day, the first day of the week, and the doors of the house where the disciples had met were locked for fear of the Jews, Jesus came and stood among them and said, "Peace be with you." After he said this, he showed them his hands and his side. Then the disciples rejoiced when they saw the Lord. Jesus said to them again, "Peace be with you. As the Father has sent me, so I send you." When he had said this, he breathed on them and said to them, "Receive the Holy Spirit. If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are retained."

But Thomas (who was called the Twin), one of the twelve, was not with them when Jesus came. So the other disciples told him, "We have seen the Lord." But he said to them, "Unless I see the mark of the nails in his hands, and put my finger in the mark of the nails and my hand in his side, I will not believe."

A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, "Peace be with you." Then he said to Thomas, "Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe." Thomas answered him, "My Lord and my God!" Jesus said to him, "Have you believed because you have seen me? Blessed are those who have not seen and yet have come to believe."

Now Jesus did many other signs in the presence of his disciples, which are not written in this book. But these are written so that you may come to believe that Jesus is the Messiah, the Son of God, and that through believing you may have life in his name.

L The Word of the Lord.

C **Thanks be to God.**

HOMILY

The Rev. Wayne N. Miller

CANTATA: *Am Abend aber desselbigen Sabbats*, BWV 42
(On the evening of that same Sabbath)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 21 in this worship folder.*

1. Sinfonia

Instead of a chorus on a chorale or scripture text, the cantata opens with an exuberant sinfonia in the *concerto grosso* style. It recalls the excitement of Easter morning as Jesus' followers hurried to share the news of the empty tomb. Two oboes and a bassoon form the concertino group, against the background of the strings. Scholars suggest that Bach may have adapted this music from a work, now lost, composed a few years earlier for the court of Cöthen. The movement is in ABA form, with the B section ending in the distant key of f# minor. (The cantata itself will end in f# minor at the close of the final chorale.)

2. Recitative (tenor)

Am Abend aber desselbigen Sabbats,

On the evening of that same Sabbath,

Da die Jünger versammelt

As the disciples were gathered,

Und die Türen verschlossen waren

And the doors were locked

Aus Furcht für den Jüden,

Out of fear of the Jews,

Kam Jesus und trat mitten ein.

Jesus came and entered into their midst.

The tenor sings the opening words of the gospel for the Sunday after Easter, suspended over a pulsing continuo depicting the disciples' apprehension and fear of the authorities. Suspensions and dissonance resolve as Jesus appears among his followers.

3. Aria (alto)

Wo zwei und drei versammelt sind

Where two or three are gathered

In Jesu teurem Namen,

In Jesus' precious name,

Da stellt sich Jesus mitten ein

There Jesus enters in their midst

Und spricht darzu das Amen.

And says to them the Amen.

Denn was aus Lieb und Not geschieht,

For what happens out of love and need,

Das bricht des Höchsten Ordnung nicht.

Breaks not the order of the Most High.

Bach often assigns his longest and most heartfelt arias about faith and love for Jesus to an alto (i.e., “*Erbarme dich*” in the St. Matthew Passion). The alto aria in Cantata 42 is almost as long as all the other movements of the cantata combined. It may have originated as the slow movement associated with the music that became the opening sinfonia. The oboes converse hopefully as the “two or three gathered together” in the name of Jesus. The vocal line lavishes attention on the precious name of Jesus and the “Amen” that he pronounces. In the middle section of this da capo aria the meter changes from 4/4 to 12/8, pushing the tempo forward as the soloist, accompanied only by the continuo group, explains that coming among his people in response to their need is within the nature of the Most High God.

4. Aria (soprano and tenor)

Verzage nicht, o Häuflein klein,
Do not despair, oh little flock,
Obschon die Feinde willens sein,
Even though your foes are willing
Dich gänzlich zu verstören,
To destroy you completely,
Und suchen deinen Untergang,
And seek your downfall,
Davon dir wird recht angst und bang:
That you become anxious and afraid:
Es wird nicht lange währen.
It will not last for long.

The duet for soprano and tenor uses the text—though not the tune—of the chorale “*Verzage nicht, du Häuflein klein*” (O little flock, fear not the foe). A six-measure ostinato pattern in the cello and bassoon opens the movement and returns as an interlude at the end. Bach’s phrase markings shift the accents in the ostinato, suggesting the anxieties and fears of the faithful.

5. Recitative (bass)

Man kann hiervon ein schön Exempel sehen

A beautiful example can be seen

An dem, was zu Jerusalem geschehen;

In what happened in Jerusalem;

Denn da die Jünger sich versammelt hatten

When the disciples had gathered

Im finstern Schatten,

In the dark shadows,

Aus Furcht für denen Jüden,

Out of fear of the Jews,

So trat mein Heiland mitten ein

My Savior entered in their midst,

Zum Zeugnis, daß er seiner Kirch Schutz will sein.

To witness, that he would protect his church.

Drum laßt die Feinde wüten!

Therefore let your foes rage.

The bass recitative applies the scripture lesson to the life of the believer: Jesus will protect his own.

6. Aria (bass)

Jesus ist ein Schild der Seinen,

Jesus is a shield for his own,

Wenn sie die Verfolgung trifft.

When they meet with persecution.

Ihnen muß die Sonne scheinen

For them the sun must shine

Mit der güldnen Überschrift:

With the golden title:

Jesus ist ein Schild der Seinen,

Jesus is a shield for his own,

Wenn sie die Verfolgung trifft.

When they meet with persecution.

The operatic bass aria, which proclaims that Jesus shields his own from persecution, is quick, lively, and harmonically straightforward. The good news that Jesus will protect the faithful and shine like a sun for them is exhilarating and energetic—though less harmonically interesting than the doubt and anxiety expressed in previous movements.

7. Chorale

Verleih uns Frieden gnädiglich,

Grant us peace graciously,

Herr Gott, zu unsern Zeiten;

Lord God, in our time;

Es ist doch ja kein andrer nicht,

There is surely no one else

Der für uns könnte streiten,

Who could fight for us,

Denn du, unsr Gott, alleine.

But you, our God, alone.

Gib unsern Fürsten und allr Obrigkeit

Give our princes and all authority

Fried und gut Regiment,

Peace and good government,

Daß wir unter ihnen

That we may, under them,

Ein gerubig und stilles Leben führen mögen

Lead a peaceful and quiet life

In aller Gottseligkeit und Ehrbarkeit. Amen.

In all godliness and honor. Amen.

The closing chorale, with its irregular phrase lengths and modal cadences, is a hymn by Martin Luther, translated and adapted from a plainchant text and tune. The prayer for peace and good government would have been sung often by churchgoers in Leipzig. The bass line in the second part of the chorale depicts both supplication in its rising figures and rest at “*gerubig und stilles Leben*” (a peaceful and quiet 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- ceit. He has cast down the might- y from their thrones,



and has lift- ed up the low - ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser- vant Is - ra - el,



for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he



made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.



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



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



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:

L ...let us pray to the Lord.



The litany concludes:

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



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

C Amen.

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.

CHORAL RESPONSE: Thanks Be to God

Paul Bouman
(b. 1918)

Thanks be to God who gives us the victory through our Lord Jesus Christ.

1 Corinthians 15:37

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.

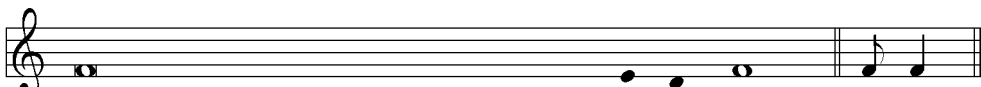
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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

BENEDICAMUS DOMINO & BENEDICTION



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



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

HYMN: O Sons and Daughters of the King



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



☐ 1 O sons and daugh - ters of the King,
 ☐ 2 That Eas - ter morn, at break of day,
 ☐ 3 An an - gel clad in white they see,
 ☐ 4 That night the_a - pos - tles met in fear;



whom heav'n - ly hosts in glo - ry sing, to - day the
 the faith - ful wom - en went their way to seek the
 who sits and speaks un - to the three, "Your Lord will
 a - mong them came their mas - ter dear, and said, "My



grave has lost its sting! Al - le - lu - ia!
 tomb where Je - sus lay. Al - le - lu - ia!
 go to Gal - i - lee." Al - le - lu - ia!
 peace be with you here." Al - le - lu - ia!

After stanza 9:



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

- ☐ **Choir** 5 When Thomas first the tidings heard, ☐ **Choir** 7 No longer Thomas then denied;
 that they had seen the risen Lord, he saw the feet, the hands, the side;
 he doubted the disciples' word. "You are my Lord and God!" he cried.
 Alleluia! Alleluia!
- ☐ 6 "My pierced side, O Thomas, see, and look upon my hands, my feet;
 not faithless, but believing be." Alleluia!
- ☐ 8 How blest are they who have not seen,
 and yet whose faith has constant been,
 for they eternal life shall win.
 Alleluia!
- ☐ 9 On this most holy day of days,
 be laud and jubilee and praise:
 to God your hearts and voices raise.
 Alleluia!



DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Kelly K. Faulstich, leader

The Rev. Wayne N. Miller, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Steven Wentz, organist

Maura Janton Cock, soprano

Angela Young Smucker, mezzo-soprano

Christopher M. Cock, tenor

Douglas Anderson, baritone

Betty Lewis, Paul Zafer, Carol Yampolsky, and Lou Torick, violin I

Mark Agnor, Paul Vanderwerf, Karen Nelson, and Paul Christian, violin II

Naomi Hildner and Becky Coffman, viola

Craig Trompeter, cello

Judith Hanna, double bass

Christine Janzow Phillips and Meg Busse, oboe

Dianne Ryan, bassoon

Laura Zimmer, continuo organ

BACKGROUND OF THE CANTATA

Easter fell on April 1 in 1725. Bach's chorus and orchestra had performed the St. John Passion on Good Friday, March 30, the Easter Oratorio (BWV 245) and *Christ lag in Todesbanden* (BWV 4) on Easter Sunday, *Bleib bei uns* (BWV 6) on Easter Monday, and an unknown cantata on Easter Tuesday. They had also sung the first performance of *Wie schön leuchtet der Morgenstern* (BWV 1) on the Feast of the Annunciation on March 25.

The heavy demands on the performers may explain why Bach's cantata for the Sunday after Easter in 1725 lacks an opening chorus; the choir needed some time off. Perhaps the composer needed a break as well, for it seems he turned to an earlier composition for an instrumental introduction to *Am Abend aber desselbigen Sabbats* (On the evening of the same Sabbath, BWV 42) and perhaps also for one or more of its arias. Yet working within these constraints, Bach produced a cantata of remarkable beauty that glorifies God and comforts and instructs God's people.

The progression of ideas from movement to movement in the cantata follows the pattern of a Lutheran sermon of the time: scripture text, explanation of the text, lessons drawn from it for daily life, and lessons for eternity. Each idea and the accompanying emotions are depicted in the music, helping the listener to enter more fully into the encounter with God's word.

The cantata's opening movement wordlessly recalls the gospels' accounts of Easter morning. The tenor recitative repeats the specific scripture text for the day, John 20:19. What does it mean that Jesus appeared among his disciples in the locked upper room? The alto aria, in good Lutheran tradition, uses scripture to understand scripture, citing Matthew 18:20, "For where two or three are gathered in my name, I am there among them," and adding a further explanation about God's love and responsiveness to the needs of his children.

The fourth movement provides a lesson for daily life: Christians experience fears and trials, but they will not last long. The bass recitative and aria focus on Jesus' and believers' ultimate triumph over persecution. The closing chorale provides a further devotional application of the scripture lesson and in using Luther's hymn, anchors the lessons of the cantata solidly within the experience of the people.

The author of the cantata's text is unknown. Its use of scripture and chorale texts, with relatively little free poetry, suggests it may have been patched together by Bach himself. The cantata is scored for soprano, alto, tenor and bass soloists and choir; two oboes, bassoon, first and second violin, viola and continuo. Evidence in the score suggests Bach used both harpsichord and organ in the continuo in the performance of this cantata.

BIOGRAPHIES



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.



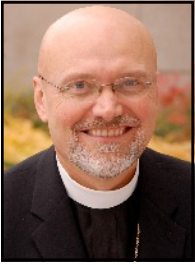
Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling 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 is a regular soloist at Grace.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women's Choir. She is also the Administrative Assistant of the Bach Institute on that campus of Valparaiso University. She has appeared as a soloist in oratorios, passions, and cantatas at Valparaiso and for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.



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 Harrisburg, 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 and is President of Region 3 of the Association of Lutheran Church Musicians. He also serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.



Wayne N. Miller, homilist, is bishop of the Metropolitan Chicago Synod of the Evangelical Lutheran Church in America (ELCA). In addition to leading the synod program staff, he preaches and teaches regularly in the synod's congregations and shares his perspective and insight in his column in the synod supplement in *The Lutheran*. Prior to his election, Bishop Miller served as Senior Pastor at St. Mark's Lutheran Church in Aurora. He holds an undergraduate degree in music, and for a time was a professional member of the Chicago Symphony Chorus. He has been married to Pamela Miller since 1980, and has two grown sons.



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.



Angela Young Smucker, mezzo-soprano, has performed throughout the United States and Germany in oratorio, concert works, and opera. A resident of Chicago, Ms. Young Smucker performs regularly with the Haymarket Opera Company, Newberry Consort, Bach Collegium San Diego, Bella Voce, and Grammy-nominated ensemble Seraphic Fire. With the Bach Institute of Valparaiso University, she also serves as the resident alto soloist and section leader for the Bach Institute in addition to her position as Adjunct Instructor of Music at the University. She holds degrees from Valparaiso University and the University of Minnesota and has studied with Maura Janton Cock, Steven Rainbolt, and Lawrence Weller.

Bach 43rd Year Cantata Vespers 2013–2014

Join us on May 18!

9:45 a.m. Cantata Preview: Michael D. Costello, Grace Cantor

3:45 p.m. **Gott fährt auf mit Jauchzen**
God goes up with rejoicing (BWV 43)
J. Haydn: Symphony No. 30 in C Major "Alleluia"
Phyllis N. Kersten, homilist

‡ IN MEMORIAM ‡

Sylvia Behrens
Bill Bogner
Paul Bunjes
Walter and Maxine Christopher
Thomas Gieschen
Herbert Gotsch
Alvin and Evelyn Hasse
Matthew Hofmaier Heim
Dean Kroenke
JoAnn and Daniel Oexeman
Jeanne and Robert Ramsay
Melvin Rotermund
Stephen Schmidt
Marie Henriksen Seefeldt
Harry C. Trautman
Margaret Ann Utterback
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Save the dates for next season!

Bach 44th Year
Cantata Vespers 2014–2015

September 28

Wir danken dir, Gott, wir danken dir *We thank you, God, we thank you* (BWV 29)

October 26

Ein' feste Burg ist unser Gott *A mighty fortress is our God* (BWV 80)

November 23

Wachet auf, ruft uns die Stimme *Awake, the voice cries to us* (BWV 140)

December 14

Herz und Mund und Tat und Leben *Heart and mouth and deed and life* (BWV 147)

January 25

Gott, wie dein Name, so ist auch dein Ruhm

God, just as your name is, so also is your praise (BWV 171)

February 22

Gottes Zeit ist die allerbeste Zeit *God's time is always the best time* (BWV 106)

March 22

Messe in h-Moll *Mass in B minor* (BWV 232)

April 26

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

May 17

Gott ist unsre Zuversicht *God is our trust* (BWV 197)

July 21-25


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