

Bach 43rd Year **Cantata Vespers** 2013–2014

Grace Lutheran Church • River Forest, Illinois



May 18, 2014

Gott fährt auf mit Jauchzen (BWV 43)

God goes up with rejoicing

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.

July 21-25



Grace Lutheran Church & School
River Forest, Illinois

*Do you know a young person who loves
to make music to the glory of God?*

Encourage them to join us for a week of learning, fun, and music-making!



Opportunities abound for singers and string players of high school age (completed grade 8 through 2014 graduates).

Room and board on the campus of Concordia University.

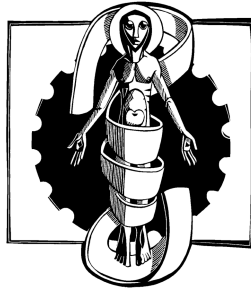
Study and perform one of Bach's sacred cantatas and other music in the context of Lutheran worship.

Scholarships are available. Contact Grace for details.

Learn more and find the registration form at www.bachvespers.org/camp

The Fifth Sunday of Easter
May 18, 2014 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Symphony No. 30 in C Major, Hob. I:30 (“Alleluia”)

Franz Joseph Haydn
(1732–1809)

I. Allegro

II. Andante

III. Finale: Tempo di Menuet, più tosto Allegretto

We stand, facing the candle as we sing.

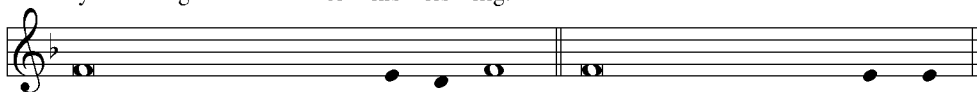
SERVICE OF LIGHT



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: God Is Gone Up, Op. 27, No. 2

Gerald Finzi
(1901–1956)

God is gone up with a triumphant shout:
The Lord with sounding Trumpets' melodies:
Sing Praise, sing Praise, sing Praise, sing Praises out,
Unto our King sing praise seraphicwise!
Lift up your Heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heart-cramping notes of Melody
Surround his Chariot as it did ascend;
Mixing their Music, making ev'ry string
More to enravish as they this tune sing.

Edward Taylor (1642–1729), Meditation Twenty, from *Sacramental Meditations*

Silence for meditation is observed, then:

PSALM PRAYER

☒ Lord Jesus, the dominion of the universe is yours,
for you have ascended on high
and are seated on the throne prepared for you by the Father.
Gather all peoples into your Church and make them a holy nation,
a royal priesthood, your own chosen heritage,
to praise and adore your divine majesty now and forever.

☑ **Amen.**

The offering is gathered.

VOLUNTARY: Two Settings on “We Thank Thee, Jesus, Dearest Friend”

BWV 629, Johann Sebastian Bach (1685–1750)

Johann Gottfried Walther (1684–1748)

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: We Thank Thee, Jesus, Dearest Friend

Stanzas 1, 4, and 5 by Carl F. Schalk
(b. 1929)



1. We thank thee, Je - sus, dear - est friend, That thou didst
 2. As - cend - ed to his throne on high, Hid from our
 3. The one who trusts in him is blest And finds in
 Choir 4. We there - fore heart - i - ly re - joice And sing his
 5. Through him we heirs of heav'n are made; O broth - er,



in - to heav'n as - cend. O bless - ed Sav - ior, bid us live
 sight, yet al - ways nigh, He rules and reigns at God's right hand
 him e - ter - nal rest; This world's al - lure - ments we de - spise
 praise with cheer - ful voice; He cap - tive led cap - tiv - i - ty,
 Christ, ex - tend thine aid That we may firm - ly trust in thee



And strength to soul and bod - y give. Al - le - lu - ia.
 And has all pow'r at his com - mand. Al - le - lu - ia.
 And fix on Christ a - lone our eyes. Al - le - lu - ia.
 From bit - ter death he set us free. Al - le - lu - ia.
 And through thee live e - ter - nal - ly. Al - le - lu - ia.

Text: Unknown, 1607, *cento*, tr. Matthias Loy, 1828–1915, alt.
Tune: Nikolaus Herman, c. 1480–1561

ERSCHIENEN IST DER HERRLICH TAG
LM with Alleluia



✠ WORD ✠

We sit.

READING: Acts 1:1–11

In the first book, Theophilus, I wrote about all that Jesus did and taught from the beginning ²until the day when he was taken up to heaven, after giving instructions through the Holy Spirit to the apostles whom he had chosen. ³After his suffering he presented himself alive to them by many convincing proofs, appearing to them during forty days and speaking about the kingdom of God. ⁴While staying with them, he ordered them not to leave Jerusalem, but to wait there for the promise of the Father. “This,” he said, “is what you have heard from me; ⁵for John baptized with water, but you will be baptized with the Holy Spirit not many days from now.”

⁶So when they had come together, they asked him, “Lord, is this the time when you will restore the kingdom to Israel?” ⁷He replied, “It is not for you to know the times or periods that the Father has set by his own authority. ⁸But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth.” ⁹When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. ¹⁰While he was going and they were gazing up toward heaven, suddenly two men in white robes stood by them. ¹¹They said, “Men of Galilee, why do you stand looking up toward heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven.”

L The Word of the Lord.

C Thanks be to God.

READING: Mark 16:14–20

¹⁴Later he appeared to the eleven themselves as they were sitting at the table; and he upbraided them for their lack of faith and stubbornness, because they had not believed those who saw him after he had risen. ¹⁵And he said to them, “Go into all the world and proclaim the good news to the whole creation. ¹⁶The one who believes and is baptized will be saved; but the one who does not believe will be condemned. ¹⁷And these signs will accompany those who believe: by using my name they will cast out demons; they will speak in new tongues; ¹⁸they will pick up snakes in their hands, and if they drink any deadly thing, it will not hurt them; they will lay their hands on the sick, and they will recover.”

¹⁹So then the Lord Jesus, after he had spoken to them, was taken up into heaven and sat down at the right hand of God. ²⁰And they went out and proclaimed the good news everywhere, while the Lord worked with them and confirmed the message by the signs that accompanied it.

L The Word of the Lord.

C Thanks be to God.

CANTATA: *Gott fähret auf mit Jauchzen*, BWV 43
(God goes up with rejoicing)

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 23 in this worship folder.*

1. Chorus

Gott fähret auf mit Jauchzen

God goes up with rejoicing

und der Herr mit heller Posaunen.

and the Lord with bright trumpets.

Lobsinget, lobsinget Gott,

Sing praises, sing praises to God;

lobsinget, lobsinget unserm Könige.

sing praises, sing praises to our King.

The opening chorus sounds much like one of Bach's Orchestral Suites. Only seven measures into the piece, however, the tempo is doubled and a trumpet solo announces the fugue subject. The basses of the choir take hold, singing *Gott fähret auf mit Jauchzen* (God goes up with rejoicing). Each section of the choir joins in the fugue in ascending order—tenor, alto, then soprano. As the trumpet returns to the opening subject, the sopranos sing *und der Herr mit heller Posaunen* (and the Lord with bright trumpets). The final section of the movement, which sounds like music for a coronation, grows out of yet another trumpet fanfare. The final cry of the choir is that of Psalm 47, verses 5 and 6: *Lobsinget Gott, lobsinget unserm Könige* (Sing praises to God; sing praises to our King).

2. Recitative (tenor)

Es will der Höchste sich ein Siegsgepräng bereiten,

The Almighty will prepare for himself a victory pageant,

Da die Gefängnisse er selbst gefangen führt.

Since he himself leads the jailors captive.

Wer jauchzt ihm zu? Wer ists, der die Posaunen rührt?

Who rejoices at him? Who is it that sounds the trumpets?

Wer gehet ihm zur Seiten?

Who goes along at his side?

Ist es nicht Gottes Heer,

Is it not God's army

Das seines Namens Ehr,

That sings in honor of his name,

Heil, Preis, Reich, Kraft und Macht mit lauter Stimme singet

Salvation, praise, kingdom, power and might with loud voices

Und ihm nun ewiglich ein Halleluja bringet.

And raises now to him an alleluia forever!

Throughout the cantata each voice part takes its turn singing a recitative, followed by an aria. The tenor begins by declaring that the victor prepares for himself a victory pageant. He follows by asking three questions, each beginning with *Wer* (who).

3. Aria (tenor)

Ja tausend mal tausend begleiten den Wagen,

Thousands upon thousands accompany his chariot

Dem König der Kön'ge lobsingend zu sagen,

Singing praise to the King of kings, to declare

Daß Erde und Himmel sich unter ihm schmiegt

That earth and heaven beneath him are nestled,

Und was er bezwungen, nun gänzlich erliegt.

And what he conquered is now completely defeated.

The questions are answered in the text of this dance-like aria, which is accompanied by all of the violins in unison and the continuo group. The text is elegantly painted in music; for example, the tenor ascends to the top of his range on *Himmel* (heaven) and to the bottom on *Erde* (earth).

4. Recitative (soprano)

Und der Herr, nachdem er mit ihnen geredet hatte,
And the Lord, after he had spoken with them,
ward er aufgehoben gen Himmel
was taken up to heaven
und sitzt zur rechten Hand Gottes.
and sits at the right hand of God.

The soprano states in five short measures the words of Mark 16:19, that Jesus was received into heaven and sits at the right hand of God.

5. Aria (soprano)

Mein Jesus hat nunmehr
My Jesus has now
Das Heilandwerk vollendet
Completed his work as Savior
Und nimmt die Wiederkehr
And makes his return
Zu dem, der ihn gesendet.
To the one who sent him.
Er schließt der Erde Lauf,
He is ending his course on earth,
Ihr Himmel, öffnet euch
You heavens, open up
Und nehmt ihn wieder auf!
And take him up once more!

The soprano sings that Jesus has fulfilled his work as Savior and is again seated at the right hand of God. She cries out to heaven that it would open up to receive Jesus again. Even amid the joy of this movement, which concludes part one of the cantata, the key of E minor seems to suggest uneasiness with the idea of Jesus' departure.

6. Recitative (bass)

Es kommt der Helden Held,

The hero of heroes comes,

Des Satans Fürst und Schrecken,

Satan's ruler and terror;

Der selbst den Tod gefällt,

Who has destroyed death itself,

Getilgt der Sünden Flecken,

Erased the stains of sin,

Zerstreut der Feinde Hauf;

Scattered the horde of enemies;

Ihr Kräfte, eilt herbei

You powers, hasten here

Und holt den Sieger auf.

and raise the conqueror up.

This accompanied recitative begins with a fanfare played by the strings. It awakens us to the fact that Jesus comes as a hero to put to flight all of Satan's terrors. With an incredibly fast melisma the bass encourages us to glorify the Lord.

7. Aria (bass)

Er ist, der ganz allein

It is he, who all alone

Die Kelter hat getreten

Has trodden the winepress,

Voll Schmerzen, Qual und Pein,

Full of pain, suffering and anguish,

Verlorne zu erretten

To rescue those who are lost,

Durch einen teuren Kauf.

At a precious cost.

Ihr Thronen, mühet euch

You thrones, trouble yourselves

Und setzt ihm Kränze auf!

And set wreaths upon him!

The bass is accompanied only by a solo trumpet and the continuo group. Almost every line in this aria is treated by Bach as an opportunity to create a new motif. Perhaps the most interesting is how Bach outlines the top of a crown with the notes in the score for the word *Thronen* (thrones—see below).

auf, ihr Thron - - - - - nen, mü-het

8. Recitative (alto)

Der Vater hat ihm ja

The Father has indeed ordained

Ein ewig Reich bestimmt:

An eternal kingdom for him:

Nun ist die Stunde nah,

Now the hour is near

Da er die Krone nimmt

When he takes up his crown

Vor tausend Ungemach.

After thousands of afflictions.

Ich stehe hier am Weg

I stand here on the way

Und schau ihm freudig nach.

And gaze after him joyfully.

The alto recitative picks up on the idea of a coronation as the soloist joyfully exclaims that the Father has bestowed upon Jesus an everlasting kingdom. She stands upon the way and gazes after him.

9. Aria (alto)

Ich sehe schon im Geist,

I see already in spirit

Wie er zu Gottes Rechten

How he, at God's right hand,

Auf seine Feinde schmeißt,

Smites his enemies

Zu helfen seinen Knechten

To help his servants

Aus Jammer, Not und Schmach.

Out of their misery, distress and shame.

Ich stehe hier am Weg

I stand here on the way

Und schau ihm sehnlich nach.

And gaze after him longingly.

Accompanied by two oboes and the continuo group, the alto sings about what she sees: that Jesus, sitting at the right hand of God, smites his enemies in order to free his servants from *Jammer* (misery), *Not* (distress), and *Schmach* (shame). With one slight change, the soloist returns to the text of the preceding recitative to close this movement.



10. Recitative (soprano)

Er will mir neben sich

He wants to prepare for me

Die Wohnung zubereiten,

A dwelling place near himself,

Damit ich ewiglich

So that for eternity

Ihm stehe an der Seiten,

I may stand at his side,

Befreit von Weh und Ach!

Set free from woe and misery!

Ich stehe hier am Weg

I stand here on the way

Und ruf ihm dankbar nach.

And call to him gratefully.

The cantata nears its conclusion with one more statement of faith. The soprano sings on our behalf when she says that Jesus will prepare a dwelling place next to himself for us, so that we can stand forever at his side. Until that time, we stand here on the way and praise him with thanksgiving.

11. Chorale

Du Lebensfürst, Herr Jesu Christ,

You Prince of Life, Lord Jesus Christ,

Der du bist aufgenommen

You who have been taken up

Gen Himmel, da dein Vater ist

To heaven, where your Father is,

Und die Gemein der Frommen,

And the congregation of the faithful.

Wie soll ich deinen großen Sieg,

How shall I rightly praise your great victory

Den du durch einen schweren Krieg

Which, through an arduous war,

Erworben hast, recht preisen

You have won,

Und dir g'nug Ehr erweisen?

And how shall I honor you sufficiently?

*Zieh uns dir nach, so laufen wir,
Draw us after you, and we will run,
 Gib uns des Glaubens Flügel!
Give to us the wings of faith!
 Hilf, daß wir fliehen weit von hier
Help us, that we might flee far from here
 Auf Israelis Hügel!
Up to the hills of Israel!
 Mein Gott! wenn fahr ich doch dahin,
My God! When shall I travel there
 Woselbst ich ewig fröhlich bin?
Where I shall be forever joyful?
 Wenn werd ich vor dir stehen,
When will I stand before you,
 Dein Angesicht zu sehen?
To behold your countenance?*

The choir sings stanzas 1 and 13 of Johann Rist's (1607–1667) hymn, *Du Lebensfürst, Herr Jesu Christ* (Thou Prince of Life, Lord Jesus Christ). The first stanza of the chorale asks the question “How shall I rightly praise your great victory?” Stanza 13 answers that question with a prayer that acknowledges the source of faith: “Draw us after you, and we will run; give us the wings of faith!”

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.

TE DEUM

Setting by Richard Hillert

Women sing parts marked Ⓘ. Men sing parts marked Ⓜ. All sing parts marked Ⓙ.



Ⓙ You are God; we praise you. You are the Lord; we ac - claim you.



You are the e - ter - nal Fa - ther; all cre - a - tion wor - ships you.

I To you all an-gels, all the pow'rs of heav-en, cher-u-bim and ser-a-phim,

sing in end-less praise: **☩** Ho-ly, ho-ly, ho-ly Lord,

God of pow'r and might, heav-en and earth are full of your glo-ry.

I The glo-rious com-pan-y of a-pos-tles praise you.

II The no-ble fel-low-ship of proph-ets praise you.

I The white-robed ar-my of mar-tys praise you.

II Through-out the world the ho-ly Church ac-claims you:

☩ Fa-ther, of maj-es-ty un-bound-ed; your true and on-ly Son,

wor-thy of all wor-ship; and the Ho-ly Spir-it, ad-vo-cate and guide.

I You, Christ, are the king of glo-ry, the e-ter-nal Son of the Fa-ther.



II When you be- came man to set us free, you did not spurn the vir- gin's womb.



I You o- ver- came the sting of death, and o- pened the king- dom of heav- en



to all be- liev- ers. II You are seat- ed at God's right hand in glo- ry.



We be- lieve that you will come and be our judge. III Come, then,



Lord, and help your peo- ple, bought with the price of your own blood,



and bring us with your saints to glo- ry ev- er- last - ing.

✠ PRAYERS ✠

LITANY



L In peace, let us pray to the Lord. III Lord, have mer - cy.

After each petition:

L ...let us pray to the Lord.



III Lord, have mer - cy.



The litany concludes:

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.

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.

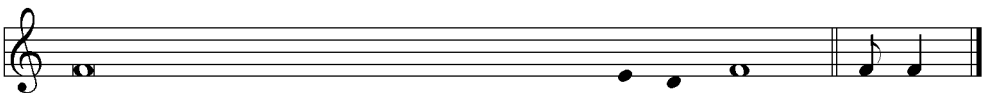
Give us this day our daily bread;

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



HYMN: Praise, My Soul, the King of Heaven

Concertato by Paul D. Weber
(b. 1949)

All

1. Praise, my soul, the King of heaven;
To his feet your tribute bring;
Ransomed, healed, restored, forgiven,
Evermore his praises sing:
Alleluia, alleluia!
Praise the everlasting King.

All

2. Praise him for his grace and favor
Brass Interlude
To his people in distress;
Brass Interlude
Praise him still the same as ever,
Slow to chide and swift to bless:
Brass Interlude
Alleluia, alleluia!
Glorious in his faithfulness.

Choir

3. Father-like he tends and spares us;
Well our feeble frame he knows;
In his hand he gently bears us,
Rescues us from all our foes.
Alleluia, alleluia!
Widely yet his mercy flows.

Brass Interlude

All

4. Angels, help us to adore him,
Who behold him face to face.
Sun and moon, bow down before him,
Dwellers all in time and space.
Alleluia, alleluia!
Praise with us the God of grace.

Interlude



5. Praise and hon - or to the Fa - ther! Praise and hon - or to the Son!



Praise and hon - or to the Spir - it! Ev - er Three, and ev - er One!



Al - le - lu - ia, al - le - lu - ia! While un - end - ing ag - es run, _____



A - - - - - men. _____

DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader
The Rev. Phyllis N. Kersten, homilist

Grace Lutheran Church Senior Choir
The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Dane Thomas, tenor
Douglas Anderson, baritone

Betty Lewis, Elizabeth Brathwaite, Carol Yampolsky, Sharon Chang, and Lou Torick, violin I
Lee Joiner, Domnica Lungu, Becky Coffman, and Karen Nelson, violin II
Naomi Hildner, Amanda Grimm, and Diana Mayne, viola
Julie Bevan and Anne Monson, cello
Douglas Johnson, double bass

Greg Fudala, Noah Lambert, and Candace Horton, trumpet
Valerie Whitney, horn
Tim Coffman, trombone
Andrew Simco, timpani
Cynthia Fudala, flute
Christine Janzow Phillips and Meg Busse, oboe
Dianne Ryan, bassoon

Laura Zimmer, continuo organ
Jason Moy, harpsichord

BACKGROUND OF THE CANTATA

Gott fähret auf mit Jauchzen (BWV 43) was written by Bach for the feast of the Ascension and first performed on May 30, 1726. Ascension Day occurs 40 days after Easter Sunday and thus is always celebrated on a Thursday.

This cantata falls into the third annual cycle of cantatas Bach composed for Leipzig. For Ascension Day of his first cycle of cantatas he composed *Wer da gläubet und getauft wird* (BWV 37), for the second *Auf Christi Himmelfahrt allein* (BWV 128), and several years later he completed *Lobet Gott in seinen Reichen* (BWV 11), better known as the Ascension Oratorio.

Cantata 43 is divided into two parts; the first half is sung before the sermon and the second half following the sermon. Despite the fact that the cantata appears lengthy with 11 movements in two major sections, it lasts only about 22 minutes. The cantata is a setting of a rather unusual libretto, which contains words from both the Old and New Testaments, two poems, and two stanzas of a single chorale. Oddly, the division between the two sections of the cantata comes in the middle of the second of the two poems.

Peter Wollny, director of the Bach-Arkiv in Leipzig, notes that Bach led only one extended series of performances of works by another composer. That stretch came in 1726, when Bach temporarily halted his own composition and performed 18 cantatas composed by his cousin from Meiningen, Johann Ludwig Bach. Bach scholar William H. Scheide has noted similarities in style between the librettos of Johann Ludwig Bach's cantatas and several cantatas J. S. Bach composed around this time. Scholars suggest these texts share the same source.*

Cantata 43 is scored for SATB choir and soloists, three trumpets, timpani, two oboes, strings, and continuo. Today's continuo group consists of bassoon, cello, double bass, organ, and harpsichord.

Michael D. Costello

*<http://www.bach-cantatas.com/Guide/BWV43-Guide.htm>

‡ IN MEMORIAM ‡

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Paul Bunjes
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Thomas Gieschen
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Alvin and Evelyn Hasse
Matthew Hofmaier Heim
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These listings acknowledge contributions to the 43rd season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after May 11 will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

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

Thank you to those who supported the Bach Cantata Vespers Kickstarter Campaign! Thanks to the support of many individuals, including those listed below, we are able to fund the cost of musicians for our tour to Germany this summer.

Douglas and Ann Anderson
Mary M. Baker Baar
Martin and Jill Baumgaertner
Gerald and Sarah Beatty
Kim and Karen Brunssen
Dean and Kathy Christian
Jay W. Christopher

Julie Christopher
William Danford
Julie and Scott Krueger
John and Barbara Miklos
Kathryn L. Peterson
Gregory Rohlfing
Irmgard and Al Swanson
Jeff and Claudia Wood





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.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



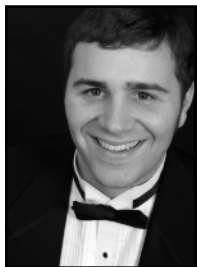
Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women's Choir. She is also the Administrative Assistant of the Bach Institute on that campus of Valparaiso University. She has appeared as a soloist in oratorios, passions, and cantatas 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, PA, he graduated from Lenoir-Rhyne University in Hickory, NC, and from Lutheran Theological Southern Seminary in Columbia, SC. He has published choral and organ works with several publishers and is President of Region 3 of the Association of Lutheran Church Musicians and serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.



Phyllis N. Kersten, homilist, was Associate Pastor at Grace from 1996–2008. Following her retirement from Grace, Phyllis served eight months as interim pastor at Luther Memorial Lutheran Church on the north side of Chicago and then more than a year as the interim ELCA pastor at the Chapel of the Resurrection at Valparaiso University in Indiana. She has written for the "Living by the Word" column of *Christian Century* magazine, and co-authored two Bible studies for women, *Talented, Tired, Beautiful Feet* (Concordia Publishing House) and *Companions on Your Journey* (Women of the ELCA, Augsburg). She has also served as a Col-leagues Group facilitator for first-call pastors in the Metro Chicago Synod, ELCA.



Dane Thomas, tenor, is a native of Chicago and performs with the Lyric Opera of Chicago Chorus and the Chicago Symphony Orchestra Chorus. He recently starred as Ralph Rackstraw in *H.M.S. Pinafore* with Light Opera Works. In 2013 he could be seen as a Lehrbuben in the Lyric Opera of Chicago's production of *Die Meistersinger*. Dane has done apprenticeships with Chautauqua Opera and Des Moines Metro Opera. During his master's program at Northwestern University, he performed the roles of Count Almaviva in John Corigliano's *The Ghosts of Versailles* and Danilo in Franz Lehar's *The Merry Widow*. In 2010, Dane was a finalist in the Illinois District Metropolitan Opera National Council Auditions.

Save the dates for next season!

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 jubilieret *The heavens laugh! The earth rejoices* (BWV 31)

May 17

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

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