

Bach Cantata Vespers

Grace Lutheran Church River Forest, Illinois 2012–2013
42nd Year



January 27, 2013

Herr, wie du willst, so schicks mit mir (BWV 73)
Lord, as you will, so let it be done with me

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.

From the Cantor

Along with the music of Johann Sebastian Bach, this evening's worship service includes the music of two composers whose lives are remembered in 2013 due to the occurrence of significant anniversary years.

The Prelude contains two works by Arcangelo Corelli, Italian violinist and Baroque composer, who died three hundred years ago this month (January 8, 1713).

The Voluntary is a setting of the chorale, *Was Gott tut, das ist wohlgetan*, by Johann Ludwig Krebs, German organist and student of J. S. Bach. Krebs was born three hundred years ago, in the fall of 1713, in Buttstedt, Germany.

Finally, it was on this date in 1756 that Wolfgang Amadeus Mozart was born in Salzburg. The Motet, a setting of Psalm 117, is a favorite in the classical choral repertoire and is dated in Mozart's own hand during his final year in Salzburg, 1780.

Third Sunday after Epiphany
January 27, 2013 † 3:45 p.m.

EVENING PRAYER

† OPENING †

PRELUDE

Concerto Grosso in D Major, Op. 6, No. 7

Arcangelo Corelli
(1653–1713)

1. Vivace–Allegro–Adagio
2. Allegro
3. Andante largo
4. Allegro
5. Vivace

Sonata da chiesa in G Major, Op. 1, No. 9

A. Corelli

1. Allegro
2. Adagio–Allegro
3. Adagio
4. Allegro–Adagio

Betty Lewis and Carol Yampolsky, violins
David Bednarek, cello
Laura Zimmer, continuo

We stand, facing the candle as we sing.

SERVICE OF LIGHT



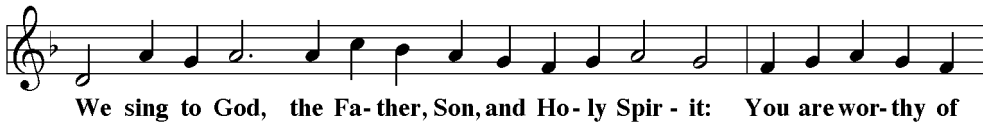
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



♩ The Lord be with you. ♪ **And also 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 ❶. Men sing parts marked ❷. All sing parts marked ❸.



❸ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



❷ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



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



❷ 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. ❶ But my eyes are



turned to you, Lord God; in you I take refuge. 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

- L** 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.
- C** Amen.



MOTET: Psalm 117

Laudate Dominum (from *Vesperae solennes de Confessore*, KV 339)

Wolfgang Amadeus Mozart
(1756–1791)

Laudate Dominum omnes gentes: laudate eum omnes populi.

Praise the Lord all you nations: Praise him all you people.

Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in aeternum.

For his mercy is confirmed upon us: and the truth of the Lord remains forever.

Gloria Patri, et Filio, et Spiritui Sancto.

Glory to the Father, and to the Son, and to the Holy Spirit.

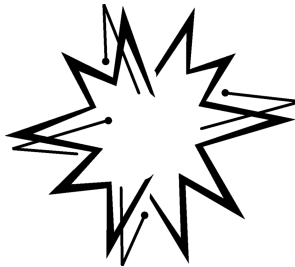
Sicut erat in principio et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and will be forevermore. Amen.

Silence for meditation is observed, then:

PSALM PRAYER

- ☞ Lord God, you have revealed your kindness to all people.
Gather the nations into your Church,
that in all the various tongues of this world
one hymn of praise may be offered to you;
through your Son, Jesus Christ our Lord.
- ☞ **Amen.**



The offering is gathered.

VOLUNTARY

Was Gott tut, das ist wohlgetan (Whatever God Ordains Is Right)

Johann Ludwig Krebs

(1713–1780)

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

Your generosity is appreciated.

When the orchestral introduction to the hymn begins, we stand.

HYMN: Whatever God Ordains Is Right

Stanza three is sung by the choir in a setting by Johann Sebastian Bach from Cantata #75.



- 1 What - ev - er God or - dains is right; his will is just and ho - ly.
- 2 What - ev - er God or - dains is right, and he will not de - ceive us.
- Choir** 3 What - ev - er God or - dains is right; all that he does is for us.
- 4 What - ev - er God or - dains is right; he guides our joy and sad - ness.



He holds us in his per - fect might; in him, our lives are god - ly.
He leads us in the way of light and will not ev - er leave us.
He heals our souls and gives us sight and puts no ill be - fore us.
He is our life and bless - ed light; in him a - lone is glad - ness.



He is our God and all we need, the Fa - ther who pre -
In him we rest, who makes the best of all the stum - bling
Our God is true; he makes us new; our lives are built up -
We see his face, the way of grace; he holds us in his



serves us still; to him we bend each heart and will.
turns we take and loves us for his mer - cy's sake.
on his rock, our cor - ner - stone and build - ing block.
might - y arm and keeps us safe from ev - 'ry harm.

Text: Samuel Rodigast, 1649–1708; tr. Gracia Grindal, b. 1943, alt.

Music: WAS GOTT TUT, attr. Severus Gastorius, c. 1675

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

✠ WORD ✠

We sit.

READING: Romans 12:17–21

¹⁷Do not repay anyone evil for evil, but take thought for what is noble in the sight of all. ¹⁸If it is possible, so far as it depends on you, live peaceably with all. ¹⁹Beloved, never avenge yourselves, but leave room for the wrath of God; for it is written, “Vengeance is mine, I will repay, says the Lord.” ²⁰No, “if your enemies are hungry, feed them; if they are thirsty, give them something to drink; for by doing this you will heap burning coals on their heads.” ²¹Do not be overcome by evil, but overcome evil with good.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 8:1–13

When Jesus had come down from the mountain, great crowds followed him; ²and there was a leper who came to him and knelt before him, saying, “Lord, if you choose, you can make me clean.” ³He stretched out his hand and touched him, saying, “I do choose. Be made clean!” Immediately his leprosy was cleansed. ⁴Then Jesus said to him, “See that you say nothing to anyone; but go, show yourself to the priest, and offer the gift that Moses commanded, as a testimony to them.”

⁵When he entered Capernaum, a centurion came to him, appealing to him ⁶and saying, “Lord, my servant is lying at home paralyzed, in terrible distress.” ⁷And he said to him, “I will come and cure him.” ⁸The centurion answered, “Lord, I am not worthy to have you come under my roof; but only speak the word, and my servant will be healed. ⁹For I also am a man under authority, with soldiers under me; and I say to one, ‘Go,’ and he goes, and to another, ‘Come,’ and he comes, and to my slave, ‘Do this,’ and the slave does it.” ¹⁰When Jesus heard him, he was amazed and said to those who followed him, “Truly I tell you, in no one in Israel have I found such faith. ¹¹I tell you, many will come from east and west and will eat with Abraham and Isaac and Jacob in the kingdom of heaven, ¹²while the heirs of the kingdom will be thrown into the outer darkness, where there will be weeping and gnashing of teeth.” ¹³And to the centurion Jesus said, “Go; let it be done for you according to your faith.” And the servant was healed in that hour.

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Dr. Kurt K. Hendel

CANTATA: *Herr, wie du willst, so schicks mit mir*, BWV 73
(Lord, as you will, so let it be done with me)

Johann Sebastian Bach
(1685–1750)

*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. Chorale & Recitative

Chorale

Herr, wie du willst, so schicks mit mir

Lord, do as you will with me

Im Leben und im Sterben!

In life and in death!

Tenor Recitative

Ach! aber ach! Wieviel läßt mich dein Wille leiden!

Oh, but oh, how much your will allows me to suffer!

Mein Leben ist des Unglücks Ziel, da Jammer und Verdruss

My life is misfortune's goal since misery and frustration

Mich lebend foltern muss, und kaum will meine Not im Sterben von mir scheiden.

Must torture me alive, and my despair hardly leaves me in death.

Chorale

Allein zu dir steht mein Begier,

You alone are the object of my desire,

Herr, lass mich nicht verderben!

Lord, let me not be corrupted!

Bass Recitative

Du bist mein Helfer, Trost und Hort, so der Betrüben Tränen zählet

You are my help, solace and refuge, who counts the tears of the afflicted

Und ihre Zuversicht, das schwache Rohr, nicht gar zerbricht;

And does not shatter their trust, that weak reed;

Und weil du mich erwählet, so sprich ein Trost- und Freudenwort!

And since you have chosen me, so speak a word of comfort and joy!

Chorale

Erbalt mich nur in deiner Huld,

Keep me only in your grace,

Sonst wie du willst, gib mir Geduld,

Otherwise, as you will, give me patience,

Denn dein Will ist der beste.

Because your will is best.

*The libretto continues on the following page
(Please turn page quietly.)*

Soprano Recitative

Dein Wille zwar ist ein versiegelt Buch, da Menschenweisheit nichts vernimmt;

Your will is indeed a locked book, since human wisdom grasps nothing;

Der Segen scheint uns oft ein Fluch, die Züchtigung ergrimmt Strafe,

Blessings often seem to us a curse, chastisement like angry punishment,

Die Ruhe, so du in dem Todesschlaf uns einst bestimmst,

The peace, which you in death's sleep once intended for us,

Ein Eingang zu der Hölle. Doch macht dein Geist uns dieses Irrtums frei

Seems like an entrance to hell. However, your Spirit frees us from this error

Und zeigt, dass uns dein Wille heilsam sei.

And shows that your will is healing for us.

Chorale

Herr, wie du willst!

Lord, as you will!

The organizing thought of the entire cantata is the first stanza of Kaspar Bienemann's 1582 chorale *Herr, wie du willst, so schicks mit mir* (Lord, do as you will with me). It is set to the melody *Wo Gott der Herr nicht bei uns hält* (Wittenberg, 1529).^{*} After the customary instrumental introduction Bach presents the chorale in two- or three-line segments sung by the choir in four-part harmony. Between these segments three solo recitatives, which comment on the text, are sung by tenor, bass, and soprano voices. These recitatives form Psalm-like laments, pleading with God for release from misfortune yet trusting in the will of God for relief.

Besides the chorale, two additional unifying elements combine to present a tightly structured plan of composition. The paired oboes over the accompaniment of strings together play the same brief melodious parallel lines at various pitch levels throughout the entire movement. Also, the horn (flugelhorn in our performance), which Bach specified for organ in a later edition, sounds the first four notes of the chorale at the very beginning of the movement as a motif, which is then repeated several times in the course of the movement. Near the close of the movement the motif is then sung with emphasis three times by the full choir, thereby locking in the dominant thought of submission, "Lord, as you will." (If the musical motif sounds familiar to worshippers, it may be because its four notes are the same as those of the opening versicles of Evening Prayer sung by the leader in today's service.)

^{*}Neither text nor tune are found in *Lutheran Book of Worship*, although the thought of submission to God's will is present in several other hymns such as "Whatever God Ordains Is Right" (LBW 446).

2. Aria (Tenor)

Ach senke doch den Geist der Freuden

Oh, send down the spirit of joy

Dem Herzen ein!

Into my heart after all!

Es will oft bei mir geistlich Kranken

Often in me does spiritual sickness

Die Freudigkeit und Hoffnung wanken

Cause happiness and hope to waver

Und zaghaft sein.

And become timid.

Following a pattern quite common to Bach, the solo oboe and the tenor with the accompaniment of the *basso continuo* engage in a *da capo* duet that ends with the mandatory repetition of the opening section. The two lines frequently imitate each other, but at times they also move together in parallel lines. The text calls on God to replace the heart's human fear with hope. Certain words receive special treatment: *Geist der Freuden* (spirit of joy) and *Die Freudigkeit* (happiness) are set to passages illuminated with long, moving lines; at *wanken* (to waver) the lines move back and forth with appropriate uncertainty.

3. Recitative (Bass)

Ach, unser Wille bleibt verkehrt,

Oh, our will remains corrupted,

Bald trotzig, bald verzagt,

Sometimes defiant, sometimes despondent,

Des Sterbens will er nie gedenken;

It does not want to think about death;

Allein ein Christ, in Gottes Geist gelehrt,

Only a Christian, taught in the spirit of God,

Lernt sich in Gottes Willen senken

Learns to immerse himself in God's will

Und sagt:

And says:

The brief, but dramatic text prepares for the aria immediately following. The rebellious human will that does not want to think about death speaks in awkward intervals with only the accompaniment of the *basso continuo* (keyboard and bass).

4. Aria (Bass)

Herr, so du willst,

Lord, as you will,

So presst, ihr Todesschmerzen,

So press, you pangs of death,

Die Seufzer aus dem Herzen,

Sighs from the heart,

Wenn mein Gebet nur vor dir gilt.

If only my prayer comes before you.

Herr, so du willst,

Lord, as you will,

So lege meine Glieder

So lay my limbs

In Staub und Asche nieder,

In dust and ashes down,

Dies höchst verderbte Sündenbild.

This most depraved image of sin.

Herr, so du willst,

Lord, as you will,

So schlägt, ihr Leichenglocken,

So strike, you funeral bells,

Ich folge unerschrocken,

I follow undaunted,

Mein Jammer ist nunmehr gestillt.

My misery is now at an end.

Herr, so du willst.

Lord, as you will.

In this poignant, expressive aria, the soloist again voices submission to the will of God. Sung boldly with confidence to the accompaniment of strings, the theme *Herr, so du willst* (Lord, as you will) is repeated fifteen times to a musical motif or to its variants (instruments pick up this theme several more times); death is not to be feared, but accepted as God's will, an end to earthly misery. As death is contemplated at *So schlägt, ihr Leichenglocken* (So strike, you funeral bells) the upper strings are plucked in repeated patterns to imitate the pealing of funeral bells. The aria concludes with a final statement of submission. The melodic motif for this aria is drawn by Bach from the first notes of the melody of the succeeding chorale.

5. Chorale

Das ist des Vaters Wille,

This is the will of the Father,

Der uns erschaffen hat;

Who has created us;

Sein Sohn hat Guts die Fülle

His Son has won an abundance

Erworben uns aus Gnad;

Of goodness for us out of mercy;

Auch Gott der Heilige Geist

Also God, the Holy Spirit,

Im Glauben uns regieret,

Reigns over us in faith,

Zum Reich des Himmels führet.

And leads us to the heavenly realm.

Ihm sei Lob Ehr und Preis!

To him be glory, honor and praise!

The closing chorale is a simple four-part setting of the ninth stanza of *Von Gott will ich nicht lassen* (From God Can Nothing Move Me, LBW 468, stanza 6, text by Ludwig Helmbold, 1563; melody from the French, 1557). Finally, a thankful tribute is given to the work and will of the Father, the Son, and the Holy Spirit.

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-cept. 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.

† PRAYERS †

LITANY

□ In peace, let us pray to the Lord.

☞ Lord, have mer - cy.

The musical score consists of two systems. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by the lyrics 'In peace, let us pray to the Lord.' The piano accompaniment has a whole rest in the first measure, followed by a series of chords in the second and third measures. The second system continues the piano accompaniment with a whole rest in the first measure, followed by a series of chords in the second, third, and fourth measures, corresponding to the lyrics 'Lord, have mer - cy.'

After each petition:

□ ...let us pray to the Lord.

☞ Lord, have mer - cy.

The musical score consists of two systems. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by the lyrics 'Lord, have mer - cy.' The piano accompaniment has a whole rest in the first measure, followed by a series of chords in the second and third measures. The second system continues the piano accompaniment with a whole rest in the first measure, followed by a series of chords in the second, third, and fourth measures, corresponding to the lyrics 'Lord, have mer - cy.'

The litany concludes:

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

☞ Al - le - lu - ia.

The musical score consists of two systems. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by the lyrics 'Al - le - lu - ia.' The piano accompaniment has a whole rest in the first measure, followed by a series of chords in the second and third measures. The second system continues the piano accompaniment with a whole rest in the first measure, followed by a series of chords in the second, third, and fourth measures, corresponding to the lyrics 'Al - le - lu - ia.'

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

Silence is kept, then:

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

♩ To you, O Lord.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a simple, homophonic style. The lyrics 'To you, O Lord.' are written below the notes. The first staff has four measures, and the second staff has four measures. The notes are: Treble: G4, A4, B4, C5; Bass: G3, A3, B3, C4.

COLLECT

- ℣ 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.

☩ Amen.

- ℣ 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.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a simple, homophonic style. The lyrics 'Let us bless the Lord. Thanks be to God.' are written below the notes. The first staff has four measures, and the second staff has four measures. The notes are: Treble: G4, A4, B4, C5; Bass: G3, A3, B3, C4.

BENEDICTION

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

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a simple, homophonic style. The lyrics 'The almighty and merciful Lord, the Father, the Son, and the Holy Spirit, bless and preserve you. A-men' are written below the notes. The first staff has four measures, and the second staff has four measures. The notes are: Treble: G4, A4, B4, C5; Bass: G3, A3, B3, C4.

HYMN: May We Your Precepts, Lord, Fulfill



1 May we your pre - cepts, Lord, ful - fill and
Choir 2 So may we join your name to bless, your
 3 Spir - it of life, of love, and peace, our



do on earth our Fa - ther's will as an - gels do a - bove;
 grace a - dore, your pow'r con - fess, to flee from sin and strife.
 hearts u - nite, our joy in - crease, your gra - cious help sup - ply.



still walk in Christ, the liv - ing way, with
 One is our call - ing, one our name, the
 To each of us the bless - ing give in



all your chil - dren and o - bey the law of Chris - tian love.
 end of all our hopes the same, a glo - rious crown of life.
 Chris - tian fel - low - ship to live, in joy - ful hope to die.

Text: Edward Osler, 1798–1863, alt.
 Music: MERIBAH, Lowell Mason, 1792–1872

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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BACKGROUND OF THE CANTATA

Christians celebrate the special coming of Christ to the Gentiles on the January 6 Festival of the Epiphany with its visit of the Magi to Jesus. The Sundays after Epiphany in the one-year lectionary of Bach's day revealed various aspects of Jesus' divinity and ministry: Epiphany 1, Jesus displays his knowledge of Scripture and God's will to the leaders in the temple; Epiphany 2, Jesus turns water into wine; Epiphany 3, Jesus heals the leper; Epiphany 4, Jesus stills the tempest. The modern three-year lectionary cycle triples the readings for the season, but the theme of the season remains much the same: God in man made manifest.

However, in today's cantata for the Third Sunday after Epiphany, Bach's unknown librettist has chosen to emphasize our obedience to God's will, a theme that is also contained in the Gospel for the day (Matthew 8:1–13). The opening words of the first chorus set the tone for the entire cantata: *Herr, wie du willst, so schicks mit mir* (Lord, do as you will with me), an injunction drawn from the plea of the leper ("Lord, if you will you can make me clean") and the articulation of obedience of the centurion also found in the assigned Gospel. The theme words appear several times in the first movement, and the thought is extended throughout the entire cantata. The Epistle for the day (Romans 12:17–21) does not play a significant role in the libretto.

The first performance of this chorale cantata was given at St. Nicholas Church in Leipzig on January 23, 1724, as part of Bach's first annual cycle of cantatas. (Although called as Cantor at St. Thomas, Bach was responsible for the music performed at four Leipzig churches.) The work is scored for 2 oboes, horn, strings (2 violins, viola, and cello), and *basso continuo* (keyboard and bass), four-part chorus, and soprano, tenor, and bass solos. In a later 1732 performance of the cantata the difficult horn part was scored for organ.

The structure of the five-movement cantata (chorale-chorus-aria-recitative-aria-chorale) is unusual only in regard to the first movement, where the chorus sings the individual lines of the chorale in passages of unadorned four-part harmony which is separated by the commentary of recitatives of the three soloists.

Carlos Messerli

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Kurt K. Hendel, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Candace Horton, flugelhorn/trumpet
Christine Janzow Phillips, Meg Busse, oboes
Dianne Ryan, bassoon

Betty Lewis, Paul Vanderwerf, Karen Nelson, violin I
Carol Yampolsky, Nina Saito, Lou Torick, violin II
Naomi Hildner, Vannia Phillips, viola
David Bednarek, Calvin Hettinger, cello
Judith Hanna, double bass
Laura Zimmer, organ and harpsichord

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 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 Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. 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, is Cantor at Grace. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. Pastor Costello 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.



Kurt K. Hendel, homilist, is the Bernard, Fischer, Westberg Distinguished Ministry Professor of Reformation History at the Lutheran School of Theology at Chicago. His teaching interests are Martin Luther and his theology, the Lutheran Confessions and Reformation church history. Dr. Hendel was born in Germany but was educated primarily in the United States. He is an ordained clergyman of the ELCA and has taught at Concordia Seminary, Christ Seminary-Seminex and the Lutheran School of Theology at Chicago.

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Bach

Cantata Vespers

2012–2013
42nd Year

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

- February 24** **Ich glaube, lieber Herr, hilf meinem Unglauben!** *I believe, dear Lord, help my unbelief!*
BWV 109 Bruce K. Modahl, Grace Lutheran Church and School, homilist
J. S. Bach, Concerto for 3 Harpsichords in D minor (BWV 1063)
Dennis W. Zimmer, Laura Zimmer, and Michael D. Costello, harpsichords
Kapelle, Concordia University Chicago, Charles P. Brown, director
Chamber Orchestra, Concordia University Chicago, Maurice Boyer, director
- March 24** **Matthäus-Passion** *St. Matthew Passion*
BWV 244 Performed in a 4:00 p.m. concert, free-will offering
William Watson, tenor (Evangelist) ■ Keven Keys, baritone (Jesus)
Andrew Schultze, bass (Pilate, Peter, Judas) ■ Jennifer Rossetti, soprano
Karen Brunssen, mezzo-soprano ■ Derek Chester, tenor ■ Douglas Anderson, baritone
- April 28** **Weinen, Klagen, Sorgen, Zagen** *Weeping, wailing, fretting, fearing*
BWV 12 Gary A. Weant, Philadelphia Evangelical Lutheran Church, Dallas, NC, homilist
Steven Wente, Concordia University Chicago, organist
Laudate, Concordia University Chicago, Maurice Boyer, director
- May 19** **Wer mich liebet, der wird mein Wort halten** *Whoever loves me will keep my word*
BWV 74 Ralph W. Klein, Lutheran School of Theology at Chicago, homilist
Orchestral Prelude: J. S. Bach, Orchestral Suite No. 1 in C Major (BWV 1066)

ST. JOHANN SEBASTIAN BACH
♦ MARCH 24, 2013 † 4:00 PM

MATTHEW
PASSION

Palm Sunday Concert

Bach Cantata Vespers Chorus & Orchestra

Michael D. Costello, director

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Andrew Schultze, bass (Pilate, Peter, Judas)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

Hors d'oeuvre & wine reception at intermission

No admission fee ■ Free-will offering ■ Nursery open



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