

Bach 45th Year

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

Cantata Vespers 2015–2016



September 20, 2015

Was Gott tut, das ist wohlgetan (BWV 99)

What God does, that is done well

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.

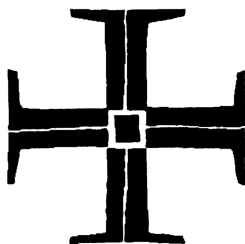
Recording or photography of any kind during the service is strictly forbidden.

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



The Seventeenth Sunday after Pentecost
September 20, 2015 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Prelude in B Minor, BWV 544a

Johann Sebastian Bach
(1685–1750)

Wenn wir in höchsten Nöten sein, BWV 641

J. S. Bach

Fugue in B Minor, BWV 544b

J. S. Bach

Martin Jean, organ

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.**

☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;

heav - en - ly, ho - ly, bless - ed Je - sus Christ.

We have come to the set - ting of the sun, and we look to the eve - ning light.

We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of

be - ing praised with pure voic - es for - ev - er. O Son of God,

O Giv - er of life: The u - ni - verse pro - claims your glo - ry.

☐ The Lord be with you. ☑ And al - so with you.

☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.

☐ Blessed are you, O Lord our God, king of the universe, who led your people

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



Enlighten our darkness by the light of your Christ; may his Word be a lamp



to our feet and a light to our path; for you are mer - ci - ful,



and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,



Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☩**.*



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



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



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



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



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

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

Ⓜ Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -

pied in wick - ed - ness with e - vil - do - ers. Ⓛ But my eyes are

turned to you, Lord God; in you I take ref - uge. Strip me not of my life.

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

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

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

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

Silence for meditation is observed, then:

PSALM PRAYER

- Ⓛ Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.
- ⓐ Amen.

MOTET: Quaerite primum regnum Dei

Sethus Calvisius
(1556–1615)

Quaerite primum regnum Dei, et justitiam ejus:

Strive first for the kingdom of God and his righteousness:
et haec omnia adjicientur vobis, alleluia.

and all these things will be given to you as well. Alleluia.

Matthew 6:33

Silence for meditation is observed, then:

COLLECT

☒ Lord God,
through the death and resurrection of your Son
you have opened the kingdom of heaven to all believers.
By the power of your Holy Spirit strengthen your children in faith,
help them to strive first for your kingdom,
and grant unto them the righteousness that comes from you alone;
through Jesus Christ, your Son, our Lord.

☑ Amen.

MISSION MOMENT: Lutheran Music Program

Bob Olsen, Executive Director
Lutheran Music Program

The offering is gathered.

OFFERING/VOLUNTARY: Wer nur den lieben Gott lässt walten, BWV 647

J. S. Bach

*Please use the envelopes to designate your gift to Lutheran Music Program.
Loose offerings assist in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*



Following the organ introduction, we stand and sing.

HYMN: If You But Trust in God to Guide You Stanza 3 Setting: Paul Bouman (b. 1918)
Stanza 4 Setting: Michael D. Costello (b. 1979)



1 If you but trust in God to guide you and place your
2 What gain is there in fu - tile weep - ing, in help - less
Choir 3 In pa - tient trust a - wait his lei - sure in cheer - ful
4 Sing, pray, and keep his ways un - swerv - ing, of - fer your



con - fi - dence in him, you'll find him al - ways there be -
an - ger and dis - tress? If you are in his care and
hope, with heart con - tent to take what - e'er your Fa - ther's
ser - vice faith - ful - ly, and trust his word; though un - de -



side you, to give you hope and strength with - in. For those who
keep - ing, in sor - row will he love you less? For he who
plea - sure and all - dis - cern - ing love have sent; doubt not your
serv - ing, you'll find his prom - ise true to be. God nev - er



trust God's change-less love build on the rock that will not move.
took for you a cross will bring you safe through ev - 'ry loss.
in - most wants are known to him who chose you for his own.
will for - sake in need the soul that trusts in him in - deed.

Text: Georg Neumark, 1621–1681; tr. composite, alt.
Music: WER NUR DEN LIEBEN GOTT, Georg Neumark, 1621–1681

St. 2 text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

We sit.



✠ WORD ✠

READING: Galatians 5:25–6:10

[St. Paul writes:] If we live by the Spirit, let us also be guided by the Spirit. Let us not become conceited, competing against one another, envying one another.

My friends, if anyone is detected in a transgression, you who have received the Spirit should restore such a one in a spirit of gentleness. Take care that you yourselves are not tempted. Bear one another's burdens, and in this way you will fulfill the law of Christ. For if those who are nothing think they are something, they deceive themselves. All must test their own work; then that work, rather than their neighbor's work, will become a cause for pride. For all must carry their own loads.

Those who are taught the word must share in all good things with their teacher.

Do not be deceived; God is not mocked, for you reap whatever you sow. If you sow to your own flesh, you will reap corruption from the flesh; but if you sow to the Spirit, you will reap eternal life from the Spirit. So let us not grow weary in doing what is right, for we will reap at harvest time, if we do not give up. So then, whenever we have an opportunity, let us work for the good of all, and especially for those of the family of faith.

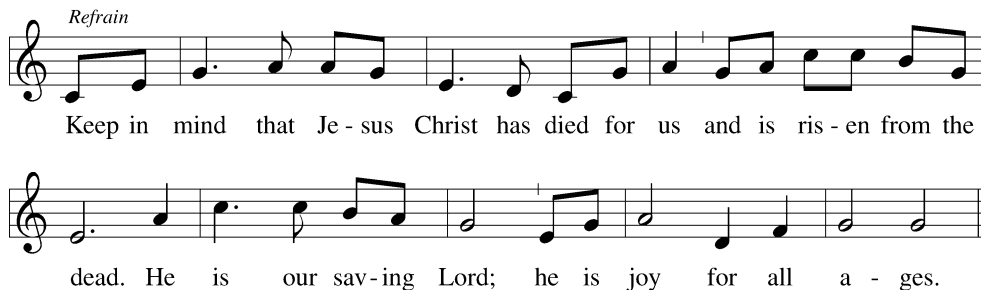
L The Word of the Lord.

C Thanks be to God.

CANTICLE: Keep in Mind That Jesus Christ Has Died For Us Lucien Diess (1921–2007) Setting by Michael D. Costello (b. 1979)

The Refrain is sung by the choir, then by all each time thereafter.

Refrain



Keep in mind that Je - sus Christ has died for us and is ris - en from the
dead. He is our sav - ing Lord; he is joy for all a - ges.

Choir If we die with the Lord, we shall live with the Lord.
If we endure with the Lord, we shall live with the Lord.

C **REFRAIN**

Choir In him all our sorrow, in him all our joy,
In him hope of glory, in him all our love.

C **REFRAIN**

Choir In him our redemption, in him all our grace.
In him our salvation, in him all our peace..

C **REFRAIN**

READING: Matthew 6:22–34

[Jesus said to his disciples:] "The eye is the lamp of the body. So, if your eye is healthy, your whole body will be full of light; but if your eye is unhealthy, your whole body will be full of darkness. If then the light in you is darkness, how great is the darkness!

"No one can serve two masters; for a slave will either hate the one and love the other, or be devoted to the one and despise the other. You cannot serve God and wealth.

"Therefore I tell you, do not worry about your life, what you will eat or what you will drink, or about your body, what you will wear. Is not life more than food, and the body more than clothing? Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? And can any of you by worrying add a single hour to your span of life? And why do you worry about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin, yet I tell you, even Solomon in all his glory was not clothed like one of these. But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, will he not much more clothe you — you of little faith? Therefore do not worry, saying, 'What will we eat?' or 'What will we drink?' or 'What will we wear?' For it is the Gentiles who strive for all these things; and indeed your heavenly Father knows that you need all these things. But strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.

"So do not worry about tomorrow, for tomorrow will bring worries of its own. Today's trouble is enough for today."

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Dr. Robert Alan Rimbo



CANTATA: Was Gott tut, das ist wohlgetan, BWV 99
(What God does, that is done well)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20–21 in this worship folder.*

1. Chorus

Was Gott tut, das ist wohlgetan,
What God does, that is done well,
Es bleibt gerecht sein Wille;
His will remains always just;
Wie er fängt meine Sachen an,
However he deals with my affairs,
Will ich ihm halten stille.
I will calmly cling to him.
Er ist mein Gott,
He is my God,
Der in der Not
Who in my distress
Mich wohl weiß zu erhalten;
Knows well how to sustain me;
Drum laß ich ihn nur walten.
I thus let him alone prevail.

The opening chorus is in the joyful key of G major. After a sixteen-measure orchestral introduction, the *concertante* group of flute, oboe d'amore and solo violin enters with an elaboration on the original material. The sopranos lead the choir entrances, singing each phrase of the *cantus firmus* in a long legato line. The lower voices repeat the text with simple rhythmic material. The grace and elegance of the music suggest hopeful, happy confidence in God.

2. Recitative (bass)

Sein Wort der Wahrheit stehet fest

His Word of truth stands firm

Und wird mich nicht betrügen,

And will not deceive me,

Weil es die Gläubigen nicht fallen noch verderben läßt.

Since it lets not the faithful fall or perish.

Ja, weil es mich den Weg zum Leben führet,

Yes, since it leads me on the way to life,

So faßt mein Herze sich und lässet sich begnügen

My heart calms itself and is content

An Gottes Vätertreu und Huld

In God's fatherly devotion and favor

Und hat Geduld,

And has patience

Wenn mich ein Unfall rühret.

When an accident befalls me.

Gott kann mit seinen Allmachtshänden

God can with his almighty hands

Mein Unglück wenden.

Turn around my misfortune.

The internal movements of the cantata are in minor keys, as the texts, paraphrased from the hymn, describe God's presence amidst troubles. At the end of this recitative, a long melisma on the final word, *wenden* (change), turns the music into a gentle arioso depicting God's transformation of our misfortune.

3. Aria (tenor)

Erschüttere dich nur nicht, verzagte Seele,

Only be not shaken, despondent soul,

Wenn dir der Kreuzeskelch so bitter schmeckt!

If the chalice of the cross tastes bitter!

Gott ist dein weiser Arzt und Wundermann,

God is your wise doctor and miracle-worker,

So dir kein tödlich Gift einschenken kann,

He cannot fill your cup with deadly poison,

Obgleich die Süßigkeit verborgen steckt.

Even though the sweetness is hidden.

This duet for tenor and a virtuosic flute depicts life's bitter, but not deadly cup of sorrows. The falling chromatic scale in the flute's third measure is associated with Christ's blood spilled on the cross. The tenor line trembles on the first word *erschüttere* (shaken). Long melismas in the middle section illustrate God filling the bitter cup (*einschenken*) and its hidden (*verborgen*) sweetness. This is a da capo aria; the opening section is repeated.

4. Recitative (alto)

Nun, der von Ewigkeit geschloß'ne Bund

Now the covenant drawn up from eternity

Bleibt meines Glaubens Grund.

Remains my faith's foundation.

Er spricht mit Zuversicht

It says with confidence

Im Tod und Leben:

In death and life:

Gott ist mein Licht,

God is my light,

Ihm will ich mich ergeben.

To him I will surrender.

Und haben alle Tage

Even if every day has

Gleich ihre eigne Plage,

Its own vexation,

Doch auf das überstandne Leid,

After suffering has been endured,

Wenn man genug geweinet,

When one has wept enough,

Kommt endlich die Errettungszeit,

There comes at last the day of salvation,

Da Gottes treuer Sinn erscheint.

When God's faithful meaning shines forth.

The alto aria also ends in a brief arioso and a peaceful cadence in D major, with a text about God's faithful presence in times of trouble.

5. Aria (soprano and alto)

Wenn des Kreuzes Bitterkeiten

When the bitterness of the cross

Mit des Fleisches Schwachheit streiten,

Struggles with the weakness of the flesh,

Ist es dennoch wohlgetan.

It is nevertheless done well.

Wer das Kreuz durch falschen Wahn

Whoever through false delusions

Sich vor unerträglich schätzt,

Considers the cross unbearable,

Wird auch künftig nicht ergötzet.

Will also, in the future, find no joy.

There are two duets at work in this movement about struggle: the flute with the oboe d'amore and the soprano with the alto. The repeated notes in the main theme of the canonic entrances, plod along for a full measure and are followed by a two-note downward figure that imitates a sigh. The second section of the AB form ends with anticipation of future blessing, leading into the final chorale.

6. Chorale

Was Gott tut, das ist wohlgetan,

What God does, that is done well:

Dabei will ich verbleiben.

To this I will hold fast.

Es mag mich auf die rauhe Bahn

I may be driven onto a rough path

Not, Tod und Elend treiben,

By distress, death and misery,

So wird Gott mich

But then God will

Ganz väterlich

Just like a father

In seinen Armen halten;

Hold me in his arms;

Drum laß ich ihn nur walten.

I thus let him alone prevail.

The last stanza of the chorale is presented with simple straightforward harmonies, closing the work with a sense of trust and confidence in God.

Silence is observed, then:

- Ⓐ In many and various ways God spoke to his people of old by the prophets.
- Ⓑ But now in these last days he has spoken to us by his Son.

We stand.

MAGNIFICAT



Ⓒ My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-ceil. He has cast down the might-y from their thrones,



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

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

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

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

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

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

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

✠ PRAYERS ✠

LITANY

☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.

The litany continues:

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



The litany concludes:

- ℣ 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.



- ℣ 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'S PRAYER

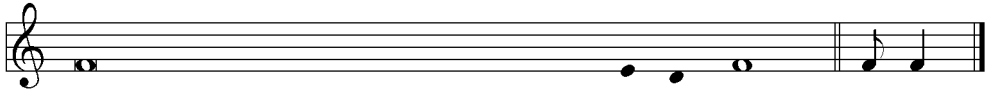
- ℣ Lord, remember us in your kingdom and teach us to pray:

☩ **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 & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.



☐ The almighty and merciful Lord,
the Father, ✚ the Son, and the Holy Spirit, bless and pre-serve you. ☑ A-men

HYMN: Oh, That I Had a Thousand Voices

Concertato by Michael D. Costello



☑ 1 Oh, that I had a thou - sand voic - es to praise my
☑ 2 O all you pow'rs that he im - plant - ed, a - rise, keep
Choir 3 You for - est leaves so green and ten - der that dance for
☑ 4 All crea - tures that have breath and mo - tion, that throng the
☑ 5 Cre - a - tor, hum - bly I im - plore you to lis - ten



God with thou - sand tongues! My heart, which in the Lord re -
si - lence now no more; put forth the strength that God has
joy in sum - mer air, you mead - ow grass - es, bright and
earth, the sea, the sky, come, share with me my heart's de -
to my earth - ly song un - til that day when I a -



joic - es, would then pro - claim in grate - ful songs to all, wher -
grant - ed! Your no - blest work is to a - dore! O soul and
slen - der, you flow'rs so fra - grant and so fair, you live to
vo - tion, help me to sing God's prais - es high! My ut - most
dore you, when I have joined the an - gel throng and learned with



ev - er I might be, what great things God has done for me!
bod - y, join to raise with heart - felt joy our mak - er's praise!
show God's praise a - lone. Join me to make his glo - ry known!
pow'rs can nev - er quite de - clare the won - ders of his might!
choirs of heav'n to sing e - ter - nal an - thems to my king!

Text: Johann Mentzer, 1658–1734; tr. composite

Music: O DASS ICH TAUSEND ZUNGEN HÄTTE, Johann B. König, 1691–1758

DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

The Rev. Dr. Robert Alan Rimbo, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Martin D. Jean, organist

Nathalie Colas Grant, soprano

Amy Anderson de Jong, mezzo-soprano

Dane Thomas, tenor

Douglas Anderson, baritone

Greg Fudala, trumpet

Donna Port, flute

Meg Busse, oboe/d'amore

Betty Lewis, Lee Joiner, Becky Coffman, and Carol Yampolsky, violins I

Paul Zafer, Lou Torick, and Paul Vanderwerf, violins II

Naomi Hildner and Amanda Grimm, violas

Jean Hatmaker, cello

Judith Hanna, double bass

Laura Zimmer, continuo

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BACKGROUND OF THE CANTATA

“Was Gott tut, das ist wohlgetan” was a relatively new hymn in 1724 when Bach composed Cantata #99, the first of three cantatas he based on this beloved and popular chorale. The hymn text was written in 1675 by Samuel Rodigast (1649–1708), a scholar and educator, first at the University of Jena, later at the Greyfriars Gymnasium in Berlin. He wrote the hymn to cheer his friend Severus Gastorius (1646–1682), during a serious illness. The text was published in 1676 in the Appendix to *Das Hannoverische Gesangbuch*. Gastorius, who was cantor at Jena, is credited with the tune, which appeared in the *Ausserlesenes Weimarisches Gesangbuch* in 1681. His choir students in Jena sang it often. “Was Gott tut” was a favorite hymn of Friedrich Wilhelm III of Prussia (1770–1840), who asked that it be sung at his funeral.

The hymn continues to be popular in Lutheran hymnals and those of other denominations, in multiple translations. It appeared in *The Lutheran Hymnal* (1941) as “What God Ordains Is Always Good,” in *Lutheran Book of Worship* (1978) as “Whatever God Ordains Is Right,” and in *Evangelical Lutheran Worship* (2006) as “What God Ordains Is Good Indeed.” Although the six original stanzas are often condensed into four, the hymn continues to provide steady and comforting reassurance of God’s love and care for us.

BWV 99 was first performed in Leipzig on September 17, 1724, the Fifteenth Sunday After Trinity. It is part of Bach’s second annual cycle of church cantatas, composed during his second year as Cantor at St. Thomas. In his first two years there he composed a new cantata for nearly every Sunday and festival in the church year, except for the Sundays in Lent and Advent. The unifying principle in this second cycle is that all the cantatas are based on Lutheran chorales, including hymns that date back to the 16th-century Reformation era, hymns written during the devastating wars of the first half of the 17th century, and more recent hymns such as “Was Gott tut.”

The tune and text of the hymn’s first stanza are used in the opening movement; the sixth stanza of the hymn is the cantata’s closing chorale. Stanzas two through five are paraphrased in the recitatives and arias. The most likely author of the cantata text is Andreas Stübel, Conrector Emeritus of the St. Thomas School, “a man of solid theological background (if somewhat nonconformist views),” according to Bach biographer Christoph Wolff. Stübel died in January of 1725 but had written cantata texts for Sundays until the beginning of Lent. Bach had to look elsewhere for librettos for the remaining Sundays in this cycle, Easter through Holy Trinity.

Stübel's paraphrases add cross imagery (*Kreuz*) to the ideas in the chorale text. The hymn speaks of bitter medicine in stanza three; in the tenor aria this becomes *Kreuzeskelch*, the chalice of the cross. Stanza five of the hymn speaks of drinking a bitter chalice; the text of the soprano-alto duet calls it *Kreuzes Bitterkeiten*, the bitterness of the cross. The cantata text thus associates suffering in this life with following the example of Jesus bearing his cross.

Bach's original score for this cantata has not survived in its entirety. What was left of it was believed to have been lost during World War II, but eventually turned up in Krakow. The existence of two contemporary copies of the score and a partial set of copied parts show that the cantata was popular during the 18th century and performed beyond Leipzig. William Walton, the 20th century English composer, arranged the first movement of the cantata, along with other music of Bach, for the 1940 ballet *The Wise Virgins*; Walton's suite drawn from the ballet can still be heard on recordings.

The composer of this afternoon's motet, Sethus Calvisius (1556–1615), was Cantor at St. Thomas from 1594 until his death in 1615, and manuscripts of his motets and hymns were well-represented in the library of the St. Thomas School used by J. S. Bach. Calvisius was offered professorships in mathematics in Frankfurt and Wittenberg, but he preferred to stay in Leipzig and work as a musician. His books include treatises on eclipses and a calendar system, as well as many works on music theory and musical practice.

Gwen Gotsch

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.

Nathalie Colas, soprano, was born and raised in Strasbourg, France. A graduate of DePaul University School of Music and of the Brussels Royal Conservatory, she completed her opera training at the Swiss Opera Studio/Hochschule der Künste Bern. An avid recitalist, Nathalie studied art song with the late German baritone Udo Reinemann and regularly performs such repertoire in the Midwest and in Europe. She is a current soloist with the Chicago Bach Ensemble, Fonema Consort, and Aestas Consort. Nathalie was recently heard in Chicago's Haymarket Opera Company production of Telemann's *Don Quichotte*, in Handel's *Messiah* with the St. Louis Bach Society, and in the title role of *Rita* by G. Donizetti in Ardez, Switzerland.



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.

Amy Anderson de Jong, mezzo soprano, attended the University of Illinois and went on to finish her degree at Northwestern University where she also earned her Master of Music degree. Amy is a founding member of the vocal trio called "Times Three." They sing swing tunes with symphony orchestras and have sung throughout the United States and Canada. She has performed locally with Handel Week at Grace Episcopal Church, Oak Park. She lives in Oak Park with her husband David and children Evan and Sonja.

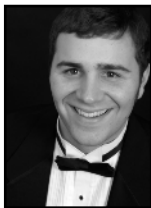


Martin D. Jean, organist, is Professor of Organ and Director of the Yale Institute of Sacred Music. He has performed widely throughout the United States and Europe and is known for his wide repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986, and at the National Young Artists' Competition in Organ Performance in 1992. Professor Jean is on the board of directors of Lutheran Music Program. He earned the A.Mus.D. from the University of Michigan.

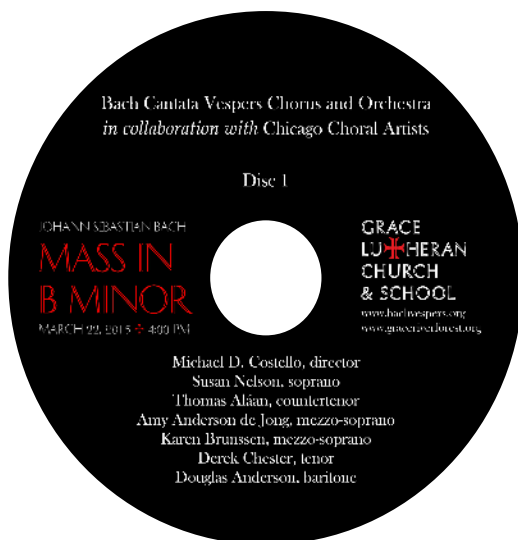
Robert Alan Rimbo, homilist, is bishop of the Metropolitan New York Synod of the Evangelical Lutheran Church in America. A graduate of Concordia Senior College, Fort Wayne, Indiana, and Christ Seminary–Seminex, St. Louis, Missouri, Bishop Rimbo holds an honorary Doctor of Divinity from The General Theological Seminary of the Episcopal Church. Bishop Rimbo has served the church in a variety of capacities, including pastorates, assistant to the bishop, director of music in several parishes, and executive assistant to the project director for the publication of *Lutheran Book of Worship*. Bishop Rimbo serves on the board of directors of Lutheran Music Program.



Dane Thomas, tenor, is a native of Chicago and performs with the Lyric Opera of Chicago Chorus and the Chicago Symphony Orchestra Chorus. 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.



Visit the table in the atrium to purchase a CD or DVD of the Bach Mass in B Minor as performed at Grace on March 22.



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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

The 45th season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

These listings acknowledge contributions to the 45th season of Bach Cantata Vespers, beginning July 1, 2015. Donations received after September 6, 2015, will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

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

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Concert at the St. Wigberti Priorat in Werningshausen (August 2012)

Bach ^{45th Year} Cantata Vespers 2015–2016

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



October 25 **Gott, man lobet dich in der Stille** *God, you are praised in the stillness*
BWV 120
Frank C. Senn, Evanston, Ill., homilist
J. S. Bach: Concerto for Oboe and Violin in C minor, BWV 1060; R. Hillert: Prelude to Evening Prayer

November 22 **Nun komm, der Heiden Heiland** *Now come, O Savior of the nations*
BWV 61
Amy C. Schifrin, Trinity School for Ministry, Ambridge, Penn., homilist
Stephen Alltop, Northwestern University, Evanston, Ill., organist

Dec. 25–Jan. 6 **Weihnachts-Oratorium** *Christmas Oratorio*
BWV 248
Presented in worship at the following dates and times:

December 25, 10 a.m.	Jauchzet, frohlocket, auf, preiset die Tage
December 26, 7 p.m.	Und es waren Hirten in derselben Gegend
December 27, 4 p.m.	Herrscher des Himmels, erhöre das Lallen
January 1, 10 a.m.	Fallt mit Danken, fällt mit Loben
January 3, 4 p.m.	Ehre sei dir, Gott, gesungen
January 6, 7 p.m.	Herr, wenn die stolzen Feinde schnauben

January 31 **Mit Fried und Freud ich fahr dahin** *In peace and joy I now depart*
BWV 125
Kevin L. Strickland, Evangelical Lutheran Church in America, Chicago, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 28 **Mein Herze schwimmt im Blut** *My heart swims in blood*
BWV 199
Rebekah Weant Costello, St. Matthew Lutheran Church, Itasca, Ill., homilist
A. Corelli: Sonata in B-flat Major, Op. 1, No. 5; J. C. Graupner: Concerto for Bassoon in G Major, GWV 328

March 20 **Himmelskönig, sei willkommen** *King of heaven, welcome*
BWV 182
James L. Brooks, Harmony Community Church, Lawndale, Chicago, Ill., homilist
G. P. Telemann: Overture in A minor, TWV 55:a2

April 24 **Wahrlich, wahrlich, ich sage euch** *Truly, truly, I say to you*
BWV 86
David S. Yeago, Trinity School for Ministry, Ambridge, Penn., homilist
Steven Wentte, Concordia University Chicago, organist

May 22 **Gelobet sei der Herr, mein Gott** *Praised be the Lord, my God*
BWV 129
E. Jon Benson, St. John Lutheran Church, Council Bluffs, Iowa, homilist
J. S. Bach: Brandenburg Concerto No. 5 in D Major, BWV 1050

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