

Bach 45th Year

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

Cantata Vespers 2015–2016



April 24, 2016

Wahrlich, wahrlich, ich sage euch (BWV 86)

Truly, truly, I say to you

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.

In Memoriam

Noël Donata Schalk

1932 – 2016



Fifth Sunday of Easter
April 24, 2016 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Music of Max Reger (*In observance of the 100th anniversary of his death*)

(1873–1916)

Toccata and Fugue in D Minor/D Major, Op. 59, Nos. 5 and 6

Chorale Preludes, Op. 67

Es ist das Heil uns kommen her, No. 10

Salvation unto us has come

Jesus, meine Zuversicht, No. 20

Jesus Christ, my sure defense

Vater unser im Himmelreich, No. 39

Our Father, thou in heaven above

Lobe den Herren, den mächtigen König, No. 24

Praise to the Lord, the Almighty

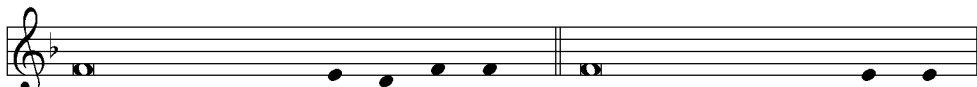
Steven Wente, organ

We stand, facing the candle as we sing.

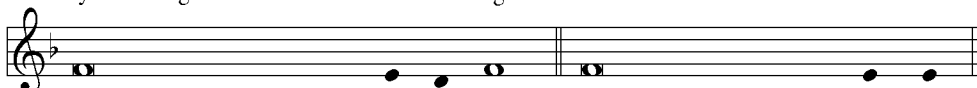
SERVICE OF LIGHT



☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.



☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.



☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.



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



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



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



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



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



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




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



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



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



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

Enlighten our darkness by the light of your Christ; may his Word be a lamp
 to our feet and a light to our path; for you are mer - ci - ful,
 and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
 Fa - ther, Son, and Ho - ly Spir - it. **☒** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

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

☒ Let my prayer rise be - fore you as in - cense;
 the lift - ing up of my hands as the eve - ning sac - ri - fice.

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

II Let my prayer rise be - fore you as in - cense;
 the lift - ing up of my hands as the eve - ning sac - ri - fice.



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



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



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



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



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



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



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



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

Silence for meditation is observed, then:

PSALM PRAYER

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

Ⓒ Amen.



MOTET: *Wahrlich, ich sage euch* (from *Rogate*)

Heinz Werner Zimmermann
(b. 1930)

Wahrlich, ich sage euch:

Truly, I say to you:

Wenn ihr den Vater um etwas bitten werdet in meinem Namen, so wird er's euch geben.

Whatever you ask the Father in my name, he will give it to you.

Bisher habt ihr nichts gebeten in meinem Namen.

Until now you have not asked for anything in my name.

Bittet, so werdet ihr nehmen dass eure Freude vollkommen sei.

Ask and you will receive, so that your joy may be complete.

John 16:23–24

Silence for meditation is observed, then:

COLLECT

- ☒ Almighty God, to whom our needs are known before we ask:
Help us to ask only what accords with your will;
and those good things which we dare not or, in our blindness, cannot ask,
grant us for the sake of your Son, Jesus Christ our Lord.

☒ **Amen.**

The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Kommt her zu mir, spricht Gottes Sohn, BuxWV 201

Dieterich Buxtehude
(1637–1707)

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



We stand at the conclusion of the organ voluntary, which serves as the introduction to the hymn.

HYMN: Do Not Despair, O Little Flock

Stanza 3 setting by Arnold von Bruck
(c. 1500–1554)



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



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



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



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

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

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

✝ WORD ✝

We sit.

READING: James 1:22–27

²²But be doers of the word, and not merely hearers who deceive themselves. ²³For if any are hearers of the word and not doers, they are like those who look at themselves in a mirror; ²⁴for they look at themselves and, on going away, immediately forget what they were like. ²⁵But those who look into the perfect law, the law of liberty, and persevere, being not hearers who forget but doers who act — they will be blessed in their doing.

²⁶If any think they are religious, and do not bridle their tongues but deceive their hearts, their religion is worthless. ²⁷Religion that is pure and undefiled before God, the Father, is this: to care for orphans and widows in their distress, and to keep oneself unstained by the world.

L The Word of the Lord.

C Thanks be to God.

READING: John 16:23–30

²³ [Jesus said to his disciples:] “On that day you will ask nothing of me. Very truly, I tell you, if you ask anything of the Father in my name, he will give it to you. ²⁴Until now you have not asked for anything in my name. Ask and you will receive, so that your joy may be complete.

²⁵“I have said these things to you in figures of speech. The hour is coming when I will no longer speak to you in figures, but will tell you plainly of the Father. ²⁶On that day you will ask in my name. I do not say to you that I will ask the Father on your behalf; ²⁷for the Father himself loves you, because you have loved me and have believed that I came from God. ²⁸I came from the Father and have come into the world; again, I am leaving the world and am going to the Father.”

²⁹His disciples said, “Yes, now you are speaking plainly, not in any figure of speech! ³⁰Now we know that you know all things, and do not need to have anyone question you; by this we believe that you came from God.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Dr. David S. Yeago

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

1. Aria (bass)

Wahrlich, wahrlich, ich sage euch, so ihr den Vater etwas bitten
Truly, truly, I say to you, whatever you ask the Father
werdet in meinem Namen, so wird er's euch geben.
in my name, he will give it to you.

The bass repeats the words of Christ three times in three distinct sections, picking up the melodic figures introduced by the violins. *Wahrlich* (truly) thus echoes through the instrumental parts as do other phrases from the text, as if this were a choral motet.

2. Aria (alto)

Ich will doch wohl Rosen brechen,
I shall no doubt pick roses,
Wenn mich gleich die Dornen stechen.
Even if they prick me with thorns.
Denn ich bin der Zuversicht,
For I have confidence
Daß mein Bitten und mein Flehen
That my petitions and my pleading
Gott gewiss zu Herzen gehen,
Surely go straight to God's heart,
Weil es mir sein Wort verspricht.
Since this is promised me by his Word.

Some critics hear the elaborate violin solo as representing the petals and scent of the rose, while others hear thorns, life's tribulations, or even heavenly glory. Yet the alto line moves serenely through the busy chords outlined in the violin, reminding us that God's promises and love can be trusted even in uncertain times. The long disjointed melisma on *stechen* (prick) at the end of the A-section of this da capo aria depicts the sharp sting of the thorns. Another long melisma in the B-section depicts pleading (*flehen*). The violin drops out at the final phrase before the cadence of the B-section, leaving the vocal line alone with the continuo, dependent only on God's word.

3. Chorale (soprano)

Und was der ewig gültig Gott
And what God, who is eternally good,
In seinem Wort versprochen hat,
Has promised me in his Word,
Geschworn bei seinem Namen,
Sworn to by his name,
Das hält und gibt er gwiß fürwahr.
He will surely keep and fulfill.
Der helf uns zu der Engel Schar
He helps us join the angel band,
Durch Jesum Christum, amen.
Through Jesus Christ. Amen.

A pair of oboes d'amore accompanies stanza 16 of Georg Grünwald's chorale *Kommt her zu mir, spricht Gottes Sohn*, sung by the soprano(s). The relentless energy of the oboes declares the enduring certainty of God's promises. (Grünwald, an Austrian Anabaptist, was burnt at the stake for heresy in 1530.)

4. Recitative (tenor)

Gott macht es nicht gleichwie die Welt,
God does not act as does the world,
Die viel verspricht und wenig hält;
Which promises much and fulfills little;
Denn was er zusagt, muß geschehen,
For what he promises must take place,
Daß man daran kann seine Lust und Freude sehen.
That one can see in this his joy and delight.

The short tenor recitative begins with a reminder of the world's failings and then contrasts them with the joy to be found in God. It modulates from the minor key of the previous movement to the bright major key of the next one.

5. Aria (tenor)

Gott hilft gewiss;

God will surely help;

Wird gleich die Hilfe aufgeschoben,

Even if his help is postponed,

Wird sie doch drum nicht aufgehoben.

It is therefore not cancelled.

Denn Gottes Wort bezeugt dies:

For God's word attests to this:

Gott hilft gewiss!

God will surely help!

“God will surely help!” sings the tenor, over and over again. The music is cheerful, lively and uncomplicated, giving delight and pleasure while directing listeners’ thoughts to God’s enduring word.

6. Chorale

Die Hoffnung wart’ der rechten Zeit,

Hope waits for the right time,

Was Gottes Wort zusaget,

What God's Word promises;

Wenn das geschehen soll zur Freud,

When this might happen, to our delight,

Setzt Gott kein g’wisse Tage.

God sets no specific day.

Er weiß wohl, wenn’s am besten ist,

He knows well when it is best,

Und braucht an uns kein arge List;

And uses no terrible tricks with us;

Des solln wir ihm vertrauen.

In this we should trust him.

The cantata concludes with stanza 11 of the Reformation-era chorale *Es ist das Heil uns kommen her* (Salvation unto us has come) in a straightforward four-part harmonization.

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 concludes:

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

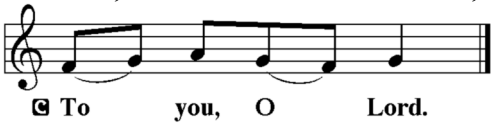


The litany concludes:

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 Almighty God, those who die in the Lord still live with you in joy and blessedness. We give you heartfelt thanks for the grace you have bestowed upon your servant Noël, who has finished her course in faith and now rests from her labors. May we, with all who have died in the true faith, have perfect fulfillment and joy in your eternal and everlasting glory; through your Son, Jesus Christ our Lord.

C Amen.

ANTHEM: They Are Before the Throne of God

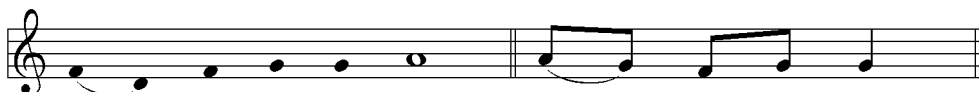
Carl F. Schalk
(b. 1929)

They are before the throne of God, and serve him day and night in his temple;
and he who sits on the throne will shelter them with his presence.
They shall hunger and thirst no more;
the sun shall not strike them nor any scorching heat;
For the Lamb in the midst of the throne will be their shepherd,
and he will guide them to springs of living water,
and God will wipe away every tear from their eyes.

Revelation 7:15–17

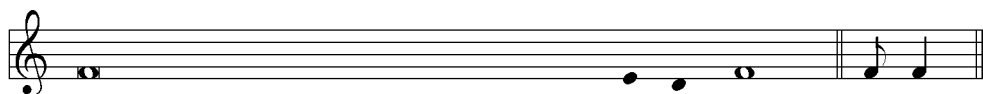
- L** Lord, remember us in your kingdom and teach us to pray:
- C** Our Father, who art in heaven, hallowed be thy name,
 thy kingdom come, thy will be done, on earth as it is in heaven.
 Give us this day our daily bread;
 and forgive us our trespasses,
 as we forgive those who trespass against us;
 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



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

BENEDICTION



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

HYMN: Awake, My Heart, with Gladness

Concertato by Richard Hillert
 (1923–2010)



- 1 A - wake, my heart, with glad - ness, see what to - day is done;
Choir 2 The foe in tri - umph shout - ed when Christ lay in the tomb;
 3 This is a sight that glad - dens—what peace it does im - part!
 4 Now hell, its prince, the dev - il, of all their pow'r are shorn;



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



My Sav - ior there was laid where our bed must be made
For Christ a - gain is free; in glo - rious vic - to - ry
No gloom shall ev - er shake, no foe shall ev - er take,
Grim death with all its might can - not my soul af - fright;



when to the realms of light our spir - it wings its flight.
he who is strong to save has tri - umphed o'er the grave.
the hope which God's own Son in love for me has won.
it is a pow'r - less form, how - e'er it rave and storm.

Choir 5 Now I will cling forever
to Christ, my Savior true;
my Lord will leave me never,
whate'er he passes through.
He rends death's iron chain;
he breaks through sin and pain;
he shatters hell's grim thrall;
I follow him through all.

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

Text: Paul Gerhardt, 1607–1676; tr. John Kelly, 1833–1890, alt.
Music: AUF, AUF, MEIN HERZ, Johann Crüger, 1598–1662

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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.

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.



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.

Patrick Muehleise, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's St. Matthew Passion, Mozart's Mass in C minor and Coronation Mass, Purcell's Dido and Aeneas, Handel's Messiah, Copland's The Tender Land, and Britten's Albert Herring. He recently performed David Lang's Little Match Girl Passion with Bella Voce Camerata, Wagner's Parsifal with the Lyric Opera of Chicago, and Bach's Magnificat, Haydn's Creation, and Mozart's Coronation Mass with Music of the Baroque.





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

David S. Yeago, homilist, is Professor of Systematic Theology and Ethics at Trinity School for Ministry in Abridge, Pennsylvania. Prior to his appointment at Trinity, Dr. Yeago was Professor of Systematic Theology at Lutheran Theological Southern Seminary in Columbia, South Carolina, from 1988–2012. Dr. Yeago has published in a variety of journals on wide range of issues, including ecumenism, Biblical hermeneutics, and the theology of Martin Luther. Dr. Yeago has participated as member or consultant in ecumenical dialogues with several church bodies. He holds a B.A. From The College of William and Mary, an M. Div. From Lutheran Theological Seminary in Gettysburg, Pennsylvania, and M.A., M.Phil., and Ph.D. Degrees from Yale University. He also studied at the Catholic University of America.



LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

Dr. David S. Yeago, homilist

Senior Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Steven Wentze, organist

Karen Brunssen, mezzo-soprano

Patrick Muehleise, tenor

Douglas Anderson, baritone

Christine Janzow Phillips and Meg Busse, oboes d'amore

Betty Lewis, violin I

Paul Zafer, violin II

Naomi Hildner, viola

Jean Hatmaker, cello

Douglas Johnson, bass

Laura Zimmer, continuo

BACKGROUND NOTES

Cantata #86, *Wahrlich, wahrlich, ich sage euch*, was composed for the Fifth Sunday of Easter and first performed on May 14, 1724, during Bach's first year in Leipzig. The Latin name for this Sunday in the church year was Rogate, Latin for "ask" or "pray." The name is derived from the rogation days in the pre-Reformation church, the three days of fasting and prayer between Rogate and the Thursday celebration of the Ascension. Rogation rites in the Catholic church included prayers for protection of the community and for the crops that were newly sown.

The 18th century German Lutheran church did not observe these days of rogation, but Rogate remained an appropriate name for the Sunday. "Ask" was important in the words of Jesus in the Gospel reading for the day, John 16:23–30. Both Cantata 86 and Cantata 87, Bach's other extant cantata for Rogate Sunday, begin with words about prayer quoted from Jesus in the Gospel reading. In the 1725 cantata *Bisher habt ihr nichts gebeten in meinem Namen* the bass arioso quotes verse 24, "Until now you have not asked for anything in my name." In BWV 86, the bass's text is verse 23, "Very truly, I tell you, if you ask anything of the Father in my name, he will give it to you." The theme of BWV 86 then becomes confidence in God's promise to answer prayer.

In Bach's music, texts with the words of Jesus are invariably assigned to the bass soloist accompanied by strings. Jesus' words may thus be proclaimed in warm and comforting tones. Bach calls these movements *arioso* rather than *aria*, a form that places more emphasis on the text and less on the singer's virtuosity.

The cantata opens in the key of E major, a key associated with positive feelings in Bach's works, with blessedness, salvation, resurrection and trust. The keys descend through the movements, as earthly believers respond with faith, first in the alto aria set in A major and then in the sprightly chorale in F# minor. The tenor recitative brings the key back to E major for the buoyant aria and sturdy chorale that close the cantata. Overall the effect is of cheerful certainty that God's promises are sure and trustworthy and will be fulfilled in God's own time.

Unlike most of the cantatas in Bach's first Leipzig cycle, 1723–24, BWV 86 lacks an elaborate opening chorus, as did the cantata sung on the previous Sunday in 1724, BWV 166, *Wo gehest du hin?* They have the same structure, opening with a solo movement for bass quoting Jesus, followed by an aria, a chorale movement, a recitative, another aria and a closing chorale. Were Bach and his musicians worn out after the busy days of Holy Week and Easter? Was the choir busy preparing new music—BWV 37, *Wer da gläubet und getauft wird*—for the Feast of the Ascension on Thursday, May 18? Or was Bach exploring different ways to structure a cantata and preach the gospel through his church music? Perhaps all these things are true; art, after all, can make a virtue of necessity.

The cantata is scored for two violins, viola, two oboes d'amore, and continuo. The author of the libretto is unknown.

Gwen Gotsch

Chicago Sing!



A vocal arts institute for high school students.

What is Chicago Sing?

A nine-day vocal arts institute for high school students (entering grade 9 through 2016 graduates) where they develop their gifts, acknowledge the source of those gifts, and respond with service to others.

Where is Chicago Sing?

At Grace Lutheran Church and School and Concordia University Chicago, both in River Forest, Illinois.

When is Chicago Sing?

Thursday, June 30 – Friday, July 8, 2016.

Students arrive on the afternoon of June 30 for a welcome meal and depart the evening of July 8 following the concert, or on the morning of July 9.

Who is Chicago Sing?

Our faculty is made up of incredible musicians with years of experience in their respective fields. They include: The Rev. Michael D. Costello, Dr. Charles P. Brown, Sarah Beatty, Karen Brunssen, Peter Slowik, and Dr. Steven Wente.

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Questions?

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These listings acknowledge contributions to the 45th season of Bach Cantata Vespers, beginning July 1, 2015. Donations received after April 10 will be acknowledged in the May 22 bulletin of Grace's Bach Cantata Vespers.

The Complete Organ Works of Maurice Duruflé



*Celebrating
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Sunday, May 1 at 4:00 p.m.

Tickets available at the door.

Adults \$20, Senior and Student \$15

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Erik Wm. Suter, a native of Chicago, served as organist at Washington National Cathedral from 1998 to 2007. He holds degrees from Oberlin Conservatory and Yale University, where he studied with Haskell Thomson and Thomas Murray respectively.

Join us for the last Bach Catanta Vespers of the 45th Year.

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

Join us following the service next month for a reception in Fellowship Hall. A variety show featuring Grace musicians is performed in order to raise funds for our third performance in the Leipzig Thomaskirche. All funds raised will support the performance stipends of musicians in Leipzig.

I Got Me Flowers

Choral Music for Spring

Music by Benjamin Britten, Ed Frazier Davis, Morten Lauridsen,
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Season**

May 7, 7:30 pm
Ebenezer Lutheran Church
1650 W. Foster, Chicago

May 8, 4:00 pm
Grace Lutheran Church
7300 Division St., River Forest



Raise the Roof!



Harmony Community Church

in Chicago's North Lawndale neighborhood raises hope in a community plagued by poverty, crime and unemployment.

Harmony is a safe haven for its neighbors who are struggling yet remain faithful and resilient. Worship is central to Harmony's mission and more than 350 families are served each week through the Harmony Food Pantry.

But this important ministry is in jeopardy because the building is crumbling and the leaking roof is causing interior damage posing health and safety issues.

Harmony needs our help in raising funds for these urgent repairs.

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To make a donation, please visit www.WeRaise.wheatridge.org

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2016-2017 46th Year

Cantata Vespers



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Grace Lutheran Church
River Forest, Illinois
Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.



September 25

BWV 137

Lobe den Herren, den mächtigen König der Ehren

Praise to the Lord, the mighty king of honor

Peter W. Marty, St. Paul Lutheran Church, Davenport, Iowa, homilist

Haydn: Concerto for Trumpet in E-flat Major, Hob VIIe:1

Barbara Butler, Rice University, Houston, trumpeter

A reception follows the service.

October 30

BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*

Katie Hines-Shah, Redeemer Lutheran Church, Hinsdale, Ill., homilist

Richard Hoskins, St. Chrysostom's Episcopal Church, Chicago, organist

November 20

BWV 71

Gott ist mein König *God is my king*

David R. Lyle, Grace Lutheran Church & School, River Forest, Ill., homilist

Bach: Concerto for Harpsichord in D Major, BWV 1054

Michael D. Costello, harpsichordist

January 29

BWV 14

Wär Gott nicht mit uns diese Zeit *Were God not with us at this time*

David J. Lose, Lutheran Theological Seminary at Philadelphia, homilist

Timothy Spelbring, St. Mark Lutheran Church, Mount Prospect, Ill., organist

Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 19

BWV 127

Herr Jesu Christ, wahr' Mensch und Gott *Lord Jesus Christ, true man and God*

Jan Rippentrop, Lutheran School of Theology at Chicago, homilist

Telemann: Concerto for Recorder in C Major, TWV 51:C1

Lisette Kielson, Bloomington, Ill., recordist

March 19

BWV 165

O heiliges Geist- und Wasserbad *O sacred bath of water and the Holy Spirit*

Elizabeth A. Eaton, Evangelical Lutheran Church in America, Chicago, homilist

Steven Wenthe, Concordia University Chicago, organist

April 8, 7 p.m.

April 9, 4 p.m.

BWV 245

Johannes-Passion *St. John Passion*

Admission is free; free-will offering will be received

Bach Cantata Vespers Chorus and Orchestra with Chicago Choral Artists

Michael D. Costello, director

Hoss Brock, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Susan Nelson, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

May 21

BWV 11

Lobet Gott in seinen Reichen *Praise God in his kingdoms (Ascension Oratorio)*

Ben Cieslik, Bethlehem Lutheran Church, Minneapolis, homilist

Florence Jowers, Christ Lutheran Church, Staunton, Va., organist



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