

Bach 45th Year ***Cantata Vespers*** 2015–2016

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



May 22, 2016

Gelobet sei der Herr, mein Gott (BWV 129)

Praised be the Lord, my God

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

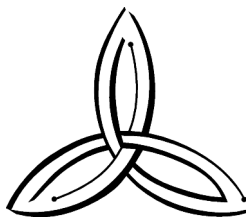
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

The Holy Trinity
May 22, 2016 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Brandenburg Concerto No. 5, BWV 1050

Johann Sebastian Bach
(1685–1750)

Allegro
Affettuoso
Allegro

Cynthia Fudala, flute
Betty Lewis, violin
Michael D. Costello, harpsichord

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: *Heilig ist der Herr*

Andreas Hammerschmidt
(1611–1675)

Heilig ist der Herr, der Herre Zebaoth!

Holy is the Lord, the Lord of Sabaoth!

Alle Land sind seiner Ehren voll!

The whole earth is full of his glory!

Uns segne Vater und der Sohn, uns segne Gott der Heilige Geist,

May the Father and the Son bless us, may God the Holy Spirit bless us,

Dem alle Welt die Ehre tu, vor ihm sich fürchte allermeist.

To whom all the world gives glory, and who is greatly feared,

Nun sprecht von Herzen: Amen.

Let us gladly say: Amen.

Isaiah 6:3 and “*Es woll uns Gott genädig sein,*” Martin Luther 1524 (paraphrase of Psalm 67)

Silence for meditation is observed, then:

COLLECT

☞ Almighty God our Father,
dwelling in majesty and mystery, renewing and fulfilling creation by your eternal Spirit,
and revealing your glory through our Lord, Jesus Christ:
Cleanse us from doubt and fear, and enable us to worship you,
with your Son and the Holy Spirit, one God, living and reigning, now and forever.

☞ **Amen.**

The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Bergamasca

Girolamo Frescobaldi
(1583–1643)

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



We stand.

HYMN: Alleluia! Voices Raise!

Tune and Concertato by Richard Hillert (1923–2010)

Text by George Wither, alt.



1 Al - le - lu - ia! Voic - es Raise! Sound - ing God Al - might - y's
Choir 2 Sound the trum - pet, touch the lute, let no tongue nor string be
3 Come ye all be - fore his face, in this chor - us take your
Choir 4 Let, in praise of God, the sound run a nev - er - end - ing
5 So this huge wide orb we see shall one choir, one tem - ple
6 Thus our song shall ov - er - climb all the bounds of space and



praise.
mute.
place.
round.
be.
time.

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



Hith - er bring in one con - sent heart and voice and in - stru -
Nor a voice - less crea - ture found, that hath neith - er note nor
And a - mid the mor - tal throng, be you mast - ers of the
That our songs of praise may be ev - er - last - ing, as is
Where in such a praise - ful tone we will sing what he hath
Al - le - lu - ia! Voic - es raise! Sound - ing God al - might - y's



ment
sound.
song.
he.
done.
praise.

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

Alleluia! Voices Raise! © 1990, 1991, Oxford University Press; Reprinted by permission.

✠ WORD ✠

We sit.

READING: Romans 11:33–36

³³O the depth of the riches and wisdom and knowledge of God!
How unsearchable are his judgments and how inscrutable his ways!

³⁴“For who has known the mind of the Lord?
Or who has been his counselor?”

³⁵“Or who has given a gift to him,
to receive a gift in return?”

³⁶For from him and through him and to him are all things. To him be the glory forever. Amen.

L The Word of the Lord.

C Thanks be to God.

READING: John 3:1–15

Now there was a Pharisee named Nicodemus, a leader of the Jews. ²He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.” ³Jesus answered him, “Very truly, I tell you, no one can see the kingdom of God without being born from above.” ⁴Nicodemus said to him, “How can anyone be born after having grown old? Can one enter a second time into the mother’s womb and be born?” ⁵Jesus answered, “Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit. ⁶What is born of the flesh is flesh, and what is born of the Spirit is spirit. ⁷Do not be astonished that I said to you, ‘You must be born from above.’ ⁸The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes. So it is with everyone who is born of the Spirit.” ⁹Nicodemus said to him, “How can these things be?” ¹⁰Jesus answered him, “Are you a teacher of Israel, and yet you do not understand these things?

¹¹Very truly, I tell you, we speak of what we know and testify to what we have seen; yet you do not receive our testimony. ¹²If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? ¹³No one has ascended into heaven except the one who descended from heaven, the Son of Man. ¹⁴And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, ¹⁵that whoever believes in him may have eternal life.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Pastor E. Jon Benson

CANTATA: *Gelobet sei der Herr, mein Gott*, BWV 129
(Praised be the Lord, my God)

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

Gelobet sei der Herr,
Praised be the Lord,
Mein Gott, mein Licht, mein Leben,
My God, my light, my life,
Mein Schöpfer, der mir hat
My creator, who has given me
Mein Leib und Seel gegeben,
My body and my soul,
Mein Vater, der mich schützt
My Father, who protects me
Von Mutterleibe an,
From my mother's womb on,
Der alle Augenblick
Who in every moment,
Viel Guts an mir getan.
Does so much good for me.

The work begins with a joyful setting of stanza one of the chorale for all instruments and voices in praise of God the Father. In the substantial introduction the instruments move busily on two planes with a firm bass underpinning; strings and woodwinds bustle about busily while trumpets and drums provide arresting punctuation along the way. Each phrase of the chorale is then sung by the choral sopranos in long notes over patterns of imitation for the three lower voices. Occasionally the trumpets call out brilliantly between the chorale phrases, while for the most part the winds and strings continue throughout to provide their busy passage work. Remarkably, the lower chordal lines are not drawn from the melody and are unique to each particular phrase. The movement closes with a slightly abridged recapitulation of its instrumental introduction. All in all, a concise, yet splendid tribute to God the Father.

2. Aria (bass)

Gelobet sei der Herr,
Praised be the Lord,
Mein Gott, mein Heil, mein Leben,
My God, my salvation, my life,
Des Vaters liebster Sohn,
The Father's dearest Son
Der sich für mich gegeben,
Who has given himself for me,
Der mich erlöset hat
Who has redeemed me
Mit seinem teuren Blut,
With his precious blood,
Der mir im Glauben schenkt
Who to me in faith presents
Sich selbst, das höchste Gut.
Himself, the highest good.

The second stanza of the chorale praises the Son of God, the Father's dearest, who gave himself for us. The triple meter aria for bass features the accompaniment of only the *continuo* (bass instrument and keyboard). The unusual accompaniment consists of a bass line with a recurring little rhythmic "hitch" that is often followed by an exceptionally wide downward skip. Above this the singer floats with a lyrical and expressive melody that often lingers on special words, such as *gelobet* (to give honor or praise), *Glauben* (faith), and *höchste* (highest). The sixteen-measure introduction is repeated at the movement's close in the usual *da capo* form.



3. Aria (soprano)

Gelobet sei der Herr,
Praised be the Lord,
Mein Gott, mein Trost, mein Leben,
My God, my comfort, my life,
Des Vaters werter Geist,
The Father's worthy Spirit,
Den mir der Sohn gegeben,
Whom his Son gave to me,
Der mir mein Herz erquickt,
Who quickens my heart,
Der mir gibt neue Kraft,
Who gives me new strength,
Der mir in aller Not
Who in all my need
Rat, Trost und Hülfe schafft.
Gives counsel, comfort and help.

The supportive work of God the Holy Ghost is extolled in the third stanza in a somewhat solemn aria for soprano, accompanied in typical baroque fashion by a pair of treble instruments (flute and violin) over the *continuo*. The instruments proceed at times in parallel motion and then in imitation of each other, with the bass often joining the conversation and also supplying harmonic support. The melodic motive that pervades all is a brief rising and then falling figure. The instrumental introduction is repeated at the end.

4. Aria (alto)

Gelobet sei der Herr,
Praised be the Lord
Mein Gott, der ewig lebet,
My God who lives for ever
Den alles lobet, was
Who is praised by all things
In allen Lüften schwebet;
That soar in the air;
Gelobet sei der Herr,
Praised be the Lord
Des Name heilig heißt,
Whose name is called holy,
Gott Vater, Gott der Sohn
God the Father, God the Son
Und Gott der Heilge Geist.
And God the Holy Spirit.

This pastorale movement in 6/8 meter conveys a quality of gentle well-being that is somewhat in contrast to Bach's customarily lively, even exuberant setting of a text of praise. Instead, in stanza four of the chorale, the *oboe d'amore* ("oboe of love" or alto oboe), alto and the continuo line engage in a gently flowing trio. Special prominence is given to the oboe part, which, with the *continuo*, presents lengthy instrumental *ritornello* (returning) sections before, between, and after the phrases of the singer.

5. Chorus

Dem wir das Heilig itzt

To him we now let “holy”

Mit Freuden lassen klingen

Resound with great joy,

Und mit der Engel Schar

And with a host of angels

Das Heilig, Heilig singen,

Sing holy, holy,

Den herzlich lobt und preist

He is lovingly praised and glorified

Die ganze Christenheit:

By all of Christendom:

Gelobet sei mein Gott

Praised be my God

In alle Ewigkeit!

For all eternity.

In the fifth and concluding stanza all instruments and voices join in an unusual—even stunning tribute to the Holy Trinity that perhaps is intended to echo the song of the angelic host. The instrumental introduction begins with a single trumpet beginning a memorable melody, followed immediately by all instruments joining to project two upward bounding arpeggios for oboes and strings. One can imagine that the oft-repeated motive even propels the song of praise aloft. The chorus then enters singing the phrases of the simply harmonized chorale melody, during which the instruments support the melody and continue their own countermelody on the way to a brilliant reprise complete with the upward bounding arpeggios of the opening measures of the movement.

Silence is observed, then:

L In many and various ways God spoke to his people of old by the prophets.

C But now in these last days he has spoken to us by his Son.

We stand.

TE DEUM

Setting by Richard Hillert

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



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



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



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



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



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



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



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



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

† 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.



℟ Al - le - lu - ia.

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.



℟ To you, O Lord.

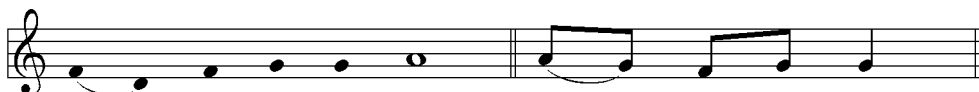
℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

℟ Amen.



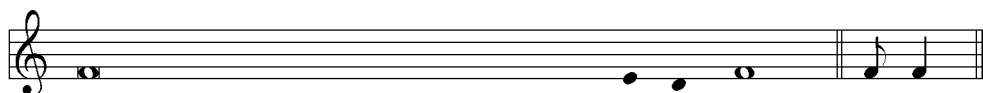
- L** Lord, remember us in your kingdom and teach us to pray:
- C** Our Father, who art in heaven, hallowed be thy name,
 thy kingdom come, thy will be done, on earth as it is in heaven.
 Give us this day our daily bread;
 and forgive us our trespasses,
 as we forgive those who trespass against us;
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

Concertato by Carl F. Schalk
 (b. 1929)



1 O day full of grace that now we see ap - pear - ing on
Choir 2 O day full of grace, O bless - ed time, our Lord on the
 3 For Christ bore our sins, and not his own, when he on the
Choir 4 God came to us then at Pen - te - cost, his Spir - it new
 5 When we on that fi - nal jour - ney go that Christ is for
 earth's ho - ri - zon, bring light from our God that we may
 earth ar - riv - ing; then came to the world that light sub -
 cross was hang - ing; and then he a - rose and moved the
 life re - veal - ing, that we might no more from him be
 us pre - par - ing, we'll gath - er in song, our hearts a -



be re - plete in his joy this sea - son. God, shine for us
 lime, great joy for us all re - triev - ing; for Je - sus all
 stone, that we, un - to him be - long - ing, might join with an -
 lost, all dark - ness for us dis - pel - ling. His flame will the
 glow, all joy of the heav - ens shar - ing, and walk in the



now in this dark place; your name on our hearts em - bla - zon.
 mor - tals did em - brace, all dark - ness and shame re - mov - ing.
 gel - ic hosts to raise our voic - es in end - less sing - ing.
 mark of sin ef - face and bring to us all his heal - ing.
 light of God's own place, with an - gels his name a - dor - ing.

Text: Danish folk hymn, c. 1450; tr. Gerald Thorson, 1921–2001

Music: DEN SIGNEDE DAG, Christoph E. F. Weyse, 1774–1842

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

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

Thank you supporting our 45th season of Bach Cantata Vespers.

Join us after the service today in Fellowship Hall for a reception and FUNdraiser for the Bach Cantata Vespers Chorus' third performance in the Leipzig Thomaskirche. All funds raised will support the performance stipends of musicians in Leipzig

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BACKGROUND NOTES

Traditional Lutheran chorales exercised an irresistible attraction for Johann Sebastian Bach. Not only did the sturdy and memorable tunes lend themselves to quotation and elaboration in his compositions (over 100 different chorale melodies were quoted by Bach in his more than 200 sacred cantatas), but most were familiar to worshippers. Also, since the chorale texts proclaimed the Gospel in clear, unmistakably biblical terms, easily applied to the various themes of the liturgical calendar, they satisfied Bach's deeply spiritual motivation in composing cantatas for traditional worship. Thus, chorales became the most popular feature in Bach's cantatas, which were themselves the most significant musical element of Lutheran worship in Leipzig.

Gelobet sei der Herr belongs to a small group of Bach's chorale cantatas whose texts are based entirely on that of a preexisting chorale; no other text appears in the cantata. The chorale text was written by the noted German theologian, poet, and professor, Johannes Olearius (1672). Its five stanzas form a poetic vehicle for praise of the Trinity; the first three each address a person of the Trinity, and the final two form doxological tributes to the Triune God. Today, it is usually sung to the tune, *Nun danket alle Gott* (Now Thank We All Our God, LBW 533). A great favorite of those in the Lutheran Church–Missouri Synod, the hymn text of the cantata is not found in *Lutheran Book of Worship* or *Evangelical Lutheran Worship*.

The pairing of hymn tunes with hymn texts has often changed over the years. In few cases do they match from the beginning. In others, it may take musicians some time before the tune that is just right is found for a particular hymn. The melody used by Bach for the hymn of this cantata is by Johann J. Schutz, found in a collection of hymns by Ahasverus Fritsch (1679). Today it can be found in *Lutheran Book of Worship*, where it is set to another text (“O God, My Faithful God,” No. 504). The Schutz tune appeared in *The Lutheran Hymnal* (1941) set to the text “What is the world to me.” Bach must have been particularly fond of this appealing tune, for he used it in four different cantatas. In the present cantata, two of the movements also feature Bach's preferred chorale melody.

Gelobet sei der Herr was written for performance in Leipzig on Trinity Sunday, probably on June 16, 1726, for Bach's third annual cycle of cantatas. (It was originally intended also as a replacement on Trinity Sunday in his second annual series of cantatas, all of which were based on chorales.) The cantata is one of at least four by Bach written for the day. The Epistle for Trinity Sunday was Romans 11:33–36, which addresses the depth of the riches of the wisdom and knowledge of God. The Holy Gospel was John 3:1–15, which relates Jesus' conversation with Nicodemus, when our Lord described the mystery of the faith, including that of the “born again” believer.

Trinity Sunday is unique among Christian festivals in that it alone celebrates a doctrine and not a person or event. It is always observed on the first Sunday after Pentecost. It was not celebrated universally in the Western Church until 1334. For several centuries the Lutheran church, among other bodies, numbered the summer and fall Sundays as “after Trinity.” Today, of course, these Sundays are numbered “after Pentecost.” Since the Reformation, Lutherans have marked the day with songs of praise to the Holy Trinity as in the Olearius chorale of the present cantata.

The cantata is set for three trumpets, timpani, transverse (side-blown) flute, two oboes, two violins, viola, and *continuo* (bass and keyboard), soprano, alto, and bass solos, and four-voiced choir.

Carlos Messerli

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

The Rev. E. Jon Benson, homilist

Senior Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor and harpsichordist

Timothy Spelbring, organist

Susan Nelson, soprano

Ngairé Whiteside-Bull, soprano

Karen Brunssen, mezzo-soprano

Dan Krout, tenor

Douglas Anderson, baritone

Noah Lambert, Greg Fudala, and Candace Horton, trumpets

Tim Coffman and Dave Ferguson, trombones

Kyle Bellin, timpani

Cynthia Fudala, flute

Christine Janzow Phillips and Meg Busse, oboes/d’amore

Dianne Ryan, bassoon

Betty Lewis, Becky Coffman, Carol Yampolsky, and Lou Torick, violin I

Lee Joiner, Elizabeth Brausa, and Amanda Fenton, violin II

Naomi Hildner and Amanda Grimm, viola

Jean Hatmaker and Victoria Mayne, cello

Douglas Johnson, bass

Laura Zimmer, continuo



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.



Jon Benson, homilist, is currently serving as pastor of Saint John Lutheran Church in Council Bluffs, Iowa, a position which he has held for the past 13 years. Prior to that, he served parishes in Harlan, Iowa and Omaha, Neb., in addition to two interim pastorates in the South Bend, Ind., area while doing graduate work at the University of Notre Dame. Pastor Benson received a BA degree at the University of North Dakota and a Master of Divinity degree at Luther Northwestern Seminary (currently Luther Seminary, St. Paul, Minn.). Together with his wife, Marcia, he has five children and three (soon to be four!) grandchildren.

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.





Cynthia Fudala, flutist, is currently Principal Flutist of the Illinois Philharmonic Orchestra, Northwest Indiana Symphony, the New Chicago Chamber Orchestra, and the Whiting Park Festival Orchestra. She has performed with many distinguished American orchestras, including the Chicago Symphony, the Los Angeles Philharmonic, and the Sarasota Opera. She is currently the Instructor of Flute at Valparaiso University, Concordia University Chicago, and Lyons Township High School in La Grange. Ms. Fudala received a Bachelor's degree in flute performance from the University of Cincinnati College-Conservatory of Music, and a Master's degree and a Certificate in Performance from Northwestern University.

Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2014–2015 season included appearances with the Salt Creek Chamber Orchestra and the South Bend Symphony Orchestra.

SUPPORTERS

✠ IN MEMORIAM ✠

Marvin Anderson
Sylvia Behrens
Paul Bunjes
Robert L. Busse
Walter and Maxine Christopher
Selda Gehrke
Thomas Gieschen
Dr. John Golisch
Herbert Gotsch
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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.

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

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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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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 Lobe den Herren, den mächtigen König der Ehren

BWV 137

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 VIII:1
Barbara Butler, Rice University, Houston, trumpeter
A reception follows the service.

October 30 Schmücke dich, o liebe Seele *Deck thyself, O dear soul*

BWV 180

Katie Hines-Shah, Redeemer Lutheran Church, Hinsdale, Ill., homilist
Richard Hoskins, St. Chrysostom's Episcopal Church, Chicago, organist

November 20 Gott ist mein König *God is my king*

BWV 71

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

BWV 14

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

BWV 127

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

BWV 165

Elizabeth A. Eaton, Evangelical Lutheran Church in America, Chicago, homilist
Steven Wente, Concordia University Chicago, organist

April 8, 7 p.m. Johannes-Passion *St. John Passion*

Admission is free; free-will offering will be received

BWV 245

Bach Cantata Vespers Chorus and Orchestra with Chicago Choral Artists
Michael D. Costello, director
Susan Nelson, soprano
Hoss Brock, tenor (Evangelist)
Karen Brunssen, mezzo-soprano
Keven Keys, baritone (Jesus)
Patrick Muehleise, tenor
Douglas Anderson, baritone

May 21 Lobet Gott in seinen Reichen *Praise God in his kingdoms (Ascension Oratorio)*

BWV 11

Ben Cieslik, Bethlehem Lutheran Church, Minneapolis, homilist
Florence Jowers, Christ Lutheran Church, Staunton, Va., organist



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