

LUTHERAN BOOK OF WORSHIP  
EVENING PRAYER  
March 29, 2009 † 3:45 p.m.  
The Fifth Sunday in Lent



† OPENING †

**PRELUDE**

Organ Sonata No. 1 in C Minor, op. 27

Josef Rheinberger  
(1839–1901)

- I. Präludium
- II. Andante
- III. Finale

Scherzo, Op. 2

Maurice Duruflé  
(1902–1986)

Florence Jowers, organ

*We stand, facing the candle as we sing.*

**SERVICE OF LIGHT:** page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

† PSALMODY †

*We sit.*

**PSALM 141:** page 145

*Women sing parts marked ①. Men sing parts marked ②.  
All sing “Glory to the Father...” and parts marked ③.*

*Silence for meditation is observed, then:*

**PSALM PRAYER**

① 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.

③ **Amen.**

**MOTET: On This Mountain**

Michael D. Costello  
(b. 1979)

On this mountain the LORD of hosts  
will make for all peoples a feast of rich food,  
a feast of well-aged wines,  
of rich food filled with marrow,  
of well-aged wines strained clear.

And he will destroy on this mountain  
the shroud that is cast over all peoples,  
the sheet that is spread over all nations;  
he will swallow up death forever.

Then the LORD God will wipe away  
the tears from all faces,  
and the disgrace of his people  
he will take away from all the earth,  
for the LORD has spoken.

(Isaiah 25:6–8)

*Silence for meditation is observed, then:*

**PRAYER**

☒ Lord God of hosts,  
in the Communion meal you feed your people with the body and blood of your Son.  
Strengthen our participation in the communion of saints when we gather at your table,  
that, with all your people, we may look forward to the marriage feast that has no end;  
through your Son, Jesus Christ, who lives and reigns with you and the Holy Spirit,  
one God, now and forever.

☒ **Amen.**

**VOLUNTARY:** *Wo Gott der Herr nicht bei uns hält*, BWV 1128  
(When God the Lord Does Not Protect Us)

Johann Sebastian Bach  
(1685–1750)

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

*We stand.*

**HYMN:** The Church's One Foundation

(green) **LBW #369**

*The choir will sing stanzas two and four in a setting by John Ferguson.*

# ✠ WORD ✠

*We sit.*

**READING:** Ephesians 5:15–21

*After the reading:*

☐ The Word of the Lord.

☑ **Thanks be to God.**

**READING:** Matthew 22:1–14

*After the reading:*

☐ The Word of the Lord.

☑ **Thanks be to God.**

**HOMILY**

The Rev. Dr. Paul D. Weber

**CANTATA:** *Schmücke dich, o liebe Seele* (Soul, Adorn Thyself with Gladness), BWV 180

*Translation of the German text and notes corresponding to each movement are below.*

*Background notes for the cantata are found on page 10 in this worship folder.*

## 1. CHORALE

*Schmücke dich, o liebe Seele,  
Laß die dunkle Sündenhöhle,  
Komm ans helle Licht gegangen,  
Fange herrlich an zu prangen;  
Denn der Herr voll Heil und Gnaden  
Läßt dich itzt zu Gaste laden.  
Der den Himmel kann verwalten,  
Will selbst Herberg in dir halten.*

**Soul, adorn thyself with gladness,  
Leave the dark pit of sin,  
Come into the bright light,  
Begin to shine gloriously;  
For the Lord, full of salvation and grace  
Now has invited you as guest.  
He who can rule over heaven  
Would find his dwelling within you.**

The movement is based on the familiar tune and the text of stanza one of the chorale, which invites the Soul (the believer), as a wedding guest, to dress for the joyful, even brilliant occasion of the coming of the Lord, the Bridegroom. The sopranos sing the simple chorale melody in long notes phrase-by-phrase over ever active lower choral voices. These voices all partake in the polyphonic imitation of an oft-repeated six-note figure that seems to turn on itself. The meter of the movement is the graceful 12/8 of a *pastorale*, which pervades the flowing, *gigue*-like instrumental accompaniment of ceaseless eighth-notes that introduce and conclude the movement as well as separate and overlay the choral phrases.

## 2. ARIA (Tenor)

*Ermuntre dich: dein Heiland klopft,  
Ach, öffne bald die Herzenspforte!  
Ob du gleich in entzückter Lust  
Nur halb gebrochne Freudenworte  
Zu deinem Jesu sagen mußst.*

Arouse yourself: your Savior knocks,  
ah, quickly open the gates of your heart!  
Even though, in enraptured delight  
only half-broken words of joy  
you might speak to your Jesus.

The text is a paraphrase of the second chorale stanza, which encourages the believer to open the door and welcome Jesus. The setting, also a dance-like movement (a French *bourée*) for an agile transverse flute and an equally agile tenor, continue the spirit of buoyant joy. The repeated singing of *öffne bald* (open soon) accentuates the urgency of the plea. The form is that of a true *da capo* aria in three sections, which calls for the repetition of the beginning material to conclude the movement.

## 3. RECITATIVE AND CHORALE (Soprano)

*Wie teuer sind des heiligen Mahles Gaben!  
Sie finden ihresgleichen nicht.  
Was sonst die Welt  
Vor kostbar hält,  
Sind Tand und Eitelkeiten;  
Ein Gotteskind wünscht diesen Schatz zu haben  
Und spricht:  
Ach, wie hungert mein Gemüte,  
Menschenfreund, nach deiner Güte!  
Ach, wie pfleg ich oft mit Tränen  
Mich nach dieser Kost zu sehnen!  
Ach, wie pfeget mich zu dürsten  
Nach dem Trank des Lebensfürsten!  
Wünsche stets, daß mein Gebeine  
Sich durch Gott mit Gott vereine.*

How costly are the gifts of the holy feast!  
their like cannot be found.  
all other things that the world  
considers precious  
are toys and vanities;  
a child of God desires to have this treasure  
and says:  
**Ah, how my spirit hungers,  
Friend of man, for your goodness!  
Ah, how often with tears  
Have I longed for this nourishment!  
Ah, how accustomed I am to thirst  
For the drink of the Prince of life!  
I hope constantly that my limbs  
May be united with God through God.**

A simple recitative accompanied only by the *continuo* presents a paraphrase of the third stanza of the chorale followed by an *arioso* (little aria) on the text of the fourth stanza, which is set to an embellished, but recognizable version of the chorale melody. Bach provides a foil for the chorale melody, which is slightly elaborated and sung by the soprano in separated phrases. The foil is formed by the continuous arpeggios of one of his favorite instruments, the *violoncello piccolo* (little cello), today played on the cello. The text here clearly equates the festive banquet with the Lord's Supper and the precious union with God that is achieved therein by the believer.

#### 4. RECITATIVE (Alto)

*Mein Herz fühlt in sich Furcht und Freude;  
Es wird die Furcht erregt  
Wenn es die Hoheit überlegt  
Wenn es sich nicht in das Geheimnis findet,  
Noch durch Vernunft dies hohe Werk ergründet.  
Nur Gottes Geist  
Kann durch sein Wort uns lehren,  
Wie sich allhier die Seelen nähren,  
Die sich im Glauben zugeschiedt.  
Die Freude aber wird gestärket,  
Wenn sie des Heilands Herz erblickt  
Und seiner Liebe Größe merket.*

My heart feels within itself fear and joy;  
fear is aroused  
when it contemplates the loftiness,  
when it cannot find its way into the mystery,  
nor through reason grasp this noble deed.  
Only God's Spirit  
can teach us through his word  
how all souls are nurtured here  
which have given themselves to faith.  
Our joy, however, becomes stronger,  
when we gaze upon the Savior's heart  
and note the greatness of his love.

The chorale texts of stanzas five and six are conflated into an alto recitative accompanied by recorders (played today on flutes) and *continuo*. The long notes of the flutes and bass form a support for the speech-song of the soloist.

#### 5. ARIA (Soprano)

*Lebens Sonne, Licht der Sinnen,  
Herr, der du mein alles bist!  
Du wirst meine Treue sehen  
Und den Glauben nicht verschmähen,  
Der noch schwach und furchtsam ist*

Sun of life, light of the senses,  
Lord, you who are everything to me!  
You will behold my loyalty  
and will not scorn my faith,  
which is still weak and fearful.

Playing in mostly unison passages, the instruments unite on a rhythmic theme that the soloist picks up as she sings a paraphrase of the seventh stanza of the chorale. The instruments drop out at times, but occasionally pairs of strings or winds return, briefly darting upward in three-note flashes, perhaps reflecting bursts of the *Lebens Sonne* (Life's true sunlight). Since the aria is in *da capo* form, the opening section is repeated for the conclusion of the movement. The instruments called for are the same as in the first movement.



## 6. RECITATIVE (Bass)

*Herr, laß an mir dein treues Lieben,  
So dich vom Himmel abgetrieben,  
Ja nicht vergeblich sein!  
Entzünde du in Liebe meinen Geist,  
Daß er sich nur nach dem, was himmlisch heißt,  
Im Glauben lenke  
Und deiner Liebe stets gedenke.*

Lord, let your faithful love for me,  
which drove you out of heaven,  
indeed not be in vain!  
Ignite my spirit with love,  
so that it yearns in faith only after that  
which is called divine  
and considers your love constantly.

It is unusual for the penultimate cantata movement to be a recitative, but in this simple paraphrased setting of the eighth stanza of the chorale, the soloist asks for his spirit to be enkindled with love, and gives the phrase *Und deiner Liebe stets gedenke* (And of thy love be ever mindful) an extended, almost passionate melisma of many notes that emphasizes the need to remember the love our Lord has for us. Two recorders (flutes) and *continuo* accompany the singer.

## 7. CHORALE

*Jesu, wahres Brot des Lebens,  
Hilf, daß ich doch nicht vergebens  
Oder mir vielleicht zum Schaden  
Sei zu deinem Tisch geladen.  
Laß mich durch dies Seelenessen  
Deine Liebe recht ermessen,  
Daß ich auch, wie itzt auf Erden,  
Mög ein Gast im Himmel werden.*

**Jesus, true bread of life,  
Help, so that not in vain  
Or perhaps even to my harm  
I might be invited to your table.  
Grant me, through this food of the soul,  
To measure your love rightly,  
That I also, as now here on earth,  
May become a guest in heaven.**

A simple four-part setting of the final stanza of the chorale. No instruments are specified in the score, but they are most likely intended to double the voices.



*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 and sing.*

**GOSPEL CANTICLE:** page 147 in the *front* of the green LBW

# ✠ PRAYERS ✠

**LITANY:** page 148 in the *front* of the green LBW

**LORD'S PRAYER:** page 152 (*Traditional*)

**BENEDICAMUS DOMINO & BENEDICTION:** page 152

**HYMN:** O Lord, We Praise You

(*green*) **LBW #215**

*The choir will sing stanza two in a setting by Allan Mahnke.*

## **DISMISSAL**

☐ Go in peace. Serve the Lord.

☑ **Thanks be to God.**

## **LEADING WORSHIP TODAY**

<b>Paul D. Weber</b>	Homilist
<b>Bruce K. Modahl</b>	Liturgist
<b>Senior Choir</b>	Choir
<b>Michael D. Costello</b>	Director
<b>Florence Jowers, Laura Zimmer</b>	Organ
<b>Susan Krout</b>	Soprano
<b>Karen Brunssen</b>	Alto
<b>Kurt Hansen</b>	Tenor
<b>Douglas Anderson</b>	Baritone
<b>Betty Lewis, Carol Yampolsky, Nina Saito</b>	Violin I
<b>Karen Nelson, Lou Torick, Helen Blazie</b>	Violin II
<b>Naomi Hildner, Becky Coffman</b>	Viola
<b>Vicky Mayne, Susan Ross</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Donna Port, Ann Anderson</b>	Flute
<b>Meg Busse</b>	Oboe
<b>Christine Phillips</b>	English Horn
<b>Laura Zimmer</b>	Continuo

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## BIOGRAPHIES



**DOUGLAS ANDERSON**, a long-standing member of Grace Lutheran Church and its choir, has been soloist at the Vesper Cantata services frequently since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Most recently he performed as soloist in the Evanston Bach Music Festival performance of the *St. John Passion* of Bach. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.



**KAREN BRUNSEN** is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in roles drawn from a wide-ranging repertoire that extends from Baroque to contemporary music. She is a member of Grace and has performed in Bach cantatas here many times.



**KURT R. HANSEN**, a member of the faculty of Northwestern University, has performed in Europe, the Far East, and South America, as well as in many cities across the United States. Although he has specialized as a performer in Bach's cantatas and Passions, his repertoire is not limited to Bach. An active recitalist, he has sung major cycles of Fauré, Schumann, and Schubert. He has performed as soloist in works of Monteverdi, Mozart, Verdi, Strauss, Mussorgsky, Mahler, and Britten with many major orchestras and opera companies. One of his fondest memories was being chosen to sing the role of Rodrigo in Verdi's *Otello* with the Chicago Symphony Orchestra to celebrate the late Sir George Solti's seventy-fifth birthday in an internationally telecast tribute. Mr. Hansen currently makes his home in Glenview, Illinois, with his wife, Theresa Brancaccio and two sons, Kristofer and Alex.



**FLORENCE JOWERS** is Associate Professor of Music and University Organist of Lenoir-Rhyne University in Hickory, NC, where she teaches in the Sacred Music Program and directs the Lenoir-Rhyne Youth Chorus. Ms. Jowers received music degrees in organ performance and church music from the Yale University School of Music and Stetson University. She was the recipient of a Rotary International Fellowship for post-graduate study abroad, at which time she studied with the late Anton Heiller at the Hochschule für Musik in Vienna and with Peter Planyavsky at St. Stephen's Cathedral. Ms. Jowers frequently serves as a clinician for conferences and has concertized extensively in the United States, Germany, Austria, and the Czech Republic. Ms. Jowers is married to Dr. Paul D. Weber.



**SUSAN KROUT** earned her Bachelor of Arts and Masters in Church Music degrees from Concordia University Chicago, where she is Assistant Professor of Music and teaches applied voice. Ms. Krout is an active performer, vocal instructor, and church musician. She has appeared locally as soloist with the Chicago Symphony Orchestra, the Mcdowell Artists Association, and several times at Grace. She is currently a member of the Chicago Symphony and the Grant Park Festival Choruses and, as such, is a frequent performer in solo/small ensembles for concerts, recordings, tours, and television appearances. In addition to teaching applied voice privately, Ms. Krout is the Minister of Music at Christ Episcopal Church in River Forest.



**PAUL D. WEBER** is Professor of Church Music at Lenoir-Rhyne University, where he conducts the A Cappella Choir, College Singers, and Chapel Choir. Since 1996 he has served as coordinator of the University's Sacred Music Program, developing it into a nationally recognized course of study. Dr. Weber is active as a choral director and clinician in schools, churches, and for conferences and festival events. Weber's own compositions, many of which are self-published, exemplify the continuation of the Lutheran choral tradition. Weber is the editor of a new choral music series from MorningStar Music Publishers, "Sacred Music from Lenoir-Rhyne." He serves on the national board of the Association of Lutheran Church Musicians (ALCM) and in 2003 received the Raabe Prize for Excellence in Sacred Composition from ALCM. He is a graduate of Christ Seminary-Seminex, received a Doctor of Musical Arts degree in Choral Conducting from The University of Iowa, a Master of Musical Arts degree in Composition from Yale University, and a Master of Music degree in Organ Performance and Composition from Washington University, St. Louis. He is an ordained pastor of the Evangelical Lutheran Church in America and is married to Florence Jowers.

## CANTATA BACKGROUND

The text of *Schmücke dich, o liebe Seele* is based on one the most beloved of all chorales “Soul, Adorn Yourself with Gladness” (LBW, 224). Eight of the original nine stanzas of the chorale by Johann Franck (1618–1677) form the cantata text directly or in paraphrase. The libretto was probably organized by Andreas Stübel, who assisted Bach in preparing the librettos of many of the chorale cantatas of his second year cycle at St. Thomas in Leipzig.

The melody of the chorale was written by Johann Crüger (1598-1662), often considered second in importance only to Martin Luther as a creator of early Lutheran hymn melodies. The tune was first printed in 1649 in Leipzig. The memorable four-line melody uses a minimum of means to achieve its effect: a single phrase that is repeated, a third phrase, the first half of which is immediately repeated, and a final phrase.

Bach’s cantata was first performed on the Twentieth Sunday after Trinity, October 22, 1724. It reflects the Gospel for the day, Matthew 22:1–14, which relates the invitation to the Great Wedding Feast. The libretto describes the feast as Holy Communion at which the believer is invited to partake of the Bread of Life for nourishment in the faith. Few other scriptural or hymnic texts speak so eloquently of the importance and beauty of the Lord’s Supper. The Epistle of the day is Ephesians 5:15–21, which admonishes us to walk carefully and to “be filled with the Spirit.”

The work is scored for 2 flutes, 2 oboes, strings (2 violins, viola, cello), *basso continuo* (bass and keyboard), soprano, alto, tenor, and bass soloists, and four-part choir. Bach often showed special care in specifying instruments for works of this period. The flutes originally called for are 2 *Blockflöte* (wooden recorders, which are end-blown flutes), one wooden, side-blown flute (like the modern metallic instrument that will be heard in the second movement today); one of the oboes is an *oboe da caccia* (“hunting oboe,” pitched a third lower and often replaced by an English horn, as in today’s performance), and a *violoncello piccolo* (probably an arm-held instrument, smaller than a cello, but larger than a viola, and usually replaced by a modern cello). This last-named instrument, which could have been invented by Bach who loved to play the viola, was designed for lively pieces written in a high range, as in the third movement of the cantata.

Carlos Messerli

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Portativ Organ tuning graciously provided by Leonard Berghaus



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# **Bach**

## **Cantata Vespers**

**2008-2009**

**April 26**    *Cantata 6*    ***Bleib bei uns***

(Bide With Us)

Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois

Homilist: Wesley H. Wilkie, Concordia University Chicago, River Forest, Illinois

Organ prelude: Steven Wentz, Concordia University Chicago, River Forest, Illinois

**May 17**    *Cantata 34*    ***O ewiges Feuer, O Ursprung der Liebe***

(O Everlasting Fire, O Source of Love)

Homilist: Linda Lee Nelson, Lutheran Pastor, Educator, Theologian and Writer

Prelude: J. S. Bach, Air, Gavotte, Bouree, and Gigue from Orchestral Suite No. 3

**Save the dates for the 39<sup>th</sup> season in 2009-2010.**

**September 27**

**October 25**

**November 22**

**January 31**

**February 28**

**March 21**

**April 25**

**May 23**

# Holy Week and Easter at Grace

## HOLY WEEK DEVOTIONS

**April 6–10** Morning Devotions at 6:30 a.m.  
**April 6–8** School Devotions at 8:40 a.m.



## THE THREE DAYS

Morning Devotions at 6:30 a.m.  
Holy Communion at 8:40 a.m. and 7:30 p.m.  
*Maundy Thursday*

**April 9**

Morning Devotions at 6:30 a.m.  
Veneration of the Cross at 12:00 noon  
Tenebrae at 7:30 p.m.  
*Good Friday*

**April 10**

The Great Vigil of Easter at 7:30 p.m.  
*Saturday of Holy Week*

**April 11**



## THE SEASON OF EASTER

**April 12** Holy Communion at 8:30 and 11:00 a.m.  
*Easter Sunday – The Resurrection of Our Lord*

**April 19** Morning Prayer at 8:30 a.m.  
Holy Communion at 11:00 a.m.

**April 26** Holy Communion at 8:30 and 11:00 a.m.

**April 30 (Th)** Confirmation Witness Service at 7:00 p.m.

**May 3** Holy Communion at 8:30 and 11:00 a.m.  
*(11:00) Affirmation of Baptism with the Rite of Confirmation*

**May 10** Holy Communion at 8:30 and 11:00 a.m.

**May 17** Holy Communion at 8:30 and 11:00 a.m.

**May 21 (Th)** Holy Communion at 7:30 p.m.  
*The Ascension of Our Lord*

**May 24** Holy Communion at 8:30 and 11:00 a.m.

**May 31** Holy Communion at 8:30 and 11:00 a.m.  
*The Day of Pentecost*

