

# **Bach** 45<sup>th</sup> Year

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

# **Cantata Vespers** 2015–2016



**March 20, 2016**

**Himmelskönig, sei willkommen (BWV 182)**

*King of heaven, welcome*

## 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.

Sunday of the Passion/Palm Sunday  
March 20, 2016 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Overture in A minor, TWV 55:a2

Georg Philipp Telemann  
(1681–1767)

Overture  
Les Plaisirs  
Air à l'Italien  
Menuet  
Réjouissance  
Passepied  
Polonoise

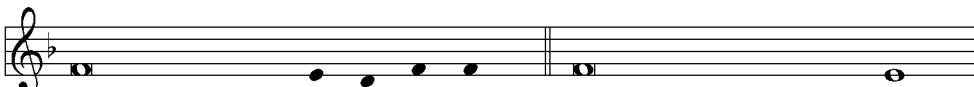
Lisette Kielson, recorder.

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

### SERVICE OF LIGHT



Behold, now is the accept - ab - le time;     now is the day of sal - va - tion.



Turn us again,  
O God of                      our sal - va - tion,     that the light  
   of your face may shine on us.



May your justice shine    like the sun;     and may the poor be lifted up.



☐ 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.



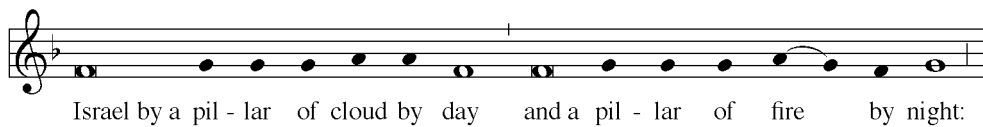
☐ The Lord be with you. ☑ And al - so with you.



☐ 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:** Hosanna to the Son of David

Orlando Gibbons  
(1583–1625)

Hosanna to the Son of David:  
Blessed is he that cometh in the name of the Lord,  
Blessed be the King of Israel,  
Blessed be the King that cometh in the name of the Lord.  
Peace in heaven and glory in the highest places.  
Hosanna in the highest heavens.

*Silence for meditation is observed, then:*

**COLLECT**

☒ Lord God, we praise and thank you  
for the great acts of love by which  
you have redeemed us through your Son, Jesus Christ our Lord.  
Grant that we may ever hail him as our Lord and King  
and follow him with perfect confidence;  
through the same Jesus Christ, our Lord,  
who lives and reigns with you and the Holy Spirit,  
one God, now and forever.

☒ **Amen.**

*The offering is gathered.*

**OFFERING/ORGAN VOLUNTARY**

Valet will ich dir geben, BWV 736

Johann Sebastian Bach  
(1685–1750)

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



*We stand.*

**HYMN: O Lord, How Shall I Meet You**

Concertato by Michael D. Costello  
(b. 1979)



**All:** 1. O Lord, how shall I meet you, How  
**Choir** 2. *Your Zi - on strews be - fore you Green*  
**Men:** 3. I lay in fet - ters, groan - ing; You  
**Choir** 4. *Love caused your in - car - na - tion; Love*  
**Women:** 5. Re - joice, then, you sad - heart - ed, Who  
**All:** 6. He comes to judge the na - tions, A



wel - come you a - right? Your peo - ple long to greet  
*boughs and fair - est palms; And I, too, will a - dore*  
came to set me free. I stood, my shame be - moan -  
*brought you down to me. Your thirst for my sal - va -*  
sit in deep - est gloom, Who mourn your joys de - part -  
ter - ror to his foes, A light of con - so - la -



you, My hope, my heart's de - light! Oh, kin - dle,  
*you With joy - ous songs and psalms. My heart shall*  
ing; You came to hon - or me. A glo - rious  
*tion Pro - cured my lib - er - ty. Oh, love be -*  
ed And trem - ble at your doom. De - spair not;  
tions And bless - ed hope to those Who love the



Lord most ho - ly, Your lamp with - in my breast To  
*bloom for - ev - er For you with prais - es new And*  
crown you give me, A trea - sure safe on high That  
*yond all tell - ing, That led you to em - brace In*  
he is near you, There, stand - ing at the door, Who  
Lord's ap - pear - ing. O glo - rious Sun, now come, Send





do in spir - it low - ly All that may please you best.  
*from your name shall nev - er With - hold the hon - or due.*  
will not fail or leave me As earth - ly rich - es fly.  
*love, all love ex - cel - ling, Our lost and fall - en race.*  
best can help and cheer you And bids you weep no more.  
forth your beams so cheer - ing And guide us safe - ly home.

Text: Paul Gerhardt, 1606-1676; *tr.* The Lutheran Hymnal, 1941, *alt.* (PD).  
Tune: *WIE SOLLICH DICH EMPFANGEN*, Johann Crüger, 1598-1662 (PD).

## ✠ WORD ✠

*We sit.*

**READING:** Philippians 2:5–11

[St. Paul writes:] <sup>5</sup>Let the same mind be in you that was in Christ Jesus,  
<sup>6</sup>who, though he was in the form of God,  
did not regard equality with God  
as something to be exploited,  
<sup>7</sup>but emptied himself,  
taking the form of a slave,  
being born in human likeness.  
And being found in human form,  
<sup>8</sup>he humbled himself  
and became obedient to the point of death —  
even death on a cross.  
<sup>9</sup>Therefore God also highly exalted him  
and gave him the name  
that is above every name,  
<sup>10</sup>so that at the name of Jesus  
every knee should bend,  
in heaven and on earth and under the earth,  
<sup>11</sup>and every tongue should confess  
that Jesus Christ is Lord,  
to the glory of God the Father.

📖 The Word of the Lord.

🙏 Thanks be to God.

## READING: Matthew 21:1–9

<sup>1</sup>When [Jesus and his disciples] had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, <sup>2</sup>saying to them, “Go into the village ahead of you, and immediately you will find a donkey tied, and a colt with her; untie them and bring them to me. <sup>3</sup>If anyone says anything to you, just say this, ‘The Lord needs them.’ And he will send them immediately.” <sup>4</sup>This took place to fulfill what had been spoken through the prophet, saying,

<sup>5</sup>“Tell the daughter of Zion,  
Look, your king is coming to you,  
humble, and mounted on a donkey,  
and on a colt, the foal of a donkey.”

<sup>6</sup>The disciples went and did as Jesus had directed them; <sup>7</sup>they brought the donkey and the colt, and put their cloaks on them, and he sat on them. <sup>8</sup>A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. <sup>9</sup>The crowds that went ahead of him and that followed were shouting,

“Hosanna to the Son of David!  
Blessed is the one who comes in the name of the Lord!  
Hosanna in the highest heaven!”

**L** The Word of the Lord.

**C** Thanks be to God.

HOMILY

The Rev. James L. Brooks



*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. Sonata

The brief, processional *sinfonia* features the stately dotted rhythm of a French overture, a type of work that typically accompanied the entrance of a king. It features the solo violin and recorder in imitative phrases over the plucked *pizzicato* chords of the lower strings and the *continuo*.

### 2. Chorus

Himmelskönig, sei willkommen,  
**King of heaven, welcome,**  
Laß auch uns dein Zion sein!  
**Let us also be your Zion!**  
Komm herein,  
**Come inside,**  
Du hast uns das Herz genommen.  
**You have taken our hearts from us.**

Jesus is welcomed joyfully as the King of Heaven. The three-section construction of the *da capo* movement begins and concludes with a *fugato*, that is, with brief areas of imitative polyphony. The middle section presents four even shorter imitative patterns in succession. The strings generally double the voice parts, but the flute, playing an elaborate, independent descant, dances lightly above them all.

### 3. Recitative (bass)

Siehe, ich komme, im Buch ist von mir geschrieben;  
**See, I come, in the book it is written of me:**  
deinen Willen, mein Gott, tu ich gerne.  
**your will, my God, I do gladly.**

Jesus announces that he is coming, quoting a prophetic text from Psalm 40:7–8. The simple recitative develops quickly into an *arioso*, during which the bass of the *continuo* plays a rising scale pattern ten times as the soloist sings complementary descending scale lines of humble obedience.

#### 4. Aria (bass)

Starkes Lieben,  
**Deep, strong love,**  
Das dich, großer Gottessohn,  
**Which drove you, great Son of God,**  
Von dem Thron  
**From the throne**  
Deiner Herrlichkeit getrieben,  
**Of your glory,**  
Daß du dich zum Heil der Welt  
**So that for the salvation of the world**  
Als ein Opfer vorgestellt,  
**You gave yourself as a sacrifice**  
Daß du dich mit Blut verschrieben.  
**And signed away your life with blood.**

The theme words of the aria, “*Starkes Lieben*” (strong compassion or love), are stated four times, each set to a little figure that dissolves into four similar melodic fragments that state the reason for the love. The accompaniment is provided by the upper strings and *basso continuo*, with the first violin providing an embellished version of the singer’s melody.

#### 5. Aria (alto)

Leget euch dem Heiland unter,  
**Bow down before the Savior,**  
Herzen, die ihr christlich seid!  
**You hearts, who are Christian!**  
Tragt ein unbeflecktes Kleid  
**Wear an immaculate robe**  
Eures Glaubens ihm entgegen,  
**Of your faith to meet him,**  
Leib und Leben und Vermögen  
**Body and life and possessions**  
Sei dem König itzt geweiht.  
**Be now dedicated to the king.**

An aria for alto, flute and *basso continuo*. The first section, marked *largo*, is repeated later in true *da capo* form. The text, which commands submission to our Savior, is set to descending lines both for voice and instruments, especially for the flute, perhaps to suggest bowing down before our Lord. The contrasting middle section, emphasizing dedication of ourselves to Christ, moves at the slightly faster pace of *andante*.

## 6. Aria (tenor)

Jesu, laß durch Wohl und Weh

**Jesus, through weal and woe**

Mich auch mit dir ziehen!

**Let me go with you!**

Schreit die Welt nur “Kreuzige!”

**If the world cries only “Crucify,”**

So laß mich nicht fliehen,

**Oh, do not let me flee,**

Herr, von deinem Kreuzpanier;

**Lord, from the banner of your cross;**

Kron und Palmen find ich hier.

**Crown and palms I find here.**

In one of Bach’s most expressive arias, the tenor sings to the support of the very active *basso continuo*. As the soloist pleads to accompany Jesus in the face of his impending crucifixion, the cello plays a recurring *ostinato*-like line of descending passages of submission. The movement is full of moments of anguish accentuated by musical chromaticisms and dissonance. For example, *Kreuzige!* (Crucify!) is given a long and tortuous melodic line, and *lass mich nicht fliehen* (let me not flee) is sung to a twisting succession of ascending sixteenth notes. The written-out *da capo* ending concludes differently from the beginning of the movement. A brief dramatic section is added that includes an abrupt and passionate pause on a high “A” at *Weh* (woe), just before the concluding phrase.

## 7. Chorale

Jesu, deine Passion  
**Jesus, your passion**  
Ist mir lauter Freude,  
**Is for me sheer joy,**  
Deine Wunden, Kron und Hohn  
**Your wounds, crown and scorn**  
Meines Herzens Weide;  
**Are a pasture for my heart;**  
Meine Seel auf Rosen geht,  
**My soul walks on roses**  
Wenn ich dran gedenke,  
**When this I contemplate,**  
In dem Himmel eine Stätt  
**A place in heaven**  
Uns deswegen schenke.  
**Therefore grant to us.**

Bach's usual setting of a closing chorale in simple homophonic style is replaced by a polyphonic chorale chorus based on stanza 33 (!) of the chorale *Jesu Leiden, Pein und Tod*, (Jesus, your suffering, pain and death), not found in modern hymnals. The melody of the chorale is given in American hymnals as JESU, KREUZ, LEIDEN UND PEIN, of Melchior Vulpius (1609), now often set to the words, "Jesus, I Will Ponder Now" (LBW 115). In a plan of writing often found in the cantatas of Johann Pachelbel (1653–1706), the melody is given to the sopranos and flute in long notes, phrase by phrase, while the lower voices, doubled by strings, engage in anticipatory polyphonic imitation of each phrase of the line of the tune that follows. The chorale text, written by Paul Stockmann (1633), expresses the joy of the believer over the blessings assured by Christ's passion.

## 8. Chorus

So lasset uns gehen in Salem der Freuden,  
**So let us go into the Salem of joy,**  
Begleitet den König in Lieben und Leiden.  
**Attend the king in both love and sorrow**  
Er gehet voran Und öffnet die Bahn.  
**He goes before and opens the way.**

Bach returns in summary to the joyful spirit of the Palm Sunday procession with a lively *da capo* chorus in triple meter. The believer goes forth expectantly to Salem (Jerusalem) "to . . . attend the King both in love and in sorrow." The lively spirit of the occasion is expressed in the rhythm of a Baroque gigue.

*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.*

**MAGNIFICAT**



**C** 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.

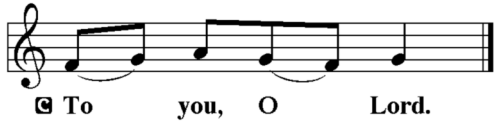


*The litany concludes:*

℣ 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,

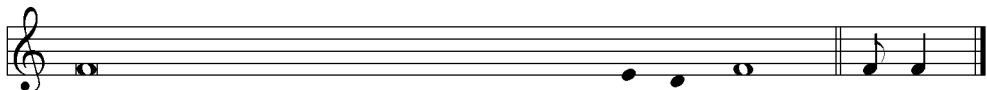
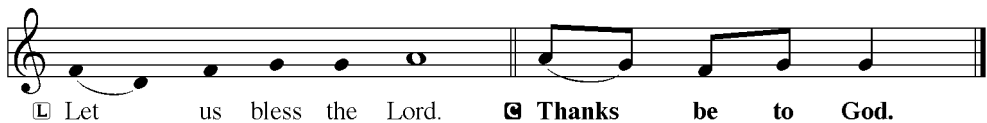
as we forgive those who trespass against us;

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



HYMN: Jesus, I Will Ponder Now

Stanza 3 setting by Michael D. Costello

1 Je - sus, I will pon - der now on your ho - ly pas - sion;  
 2 Make me see your great dis - tress, an - guish, and af - flic - tion,  
 Choir 3 Yet, O Lord, not thus a - lone make me see your pas - sion,  
 4 Let me view your pain and loss with re - pen - tant griev - ing,  
  
 let your Spir - it now en - dow me for med - i - ta - tion.  
 bonds and blows and wretch - ed - ness and your cru - ci - fix - ion;  
 but its cause to me make known and its ter - mi - na - tion.  
 nor pre - pare a - gain your cross by un - ho - ly liv - ing.  
  
 Grant that I in love and faith may the im - age cher - ish  
 make me see how scourge and rod, spear and nails, did wound you,  
 For I al - so and my sin wrought your deep af - flic - tion;  
 May I give you love for love! Hear me, O my Sav - ior,  
  
 of your suf - f'ring, pain, and death, that I may not per - ish.  
 how you died for those, O God, who with thorns had crowned you.  
 this the shame - ful cause has been of your cru - ci - fix - ion.  
 that I may in heav'n a - bove sing your praise for - ev - er.

## DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

## LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader  
The Rev. James L. Brooks, homilist  
Senior Choir of Grace Lutheran Church  
The Rev. Michael D. Costello, cantor  
Timothy Spelbring, organist  
Amy Anderson de Jong, mezzo-soprano  
Patrick Muehleise, tenor  
Douglas Anderson, baritone  
Lisette Kielson, recorder  
Betty Lewis, violin I  
Becky Coffman, violin II  
Naomi Hildner, viola I  
Amanda Grimm, viola II  
Jean Hatmaker, cello  
Douglas Johnson, bass  
Laura Zimmer, continuo

## BACKGROUND NOTES

Cantatas were not scheduled in worship during the six weeks of Lent in Lutheran Germany in the eighteenth century. The forty-day season before the Holy Week observance of the events of Christ's suffering and death was a time of intense and rigorous preparation that was reflected in the lives of the people and their worship. During this time, especially in the conservatively orthodox city of Leipzig, Christians fasted, made amends for their sins, and avoided banqueting and frivolity. Weddings were banned, not to be resumed until after Easter. In addition to the prohibition of cantatas, organ music was not played in worship during Lent.

In most years Palm Sunday, which marked the beginning of Holy Week, was also a day of solemn, reflective worship. The only music heard in church was quite austere except for the first of two musical presentations of the Passion History. A passion according to St. Matthew was presented on Palm Sunday; a passion according to St. John was heard on Good Friday.

An exception to this festive-free period occurred when the Festival of the Annunciation of Our Lord (which was celebrated on March 25, exactly nine months before Christmas) happened to fall on the same day as Palm Sunday, as it did in 1714. Then the musical drought was broken and a cantata for the Annunciation was allowed, possibly at a Vespers service to avoid conflict with the singing of the Passion account in the principal service.

*Himmelskönig sei willkommen* was first performed on Palm Sunday, March 25, 1714, in the Ducal Chapel, called *Himmelsburg* ("Heaven's Castle"), in Weimar, Germany. Although the Weimar court was less liturgically conservative than was Leipzig (where the cantata was later also to be performed), many Lenten restrictions were observed at court. The date was auspicious for yet another reason: Bach had recently been appointed Concertmaster of the Ducal Orchestra. As such, he was leader of the instrumental ensemble and responsible for creation of cantatas for worship. Thus, on Palm Sunday in 1714, Bach led the performance of the present work as his inaugural cantata in his new position. The great outpouring of cantata composition that was to mark his Leipzig tenure was some years in the future.

*Himmelsburg* Chapel was an architecturally unique worship structure. It had received its name from its remarkable four-level construction (see illustration on facing page). The main floor of the church held the altar, where ceremonial action by the clergy and other leaders took place, as well as benches to seat worshippers. The second and third levels rose above, encircling the nave and containing boxes similar to those of an opera house of the time, where nobility, visitors, and other important people were seated. The fourth and highest level was located above a rectangular opening in the ceiling, around which were arranged the pipe organ, harpsichord, and seats for a few choir singers and instrumentalists. The organ was positioned there, high above the altar, and not in its more common location at the opposite end of the nave. In view of the beauty and design of the building, the music must have seemed to come down from the heavens above as it fell on the ears of the worshippers below. Unfortunately, the building was destroyed by fire in 1774.

Although the only reason that a cantata was permitted to be sung on Palm Sunday was the concurrence of that festival and the Annunciation on the same day, the cantata text chosen for the day in 1714 related primarily to the Palm Sunday event. It refers hardly at all to the Annunciation itself. Instead, the text of Cantata 182 addresses the Gospel for Palm Sunday, (Matthew 21:1–9), the story of Jesus' final entry into Jerusalem. The impending sacrifice of Christ on Good Friday provides motivation for the believer to follow him on the way to heaven. The text was probably written by Salomo Franck (1659–1725), the author of other librettos for Bach at this time. Because of the unusual concurrence of the celebration of the Annunciation and Palm Sunday on the same day of Lent in 1714, the readings for the latter day took precedence in the service. The readings for the Annunciation and the cantata itself probably were heard at Vespers of the same day.



The instrumentation consisted of the usual strings, *basso continuo* (keyboard and bass), plus an extra viola and a flute. When the cantata was first performed in Weimar the score called for a side-blown wooden flute (in shape, similar to a modern metal flute); in the later performance in Leipzig, an end-blown recorder was specified by Bach. The performance today will use the recorder. Bach's skill as a violinist is often overlooked in view of his virtuosity as organist. For this cantata, which contains a challenging violin part, Bach himself possibly led the ensemble from his position as first violinist and another person played the keyboard of the *continuo*. The unusual compositional plan of the work calls for three successive arias without any intervening recitative, and it does not conclude with the customary, simply-harmonized chorale.

Carlos Messerli

## 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.

**James L. Brooks**, homilist, is the Senior Pastor of Harmony Community Church and the Chief Ministry Officer at Lawndale Christian Health Center. Pastor Brooks is a *summa cum laude* graduate of Concordia University Chicago where he majored in Organizational Management. He holds a Master of Divinity degree from Northern Theological Seminary where he was the first Dr. John Perkins Scholar graduate. Pastor Brooks completed his Youth and Theology Certification at Princeton Theological Seminary and Clinical Pastoral Education unit at the University of Illinois Medical Center. He was the director of Youth and Family Ministry at Grace Lutheran Church from 2002 to 2010.



**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. Amy met her husband, David, at a masterclass on the music of Bach at the Aldeburgh Festival in England. 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.







**Lisette Kielson**, recorder, performs as soloist, chamber musician, and orchestral player throughout the Midwest. In Chicago Ms. Kielson has performed with, among others, the Lyric Opera of Chicago (stage band soloist), Chicago Opera Theater, Haymarket Opera Company, and Music of the Baroque. Artistic Director of L'Ensemble Portique, Ms. Kielson has recorded with Centaur and her own LEP Records label. She serves as Music Director of the Chicago Recorder Chapter, teaches on the faculty of the Whitewater Early Music Festival, and directs the Collegium Musicum as Affiliate Professor at Bradley University.

**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.



# *Bach* 45<sup>th</sup> Year Grace Lutheran Church ■ River Forest, Illinois Sunday afternoons ■ Prelude at 3:45 p.m.

## Cantata Vespers 2015–2016

**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 Wente, 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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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 45<sup>th</sup> 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 45<sup>th</sup> season of Bach Cantata Vespers, beginning July 1, 2015. Donations received after March 6 will be acknowledged in the April 24 bulletin of Grace's Bach Cantata Vespers.



# 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.

**Please join our efforts to help "Raise the Roof" for Harmony.**

To make a donation, please visit [www.WeRaise.wheatridge.org](http://www.WeRaise.wheatridge.org)

Look for Harmony Church, Raise the Roof campaign.



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