

Bach 44th Year

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

Cantata Vespers 2014–2015



May 17, 2015

Gott ist unser Zuversicht (BWV 197)

God is our trust

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 Seventh Sunday of Easter
May 17, 2015 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Concerto in D Major, TWV 53:D2

Georg Philipp Telemann
(1681–1767)

Allegro
Adagio
Aria
Allegro

Terry R. Everson, trumpet
Christine Janzow Phillips and Meg Busse, oboes

The Hollow Men, Op. 25

Vincent Persichetti
(1915–1987)

Terry R. Everson, trumpet

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.

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

II 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. **I** But my eyes are

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

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

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

C 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

L 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.

C Amen.

MOTET: Set Me As a Seal

René Clausen
(b. 1953)

Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.
Many waters cannot quench love;
neither can the floods drown it.

Song of Solomon 8:6-7

Silence for meditation is observed, then:

COLLECT

☒ Lord God, constant in mercy, great in faithfulness:
With high praise we recall your acts of unfailing love for the human family,
for the house of Israel, and for your people the Church.
We bless you and pray that you give to us such a sense of your constant love
that we may employ all our strength in a life of praise of you,
whose work alone holds true and endures forever.

☒ **Amen.**

The offering is gathered.

OFFERING/VOLUNTARY: Hyfrydol Aspects

Terry R. Everson

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



Following the organ and brass introduction, we stand and sing.

HYMN: Love Divine, All Loves Excelling

Concertato by Michael D. Costello
(b. 1979)



1 Love di - vine, all loves ex - cel - ling, Joy of
2 Breathe, oh, breathe thy lov - ing Spir - it in - to
Choir 3 Come, Al - might - y, to de - liv - er; let us
4 Fin - ish then thy new cre - a - tion, pure and



heav'n, to earth come down! Fix in us thy
ev - 'ry trou - bled breast; let us all in
all thy life re - ceive; sud - den - ly re -
spot - less let us be; let us see thy



hum - ble dwell - ing, all thy faith - ful mer - cies crown.
thee in - her - it; let us find thy prom - ised rest.
turn, and nev - er, nev - er - more thy tem - ples leave.
great sal - va - tion per - fect - ly re - stored in thee!



Je - sus, thou art all com - pas - sion, pure, un -
Take a - way the love of sin - ning; Al - pha
Thee we would be al - ways bless - ing, serve thee
Changed from glo - ry in - to glo - ry, till in



bound - ed love thou art; vis - it us with
and O - me - ga be; end of faith, as
as thy hosts a - bove, pray, and praise thee
heav'n we take our place, till we cast our



thy sal - va - tion, en - ter ev - 'ry trem - bling heart.
its be - gin - ning, set our hearts at lib - er - ty.
with - out ceas - ing, glo - ry in thy per - fect love.
crowns be - fore thee, lost in won - der, love, and praise!

Text: Charles Wesley, 1707–1788
Music: HYFRYDOL, Rowland H. Prichard, 1811–1887

✠ WORD ✠

We sit.

READING: Song of Solomon 8:6–7

Set me as a seal upon your heart,
as a seal upon your arm;
for love is strong as death,
passion fierce as the grave.
Its flashes are flashes of fire,
a raging flame.

Many waters cannot quench love,
neither can floods drown it.
If one offered for love
all the wealth of one's house,
it would be utterly scorned.

L The Word of the Lord.

C Thanks be to God.

READING: John 2:1–11

On the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there. Jesus and his disciples had also been invited to the wedding. When the wine gave out, the mother of Jesus said to him, “They have no wine.” And Jesus said to her, “Woman, what concern is that to you and to me? My hour has not yet come.” His mother said to the servants, “Do whatever he tells you.” Now standing there were six stone water jars for the Jewish rites of purification, each holding twenty or thirty gallons. Jesus said to them, “Fill the jars with water.” And they filled them up to the brim. He said to them, “Now draw some out, and take it to the chief steward.” So they took it. When the steward tasted the water that had become wine, and did not know where it came from (though the servants who had drawn the water knew), the steward called the bridegroom and said to him, “Everyone serves the good wine first, and then the inferior wine after the guests have become drunk. But you have kept the good wine until now.” Jesus did this, the first of his signs, in Cana of Galilee, and revealed his glory; and his disciples believed in him.

L The Word of the Lord.

C Thanks be to God.

CANTATA: Gott ist unsre Zuversicht, BWV 197
(God is our trust)

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 22 in this worship folder.*

PART I

1. Chorus

Gott ist unsre Zuversicht,
God is our trust;
Wir vertrauen seinen Händen.
We trust in his hands.
Wie er unsre Wege führt,
The way he guides our paths,
Wie er unser Herz regiert,
The way he rules our heart;
Da ist Segen aller Enden.
There is blessing everywhere.

Bach has set the two-sentence text in da capo (ABA) form. The movement opens with violins and oboes playing an energetic step-wise melody, accompanied by trumpet fanfares. The choir enters with a fugue. The orchestra responds with its original material, as the voices sing whole-note chords on the text “we trust in his hands.” Bach then combines the choral contrapuntal motives with the orchestral themes, placing special emphasis on the important words “*unsre Zuversicht.*”

In the contrasting B section, the choir sings a chorale-like melody with echoes of step-wise melodic motives in the orchestra, suggestive of God guiding us along our way.

2. Recitative (bass)

Gott ist und bleibt der beste Sorger,

God is and remains the best provider;

Er hält am besten Haus.

He best secures the house.

Er führet unser Tun zuweilen wunderbarlich,

He guides our deeds in sometimes wondrous ways,

Jedennoch fröhlich aus,

Each joyously onward

Wohin der Vorsatz nicht gedacht.

To where we had not intended.

Was die Vernunft unmöglich macht,

What reason thinks impossible,

Das füget sich.

That falls into place.

Er hat das Glück der Kinder, die ihn lieben,

He has the happiness of children who love him,

Von Jugend an in seine Hand geschrieben.

From their youth onward, written in his hand.

Three of the four beautifully detailed recitatives in the cantata are assigned to the bass, who seems to act as the cheerful host of the wedding, nodding with good will while dispensing sound advice. This *secco* recitative ends in an arioso, as the rhythmic figure in the continuo emphasizes God's presence in the lives of the couple from childhood onward.

3. Aria (alto)

Schläfert allen Sorgenkummer

Lull to sleep all worrisome cares

In den Schlummer Kindlichen Vertrauens ein.

In the slumber of a child's trust.

Gottes Augen, welche wachen

God's eyes, which keep watch

Und die unser Leitstern sein,

And are our guiding star,

Werden alles selber machen.

Will themselves do everything.

The warm, intertwining melodies of the oboe d'amore and the singer are accompanied by gentle lulling strings. Cares and worries fade away into childlike slumber as the vocal line descends into the alto's lower range. The lively middle section with its chromatic harmonies depicts a God who is always awake and present, as long melismas emphasize *wachen* (keep watch), *alles* (all) and *Leitstern* (guiding star).

4. Recitative (bass)

Drum folget Gott und seinem Triebe.

So follow God and his desire.

Das ist die rechte Bahn.

That is the right way.

Die führet durch Gefahr

It leads through danger,

Wuch endlich in das Kanaan

Even finally into Canaan,

Und durch von ihm geprüfte Liebe

And through that love, tested by him,

'Auch an sein heiliges Altar

Also to his holy altar

Und bindet Herz und Herz zusammen,

And binds heart and heart together,

Herr! sei du selbst mit diesen Flammen!

Lord! may you yourself be present with these flames.

Strings accompany this recitative, heightening the anticipation of the wedding ceremony. The dissonant chord underlying the binding of hearts gently resolves at the word *zusammen* (together).

5. Chorale

Du süße Lieb, schenk uns deine Gunst,
You sweet love, grant us your favor,
Laß uns empfinden der Liebe Brunst,
Let us feel the passion of love,
Daß wir uns von Herzen einander lieben
That we may love one another from the heart
Und in Fried auf einem Sinne bleiben.
And in peace remain of one mind.
Kyrie eleis!
Lord, have mercy!

The first part of the cantata concludes with the third stanza of Luther's Pentecost hymn *Nun bitten wir den Heiligen Geist* (We now implore God the Holy Ghost), in which the Spirit is addressed as "you sweet love." Bach's flowing harmony sustains the irregular phrases of the chant-like rhythms of the original hymn. A few fleeting chromatic moments remind listeners that loving one another is not always easy.

HOMILY

The Rev. Dr. Frederick A. Niedner

CANTATA: PART 2

6. Aria (bass)

O du angenehmes Paar,
O you pleasant pair,
Dir wird eitel Heil begegnen,
You will meet with nothing but well-being,
Gott wird dich aus Zion segnen
God will bless you from Zion
Und dich leiten immerdar,
And lead you evermore,
O du angenehmes Paar!
O you pleasant pair!

Bach creates a luxurious low sonority in a graceful movement scored for bassoon, oboe, muted violins, and continuo. Good wishes abound for the happy couple, admired over and over again as "*du angenehmes Paar*" (you pleasant couple) in a musical figure sung by the bass and echoed by the violins.

7. Recitative (soprano)

So wie es Gott mit dir

Just as God has been to you

Getreu und väterlich von Kindesbeinen an gemeint,

From childhood on, faithful and fatherly,

So will er für und für

So will he be forever and ever

Dein allerbestester Freund

The best of friends to you

Bis an das Ende bleiben.

Until the end.

Und also kannst du sicher gläuben,

And so you can believe with certainty

Er wird dir nie

That for you he will never,

Bei deiner Hände Schweiß und Müh

In the sweat and effort of your hands,

Kein Gutes lassen fehlen.

Allow anything good to be lacking.

Wohl dir, dein Glück ist nicht zu zählen.

Happy are you; your good fortune cannot be counted.

The first part of this *secco* recitative conveys the text simply and clearly, but at the end, the couple's good fortune and the impossibility of numbering God's blessings (*zählen*) call for a more expressive setting and a lot more notes!

8. Aria (soprano)

Vergnügen und Lust,
Pleasure and joy,

Gedeihen und Heil
Prosperity and health

Wird wachsen und stärken und laben.
Will increase and strengthen and refresh.

Das Auge, die Brust
The eye, the breast

Wird ewig sein Teil
Will always have its share

An süßer Zufriedenheit haben.
In sweet satisfaction.

The final aria is in the style of a *siciliano*, a dance in slow 6/8 time with dotted rhythms and a pastoral feeling. A lyrical violin melody is accompanied by the oboes piping on the off-beats. The middle section finds contentment in contrasting minor keys, and then the opening material returns, again in G major, with new variations that bring the movement to a close.

9. Recitative (bass)

Und dieser frohe Lebenslauf
And this happy course of life

Wird bis in späte Jahre währen.
Will last into later years.

Denn Gottes Güte hat kein Ziel,
For God's goodness has no end,

Die schenkt dir viel,
It gives you much,

Ja mehr, als selbst das Herze kann begehren.
More than the heart itself can desire.

Verlasse dich gewiß darauf.
Rely on this with certainty.

The continuo, oboe and upper strings provide a firm foundation for the text's reassurance that God's goodness can be relied on throughout the course of life.

10. Chorale

So wandelt froh auf Gottes Wegen,
So walk happily on God's paths,
Und was ihr tut, das tut getreu!
And whatever you do, do it faithfully!
Verdienet eures Gottes Segen,
Earn your blessing from God,
Denn der ist alle Morgen neu;
For every morning it is new;
Denn welcher seine Zuversicht
For whoever places his trust
Auf Gott setzt, den verläßt er nicht.
In God will not be abandoned.

The closing chorale is the final stanza of George Neumark's 1657 hymn *Wer nur den lieben Gott läßt walten* (If thou but suffer God to guide thee). It is a sober tune for a wedding celebration, but the text's reference to placing confidence in God makes it a good fit for this cantata, as bride and groom and their guests prepare to return to the duties of ordinary life.

Silence is observed, then:

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

We stand.

MAGNIFICAT



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



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



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



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



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



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



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



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

hun- gry with good things, and the rich he has sent a - way emp - ty.
 He has come to the help of his ser- vant Is - ra - el,
 for he has re-mem-bered his prom- ise of mer- cy, the prom- ise he
 made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.
 Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir - it;
 as it was in the be- gin-ning, is now, and will be for- ev- er. A - men

✠ PRAYERS ✠

LITANY

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

After each petition:

☩ ...let us pray to the Lord.

☩ Lord, have mer - cy.

The litany continues:

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



The litany concludes:

- ℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

- ℣ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



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

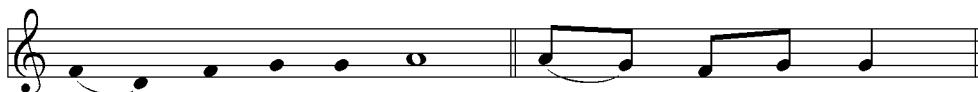
☩ Amen.

LORD'S PRAYER

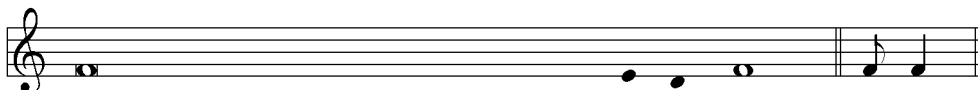
- ℣ Lord, remember us in your kingdom and teach us to pray:

☩ **Our Father, who art in heaven,**
hallowed be thy name,
thy kingdom come, thy will be done, on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.
For thine is the kingdom, and the power, and the glory,
forever and ever. Amen.

BENEDICAMUS DOMINO & BENEDICTION



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



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

HYMN: 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
 ☐ 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
 ☐ 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

☐ Go in peace. Serve the Lord.

☑ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Robert L. Shaner, leader

The Rev. Dr. Frederick A. Niedner, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Douglas Anderson, baritone

Terry R. Everson, Greg Fudala, and Candace Horton, trumpets

Tim Coffman and Sam Hildebrand, trombones

Kyle Bellin, timpani

Christine Janzow Phillips and Meg Busse, oboes

Dianne Ryan, bassoon

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

Mark Agnor, Elizabeth Brausa, and Pam Lutter, violins II

Naomi Hildner and Vannia Phillips, violas

Craig Trompeter and William Cernota, cellos

Judith Hanna, double bass

Laura Zimmer, continuo



BACKGROUND OF THE CANTATA

BWV 197, *Gott ist unsre Zuversicht*, is a wedding cantata, likely composed in 1736 or 1737. Though we do not know the specific occasion for the cantata, the number of instruments in the orchestra and the scale of the work suggest it was an important wedding, one to be heralded with trumpets and drums and elaborate music.

Philip Spitta, Bach's 19th century biographer, writes of "a certain enchanting sweetness of a kind which occurs only in Bach's wedding cantatas." Listening to Cantata 197 one can almost picture the happy couple whom the bass addresses as "*angenehmes Paar*" (pleasant pair), intently serious, charmingly wrapped up in each other, embarrassed, contented, happy and eager to set off on their life together. Chorus and soloists grin and rhapsodize, but also offer good advice: commit your way to God, our "confidence," the source of life, guidance, good health and happiness. The author of the text is unknown, but it may well have been J. S. Bach, whose marriages to Maria Barbara Bach and Anna Magdalena Wilcken (or Wülcken) appear to have been happy unions.

The cantata is in two parts; the marriage ceremony, rather than the sermon, may have taken place between part one and part two, with the sermon following the music.

The arias in the second part of the cantata come from a Christmas cantata, *Ehre sei Gott in der Höhe* (BWV 197a) from 1728, which survives only in fragments. The cantata's bass aria was originally addressed to the Christ Child as a tender lullaby ("Arise, beautiful treasure from your crib and come to my lips and heart"). The soprano aria in the wedding cantata began as an aria for bass, continuo and oboe d'amore obligato. Bach raised the key from D to G major, assigned the obligato part to a violin, and added the lilting rhythmic figures for a pair of oboes. Other movements in the cantata, especially the opening chorus, may also be parodies of earlier works—Bach reusing, tinkering with, and improving on musical material.

The cantata's two chorales are Lutheran standards, with texts by Martin Luther (*Du süße Lieb, schenk uns deine Gunst*) and Georg Neumark (*So wandelt froh auf Gottes Wegen*). They would have been very familiar to wedding guests. Scholars have speculated that the congregation may have sung along with the chorale movements of cantatas. One can certainly picture that happening in this cantata—all those older and more experienced married folk in the congregation chiming in with a reminder that a happy marriage and a happy life are grounded in faith in God.

The cantata is scored for bass, alto and soprano soloists, chorus, a pair of oboes d'amore, strings, and basso continuo, plus a trio of trumpets with timpani in the opening movement.

Gwen Gotsch



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.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women's Choir. She is also the Administrative Assistant of the Bach Institute on that campus of Valparaiso University. She has appeared as a soloist in oratorios, passions, and cantatas at Valparaiso and for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.

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, home of the Lutheran Summer Music Academy and Festival.



Terry R. Everson, trumpeter, is an internationally renowned soloist, educator, composer/arranger, conductor, and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th Century categories of the inaugural Ellsworth Smith International Trumpet Competition, with further success as First Prize laureate of the 1990 Louise D. McMahon International Music Competition. Mr. Everson has premiered numerous major works and has released three recordings of notable modern works for trumpet and piano, as well as single entries on two discs devoted to the works of Jan Krzywicki and John Davison; he has also recorded as soloist with the New England Brass Band, the Lexington Brass Band, and as Principal Trumpet of the Boston Modern Orchestra Project.

Frederick Niedner, homilist, is Senior Research Professor (academic code for "allegedly retired") at Valparaiso University and Associate Director of the Institute of Liturgical Studies. He writes for numerous publications that support the ministry of preaching, and his fortnightly columns on religion and culture appear in the *Sun-Times'* northwest Indiana edition. He also leads Valparaiso University's Cambridge Seminar for New Faculty.



✠ IN MEMORIAM ✠

Sylvia Behrens
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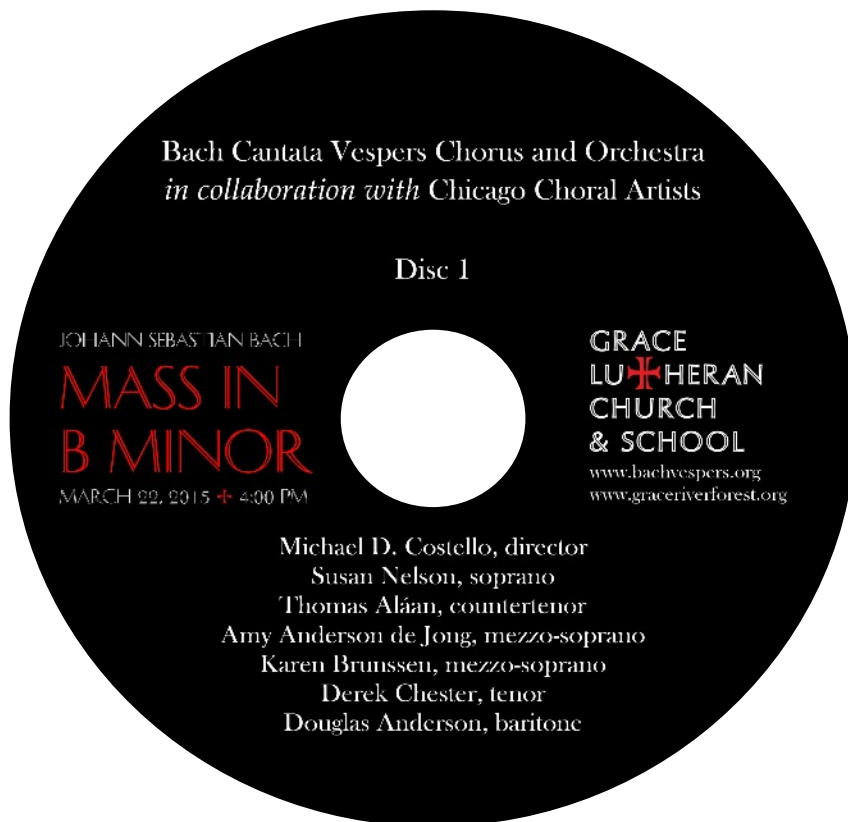
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Bach 45th Year

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

Cantata Vespers 2015–2016



September 20 **Was Gott tut, das ist wohlgetan** *What God does, that is done well*

BWV 99

Robert Alan Rimbo, Metropolitan New York Synod, ELCA, homilist
Martin Jean, Yale Institute of Sacred Music, New Haven, Conn., organist
Free-will offering to benefit Lutheran Music Program.

October 25 **Gott, man lobet dich in der Stille** *God, you are praised in the stillness*

BWV 120

Frank C. Senn, Evanston, Ill., homilist
J. S. Bach: Concerto for Oboe and Violin in C minor, BWV 1060; R. Hillert: Prelude to Evening Prayer

November 22 **Nun komm, der Heiden Heiland** *Now come, O Savior of the nations*

BWV 61

Amy C. Schifrin, Trinity School for Ministry, Ambridge, Penn., homilist
Stephen Alltop, Northwestern University, Evanston, Ill., organist

Dec. 25–Jan. 6 **Weihnachts-Oratorium** *Christmas Oratorio*

BWV 248

Presented in worship at the following dates and times:

December 25, 10 a.m. **Jauchzet, frohlocket, auf, preiset die Tage**

December 26, 7 p.m. **Und es waren Hirten in derselben Gegend**

December 27, 4 p.m. **Herrscher des Himmels, erhöere das Lallen**

January 1, 10 a.m. **Fallt mit Danken, fallt mit Loben**

January 3, 4 p.m. **Ehre sei dir, Gott, gesungen**

January 6, 7 p.m. **Herr, wenn die stolzen Feinde schnauben**

January 31 **Mit Fried und Freud ich fahr dahin** *In peace and joy I now depart*

BWV 125

Kevin L. Strickland, Evangelical Lutheran Church in America, Chicago, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 28 **Mein Herze schwimmt im Blut** *My heart swims in blood*

BWV 199

Rebekah Weant Costello, St. Matthew Lutheran Church, Itasca, Ill., homilist
A. Corelli: Sonata in B-flat Major, Op. 1, No. 5; J. C. Graupner: Concerto for Bassoon in G Major, GWV 328

March 20 **Himmelskönig, sei willkommen** *King of heaven, welcome*

BWV 182

James L. Brooks, Harmony Community Church, Lawndale, Chicago, Ill., homilist
G. P. Telemann: Overture in A minor, TWV 55:a2

April 24 **Wahrlich, wahrlich, ich sage euch** *Truly, truly, I say to you*

BWV 86

David S. Yeago, Trinity School for Ministry, Ambridge, Penn., homilist
Steven 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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