



Bach 2017-2018 47th Year Cantata Vespers

www.bachvespers.org



Grace Lutheran Church
River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

January 28, 2018

Jesu, meine Freude, BWV 227

Jesus, my joy

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.

We ask that you kindly refrain from applause during this service of worship.



Fourth Sunday after Epiphany
January 28, 2018 † 3:45 p.m.

EVENING PRAYER

PRELUDE

Passacaglia in C minor, BWV 582

Johann Sebastian Bach
(1685–1750)

Prelude in E-flat Major

C. Hubert H. Parry
(1848–1918)

Samuel R. Backman, organ

MOTET: Cry Out and Shout

Knut Nystedt
(1915–2014)

Cry out and shout, ye people of God!
The Lord is strength and song!
Therefore with joy shall ye draw water from the wells of salvation.

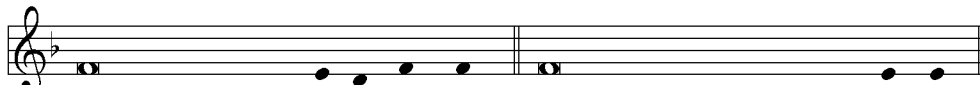
Adapted from Isaiah 12

We stand, facing the candle as we sing.

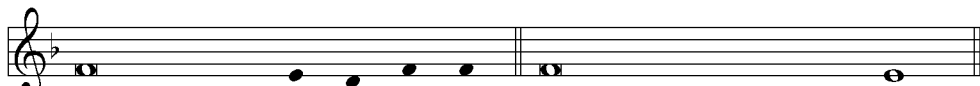
SERVICE OF LIGHT



☐ 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.



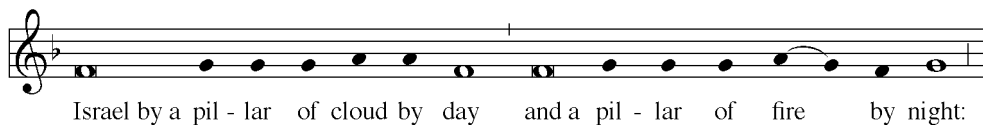
☐ The Lord be with you. ☑ And al - so with you.



☐ 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.



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-u-ge. 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.



III 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: Es ist das Heil uns kommen her, Op. 29, No. 1

Johannes Brahms
(1833–1897)

Es ist das Heil uns kommen her

To us is our salvation come,

Von Gnad und lauter Güte.

Full of grace and so much goodness.

Die Werk, die helfen nimmermehr,

Works, which help us not at all,

Sie mögen nicht behüten.

Such works cannot protect us.

Der Glaub sieht Jesum Christum an,

Our faith looks up to Jesus Christ,

Der hat g'nug für uns all getan,

Who for us all has done enough;

Er ist der Mittler worden.

He became the mediator.

Paul Speratus, 1484–1551; tr. Karen P. Danford

Silence for meditation is observed, then:

COLLECT

- ☒ Lord God, you sent your Son as our salvation, full of grace and great goodness.
Lead us to perfect faith in him and anoint us with the power of your Spirit,
that we may bring good news to the afflicted, bind up the brokenhearted,
and proclaim liberty to the captive; through your Son, Jesus Christ our Lord.

☒ **Amen.**

The offering is gathered.

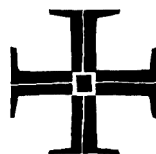
VOLUNTARY: Cantilena (from Sonata No. 11, Op. 148)

Josef G. Rheinberger
(1839–1901)

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

Please make checks payable to Grace Lutheran Church.

Your generosity is appreciated.



At the conclusion of the introduction, we stand.

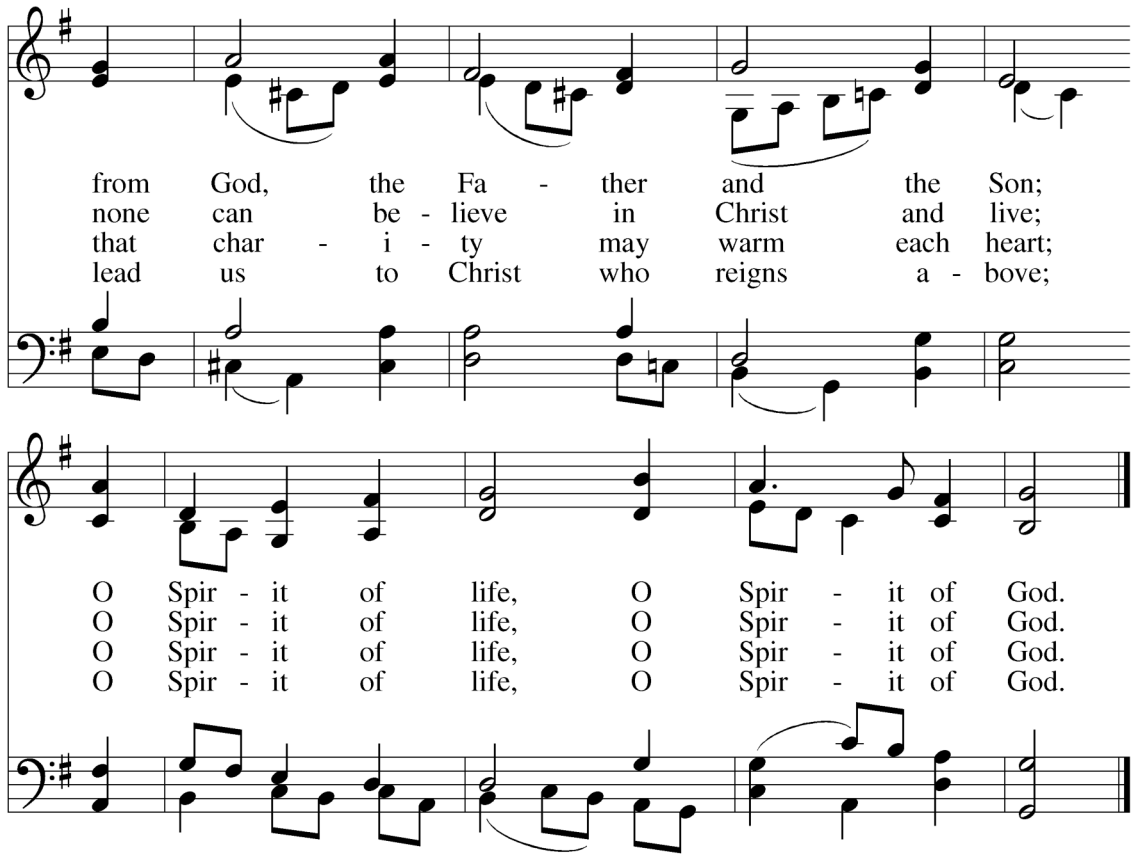
HYMN: O Spirit of Life

Stanza One – All, in unison
Stanza Two – Choir, in harmony
Stanza Three – All, in harmony
Stanza Four – All, in unison

1 O Spir - it of life, O Spir - it of God,
2 O Spir - it of life, O Spir - it of God,
3 O Spir - it of life, O Spir - it of God,
4 O Spir - it of life, O Spir - it of God,

in ev - 'ry need you bring us aid,
in - crease our faith in our dear Lord;
make us to love your sa - cred word;
en - light - en us by that same word;

pro - ceed - ing forth from God's great throne,
un - less your grace the pow'r should give,
the ho - ly flame of love im - part,
teach us to know God's ra - diant love,



from none that lead God, can us the be - i - ty to Fa - lieve in Christ ther in may who and Christ warm reigns the and each a - Son; live; heart; bove;

O Spir - it of life, O Spir - it of life, O Spir - it of life, O Spir - it of life, O Spir - it of God. O Spir - it of God. O Spir - it of God. O Spir - it of God.

Text: Johann Niedling, 1602–1668; tr. John C. Mattes, 1876–1948
 Music: O HEILIGER GEIST. *Geistliche Kirchengesäng*, 1623; arr. J.S. Bach, 1685–1750



✠ WORD ✠

We sit.

READING: Romans 8:1–17

[St. Paul writes:] ¹There is therefore now no condemnation for those who are in Christ Jesus. ²For the law of the Spirit of life in Christ Jesus has set you free from the law of sin and of death. ³For God has done what the law, weakened by the flesh, could not do: by sending his own Son in the likeness of sinful flesh, and to deal with sin, he condemned sin in the flesh, ⁴so that the just requirement of the law might be fulfilled in us, who walk not according to the flesh but according to the Spirit. ⁵For those who live according to the flesh set their minds on the things of the flesh, but those who live according to the Spirit set their minds on the things of the Spirit. ⁶To set the mind on the flesh is death, but to set the mind on the Spirit is life and peace. ⁷For this reason the mind that is set on the flesh is hostile to God; it does not submit to God's law — indeed it cannot, ⁸and those who are in the flesh cannot please God.

⁹But you are not in the flesh; you are in the Spirit, since the Spirit of God dwells in you. Anyone who does not have the Spirit of Christ does not belong to him. ¹⁰But if Christ is in you, though the body is dead because of sin, the Spirit is life because of righteousness. ¹¹If the Spirit of him who raised Jesus from the dead dwells in you, he who raised Christ from the dead will give life to your mortal bodies also through his Spirit that dwells in you.

¹²So then, brothers and sisters, we are debtors, not to the flesh, to live according to the flesh — ¹³for if you live according to the flesh, you will die; but if by the Spirit you put to death the deeds of the body, you will live. ¹⁴For all who are led by the Spirit of God are children of God. ¹⁵For you did not receive a spirit of slavery to fall back into fear, but you have received a spirit of adoption. When we cry, “Abba! Father!” ¹⁶it is that very Spirit bearing witness with our spirit that we are children of God, ¹⁷and if children, then heirs, heirs of God and joint heirs with Christ — if, in fact, we suffer with him so that we may also be glorified with him.

℣ The Word of the Lord.

✠ Thanks be to God.

HOMILY

The Rev. Gordon R. Estenson



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22–23 in this worship folder.*

1. Chorale

Jesu, meine Freude,
Jesus, my joy,
 Meines Herzens Weide,
My heart's pasture,
 Jesu, meine Zier,
Jesus, my adornment,
 Ach wie lang, ach lange
Ah, how long, so long
 Ist dem Herzen bange
Has my heart been anxious
 Und verlangt nach dir!
And longed for you!
 Gottes Lamm, mein Bräutigam,
Lamb of God, my bridegroom,
 Außer dir soll mir auf Erden,
Besides you, for me on earth,
 Nichts sonst Liebbers werden.
Nothing could be dearer.

The motet begins with a straightforward four-part harmonization of stanza 1 of the chorale.

2. Chorus

Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind,
There is now no condemnation for them who are in Christ Jesus,
 die nicht nach dem Fleische wandeln, sondern nach dem Geist.
who walk not according to the flesh but according to the Spirit. (Romans 8:1)

The scripture text is set in a contrasting 3/2 meter. Repetition of the word *nichts* (no, or nothing) followed by grand pauses emphasizes Paul's declaration that there is no condemnation for those who are in Christ. Walking in the ways of the flesh is depicted with long contrapuntal melismas on the word *wandeln*. The better way—*nach dem Geist*—is a short and simple statement at the cadence in the middle of the movement and again at the end.



3. Chorale

Unter deinem Schirmen

Under your protection

Bin ich vor den Stürmen

I am free from attacks

Aller Feinde frei

By all enemies.

Laß den Satan wittern,

Let the devil sniff around,

Laß den Feind erbittern,

Let the enemy rage on;

Mir steht Jesus bei.

Jesus stands by me.

Ob es itzt gleich kracht und blitzt,

Though now it cracks and flashes,

Ob gleich Sünd und Hölle schrecken:

Though sin and hell both terrify,

Jesus will mich decken.

Jesus will cover me.

Stanza 2 of the chorale offers opportunities for text-painting in the crack of thunder, the flash of lightning, and the terror of sin and hell.

4. Chorus

Denn das Gesetz des Geistes, der da lebendig macht in Christo Jesu,

For the law of the Spirit, which makes me alive in Christ Jesus,

hat mich frei gemacht von dem Gesetz der Sünde und des Todes.

has made me free from the law of sin and death. (Romans 8:2)

The lighter, higher character of the trio for first and second soprano and alto may suggest life in the Spirit and freedom from sin and death. The two soprano parts move in parallel motion with the first words of the text, but all three parts move independently at the words *frei gemacht* (made free).



5. Chorale

Trotz dem alten Drachen,
Despite the ancient dragon,
Trotz des Todes Rachen,
Despite the jaws of death,
Trotz der Furcht darzu,
Despite the fear they cause,
Tobe, Welt, und springe,
Rampage, world, and pounce,
Ich steh hier und singe
I stand here and sing
In gar sichrer Ruh.
In quite secure rest.
Gottes Macht halt mich in acht;
God's power holds me in his care;
Erd und Abgrund muss verstummen,
Earth and abyss must fall silent,
Ob sie noch so brummen.
However much they grumble.

Defiant, dissonant exclamations of *Trotz* sweep away fears of death and Satan in a free treatment of the stanza 3 of the chorale. *Ich steh hier und singe* receives a more lyrical treatment. Many words are set expressively, for example, *tobe* (rampage) with a fast rising passage in the bass and *verstummen* (fall silent) with notes moving downward. *Brummen* (grumbling) goes on for four and a half measures before the final cadence.

6. Chorus

Ihr aber seid nicht fleischlich, sondern geistlich,
But you are not of the flesh, but of the Spirit,
so anders Gottes Geist in euch wohnt.
and so God's Spirit dwells differently in you.

Wer aber Christi Geist nicht hat, der ist nicht sein.

But, whoever does not have Christ's Spirit is not his. (Romans 8:9)

The central message of the work—"you are not of the flesh, but of the Spirit"—is set to a five-voice double fugue in G major. It has been described as an "organ fugue for the voice." Even in this complex texture, Bach pays careful attention to the text, contrasting the earthbound *fleischlich* (flesh), sung languidly on a quarter note tied to an eighth across the bar line, with *geistlich*, the freedom of the Spirit, which takes off in graceful sixteenth notes. The second fugal subject appears first in the tenor on the words *so anders Gottes Geist in euch wohnt*. The movement concludes with voices joining in a homophonic minor-key setting of the warning that those who do not have Christ's Spirit do not belong to him.

7. Chorale

Weg mit allen Schätzen!
Away with all treasures!
Du bist mein Ergötzen,
You are my delight,
Jesu, meine Lust!
Jesus, my desire!
Weg ihr eitlen Ehren,
Away, all you vain honors,
Ich mag euch nicht hören,
I wish not to hear you;
Bleibt mir unbewusst!
Remain unknown to me!
Elend, Not, Kreuz, Schmach und Tod
Suffering, need, the cross, shame and death
Soll mich, ob ich viel muss leiden,
Shall not, whatever I must suffer,
Nicht von Jesu scheiden.
Divide me from Jesus.

In this four-part chorale setting the sopranos sing the tune over moving imitative figures in the lower voices that add color to ideas such as *weg* (away!) and the misery of *Elend, Not, Kreuz, Schmach und Tod*.



8. Chorus

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen;

But if Christ is in you, then the body is surely dead for the sake of sin;
der Geist aber ist das Leben um der Gerechtigkeit willen.

but the Spirit is life for the sake of righteousness. (Romans 8:10)

The second trio is for alto, tenor and bass. The opening phrase, “If Christ is in you,” is in the warm, glowing key of C major. The words Spirit (*Geist*) and life (*Leben*) are celebrated with sixteenth-note runs.

9. Chorale

Gute Nacht, o Wesen,

Good night, oh being,

Das die Welt erlesen,

That the world chooses;

Mir gefällst du nicht.

You do not please me.

Gute Nacht, ihr Sünden,

Good night, you sins,

Bleibet weit dahinten,

Stay far away from here;

Kommt nicht mehr ans Licht!

Come no more to the light!

Gute Nacht, du Stolz und Pracht!

Good night, you pride and splendor!

Dir sei ganz, du Lasterleben,

To all of you, sinful living,

Gute Nacht gegeben.

Good night is bidden.

This beautiful setting of stanza 5 of the chorale is for first and second soprano, alto, and tenor. The absence of the bass gives the movement a weightless quality appropriate for bidding farewell to the world’s cares. The chorale tune appears in the alto, while the sopranos’ duets on the words *gute Nacht* are sung over a steady, walking tenor line.

10. Chorus

So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnet,
Now the Spirit that has raised Jesus from the dead, dwells in you;
so wird auch derselbige, der Christum von den Toten auferwecket hat,
the very same Spirit that raised Jesus from the dead,
eure sterbliche Leiber lebendig machen um des willen, dass sein Geist in euch wohnet.
gives life to your mortal bodies, so that his Spirit may dwell in you. (Romans 8:11)

The second-to-the-last movement opens with a new text set to music similar to that of the second movement. The first soprano has a final solo burst of joy on the word *Geist* immediately before the cadence.

11. Chorale

Weicht, ihr Trauergeister,
Vanish, you spirits of gloom,
Denn mein Freudenmeister,
For my master of joy,
Jesus, tritt herein.
Jesus, enters in.
Denen, die Gott lieben,
To those who love God,
Muss auch ihr Betrüben
Must even their distress
Lauter Zucker sein.
Be pure sweetness.
Duld ich schon hier Spott und Hohn,
Though here I suffer scorn and taunting,
Dennoch bleibst du auch im Leide,
Yet you remain, even in suffering,
Jesu, meine Freude.
Jesus, my joy.

The motet closes with the final stanza of the chorale sung to the harmonization used for stanza 1.



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:

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



The litany concludes:

L Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



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

C Amen.

L 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

Let us bless the Lord. Thanks be to God.

BENEDICTION

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

HYMN: Come Down, O Love Divine

Stanza two is sung by the choir in a harmonization by John Leavitt.

- 1 Come down, O Love di - vine; seek thou this soul of mine
Choir 2 Oh, let it free - ly burn, till world - ly pas - sions turn
 3 Let ho - ly char - i - ty mine out - ward ves - ture be,
 4 And so the yearn - ing strong, with which the soul will long,

and vis - it it with thine own ar - dor glow - ing;
 to dust and ash - es in its heat con - sum - ing;
 and low - li - ness be - come mine in - ner cloth - ing—
 shall far out - pass the pow'r of hu - man tell - ing;

O Com - fort - er, draw near; with - in my heart ap - pear
 and let thy glo - rious light shine ev - er on my sight,
 true low - li - ness of heart, which takes the hum - bler part,
 no soul can guess his grace till it be - come the place





and kin - dle it, thy ho - ly flame be - stow - ing.
and clothe me round, the while my path il - lum - ing.
and o'er its own short - com - ings weeps with loath - ing.
where - in the Ho - ly Spir - it makes his dwell - ing.

Text: Bianco da Siena, d. 1434; tr. Richard F. Littledale, 1833–1890
Music: DOWN AMPNEY, R. Vaughan Williams, 1872–1958

DISMISSAL

- ℒ Go in peace. Serve the Lord.
- ☩ **Thanks be to God!**

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader
The Rev. Gordon R. Estenson, homilist
Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Samuel R. Backman, organist
Kapelle of Concordia University Chicago
Charles P. Brown, conductor
Rachel Misner, cello
Steven Wente, continuo organ



BACKGROUND OF THE BACH MOTET

Today's Bach Cantata Vespers service features a Bach motet rather than a cantata. What's the difference between the two? A motet is strictly vocal music. The singers may be accompanied by continuo instruments (organ and cello) and other instruments may double the singers' parts, but there is no independent role for an orchestra. Also, the typical libretto for a Bach cantata contains free poetry along with chorales and scripture. The text of a motet is usually limited to a portion of a psalm or other scripture, though today's motet, *Jesu, meine Freude* (BWV 227), combines Bible verses with the stanzas of a well known chorale.

In 18th century German churches, a motet was sung at the beginning of the morning service and the afternoon vespers. Very likely Bach drew on two centuries of established repertory when selecting the motets sung at weekly worship services during his time in Leipzig (1723–50). Motets were conducted by school prefects, not the Cantor, an indication that simpler works from the 16th and 17th century filled this slot in the worship service. Bach does not seem to have composed many motets; there are only seven that have come down to us, and the complexity of these suggests that they were not used regularly in Sunday worship services. Some of Bach's motets are known to have been composed as special music for funerals, for example, *Fürchte dich nicht* (Fear not, BWV 228) and *Der Geist hilft unser Schwachheit auf* (The Spirit comes to the aid of our weakness, BWV 226). The purpose and occasion for others, such as *Jesu, meine Freude*, is less clear.

No autograph score for *Jesu, meine Freude* has survived, though manuscript parts for the chorale settings in movements 1, 3, 7 and 11 survive from the 1730s. The motet was published early in the 19th century in an edition by Johann Gottfried Schicht, one of Bach's successors as cantor at the Thomasschule in Leipzig. A scholar early in the 20th century believed he had found evidence that *Jesu, meine Freude* was composed in 1723 for the funeral of the Leipzig postmaster's wife, but half a century later another researcher took a closer look at the documents and the theory fell apart. Scholars now believe that the composer assembled the motet at a later date, in the late 1720s or 1730s, re-working material from earlier in his career. One indication of this is that the variation of the chorale tune that appears in the fifth movement is from the hymnal used in Weimar during the time Bach worked there, first as court organist, then as concertmaster (1708–1717).

Jesu, meine Freude consists of 11 movements. Settings of the six stanzas of Johann Franck's 1650 hymn of the same name alternate with five passages from scripture, Romans 8:1, 2, 9, 10 and 11. Some of the melodic material used in the settings of the scriptural texts is derived from the shape of the chorale tune. Bach varies the sound by using different combinations of voices and different meters from movement to movement.

The motet has a symmetrical structure, an organizing principle Bach also used when he put together the Credo of the B minor mass from previously composed music. Movement 6, the climax of the work, is a five-part double fugue—exactly what you'd expect from J. S. Bach, for whom a fugue was the highest form of music-making. The outline of the motet looks like this:



1. Chorale stanza 1, four-part harmonization
 2. Romans 8:1, five-part dramatic chorus
 3. Chorale stanza 2, five-part harmonization with flourishes
 4. Romans 8:2, trio for soprano 1 and 2 and alto.
 5. Chorale stanza 3, five-part free treatment
 6. Romans 8:9, five-part double fugue
 7. Chorale stanza 4, four-part harmonization with flourishes
 8. Romans 8:10, trio for alto, tenor, and bass
 9. Chorale stanza 5, four-part free treatment
10. Romans 8:11, five-part dramatic chorus (music repeats #2)
11. Chorale stanza 6, (music repeats #1)

Johann Franck's chorale text, a poetic first-person love song to Jesus, was written in 1650, at the end of the Thirty Years War, in which mercenary armies on the march had pillaged German cities, towns, villages and farms. The hymn describes relying on Jesus especially in the face of external dangers, such as storms, the ancient dragon Satan, and the jaws of death. These and other dramatic images give Bach (and his singers) plenty of room for expressive vocal text-painting.

In contrast to Franck's pietistic hymn, the scripture verses from Romans 8 are part of a core text of orthodox Lutheran theology. "Romans is really the chief part of the New Testament," said Luther, "and the very purest gospel, and is worthy not only that every Christian should know it by heart, but occupy himself with it every day." Life in Christ and in the Spirit, described in winding dependent clauses by St. Paul, brings a freedom from the spiritual dangers of sin and mortality.

Bach's music unites the contrasting texts to more fully describe the believer's joyful reliance on Jesus through whatever life may bring and ultimately when facing death. Though scholars have not been able to associate the work with a specific funeral in Leipzig, it certainly is appropriate music for a Christian funeral.

Bach biographer Christoph Wolff suggests that *Jesu, meine Freude*, along with Bach's other motets, served a pedagogical purpose as well as a liturgical one at the Thomasschule. The structure of five-part, four-part and three-part movements for different configurations of voices "wisely and sensibly combines choral exercise with theological education." Singers who mastered the skills needed to communicate the text and musical ideas in a complex piece such as *Jesu, meine Freude* would be well-prepared to learn new cantata choruses from week to week.

Gwen Gotsch

BIOGRAPHIES



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.



Samuel R. Backman, organist, holds a Bachelor of Music from Saint Olaf College, a Master of Music from Yale University, and is currently a doctoral candidate at the American Organ Institute, located at the University of Oklahoma in Norman, where he studies organ with John Schwandt and teaches freshman-level theory and aural skills. Samuel has been a church musician since the age of 12. He is currently the organist and director of music at Assumption Catholic Church in Duncan, Okla. In addition to his work as an organist, teacher, and conductor, Samuel enjoys composing, editing and arranging.



Charles P. Brown, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



Gordon R. Estenson, homilist, is a graduate of Concordia College in Moorhead, Minn., and Wartburg Seminary in Dubuque, Iowa. He served six Lutheran churches in Wisconsin, Texas, and Minnesota. In addition to serving as a parish pastor, Pastor Estenson served as a military chaplain. He was deployed to Saudi Arabia during Desert Storm and also to Afghanistan in 2003. In 2012 he retired from the military after serving for 23 years. He retired from parish ministry in 2017 to spend more time with his three children and eleven grandchildren.





Bach

2017-2018 47th Year

Cantata Vespers

www.bachvespers.org



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

- September 24**
BWV 126
Erhalt uns, Herr, bei deinem Wort *Uphold us, Lord, by your word*
Lauren Dow Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048
- October 29**
BWV 80
Ein feste Burg ist unser Gott *A mighty fortress is our God*
Mark A. Granquist, Luther Seminary, St. Paul, Minn., homilist
Mendelssohn: Symphony No. 5, Op. 107 ("Reformation"); Prelude begins at 3:30 p.m.
- November 19**
BWV 140
Wachet auf, ruft uns die Stimme *Awake, the voice calls to us*
Amy Gillespie, Holy Trinity Lutheran Church, Lombard, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
- November 20**
Thomanerchor Leipzig *St. Thomas Boys Choir of Leipzig, Germany*
Thomaskantor Gotthold Schwarz, conducting music of Bach, Mendelssohn, Schütz, and Schein
Tickets available at ticketor.com/grace or by calling the Grace Music Office (\$12-\$45)
- December 10**
BWV 10
Meine Seel erhebt den Herren *My soul magnifies the Lord*
Presented as part of Grace's annual Advent/Christmas Concert at 4:00 p.m.
- January 28**
BWV 227
Jesu, meine Freude *Jesus, my joy*
Gorden R. Estenson, Rockford, Minn., homilist
Samuel R. Backman, University of Oklahoma and Church of the Assumption, Norman, Okla., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 25**
BWV 169
Gott soll allein mein Herze haben *God alone shall have my heart*
Mark A. Noll, Wheaton College, Wheaton, Ill., homilist
Angela Young-Smucker, Evanston, Ill., mezzo-soprano
Steven Wentz, Concordia University Chicago, organist
- March 25**
BWV 1
Wie schön leuchtet der Morgenstern *How lovely shines the morning star*
Matthew J. Marohl, St. Olaf College, Northfield, Minn., homilist
Eric Budzynski, Northwestern University, Evanston, Ill., organist
- April 29**
BWV 112
Der Herr ist mein getreuer Hirt *The Lord is my faithful shepherd*
Sarah J. Stumme, Metropolitan Chicago Synod, ELCA, homilist
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- May 20**
BWV 68
Also hat Gott die Welt geliebt *For God so loved the world*
Bruce K. Modahl, Fernandina Beach, Fla., homilist
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127



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Special thanks are extended to Leonard Berghaus for tuning the portativ organ, to Dr. Karen P. Danford for her translations from the German to English, and to Gwen Gotsch for providing notes on Bach *Jesu, meine Freude*.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*

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