



# *Bach* 2017-2018 47<sup>th</sup> Year Cantata Vespers

[www.bachvespers.org](http://www.bachvespers.org)



Grace Lutheran Church  
River Forest, Illinois

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

**April 29, 2018**

**Der Herr ist mein getreuer Hirt, BWV 112**  
*The Lord is my faithful shepherd*

## 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.



The Fifth Sunday of Easter  
April 29, 2018 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Tenebrae

Oswaldo Golijov  
(b. 1960)

String Quartet in E minor, Op. 83

Edward Elgar  
(1857–1934)

2. Piacevole (poco andante), 3/8

### Kontras Quartet

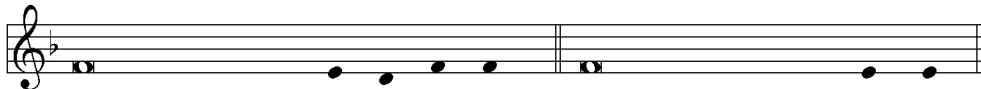
Dmitri Pogorelov, violin  
François Henkins, violin  
Ben Weber, viola  
Jean Hatmaker, cello

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

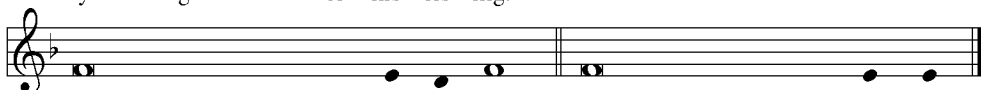
### SERVICE OF LIGHT



☐ 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.



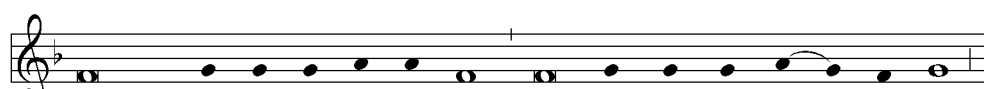
☐ The Lord be with you. ☑ And al - so with you.



☐ 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-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.

**PSALM ANTHEM: The King of Love My Shepherd Is**

Edward Bairstow (1874–1946)

arranged for string quartet by Michael D. Costello (b. 1979)

The king of love my shepherd is,  
Whose goodness faileth never;  
I nothing lack if I am his  
And he is mine forever.

Where streams of living water flow,  
My ransomed soul he leadeth  
And, where the verdant pastures grow,  
With food celestial feedeth.

Perverse and foolish oft I strayed,  
But yet in love he sought me,  
And on his shoulder gently laid,  
And home, rejoicing, brought me.

In death's dark vale I fear no ill,  
With thee, dear Lord, beside me,  
Thy rod and staff my comfort still;  
Thy cross before to guide me.

Thou spreadst a table in my sight;  
Thine unction grace bestoweth;  
And, oh, what transport of delight  
From thy pure chalice floweth!

And so, through all the length of days,  
Thy goodness faileth never.  
Good Shepherd, may I sing thy praise  
Within thy house forever.

Henry W. Baker, 1821-1877

*Silence for meditation is observed, then:*

**PSALM PRAYER**

- ☒ Lord Jesus Christ, shepherd of your Church,  
you give us new birth in the waters of baptism;  
you anoint us with oil, and call us to salvation at your table.  
Dispel the terrors of death and the darkness of error.  
Lead your people along safe paths,  
that they may rest securely in you  
and dwell in the house of the Lord now and forever,  
for your name's sake.

☒ **Amen.**

*The offering is gathered.*

**VOLUNTARY:** Pavane

Gabriel Fauré (1845–1924)

arranged for string quartet by Matthew Naughtin (b. 1947)

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

*Please make checks payable to Grace Lutheran Church.*

*Your generosity is appreciated.*

*We stand and sing.*

**HYMN:** Alleluia! Jesus Is Risen

Concertato by Richard Hillert (1923–2010)



All 1 Al - le - lu - ia! Je - sus is ris - en!  
Choir 2 Walk - ing the way, Christ in the cen - ter  
All 3 Je - sus the vine, we are the branch - es;  
Choir 4 Weep - ing, be gone; sor - row, be si - lent:  
All 5 Cit - y of God, Eas - ter for - ev - er,



Trum - pets re - sound - ing in glo - ri - ous light!  
tell - ing the sto - ry to o - pen our eyes;  
life in the Spir - it the fruit of the tree;  
death put a - sun - der, and Eas - ter is bright.  
gold - en Je - ru - sa - lem, Je - sus the Lamb,



Splen - dor, the Lamb, heav - en for - ev - er!  
break - ing our bread, giv - ing us glo - ry:  
heav - en to earth, Christ to the peo - ple,  
Cher - u - bim sing: O grave, be o - pen!  
riv - er of life, saints and arch - an - gels,



Oh, what a mir - a - cle God has in sight!  
Je - sus our bless - ing, our con - stant sur - prise.  
gift of the fu - ture now flow - ing to me.  
Clothe us in won - der, a - dorn us in light.  
sing with cre - a - tion to God the I AM!



*Refrain*

Je - sus is ris - en and we shall a - rise.

Give God the glo - ry! Al - le - lu - ia!

Text: Herbert F. Brokering, b. 1926  
 Music: David N. Johnson, 1922–1987  
 Text © 1995 Augsburg Fortress.  
 Music © 1969 *Contemporary Worship I*, admin. Augsburg Fortress.

## ✠ WORD ✠

*We sit.*

### READING: 1 Peter 2:21–25

<sup>21</sup>For to this you have been called, because Christ also suffered for you, leaving you an example, so that you should follow in his steps.

<sup>22</sup>“He committed no sin,  
 and no deceit was found in his mouth.”

<sup>23</sup>When he was abused, he did not return abuse; when he suffered, he did not threaten; but he entrusted himself to the one who judges justly. <sup>24</sup>He himself bore our sins in his body on the cross, so that, free from sins, we might live for righteousness; by his wounds you have been healed.

<sup>25</sup>For you were going astray like sheep, but now you have returned to the shepherd and guardian of your souls.

**L** The Word of the Lord.

**C** Thanks be to God.

### READING: John 10:12–16

[Jesus said:] <sup>12</sup>“The hired hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep and runs away — and the wolf snatches them and scatters them. <sup>13</sup>The hired hand runs away because a hired hand does not care for the sheep. <sup>14</sup>I am the good shepherd. I know my own and my own know me, <sup>15</sup>just as the Father knows me and I know the Father. And I lay down my life for the sheep. <sup>16</sup>I have other sheep that do not belong to this fold. I must bring them also, and they will listen to my voice. So there will be one flock, one shepherd.”

**L** The Word of the Lord.

**C** Thanks be to God.

HOMILY

Pastor Sarah J. Stumme

CANTATA: *Der Herr ist mein getreuer Hirt*, BWV 112

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 20 in this worship folder.*

### Stanza 1 – Chorus

Der Herr ist mein getreuer Hirt,  
**The Lord is my faithful shepherd,**  
Hält mich in seiner Hute,  
**He keeps me in his care,**  
Darin mir gar nichts mangeln wird  
**And there I am not lacking**  
Irgend an einem Gute,  
**For any good thing.**  
Er weidet mich ohn Unterlaß,  
**He lets me graze without ceasing**  
Darauf wächst das wohlschmeckend Gras  
**Where grows the sweet tasting grass**  
Seines heilsamen Wortes.  
**Of his healing Word.**

The movement begins with the two horns calling out to the rest of the orchestra, which joins them in the third measure with a joyful, dance-like motif flowing from the violins and first *oboe d'amore*. The chorus enters with the chorale melody in the sopranos, followed by imitation from each successive part. Since the form of the chorale is AAB (known as “bar form”), the movement also takes this shape, repeating the original A material. Following the B section, only 20 measures in length, Bach returns to the orchestral ritornello to conclude this simple but jubilant presentation of the chorale.



## Stanza 2 – Aria (alto)

Zum reinen Wasser er mich weist,

**He leads me to pure water,**

Das mich erquicken tue.

**Which does indeed refresh me.**

Das ist sein fromheiliger Geist,

**It is his most Holy Spirit**

Der macht mich wohlgemute.

**That makes all well in my soul.**

Er führet mich auf rechter Straß

**He leads me on the right path**

Seiner Geboten ohn Ablaß

**Of his commandments without fail**

Von wegen seines Namens willen.

**For his own name's sake.**

This movement is in the form of a trio sonata, with the *oboe d'amore* and continuo group forming the upper and lower voices of the trio and the alto soloist singing the middle voice. The *oboe d'amore* plays in long, flowing lines, beautifully painting the text: *Zum reinen Wasser er mich weist, das mich erquicken tue* (He leads me to pure water, which does indeed refresh me). We hear the ritornello material of the *oboe d'amore* a total of three times. With the 6/8 time signature (two sets of three beats per measure), the trio sonata form, and trifold use of the ritornello material, Bach may have been depicting the work of the Holy Trinity.

### Stanza 3 – Arioso and Recitative (bass)

Und ob ich wandelt im finstern Tal,  
**And though I wander in a dark vale,**  
Fürcht ich kein Ungelücke  
**I fear no misfortune**  
In Verfolgung, Leiden, Trübsal  
**In persecution, sorrow, trouble**  
Und dieser Welte Tücke,  
**And this world's treachery,**  
Denn du bist bei mir stetiglich,  
**For you are with me always,**  
Dein Stab und Stecken trösten mich,  
**Your rod and staff comfort me,**  
Auf dein Wort ich mich lasse.  
**On your Word I do rely.**

The first twelve measures of this movement are in the form of an arioso (a brief, aria-like section of music). The bass soloist is accompanied only by the continuo instruments at first; as he sings *Und ob ich wander in finstern Tall fürcht ich kein Ungelücke* (And though I wander in a dark vale I fear no misfortune), the continuo lines descend into the instruments' lower registers. The upper strings enter, playing a series of diminished chords, while the bass sings of *Verfolgung* (persecution), *Leiden* (sorrow), and *Trübsal* (trouble). The movement concludes with assuring words of God's presence and a concluding statement of faith: *Auf dein Wort ich mich lasse* (On your Word I do rely).



#### Stanza 4 – Aria (Duet: soprano and tenor)

Du bereitest für mir einen Tisch

**You prepare for me a table**

Vor mein' Feinden allenthalben,

**Before my enemies everywhere,**

Machst mein Herze unverzagt und frisch,

**You make my heart undaunted and fresh;**

Mein Haupt tust du mir salben

**My head you do anoint**

Mit deinem Geist, der Freuden Öl,

**With your Spirit, the oil of joy,**

Und schenkest voll ein meiner Seel

**And you pour out fully for my soul**

Deiner geistlichen Freuden.

**Your spiritual joy.**

This movement begins with a very sturdy, yet joyous introduction from the strings and continuo. The first violin plays in flowing lines that rise until the downbeat of measure 13, when it suddenly falls into triplets, changing the feel of the movement and foreshadowing the text of the aria, which includes: *Mein Haupt tust du mir salben mit deinem Geist, der Freuden Öl* (My head you do anoint with your Spirit, the oil of joy). Once the voices enter, the viola doubles the tenor and the second violin doubles the soprano, while the first violinist goes on interjecting figures adorned with triplets. The movement grows in intensity, with a particular focus on the word *Freuden* (joy), which is sung by both the tenor and soprano in alternating melismas, emphasizing the believer's delight in God's *geistlichen Freuden* (spiritual joy). As in the first aria, the full violin ritornello is heard a total of three times.

## Stanza 5 – Chorale

Gutes und die Barmherzigkeit  
**Goodness and compassion**  
Folgen mir nach im Leben,  
**Follow me through my life,**  
Und ich werd bleiben allezeit  
**And I shall remain always**  
Im Haus des Herren eben,  
**In the house of the Lord,**  
Auf Erd in christlicher Gemein  
**On earth in Christian community**  
Und nach dem Tod da werd ich sein  
**And after my death I shall be there**  
Bei Christo meinem Herren.  
**With Christ, my Lord.**

The cantata concludes with stanza five of the chorale in Bach's standard isometric form. In this movement the joy of the previous aria continues as the chorus gives praise to God, singing: *Gutes und die Barmherzigkeit folgen mir nach im Leben, und ich werd bleiben allezeit im Haus des Herren eben* (Goodness and compassion follow me through my life, and I shall remain always in the house of the Lord).



*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.



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.

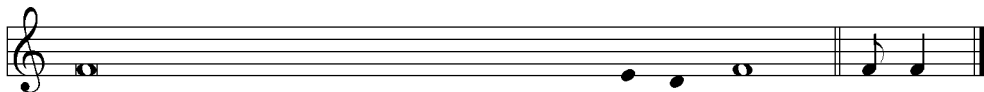
For thine is the kingdom,  
and the power, and the glory,  
forever and ever. Amen.

## 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: Thine the Amen


Tune and concertato by Carl F. Schalk  
(b. 1929)



1 Thine the a - men thine the praise al - le - lu - ias an - gels raise  
2 Thine the life e - ter - nal - ly thine the prom - ise let there be  
**Choir** 3 Thine the tru - ly thine the yes thine the ta - ble we the guest  
4 Thine the king - dom thine the prize thine the won - der full sur - prise  
5 Thine the glo - ry in the night no more dy - ing on - ly light



thine the ev - er - last - ing head thine the break - ing of the bread  
thine the vi - sion thine the tree all the earth on bend - ed knee  
thine the mer - cy all from thee thine the glo - ry yet to be  
thine the ban - quet then the praise then the jus - tice of thy ways  
thine the riv - er thine the tree then the Lamb e - ter - nal - ly



thine the glo - ry thine the sto - ry thine the har - vest then the cup  
gone the nail - ing gone the rail - ing gone the plead - ing gone the cry  
then the ring - ing and the sing - ing then the end of all the war  
thine the glo - ry thine the sto - ry then the wel - come to the least  
then the ho - ly ho - ly ho - ly cel - e - bra - tion ju - bi - lee





thine the vine - yard then the cup is lift - ed up lift - ed up.  
gone the sigh - ing gone the dy - ing what was loss lift - ed high.  
thine the liv - ing thine the lov - ing ev - er - more ev - er - more.  
then the won - der all in - creas - ing at thy feast at thy feast.  
thine the splen - dor thine the bright - ness on - ly thee on - ly thee.

Text: Herbert F. Brokering, 1926–2009

Music: THINE, Carl Schalk, b. 1929

Text and music © 1983 Augsburg Publishing House, admin. Augsburg Fortress

## DISMISSAL

**L** Go in peace. Serve the Lord.

**C** Thanks be to God!

## LEADING WORSHIP TODAY

The Rev. David W. Wegner, leader

The Rev. Sarah J. Stumme, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Susan Nelson, soprano

Karen Brunssen, mezzo-soprano

Patrick Muehleise, tenor

Douglas Anderson, baritone

Greg Fudala and Candace Horton, flugelhorn

Christine Janzow Phillips and Debra Freedland, oboe d'amore

Dianne Ryan, bassoon

The Kontras Quartet

Dmitri Pogorelov, violin

François Henkins, violin

Ben Weber, viola

Jean Hatmaker, cello

Douglas Johnson, double bass

Timothy Spelbring, continuo organ

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## BACKGROUND OF THE CANTATA

*Der Herr ist mein getreuer Hirt* (The Lord is my faithful shepherd), BWV 112, was composed for the Second Sunday after Easter, also known as Misericordias Domini. The cantata was first performed in Leipzig at the Nikolaikirche on April 8, 1731, and is known as a chorale cantata. As the name implies, chorale cantatas use the text and melody of a specific chorale as their primary source material.

Whereas a majority of these chorale cantatas belong to Bach's second full year in Leipzig, which began in June 1724, he did not compose a chorale cantata for this day as part of this second cycle. In 1724 the cantata performed on the Second Sunday after Easter was *Du Hirte Israel, höre*, BWV 104, and in 1725, *Ich bin ein guter Hirt*, BWV 85. In 1726 he even used a new cantata by his second cousin, Johann Ludwig Bach (*Und ich will ihnen einen Hirten*, JLB 12). It wasn't until 1731 that Bach would fill a hole in his chorale cantata cycle by writing the cantata we hear today.

Chorale cantatas ordinarily utilize the text and tune of a chorale for the outer movements, most often sung by the full chorus, with original texts or paraphrases by other librettists for the inner movements (usually recitatives and arias). *Der Herr ist mein getreuer Hirt* is interesting in that Bach used the text of the chorale in its original form, unchanged, in all five stanzas.

The readings for Misericordias Domini were the same readings we hear in our service this afternoon: 1 Peter 2:21–25 and John 10:11–16. In the reading from John, Jesus identifies himself as the Good Shepherd and expands upon what this means for his disciples. Naturally, Bach would look to a chorale text that is a paraphrase of Psalm 23.

The text of *Der Herr ist mein getreuer Hirt* is from a chorale by Wolfgang Meuslin (1497–1563), a Reformed theologian of the Reformation era. The melody of the chorale, still known well today, is *Allein Gott in der Höh sei Ehr*, written by Nikolaus Decius (c. 1485–1541), a German monk, hymn writer, and composer. This chorale melody is found in most Lutheran hymnals, including *Lutheran Book of Worship* (#166), with the text of the German Gloria in a translation by Gilbert E. Doan (“All Glory Be to God on High”).

The structure of the cantata is: chorale fantasia—aria—arioso/recitative—aria—chorale. While the outer movements make use of both the chorale text and tune, the inner movements (aria, ariosio/recitative, aria) utilize only the text of the chorale, set to new melodic material composed by Bach. The cantata is scored for two horns (today we use flugelhorns), two oboes *d'amore*, strings, and continuo. The continuo group in today's performance consists of a cello, double bass, bassoon, and organ.

Michael D. Costello, Grace Cantor

Save the dates for our 48<sup>th</sup> season



# Bach

2018-2019 48<sup>th</sup> Year

# Cantata Vespers

[www.bachvespers.org](http://www.bachvespers.org)



Grace Lutheran Church  
River Forest, Illinois

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

- September 30** *BWV 19* **Es erhub sich ein Streit** *There arose a great strife*  
Stephen P. Bouman, Evangelical Lutheran Church in America, Chicago, Ill., homilist  
Bach: Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044
- BWV 211* **Schweigt stille, plaudert nicht** *Be quiet, don't chatter* (Coffee Cantata)  
Presented during a post-vespers reception in Grace's Fellowship Hall
- October 28** *BWV 79* **Gott der Herr ist Sonn und Schild** *God the Lord is sun and shield*  
Said Ailabouni, Grace Lutheran Church, LaGrange, Ill., homilist  
Bach: Orchestral Suite No. 3 in D Major, BWV 1068
- November 18** *BWV 62* **Nun komm, der Heiden Heiland** *Now come, Savior of the nations*  
David W. Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist  
Scott M. Hyslop, St. Lorenz Lutheran Church and School, Frankenmuth, Mich., organist
- January 6** *BWV 65* **Sie werden aus Saba alle kommen** *They will all come forth out of Sheba*  
Presented as part of Grace's Sunday morning service of Holy Communion at 10:00 a.m.  
David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist  
Bach: Prelude and Fugue in C Major (9/8), BWV 547
- January 27** *BWV 72* **Alles nur nach Gottes Willen** *All things according to God's will*  
Frederick Niedner, Valparaiso University, Valparaiso, Ind., homilist  
Steven Wentte, Concordia University Chicago, organist  
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 24** *BWV 22* **Jesus nahm zu sich die Zwölfe** *Jesus gathered the twelve to himself*  
M. Daniel Carrol R. (Rodas), Wheaton College, Wheaton, Ill., homilist  
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- March 24** *BWV 131* **Aus der Tiefe rufe ich, Herr, zu dir** *Out of the depths I call, Lord, to you*  
Elizabeth Palmer, *The Christian Century*, Chicago, Ill., homilist  
Musicians from the Haymarket Opera Company, Chicago, Ill.
- April 28** *BWV 4* **Christ lag in Todesbanden** *Christ lay in death's bonds*  
Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist  
Daniel Schwandt, Immanuel Lutheran Church, Chicago, Ill., organist
- May 19** *BWV 66* **Erfreut euch, ihr Herzen** *Rejoice, you hearts*  
Lois E. Malcom, Luther Seminary, St. Paul, Minn., homilist  
Telemann: Concerto for 3 Trumpets, 2 Oboes, and Timpani in D Major, TWV 54:D  
Hillert: Prelude to Evening Prayer

## 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.



**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.



**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.



**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.





**Susan Nelson**, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson’s 2016–2017 season included a concert in the inaugural season of the Midwest Mozart Festival, Handel’s Messiah with Elmhurst Choral Union, and Bach’s Johannes-Passion at Grace.



**Sarah J. Stumme**, homilist, currently serves as Associate to the Bishop in the Metropolitan Chicago Synod of the Evangelical Lutheran Church in America. Pastor Stumme graduated from the Lutheran School of Theology at Chicago in 1998, and received an MSW from Loyola University in 2011. She and her husband, Pr. John Berg, have served at Gloria Dei Lutheran Church in Northbrook since 2002.



**The Kontras Quartet** has been described as “a tightly crafted and beautiful instrument” (CVNC Arts Journal) and has been commended by Gramophone Magazine for their “scrupulous shading and control” and “enjoyable musical personality” (Fanfare Magazine). Kontras means “contrasts” in the Afrikaans language – fitting for a string ensemble whose colorful repertoire spans centuries, genres, and continents. The Quartet’s recent engagements include tours of South Africa and Switzerland; broadcasts on Performance Today and a three-month residency with Chicago’s

WFMT 98.7 FM; appearances on NBC and PBS; and performances in Chicago, Washington D.C., Telluride, Salt Lake City, Raleigh and Arizona. The Kontras Quartet records for MSR Classics and DoubleTime Music, and has released three critically-acclaimed albums. Kontras enjoys educational work of all kinds, and is in its third year as the Professional Quartet in Residence at Western Michigan University. The Kontras Quartet has been in residence at Grace Lutheran Church for the past year, presenting concerts at Grace and performing regularly during services of worship.

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# *Bach* 2017–2018 47<sup>th</sup> Year Cantata Vespers

## **Join us on May 20 for the final Bach Cantata Vespers of 2017–18.**

Join us next month for the final Bach Cantata Vespers of the 47<sup>th</sup> season. The cantata is *Also hat Gott die Welt geliebt* (For God so loved the world), BWV 68, written for the day after Pentecost Sunday. The Grace Choir will also sing the beloved motet by Heinrich Schütz that bears the same name. Other music in the service will include hymn settings by Grace Cantor Michael D. Costello and Dr. Carl Schalk.

The homilist for the service will be the Rev. Dr. Bruce K. Modahl, who served as Senior Pastor at Grace from 1998 until 2014. The prelude to the service at 3:45 will conclude Grace's year-long celebration of the 500<sup>th</sup> anniversary of the Reformation with Joseph Joachim Raff's orchestral work based on *Ein feste Burg ist unser Gott* (A mighty fortress is our God), Op. 127.

Prior to the service, at 3:00 p.m., the Rev. Dr. Mark P. Bangert of the Lutheran School of Theology at Chicago will present a cantata preview lecture in Grace's Seminar Room.

As always, the service is free and open to the public. A free-will offering will be gathered.

## Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged on pages 24 and 25 of this worship folder. Please inform the Grace business office of any errors or omissions. This listing of our supporters acknowledges contributions to the 47<sup>th</sup> season of Bach Cantata Vespers, beginning July 1, 2017. Donations received after March 11 will be acknowledged in the April 29 bulletin of Grace's Bach Cantata Vespers.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ and to Dr. Karen P. Danford for her translations from the German to English

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

## Donate Now

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