



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.

May 20, 2018

Also hat Gott die Welt geliebt, BWV 68

For God so loved the world

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 Day of Pentecost
May 20, 2018 † 3:45 p.m.

EVENING PRAYER



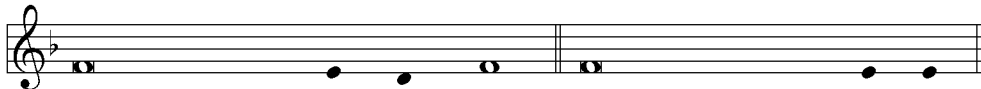
PRELUDE

Ein feste Burg ist unser Gott, Op. 127

Joseph Joachim Raff
(1822–1882)

We stand, facing the candle as we sing.

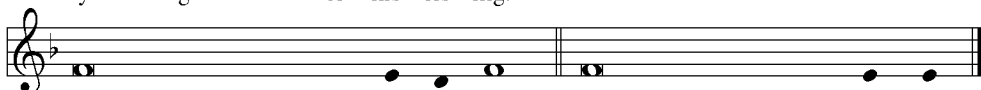
SERVICE OF LIGHT



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.



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: Also hat Gott die Welt geliebt, SWV 380

Heinrich Schütz
(1585–1672)

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab

For God so loved the world, that he gave his only begotten Son,
auf daß alle, die an ihn glauben, nicht verloren werden, sondern das ewige Leben haben.
so that everyone who believes in him should not perish, but have eternal life.

John 3:16

Silence for meditation is observed, then:

COLLECT

☞ Almighty God, rich in mercy,
by the humiliation of your Son you lifted up this fallen world
and rescued us from the hopelessness of death.
Lead us into your light, that all our deeds may reflect your love,
through Jesus Christ, our Savior and Lord,
who lives and reigns with you and the Holy Spirit,
one God, now and forever.

☞ **Amen.**

The offering is gathered.

VOLUNTARY: Komm heiliger Geist, Herre Gott, BWV 651

Johann Sebastian Bach
(1685–1750)

*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: O God of Mercy, God of Light Stanzas 3 and 5 Settings by Michael D. Costello
(b. 1979)



All 1 O God of mer - cy, God of light, in love and
All 2 You sent your Son to die for all, that our lost
Choir 3 Teach us the les - son Je - sus taught: to feel for
All 4 For all are kin - dred, far and wide, since Je - sus



mer - cy in - fi - nite, teach us, as ev - er
world might hear your call; oh, hear us lest we
those his blood has bought, that ev - 'ry deed and
Christ for all has died; grant us the will, and



in your sight, to live our lives in you.
stray and fall! We rest our hope in you.
word and thought may work a work for you.
grace pro - vide to love them all in you.

Choir 5 In sickness, sorrow, want, or care,
each other's burdens help us share;
may we, where help is needed, there
give help as though to you.

All 6 And may your Holy Spirit move
all those who live to live in love,
till you receive in heav'n above
those who have lived to you.

Text: Godfrey Thring, 1823–1903, alt.

Music: JUST AS I AM, Joseph Barnby, 1838–1896

✠ WORD ✠

We sit.

READING: Acts 10:42–48

⁴²“[Jesus] commanded us to preach to the people and to testify that he is the one ordained by God as judge of the living and the dead. ⁴³All the prophets testify about him that everyone who believes in him receives forgiveness of sins through his name.”

⁴⁴While Peter was still speaking, the Holy Spirit fell upon all who heard the word. ⁴⁵The circumcised believers who had come with Peter were astounded that the gift of the Holy Spirit had been poured out even on the Gentiles, ⁴⁶for they heard them speaking in tongues and extolling God. Then Peter said, ⁴⁷Can anyone withhold the water for baptizing these people who have received the Holy Spirit just as we have? ⁴⁸So he ordered them to be baptized in the name of Jesus Christ. Then they invited him to stay for several days.

L The Word of the Lord.

C Thanks be to God.

READING: John 3:16–21

¹⁶“God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

¹⁷Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him. ¹⁸Those who believe in him are not condemned; but those who do not believe are condemned already, because they have not believed in the name of the only Son of God. ¹⁹And this is the judgment, that the light has come into the world, and people loved darkness rather than light because their deeds were evil. ²⁰For all who do evil hate the light and do not come to the light, so that their deeds may not be exposed. ²¹But those who do what is true come to the light, so that it may be clearly seen that their deeds have been done in God.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Pastor Bruce K. Modahl



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20–21 in this worship folder.*

1. Chorus

Also hat Gott die Welt geliebt,
For God so loved the world
Daß er uns seinen Sohn gegeben.
That he gave to us his Son.
Wer sich im Glauben ihm ergibt,
Whoever gives himself in faith to him
Der soll dort ewig bei ihm leben.
Shall there abide with him forever.
Wer glaubt, daß Jesus ihm geboren,
Whoever believes that Jesus was born for him
Der bleibet ewig unverloren,
Will never be lost,
Und ist kein Leid, das den betrübt,
And there is no sorrow that grieves one
Den Gott und auch sein Jesus liebt.
Whom God and also his Jesus love.

The opening movement is a siciliano, a slow, lilting dance in a 12/8 time signature. The text is from a 1675 hymn by Salomo Liscow based on John 3:16. The chorale tune is in the soprano line, but with more embellishment than is usual in the choruses of Bach's second-cycle chorale cantatas. Sustained notes in each vocal entrance at "*Der bleibet ewig unverloren*" (he will never be lost) show how the believer is held eternally comforted and close to God. The dissonant harmonies and their resolution in the next phrase illustrate *Leid* (sorrow) and the relief that comes with believing in Jesus.

2. Aria (soprano)

Mein gläubiges Herze,
My faithful heart,
Frohlocke, sing, scherze,
Rejoice, sing, and frolic;
Dein Jesus ist da!
Your Jesus is here!
Weg Jammer, weg Klagen,
Away with wailing, away with woe;
Ich will euch nur sagen:
I only want to say to you:
Mein Jesus ist nah.
My Jesus is near.

The soprano aria bubbles over with a happy tune for the vocalist and an equally joyful cello obbligato. It describes the joy in the believer's heart, bids sorrow and lamentation depart, and then returns with more of the opening melody. The music continues long after the singer is finished, as oboe and violin join the cello for a lovely trio.

3. Recitative (bass)

Ich bin mit Petro nicht vermessen,
I am, like Peter, not presumptuous;
Was mich getrost und freudig macht,
What comforts me and makes me joyful,
Daß mich mein Jesus nicht vergessen.
Is that my Jesus has not forgotten me.
Er kam nicht nur, die Welt zu richten,
He came not only to judge the world;
Nein, nein, er wollte Sünd und Schuld
No, no, he wanted sin and guilt,
Als Mittler zwischen Gott und Mensch vor diesmal schlichten.
As mediator twixt God and man, to be ever reconciled.

The epistle lesson for Pentecost Monday was from Acts 10:42–48 and tells how both Jews and Gentiles came to faith after hearing a sermon by the apostle Peter. He preached that all who believe in Jesus will have forgiveness of sins. The text of the recitative focuses on Jesus as the one who reconciles God and all of humankind.

4. Aria (bass)

Du bist geboren mir zugute,

You were born for my sake;

Das glaub ich, mir ist wohl zumute,

Which I believe and makes me happy,

Weil du vor mich genug getan.

Because you have done enough for me.

Das Rund der Erden mag gleich brechen,

The earth's orb earth may break apart soon,

Will mir der Satan widersprechen,

And Satan may speak against me;

So bet ich dich, mein Heiland, an.

But I worship you, my Savior.

The bass also sings of joy and confidence in knowing Jesus as Savior, in jig-like rhythms accompanied by a trio of oboes. Fanfares in the oboes and repeated exclamations of *genung* (enough) in the vocal part magnify the joy. Even in the middle section's depictions of danger, the assurance of God's goodness is never far away as the oboes continue their sprightly rhythms.



5. Chorus

Wer an ihn gläubet, der wird nicht gerichtet;
Whoever believes in him will not be judged;
wer aber nicht gläubet, der ist schon gerichtet;
but whoever does not believe is already judged,
denn er gläubet nicht an den Namen des eingebornen Sohnes Gottes.
since he does not believe in the name of the only begotten Son of God.

The final chorus is a double fugue built on parallel clauses from John 3:18 about those who do or do not believe and consequently are or are not free from judgment. The initial subject is set to the text “*wer an ihn gläubet*” (whoever believes in him) with bass, tenor, alto and soprano entrances. There is a countersubject, and when sung by the sopranos, its text changes to “*wer aber nicht gläubet*” (who does *not* believe). It becomes the subject of new fugal entrances, this time proceeding from top to bottom. The original subject reappears in every voice, and there is one final statement of the subject right before the cadence, this time with the final line of the John 3:18 text. Trombones and trumpet as well as oboes and strings double the vocal parts.

The antiquated form of a fugue might seem a stern contrast to the cheerful preceding movements, but for Bach the logic and intricacy of counterpoint were the highest form of music and as such, reveal God’s justice, wisdom, power, and redeeming love.

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.

The image shows a single staff of music in treble clef. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The second measure contains a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piece ends with a double bar line.

BENEDICTION

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

The image shows a single staff of music in treble clef. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piece ends with a double bar line.



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

L Go in peace. Serve the Lord.

G Thanks be to God!

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader
The Rev. Bruce K. Modahl, homilist

Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist

Maura Janton Cock, soprano
Douglas Anderson, baritone

Cynthia Fudala, piccolo
Donna Port and Ann Anderson, flute
Christine Janzow Phillips and Meg Busse, oboe
Nancy Hagen, English horn

Barbara Drapcho and Patrick Rehker, clarinet
Dianne Ryan and Lynette Pralle, bassoon

Kelly Langenberg, Anna Suechting, Nelson Ruiz, and Johanna Johnson, horn
Greg Fudala and Mary Galime, trumpet

Dave Ferguson, Tim Coffman, and Steve Duncan, trombone
Kyle Bellin, timpani

Betty Lewis, Paul Zafer, Meg Lanfear, Becky Coffman, and Carol Yampolsky, violin 1
François Henkins, Jeff Yang, Lou Torick, and Amanda Fenton, violin 2
Naomi Hildner, Becca Wilcox, and Amanda Grimm, viola

Jean Hatmaker and Vicki Mayne, cello
Douglas Johnson and Jerry Fuller, double bass
Timothy Spelbring, continuo organ

BACKGROUND OF THE CANTATA

Pentecost was a three-day festival in Leipzig in Bach's day, which meant that Bach presented special music in church services on Monday and Tuesday, as well as on Pentecost Sunday. This afternoon's cantata, *Also hat Gott die Welt geliebt*, BWV 68, was composed for the Second Day of Pentecost, May 21, 1725, with a text based on the readings for the day, especially the gospel, John 3:16–21. The biblical focus has moved beyond the story of the disciples receiving the Holy Spirit in the upper room after Jesus' resurrection and ascension, to Jesus' ongoing presence in the world in the hearts of all those who believe.

The libretto is by Christiane Mariane von Ziegler, one of nine texts by von Ziegler that Bach used in the spring of 1725 as he completed his second year of composing cantatas in Leipzig. The librettist for the earlier cantatas in the cycle was no longer available, so Bach turned to this local poet for texts for the Third Sunday after Easter through Trinity Sunday.

Von Ziegler was twice-widowed and her two children had also died when she returned to live in the family home in Leipzig in 1722 at the age of 27. Her father had once been mayor but was now imprisoned for political reasons. Nevertheless, with her lively and clever personality she established a salon in Leipzig where artists, poets, and writers encountered one another as well as intellectuals from the university. Von Ziegler could play several instruments, accompany herself as she sang, and shoot rifles, pistols, and crossbows in competition. Encouraged by Leipzig literary figure Johann Christoph Gottsched, Ziegler wrote and published poetry and received several prizes and honors during the 1730s.

Von Ziegler published these librettos herself in 1728 as part of a full-year cycle of cantata texts. Differences between the 1728 text for BWV 68 and the words in Bach's score suggest that he made alterations to von Ziegler's poetry as he adapted it to music he was recycling from earlier cantatas.

The soprano and bass arias in BWV 68 are parodies of arias from an earlier work, Bach's Hunt Cantata, BWV 208, *Was mir behagt, ist nur die muntre Jagd!* In the world of Baroque music, the term parody refers to the reworking of an existing musical composition to make something new (without the humorous or satirical associations the word has today). Bach recycled music frequently. Parodying earlier work was both a shortcut for turning out new music on a demanding schedule and a way to re-explore interesting and useful musical ideas from the past. The Hunt Cantata was composed while Bach was employed at the Court of Weimar in 1713, for the 31st birthday of Duke Christian of Saxe-Weissenfels.

The soprano aria, “*Mein gläubiges Herze*” (well known in English as “My heart ever faithful”) is built on the continuo of the earlier aria. In the score for BWV 68 Bach assigned this lively part to a piccolo cello, a smaller, higher instrument, and added an additional continuo line beneath. The vocal part is much altered from the original, with quick melodic leaps and many small flourishes. The delightful trio sonata that ends the movement also comes from BWV 208.

In the Hunt Cantata, the bass aria is assigned to the character of Pan, the god of woods and shepherds—which explains the movement’s three oboes, often thought of as pastoral instruments. In Cantata 68 the melody and instrumental parts remain much the same, though Bach had to rewrite parts of the melody to work with the new text.

The Hunt Cantata was full of useful material. Bach also recycled one of its choruses in 1728 or 1729 in Cantata #149, *Man singet mit Freuden vom Sieg*, the last of his St. Michael’s Day cantatas. But he never reused what has become the best-known music from the Hunt Cantata, “Sheep may safely graze,” the familiar pastoral aria with its pair of flutes playing in thirds above the continuo.

Bach included *Also hat Gott die Welt geliebt* in his Chorale Cycle, the year-long cycle of church cantatas based on Lutheran hymns, though it is not a chorale cantata in the usual sense. The opening movement uses the text of a 1675 hymn by Salomo Liscow with a highly embellished version of the tune by Gottfried Lopelius (1682). Unlike most chorale cantatas, however, the final chorus is not a straightforward four-part setting of the hymn. Instead, it uses words from scripture in a motet-like double fugue.

The cantata is scored for soprano and bass soloists, choir, 2 oboes, taille (English horn is used today), cornett (trumpet is used today), 3 trombones (alto, tenor, and bass), 2 violins, viola, violoncello piccolo and basso continuo.

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.



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.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.



Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.





Bruce K. Modahl, homilist, was Senior Pastor at Grace Lutheran Church and School from 1998–2014. Previously he served churches in Tampa, Florida, Virginia Beach, Virginia, and St. Louis, Missouri. He received a doctor of ministry degree from Union Theological Seminary, Richmond, Virginia; a master's of theology in homiletics from Princeton Theological Seminary, Princeton, New Jersey; a master's of divinity from Christ Seminary-Seminex, St. Louis, Missouri; and an undergraduate degree from Concordia Senior College, Ft. Wayne, Indiana. He and his wife Jackie live on Amelia Island, Florida.

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 47th season of Bach Cantata Vespers, beginning July 1, 2017.

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

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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Bach

2018-2019 48th Year

Cantata Vespers

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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 erhuh 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*
Saïd 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 Carroll 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, South Bend, Ind., 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:D3
Hillert: Prelude to Evening Prayer



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