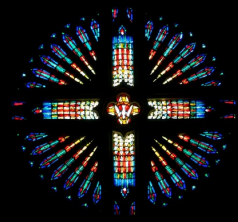




Bach 2018-2019 48th Year Cantata Vespers

www.bachvespers.org



Grace Lutheran Church
River Forest, Illinois

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

April 28, 2019

Christ lag in Todesbanden, BWV 4

Christ lay in death's bonds

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 Second Sunday of Easter
April 28, 2019 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Notes on the prelude and voluntary music are on pages 27 and 28 of this worship folder.

Choral-Improvisation sur le “*Victimæ paschali*”

Charles Tournemire (1870–1939)
trans. by Maurice Duruflé (1902–1986)

Partita on “*Christ ist erstanden*”

Jeanne Seitz Sittler
(1914–1991)

Christ lag in Todesbanden, BWV 718

Johann Sebastian Bach
(1685–1750)

Daniel Schwandt, organ

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 ❶. Men sing parts marked ❷. All sing parts marked ❸.

❸ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.
❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.
❷ 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.

C Let my prayer rise be-fore you as in-cense;

the lift-ing up of my hands as the eve-ning sac-ri-fice.

Silence for meditation is observed, then:

PSALM PRAYER

- L** Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.
- C** Amen.

MOTET: *Surrexit Christus Hodie*

Samuel Scheidt
(1587–1684)

Surrexit Christus hodie. Alleluia!

Christ has risen today. Alleluia!

Humano pro solamine. Alleluia!

For the comfort of all people. Alleluia!

In hoc Paschali gaudio. Alleluia!

In this Easter joy. Alleluia!

Benedicamus Domino. Alleluia!

Let us bless the Lord. Alleluia!

Silence for meditation is observed, then:

COLLECT

☞ O God,

you gave your only Son to suffer death on the cross for our redemption,
and by his glorious resurrection you delivered us from the power of death.
Make us die every day to sin,
that we may live with him forever in the joy of the resurrection;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

☞ **Amen.**

The offering is gathered.

VOLUNTARY: Trio in G Major, BWV (Anh. II) 1027a/4a

Johann Sebastian Bach

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

Please make checks payable to Grace Lutheran Church.

Your generosity is appreciated.



Following the organ introduction to the hymn, we stand and sing.

HYMN: Come, You Faithful, Raise the Strain Stanza 3 arr. Michael D. Costello (b. 1979)
Stanzas 1 and 5 arr. Michael Burkhardt (b. 1957)



1 Come, you faith-ful, raise the strain of tri-um-phant glad-ness!
2 'Tis the spring of souls to-day: Christ has burst his pris-on,
Choir 3 Now the queen of sea-sons, bright with the day of splen-dor,
4 For to-day a-mong the twelve Christ ap-peared, be-stow-ing
5 Al-le-lu-ia! Now we cry to our King im-mor-tal,



God has brought his Is-ra-el in-to joy from sad-ness,
and from three days' sleep in death as a sun has ris-en;
with the roy-al feast of feasts comes its joy to ren-der;
his deep peace, which ev-er-more pass-es hu-man know-ing.
who, tri-um-phant, burst the bars of the tomb's dark por-tal.



loosed from Pha-raoh's bit-ter yoke Ja-cob's sons and daugh-ters,
all the win-ter of our sins, long and dark, is fly-ing
comes to glad-den faith-ful hearts which with true af-fec-tion
Neith-er could the gates of death, nor the tomb's dark por-tal,
Come, you faith-ful, raise the strain of tri-um-phant glad-ness!



led them with un-moist-ened foot through the Red Sea wa-ters.
from his light, to whom is giv'n laud and praise un-dy-ing.
wel-come in un-wea-ried strain Je-sus' res-ur-rec-tion!
nor the watch-ers, nor the seal, hold him as a mor-tal.
God has brought his Is-ra-el in-to joy from sad-ness!

Text: John of Damascus, c. 696–c. 754; tr. John M. Neale, 1818–1866, alt.
Music: GAUDEAMUS PARITER, Johann Horn, c. 1490–1547

✠ WORD ✠

We sit.

READING: 1 Corinthians 5:6–8

[St. Paul writes:] ⁶Your boasting is not a good thing. Do you not know that a little yeast leavens the whole batch of dough? ⁷Clean out the old yeast so that you may be a new batch, as you really are unleavened.

For our paschal lamb, Christ, has been sacrificed. ⁸Therefore, let us celebrate the festival, not with the old yeast, the yeast of malice and evil, but with the unleavened bread of sincerity and truth.

L The Word of the Lord.

C Thanks be to God.

READING: Mark 16:1–8

When the sabbath was over, Mary Magdalene, and Mary the mother of James, and Salome bought spices, so that they might go and anoint him. ²And very early on the first day of the week, when the sun had risen, they went to the tomb. ³They had been saying to one another, “Who will roll away the stone for us from the entrance to the tomb?” ⁴When they looked up, they saw that the stone, which was very large, had already been rolled back. ⁵As they entered the tomb, they saw a young man, dressed in a white robe, sitting on the right side; and they were alarmed. ⁶But he said to them, “Do not be alarmed; you are looking for Jesus of Nazareth, who was crucified. He has been raised; he is not here. Look, there is the place they laid him. ⁷But go, tell his disciples and Peter that he is going ahead of you to Galilee; there you will see him, just as he told you.” ⁸So they went out and fled from the tomb, for terror and amazement had seized them; and they said nothing to anyone, for they were afraid.

L The Word of the Lord.

C Thanks be to God.

HOMILY

Pastor Laura Voelkert Weant



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 26 and 27 in this worship folder.*

Sinfonia

Strings and *continuo* introduce the cantata with a brief, fourteen-measure *Sinfonia* cast in the somber, even ominous mood that might precede an impending great battle. The first violins repeat the first two notes of the chorale melody, the descending half-step that will be heard in every movement of the cantata. Near the end of the movement the line of the first violin rises, alone, as in an anguished cry, before descending to the final cadence.

Stanza 1 (Chorus)

Christ lag in Todesbanden

Christ lay in death's bonds

Für unsre Sünd gegeben,

Given up for our sins;

Er ist wieder erstanden

He is risen again

Und hat uns bracht das Leben;

And has brought us life,

Des wir sollen fröhlich sein,

For which we should be joyful,

Gott loben und ihm dankbar sein

Praise God and be thankful to him

Und singen halleluja,

And sing alleluia,

Halleluja!

Alleluia!

All instruments and voices join to declare that Christ has won for us the victory over death. Sopranos are given the chorale tune in long notes while the lower voices engage in vigorous imitative counterpoint. The movement ends (as does each stanza of the chorale) with a *Halleluja*, which here breaks forth in the rapid tempo and upwardly rising lines of an exultant *alla breve* (cut time) conclusion.



Stanza 2 (Soprano and Alto)

Den Tod niemand zwingen kunnt

Death could not be overcome

Bei allen Menschenkindern,

By any of humanity's children.

Das macht' alles unsre Sünd,

This was due to our sin,

Kein Unschuld war zu finden.

No innocence was to be found.

Davon kam der Tod so bald

Death therefore came so soon

Und nahm über uns Gewalt,

And took power over us,

Hielt uns in seinem Reich gefangen.

Held us captive in his kingdom.

Halleluja!

Alleluia!

The *cornett* (today played on a flugelhorn) supports the soprano and a trombone the alto as they solemnly describe the hold that *Tod* (death) had over us. The chorale melody is treated somewhat freely as the voices answer each other, with the soprano usually leading the exchange. The descending two-note opening interval of the chorale is imitated throughout in the inexorable stride of the eighth-note motion of the *continuo*. Even the concluding *Halleluja* is somewhat subdued.



Stanza 3 (Tenor)

Jesus Christus, Gottes Sohn,
Jesus Christ, God's Son,
An unser Statt ist kommen
In our place has come
Und hat die Sünde weggetan,
And has taken our sins away,
Damit dem Tod genommen
Thus taking from death
All sein Recht und sein Gewalt,
All its rights and power,
Da bleibet nichts denn Tod's Gestalt,
Nothing remains but death's form,
Den Stach'l hat er verloren.
It has lost its sting.
Halleluja!
Alleluia!

Christ comes to set aside sin and remove the sting and power of death. The simple rock-solid chorale melody of the tenor is pitted against a hyperactive unison violin melody; all continues in full, unabated *allegro* tempo until striking double-stop violin chords mark the taking from death its *Gewalt* (power). At the climactic *Da bleibet nichts denn Tod's Gestalt* (nothing remains but death's form), voice and instruments come to an abrupt halt before the tenor begins to complete the phrase in an *adagio* tempo. The *allegro* tempo returns again for the last phrase of the stanza and the lively, affirming *Halleluja*.



Stanza 4 (Chorus)

Es war ein wunderlicher Krieg,

It was a wondrous war,

Da Tod und Leben rungen,

Where death and life struggled.

Das Leben behielt den Sieg,

Life won the victory,

Es hat den Tod verschlungen.

It has swallowed up death.

Die Schrift hat verkündigt das,

Scripture has proclaimed this,

Wie ein Tod den andern fraß,

How one death gobbled up another,

Ein Spott aus dem Tod ist worden.

Making a mockery out of death.

Halleluja!

Alleluia!

The climax of the symmetric structure of the cantata is now reached as the altos are given the chorale *cantus firmus* (“firm song,” or melody) while the other voices sing in mostly anticipatory imitation of each phrase of the hymn. The battle is engaged; music that is reminiscent in style and vigor of the first stanza illustrates the conflict. At the reference to the scorn with which death has been defeated in battle with Christ, the voices sing *ein Spott* (scorn or joke), almost mocking each other on their way together to the joyful *Halleluja*.

Stanza 5 (Bass)

Hier ist das rechte Osterlamm,
Here is the true Easter lamb
Davon Gott hat geboten,
Of which God has commanded,
Das ist hoch an des Kreuzes Stamm
That high on the trunk of the cross
In heißer Lieb gebraten,
It be roasted in fervent love,
Das Blut zeichnet unsre Tür,
Whose blood marks our door,
Das hält der Glaub dem Tode für,
Which faith holds up against death,
Der Würger kann uns nicht mehr schaden.
The strangler can no longer harm us.
Halleluja!
Alleluia!

Luther's chorale invokes the metaphor of the Passover lamb of the Old Testament at the exodus from Egypt. The blood of the lamb marked the door posts of the faithful Israelites who are to be spared from death. Similarly, Christ, the Lamb to be sacrificed for our redemption, has conquered death for us. The bass soloist sings an embellished form of the hymn tune to the accompaniment of the strings and *continuo*. The serious yet joyful mood of the text is reflected in the triple meter of the movement. At *Tode* (death) the permanence of our fate is noted on a long-held low E-sharp (F natural) that is followed at *Würger* (strangler) with an even longer-held high D followed by an emphatic, repeated *nicht mehr* (no more). The affirming *Halleluja* of the soloist bounds about in joy.



Stanza 6 (Soprano and Tenor)

So feiern wir das hohe Fest

So let us celebrate the high feast

Mit Herzensfreud und Wonne,

With hearts full of joy and delight,

Das uns der Herre scheinen läßt,

That the Lord lets shine for us,

Er ist selber die Sonne,

He is himself the sun,

Der durch seiner Gnade Glanz

Who by the glory of his grace

Erleuchtet unsre Herzen ganz,

Lights up our hearts completely,

Der Sünden Nacht ist verschwunden.

The night of sins has disappeared.

Halleluja!

Alleluia!

The expectation of a triumphant Easter festival is now declared in a buoyant, even bubbling vocal duet accompanied by a propulsive, dotted eighth-note and sixteenth-note figure in the *continuo* that skips along throughout the movement. Especially in the closing repeated *Halleluja*, Bach creates yet another type of joyful setting in the flowing triplet figures for the voices.

Stanza 7 (Chorus)

Wir essen und leben wohl

We eat and live well

In rechten Osterfladen,

On the true Easter bread,

Der alte Sauerteig nicht soll

The old sour dough should not

Sein bei dem Wort Gnaden,

Be in the word of grace,

Christus will die Koste sein

Christ will be our food

Und speisen die Seel allein,

And nourish the soul alone,

Der Glaub will keins andern leben.

Faith will not live in any other way.

Halleluja!

Alleluia!

In clear reference to Holy Communion, Luther's text notes the bread of Christ and his word with which we are fed at Easter. All instruments and voices join in a solid declaration of unambiguous victory set to the music of the four-part chorale and its simple final *Halleluja*.



Silence is observed, then:

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

We stand.

MAGNIFICAT



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



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



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



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



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



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



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



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



hun- gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser- vant Is - ra - el,




for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he



made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.




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



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

✠ PRAYERS ✠

LITANY



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

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.



The litany continues:

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



The litany concludes:

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

Silence is kept, then:

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



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

☒ **Amen.**

CHORAL BLESSING: The God of Peace

Paul D. Weber
(b. 1949)

The God of peace who brought again from the dead our Lord Jesus Christ, the great shepherd of the sheep, through the blood of the everlasting covenant make you perfect in every good work to do his will, working in you that which is well-pleasing in his sight; through Jesus Christ, to whom be glory forever and ever. Amen.

Hebrews 13:20–21



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

Musical notation for 'Benedicamus Domino' on a single staff. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a double bar line, then G5, F5, E5, D5, C5, B4, A4, G4.

L Let us bless the Lord. **C** Thanks be to God.

BENEDICTION

Musical notation for 'Benediction' on a single staff. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a double bar line, then G5, F5, E5, D5, C5, B4, A4, G4.

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





- 1 A - wake, my heart, with glad - ness, see what to - day is done;
 Choir 2 The foe in tri - umph shout - ed when Christ lay in the tomb;
 3 This is a sight that glad - dens—what peace it does im - part!



now, af - ter gloom and sad - ness, comes forth the glo - rious sun.
 but, lo, he now is rout - ed, his boast is turned to gloom.
 Now noth - ing ev - er sad - dens the joy with - in my heart.



My Sav - ior there was laid where our bed must be made
 For Christ a - gain is free; in glo - rious vic - to - ry
 No gloom shall ev - er shake, no foe shall ev - er take,



when to the realms of light our spir - it wings its flight.
 he who is strong to save has tri - umphed o'er the grave.
 the hope which God's own Son in love for me has won.

- 4 He brings me to the portal
 that leads to bliss untold,
 whereon this rhyme immortal
 is found in script of gold:
 "Who there my cross has shared
 finds here a crown prepared;
 who there with me has died
 shall here be glorified."

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!



Leading Worship Today

The Rev. David W. Wegner, leader
The Rev. Laura Voelkert Weant, homilist
Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Daniel Schwandt, organist
Maura Janton Cock, soprano
Sarah Ponder, mezzo-soprano
Matthew Dean, tenor
Douglas Anderson, baritone

Greg Fudala, Candace Horton, trumpets
Daver Ferguson, Tim Coffman, Brad Payne, trombones
Kyle Bellin, timpani
Betty Lewis, Paul Zafer, Amanda Fenton, violins I
Francois Henkins, Elizabeth Brausa, Lou Torick, violins II
Naomi Hildner, Becky Coffman, violas I
Becca Wilcox, Amanda Grimm, violas II
Jean Hatmaker, cello
Douglas Johnson, double bass
Tim Spelbring, continuo organ

Choir of Grace Lutheran Church

Soprano

Ann Anderson
Sarah Beatty
Katrina Beck
Judy Berghaus
Cathy DeLanoy
Janel Dennen
Donna Dumpys
Gwen Gotsch
Sarah Gruendler-Ladner
Julie Hinz
Ruth Otten
Kate Petersen
Ellen Pullin
Joan Strom
Ngaire Whiteside-Bull

Alto

Lucy Bouman
Karen Brunssen
Lois Cornils
Karen Danford
Eunice Eifert
Mary Jane Endicott
Margaret Garmatz
Lois Guebert
Susan Hammon
Catherine Hegarty
Cynthia Hill
Martha Houston
Christa Krout
Martha Nielsen
Karen Rohde
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor

Paul Aanonsen
John Danford
Dan Krout
Colin Krueger
Kim Lyons
Steve Wendel

Bass

Douglas Anderson
Len Berghaus
Mark Bouman
Kim Brunssen
Jeff Cribbs
David Kluge
Craig Mindrum
Peter Modrich
Bob Prischman
Bill Pullin
Greg Rohlfing
Pat Scala
Bob Sideman

Copyright Acknowledgments

Portions of this liturgy reprinted from *Lutheran Book of Worship*, copyright © 1978 by Augsburg Fortress. Graphics reprinted from *Sundaysandseasons.com*. All rights reserved. All of the above used by permission of Augsburg Fortress liturgies license #38423.

Readings come from the New Revised Standard Version Bible, copyright © 1989, Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

Notes on the cantata by Carlos Messerli. Used by permission.

Translation of the cantata by Dr. Karen P. Danford. Used by permission.



CELEBRATING PAUL BOUMAN AT 100

The following individuals have contributed to the Bach Cantata Vespers ministry in honor of Paul Bouman:

Robert and Evy Alsaker	Evelyn Grams	Rev. Richard and Shirley Patt
David and Gay Anderson	Sandra Grams	Randall and Janet Peterson
Jane Andrew	Ronald and Belen Gresens	Carol Ramsay
Anonymous	Carl and Donna Gruendler	Ruth Rehwaldt
Marvin and Judy Bartell	Rev. Paul J. Haberstock	William and Shari Rietschel
Baumgaertner Family Fund	Suzanne Heffner Hackenbruch	Evangeline L. Rimbach
Martin and Jill Baumgaertner	Bob and Kathy Hale	John and Harriet Roberts
Hildegard Baxpehler	John and Hjordis Halvorson	Linda Rock
Carolyn Becker	John and Beth Haubenstricker	Caryl Rohlfing
Kenneth R. Belling	Rev. David Heim and Barbara Hofmaier	Greg and Cindy Rohlfing
Rudolph and Jeanne Boehm	Don and Marion Heinz	Ruth Rohlfing
John Bouman and Robin Shirmer	David and MaryAlice Helms	James Sack
Mark Bouman and Mary Jane Keitel	Frederick L. and Junita Borg Hemke	James Scherer and Liene Sorenson
Rev. Stephen and Janet Bouman	Rachel Hindery	Hildegarde Schmidt
Nancy Brinkman	Gertrude Johnson	Bonnie Schneiderwind
Rev. Phil and Alice Bruening	Tom and Jan Kay	Paul and Cathy Schnittker
Karl and Daniele Bruhn	James and Judy Kerns	Ed and Susan Schumacher
Rev. Robert and Margaret Burke	Rev. Phyllis Kersten	Rev. Robert and Bonnie Shaner
Marilyn M. Busse	Rev. David and Sharon Kluge	Frederick Shuppara and Virginia Yang
Richard and Susie Calhoun	Gerald and LaNell Koenig	Ruth M. Sievers
Barbara J. Carlson	Donald and Carol Koetke	Rhea Sprecher
Scott and Nancy Christopher	Kopper Family	John and Carol Stanger
Helen K. Costello	Hugh and Karen Kress	Mark Steffens
Jeff and Leanne Cribbs	Mark A. Kroll	Timothy J. Stewart
John and Karen Danford	David and Karen Krubsack	Stodden Charitable Fund
Gerald and Magdalene Danzer	Theresa T. Kucynda	Doris Strieter
Helene Debelak	Justin List	Virginia K. Swan
Janel Dennen and Marc Stopeck	Mark Lucht	Tom Swanson and Jo-Ellyn Dorsey
Richard and Phyllis Duesenberg	Rev. Dean and Beverly Lueking	Janet Tatman
Rev. Hans and Donna Dumpys	Rev. David and Erika Lyle	William Tatman
Howard Eggert	Richard and Linda Martens	Bruce and Barbara Van Heukelem
Paul Eichwedel	Martin and Harriett Marty	Gerlinde VanDriesen
William and Carol Ewald	Carl McClain	Rev. David and Eileen Walker
Edith Ewert	Susan Messerli	Susan Weber
Kenneth Folgers	Rev. Bruce and Jackie Modahl	Steven and Susan Wentz
The Family of John Folkening	Lyle and Jane Mortensen	William Werner
Dennis Forgeue	Billie Navarro	Gordon and Frieda Wilson
Susan Franzone	Rev. Thomas and Bonnie Noll	
Greg and Nancy Funfgeld	Carol Olsen	

Donate Now



All of the wonderful music that is made at Grace to the glory of God depends on the support of hundreds of people like you. Please consider making a gift of any size at www.bachvespers.org or by sending a check made out to Grace Lutheran Church (with Bach Vespers in the memo line) to Grace at 7300 Division Street, River Forest, Illinois, 60305.



SUPPORTERS

GUARANTOR

Anonymous
in honor of Paul Bouman
Christopher Family Foundation
*in memory of Walter
and Maxine Christopher*
Randall and Janet Peterson

SPONSOR

Dennis Forgue
in memory of Marcia Forgue

BENEFACTOR

Douglas and Ann Anderson
Baumgaertner Family Fund
Martin and Jill Baumgaertner
John Bouman and Robin Shirmer
Mark Bouman and Mary Jane Keitel
Rev. Stephen and Janet Bouman
Jay W. Christopher
Helene Debelak
Rev. Richard and Shirley Patt
Gerlinde VanDriesen
in memory of Meta Hennschen

PATRON

David and Gay Anderson
Sarah and Gerald Beatty
Kenneth R. Belling
Karl and Daniele Bruhn
Rev. Robert and Margaret Burke
in memory of Loretta Burke Skelley
Marilyn M. Busse
Julie Christopher
John and Karen Danford
Howard Eggert
Eunice Eifert
Paul and Rachel Frese
Greg and Cynthia Fudala
Frederick L. and Junita Borg Hemke
James and Carol Hopwood
David and Carol Hoyem
Rev. Phyllis Kersten
Rev. Bruce and Jackie Modahl
Sara Paretsky
in honor of Carl Grapentine

Bill and Ellen Pullin
William and Nancy Raabe
Carol Ramsay
in memory of Robert and Jeanne Ramsay
Greg and Cindy Rohlfing
Gordon and Naomi Rowley
Hildegard Schmidt
in memory of Stephen Schmidt
Robert A. Sideman
Rosalie Streng
Al and Irmgard Swanson
Lou Torick and Lois Cornils
Wesley and Dorothy Wilkie

PARTNER

Robert and Evy Alsaker
Carolyn Becker
in memory of Rev. Donald Becker
Nancy Brinkman
Rev. Phil and Alice Bruening
Franz A. Burnier
Dr. William and Karen Clapp
Jeff and Leanne Cribbs
Gerald and Magdalene Danzer
Janel Dennen and Marc Stopeck
Paul Eichwedel
Marilyn J. Fall
Greg and Nancy Funfgeld
Margaret Garmatz
in memory of Rachel Frese
Carl and Donna Gruendler
Rev. Paul J. Haberstock
in memory of Dorothy V. Chorba
George and Kate Hogenson
William and Sharon Hoisington
Gerald and LaNell Koenig
Mark Lucht
Rev. David and Erika Lyle
Richard and Linda Martens
Marilyn Moehlenkamp
Rev. Thomas and Bonnie Noll
James O'Hara
Ruth Rehwaltd
Marilyn Rotermund
Deborah Seegers
James Scherer and Liene Sorenson

Rev. Robert and Bonnie Shaner
Rhea Sprecher
in memory of Betty Sodemann
Kurt E. Vragel, Jr.
Rev. David and Eileen Walker
Susan Weber
Steven and Susan Wentz
Women@Grace
in honor of the Boumans
Jeff and Claudia Wood

FRIEND

Sal and Diane Amati
Anonymous
in memory of Rev. Holger and Olive Cattau
Ruth Bernhart-Kuehl
Scott and Nancy Christopher
Helen K. Costello
Rev. Hans and Donna Dumpys
William and Carol Ewald
Rev. Daniel R. And Ruth Feldscher
Olinda Fink
Philip and Betty Gehring
Rev. Daniel and Janet Gensch
Art and Pat Grundke
Bob and Kathy Hale
Susan Hammon
Don and Marion Heinz
Patricia M. Herendeen
Cynthia Hill
Julie Hinz
Case and Pat Hoogendoorn
Gertrude Johnson
in memory of Loretta Burke Skelley
Nancy S. Kaufman
in memory of Stephen E. W. Kaufman
Kopper Family
Dr. Charles W. Laabs
in memory of Jewel L. Laabs
Wayne Lucht
Rev. Dean and Beverly Lueking
Edward F. Malone
John Menet and Beverly White
Susan Messerli
Craig and Donna Mindrum
Joseph and Julile Modrich

Janine Ptasinski
Donald and Doris Rotermund
in memory of Melvin Rotermund
Ruth Schnell
William Schnell
Ed and Susan Schumacher
Frank C. Senn
Doris Strieter
Steven and Susan Wentz
in memory of Rachel Frese
William Werner
George and Nancy Wohlford

CONTRIBUTOR

Marvin and Judy Bartell
Hildegard Baxpehler
Rev. William Beckmann
John and Katherine Bergholz
Dorothy Bird
in memory of Rachel Frese
Paul Blobaum
Paul Bouman
Rev. H. David and Alouise Brummer
Richard and Susie Calhoun
Marli Camp
in memory of Sylvia Behrens
Barbara Carlson
Sandra Cline
Richard and Phyllis Duesenberg
Katherine Edmunds
Darlene Erickson
Kenneth Folgers
The Family of John Folkening
Leland and Jeanette Frese
in memory of Rachel Frese
Galen L. Gockel
Elizabeth W. Gotsch
in memory of Rev. Richard J. Gotsch

Mark Graft
in memory of Rachel Frese
Evelyn Grams
Sandra Grams
Suzanne Heffner Hackenbruch
John and Hjordis Halvorson
Joseph and Mary Lu Hanson
John and Beth Haubenstricker
Paul and Dave Hendrickson
in memory of Rachel Frese
Gloria Hillert
Rev. David Heim and Barbara Hofmaier
in memory of Matthew Hofmaier Heim
Rev. John and Nancy Helmke
David and MaryAlice Helms
Phyllis Hindery
Rachel Hindery
Martha and Jim Houston
Gary Ackli Howell
Nancy Hubbard
Rev. James and Nadine Ilten
Natalie Jenne
Rev. Robert Johnson
George and Connie Judt
in memory of Loretta Burke Skelley
Tom and Jan Kay
James and Judy Kerns
Donald and Carol Koetke
David and Karen Krubsack
Daniel and Sara Lehmann
Christyne Lettermann
in memory of Henry and Betty Lettermann
Carol Lewis
in memory of Alvin and Evelyn Haase
Justin List
Martin and Harriett Marty
Tom and Deb Maxwell
McGill Family

Betty T. Moore
Lyle and Jane Mortensen
Joel Nickel
H. K. Nixon
Glen and Patricia Ohlmann
in memory of Rachel Frese
Donald and Verna Offermann
Carol Olsen
Carol Prinz
Rev. Karl and Ruth Reko
William and Shari Rietschel
Ernst and Kathaleen Ricketts
Evangeline L. Rimbach
John and Harriet Roberts
St. John's Lombard Senior Choir
in memory of Rachel Frese
John and Marjoie Sanger
in memory of Robert Sanger
Paul and Joy Satre
David and Sally Sawyer
Carl F. Schalk
Patricia W. Schmidt
Paul and Cathy Schnittker
Ruth M. Sievers
Eunice Spurgat
Timothy J. Stewart
Stodden Charitable Fund
Virginia K. Swan
The Tait Family
in memory of Rachel Frese
Janet E. Tatman
William Tatman
Barbara and William Urbrock
Robert Vail
Bruce and Barbara Van Heukelem
Karin Waltz
Donna Walz
in memory of Rachel Frese
Margaret Zielske
in memory of Rachel Frese

Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. Please inform the Grace business office of any errors or omissions. This listing of our supporters acknowledges contributions to the 48th season of Bach Cantata Vespers, beginning July 1, 2018. Gifts received after April 8 will be acknowledged in the May 19 worship folder.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ and to Dr. Karen P. Danford for her translation of the cantata text from 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!

BACKGROUND OF THE CANTATA

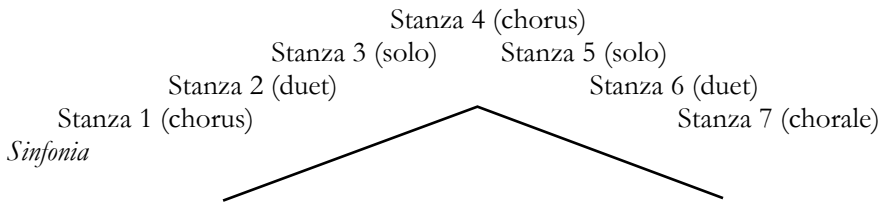
Luther captured the substance and significance of Christ's resurrection in his magnificent chorale, *Christ lag in Todesbanden* (Christ Jesus Lay in Death's Strong Bands, *LBW* 134). In this powerful hymn, based on biblical passages chiefly from 1 Corinthians and Romans, he explores vividly the essence of this central event of the Christian faith. Whereas the secular world generally observes Easter as a joyful awakening, the rebirth of the world at springtime, and an occasion for renewed hope, Luther describes it as the celebration of a tremendous battle between death and life in which Christ through his death conquered the power of death over mankind.

Luther's hymn is modelled on the 12th century sequence hymn *Victimae paschali* (Christians to the Paschal Victim, *LBW* 137). This ancient hymn tells the biblical story in a conversational style that itself had its origin in an earlier liturgical drama. In the 16th century this sequence hymn also formed the basis of the German chorale *Christ ist erstanden* (Christ Is Arisen, *LBW* 136). Luther reworked the melody of the sequence hymn and the chorale and constructed a seven-stanza chorale text describing the victory of Christ, the Paschal Lamb, over death.

In the cantata *Christ lag in Todesbanden* (BWV 4), Bach gives further voice to Luther's conviction. It is one of Bach's strongest and most popular cantatas and one of his earliest. As such it forms an undeniable witness to the strength and character of his faith as a relatively young man. It was probably written in 1707, when Bach was barely twenty-two years old, as his audition piece for the position of organist in Mühlhausen. It was performed again (and altered slightly) in his first and second complete cantata cycles in Leipzig in 1724 and 1725, evidence of his continuing affection for the cantata and its theme.

Bach utilizes every stanza of Luther's German chorale to articulate in music the ferocious battle waged by Christ to overcome death for us. The form of this early cantata is rooted in the chorale *concertatos* (choral variations on a hymn) of the 17th century, especially those of Johann Pachelbel (1653–1706). Pachelbel's own *concertato* on *Christ lag in Todesbanden* may have served as a model for Bach.

In his elaborate setting of the hymn Bach utilized an arch, or symmetric, form in the arrangement of the movements: after a brief *Sinfonia*, the choir sings stanzas 1 and 7 and stanza 4, the central movement; stanzas 2 and 6 are duets, and stanzas 3 and 5 are solo movements:



Continued on the following page.

The cantata is scored for *cornett*, 3 trombones, 2 oboes, 2 violins, 2 violas, *basso continuo* (bass and keyboard), soprano, alto, tenor, and bass soloists, and the usual four-part choir. The relatively simple, straightforward nature of the movements for solo voices, suggest that they could also be performed by entire sections of the choir. The *cornett*, which supports the soprano voices in the opening chorus, the duet and the concluding chorale, was an early wooden member of the brass family, having a rather mellow tone. It is now often replaced by a horn, or today, a flugelhorn, a valved bugle with a comparable range and tone. The presence of the trombones, the additional viola, and the *cornett* aid in creating the grave and serious mood that pervades much of the narrative of the Easter conflict and victory.

Carlos Messerli

NOTES ON THE PRELUDE AND VOLUNTARY

Prelude music for tonight's vespers centers on the evolution of the chorale melody used in Bach's Cantata 4. The musical ancestor of *Christ lag in Todesbanden* is the Easter sequence hymn *Victimae paschali laudes* (Christians, to the Paschal Victim, *LBW* 137). Attributed to Wipo of Burgundy (d. c.1050), this sequence evocatively describes a conversation between the believer and Mary, the first witness of the resurrection. Elements of this melody are retained in *Christ ist Erstanden* (Christ Is Arisen, *LBW* 136), an early type of German hymn known as *leise*. In this case, the "Kyrieleis" (from which comes the term *leise*) is replaced by an Easter alleluia. Martin Luther transformed this melody further with *Christ lag in Todesbanden* (Christ Jesus Lay in Death's Strong Bands, *LBW* 134), deriving the tune from both the *leise* and the sequence.

Parisian organist and composer Charles Tournemire began organ studies under César Franck at the Paris Conservatory and was eventually one of his successors at the Basilica of St. Clotilde. He composed a wide variety of music but is most remembered for his organ works and his legendary skill as an improviser. In 1930 he recorded five improvisations on chant themes on ten 78 rpm discs. His student Maurice Duruflé transcribed these works in an effort to further preserve the improvisatory genius of Tournemire, and they were published in 1958. Tournemire had to carefully tailor these improvisations to the limited time of the 78 rpm records. In the middle of each improvisation a grand pause is worked in to the music in order for the record to be flipped. His setting of the Easter sequence is a tour-de-force of Tournemire's improvisational skills: virtuosic passage-work, kaleidoscopic harmonies, and passionate melodies. The work is filled with drama and exaltation and concludes with one of the most brilliant climaxes in organ literature.

Jeanne Seitz Sittler was a Chicago church musician and composer, and she composed hymn settings, anthems for children and adult choirs, liturgical music, and a jazz mass. She was also married to Joseph Sittler, legendary Lutheran theologian at the University of Chicago. Her set of variations on *Christ ist Erstanden* shows a sophisticated modern harmonic language that perhaps developed during her study with Nadia Boulanger. This music was discovered in a box of her manuscripts at Augustana Lutheran Church of Hyde Park along with a copy of a 1988 letter from one-time Augustana organist Paul D. Petersen to Paul Manz describing the origins of these variations:

Continued on the following page.



She composed it in several annual sections, showing up on an Easter morning with another part for me to add to the corpus. Although I played the piece with a “standardized” for me set of registrations, Jeanne always encourage much freedom in such matters, as long as strong tunes weren’t turned insipid or sentimental.

The variation manuscripts indicate no particular order, tempo, or affect, but are here presented in a format that begins with a simple statement of the tune over moving eighth notes followed by five variations that range from melodic to highly chromatic. The version of the tune she used is as it appeared in the 1958 *Service Book and Hymnal* which differs slightly from the version in *LBW*.

Of the three organ settings of *Christ lag in Todesbanden* by Bach, BWV 718 is perhaps the least well-known. It is a small scale version of the often lengthy and elaborate North German chorale fantasia style, developed most famously by Johann Adam Reincken and Dieterich Buxtehude. In its several sections Bach explores basic variation techniques that would come to fullness in his larger chorale partitas: a highly ornamented two-voice *bicinium* (similar to those of Bach’s teacher Georg Böhm), short phrase imitation (like Samuel Scheidt), short triplet sequences (Pachelbel), and an extended concluding flourish (Reincken). In this work, we hear a young Bach exploring and synthesizing numerous techniques of the 17th century style of chorale fantasia, of which Reincken famously said to Bach, “I thought it was dead, but I see it lives on in you.”

Daniel Schwandt



Bach 2018–2019 48th Year
Cantata Vespers

www.bachvespers.org

May 19 **Erfreut euch, ihr Herzen** *Rejoice, you hearts*
BWV 66
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

Save the dates for our 49th season

Bach

2019-2020 49th Year

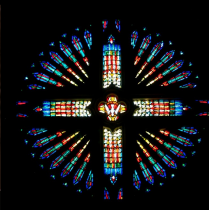
Cantata Vespers



www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



- September 29**
BWV 149
Man singet mit Freuden vom Sieg *They sing with joy of victory*
Mark Allan Powell, Trinity Lutheran Seminary, Columbus, Ohio, homilist
Handel: Concerto Grosso, Op. 6, No. 11 in A Major, HWV 329
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
Reception following the service in Fellowship Hall
- October 27**
BWV 194
Höchsterwünschtes Freudenfest *Most highly desired festival of joy*
Erin Bouman, Irving Park Lutheran Church, Chicago, homilist
Bruce Bengtson, Madison, Wis., organist
- November 24**
BWV 20
O Ewigkeit, du Donnerwort *O eternity, you word of thunder*
Mark P. Bangert, Lutheran School of Theology at Chicago, homilist
Thomas Schmidt, Chicago, Ill., organist
- January 26**
BWV 111
Was mein Gott will, das g'scheh allzeit *What my God wills, that is always done*
Amy L. Peeler, Wheaton College, Wheaton, Ill., homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker
- February 23**
BWV 159
Sehet! Wir gehn hinauf gen Jerusalem *Behold! We go up to Jerusalem*
David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist
Steven Wenthe, Concordia University Chicago, organist
- March 28, 29**
BWV 244
Matthäus-Passion *St. Matthew Passion*
Admission is free; free-will offering will be received
Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)
Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)
Bach Cantata Vespers Chorus and Orchestra *in collaboration with* Chicago Choral Artists
Grace Cantor Michael D. Costello, conducting
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Sarah Ponder, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone
- April 26**
BWV 146
Wir müssen durch viel Trübsal in das Reich Gottes eingehen
We must enter the kingdom of God through much sorrow
L. George Detweiler, Norristown, Penn., homilist
Kenneth Miller, Atlanta, Ga., organist
- May 17**
BWV 178
Wo Gott der Herr nicht bei uns halt *Where God the Lord does not dwell with us*
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Ill., homilist
Vivaldi: Concerto for 4 violins in B minor, RV 580
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.



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 adult 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 obn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.



Matthew Dean, tenor, is a sought-after soloist, collaborator, and storyteller in ensembles and oratorios around the country. He has been an artist in residence at Chicago's Rockefeller Chapel since 2005. A medievalist and folklorist, he has studied in Spain and Siberia, and appears and records with The Newberry Consort, The Rose Ensemble, Bella Voce, Third Coast Baroque, Ensemble Lipzodes, and Schola Antiqua. He has originated roles in works by James Kallembach and Sven-David Sandström, and collaborated with Eighth Blackbird and Giordano Dance. Building community through sound, he leads the international Sounds of Faith initiative, and co-directs The Rookery men's choir.





Betty Lewis, principal violinist, received her bachelor's degree 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.



Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Sarah holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth as well as recording original works with Carnegie Hall's Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.



Daniel Schwandt, organist, recently graduated with a Master of Sacred Music degree in organ from the University of Notre Dame as a student of Douglas Reed and Craig Cramer and is currently finishing his first year of doctoral studies in organ performance. He served as a graduate assistant at the Basilica of the Sacred Heart on campus and is currently Music Associate at Gloria Dei Lutheran Church in South Bend as part of his doctoral fellowship. Prior to graduate studies, Daniel served for twelve years as the Cantor to the Seminary Community at the Lutheran School of Theology at Chicago, and was Cantor of Augustana Lutheran Church of Hyde Park and later Immanuel Lutheran Church in Chicago's Edgewater neighborhood. He holds a degree in church music from St. Olaf College where he was a student of John Ferguson and sang in the St. Olaf Choir. Daniel is active as a recitalist, hymn festival leader, and workshop presenter, and his music is published through Augsburg Fortress and MorningStar Music.



Laura Voelkert Weant, homilist, is pastor at Bethany Lutheran Church, a small, rural congregation in the beautiful mountains of Boone, North Carolina, where some of her closest neighbors are cows and sheep. She has two young children, Bethany and Lukas. Her husband, Jonathan Weant, is also a pastor at a rural church. Educated in Sacred Music at Lenoir-Rhyne College in Hickory, NC, she received her seminary education at Duke Divinity School and Lutheran Theological Southern Seminary. The Weants spent their first year of marriage in Germany, and, having satisfied their wanderlust, now enjoy the quiet mountain life.





**GRACE
LUTHERAN
CHURCH
& SCHOOL**

7300 Division ■ River Forest, Illinois
708-366-6900 ■ www.bachvespers.org