April 27, 2014

Am Abend aber desselbigen Sabbats (BWV 42)
On the evening of the same Sabbath
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.

This afternoon’s Bach Cantata Vespers is generously underwritten by the Sukup Family Foundation.
We stand, facing the candle as we sing.

**SERVICE OF LIGHT**

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**PRELUDE**

Fuge, Kanzone, und Epilog (Op. 85, No. 3): *Credo in vitam venturi*  
Sigfrid Karg-Elert  
(1877–1933)

*Credo in vitam venturi saeculi. Amen.*  
I believe in the life of the world to come. Amen.

Steven Wente, organ  
Paul Christian, violin

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Prelude to Evening Prayer  
Richard Hillert  
(1923–2010)

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

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**SERVICE OF LIGHT**

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Jesus Christ is risen from the dead.  
alleluia, alleluia, alle-lu-ia.

---

We are illumined by the brightness of his rising.  
alleluia, alleluia, alle-lu-ia.

---

Death has no more dominion over us.  
alleluia, alleluia, alle-lu-ia.
Joyous light of glory: of the immortal Father;

heavenly, holy, blessed Jesus Christ.

We have come to the setting of the sun, and we look to the evening light.

We sing to God, the Father, Son, and Holy Spirit: You are worthy of being praised with pure voices forever. O Son of God,

O Giver of life: The universe proclaims your glory.

The Lord be with you. And also 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 pillar of cloud by day and a pillar of fire by night:
We sit.

**Psalm 141**

Women sing parts marked I. Men sing parts marked II. All sing parts marked C.

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 merciful, and you love your whole creation, and we, your creatures, glorify you, Father, Son, and Holy Spirit. C Amen

**Psalmody**

Let my prayer rise before you as incense; the lifting up of my hands as the evening sacrifice.

O Lord, I call to you; come to me quickly; hear my voice when I cry to you.

Let my prayer rise before you as incense;
the lifting up of my hands as the evening sacrifice.

Set a watch before my mouth, O Lord, and guard the door of my lips.

Let not my heart incline to any evil thing; let me not be occupied in wickedness with evil doers. But my eyes are turned to you, Lord God; in you I take refuge. Strip me not of my life.

Glory to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and will be forever. Amen.

Let my prayer rise before you as incense; the lifting up of my hands as the evening sacrifice.
Silence for meditation is observed, then:

**PSALM PRAYER**

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: Haec dies**  
*Haec dies quam fecit Dominus:*

**This is the day that the Lord has made:**  
*exultemus et laetemur in ea. Alleluia.*  
**let us rejoice and be glad in it. Alleluia.**

Psalm 118:24

William Byrd  
(1540–1623)

Silence for meditation is observed, then:

**PSALM PRAYER**

Lord God,  
your Son, rejected by the builders, has become the cornerstone of the Church.  
Shed rays of your glory upon your Church,  
that it may be seen as the gate of salvation open to all nations.  
Let cries of joy and exultation ring out from its courts to celebrate the wonder of Christ's resurrection, now and forever.

*C* Amen.

*The offering is gathered.*

**VOLUNTARY: Do Not Despair, O Little Flock, BuxWV 201**  
Dieterich Buxtehude  
(1637–1707)

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

*Your generosity is appreciated.*
The voluntary serves as the introduction to the hymn; we stand.

**HYMN: Do Not Despair, O Little Flock**

Setting of stanza 3 by Arnold von Bruck (c.1500–1554)

1. Do not despair, O little flock, although the foes' fierce battle shock loud on all sides as-sail you!
2. The cause is God's; obey his call and to his hand commit your all and fear no ill impending!
3. As sure as God's own word is true, not Satan, hell, nor all their crew can stand against his power.

Though at your fall they laugh, secure, their triumph can - Though not yet seen by human eyes, his Gideon shall Scorn and contempt their cup will fill, for God is with Then with a mighty hymn of praise your church in earth not long endure; let not your courage fail you! for you arise, God's word and you defending. his people still, their help and their strong tower. and heav'n will raise their songs of triumph. Amen.

Music: KOMMT HER ZU MIR, Nürnberg, 1534

Text © 1978 Lutheran Book of Worship, admin. Augsburg Fortress
We sit.

**READING: 1 John 5:4–10**

For whatever is born of God conquers the world. And this is the victory that conquers the world, our faith. Who is it that conquers the world but the one who believes that Jesus is the Son of God?

This is the one who came by water and blood, Jesus Christ, not with the water only but with the water and the blood. And the Spirit is the one that testifies, for the Spirit is the truth. There are three that testify: the Spirit and the water and the blood, and these three agree. If we receive human testimony, the testimony of God is greater; for this is the testimony of God that he has testified to his Son. Those who believe in the Son of God have the testimony in their hearts. Those who do not believe in God have made him a liar by not believing in the testimony that God has given concerning his Son.

The Word of the Lord.

Thanks be to God.

**READING: Luke 15:11–32**

When it was evening on that day, the first day of the week, and the doors of the house where the disciples had met were locked for fear of the Jews, Jesus came and stood among them and said, "Peace be with you." After he said this, he showed them his hands and his side. Then the disciples rejoiced when they saw the Lord. Jesus said to them again, "Peace be with you. As the Father has sent me, so I send you." When he had said this, he breathed on them and said to them, "Receive the Holy Spirit. If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are retained."

But Thomas (who was called the Twin), one of the twelve, was not with them when Jesus came. So the other disciples told him, "We have seen the Lord." But he said to them, "Unless I see the mark of the nails in his hands, and put my finger in the mark of the nails and my hand in his side, I will not believe."

A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, "Peace be with you." Then he said to Thomas, "Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe." Thomas answered him, "My Lord and my God!" Jesus said to him, "Have you believed because you have seen me? Blessed are those who have not seen and yet have come to believe."

Now Jesus did many other signs in the presence of his disciples, which are not written in this book. But these are written so that you may come to believe that Jesus is the Messiah, the Son of God, and that through believing you may have life in his name.

The Word of the Lord.

Thanks be to God.

**Homily**

The Rev. Wayne N. Miller
CANTATA: *Am Abend aber desselbigen Sabbats*, BWV 42
(On the evening of that same Sabbath)

Johann Sebastian Bach

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

1. Sinfonia

Instead of a chorus on a chorale or scripture text, the cantata opens with an exuberant sinfonia in the *concerto grosso* style. It recalls the excitement of Easter morning as Jesus’ followers hurried to share the news of the empty tomb. Two oboes and a bassoon form the concertino group, against the background of the strings. Scholars suggest that Bach may have adapted this music from a work, now lost, composed a few years earlier for the court of Cöthen. The movement is in ABA form, with the B section ending in the distant key of f# minor. (The cantata itself will end in f# minor at the close of the final chorale.)

2. Recitative (tenor)

*Am Abend aber desselbigen Sabbats,*
On the evening of that same Sabbath,
*Da die Jünger versammlet*
As the disciples were gathered,
*Und die Türen verschlossen waren*
And the doors were locked
*Aus Furcht für den Juden,*
Out of fear of the Jews,
*Kam Jesus und trat mitten ein.*
Jesus came and entered into their midst.

The tenor sings the opening words of the gospel for the Sunday after Easter, suspended over a pulsing continuo depicting the disciples’ apprehension and fear of the authorities. Suspensions and dissonance resolve as Jesus appears among his followers.
Bach often assigns his longest and most heartfelt arias about faith and love for Jesus to an alto (i.e., “Erbarme dich” in the St. Matthew Passion).

The alto aria in Cantata 42 is almost as long as all the other movements of the cantata combined. It may have originated as the slow movement associated with the music that became the opening sinfonia. The oboes converse hopefully as the “two or three gathered together” in the name of Jesus. The vocal line lavishes attention on the precious name of Jesus and the “Amen” that he pronounces. In the middle section of this da capo aria the meter changes from 4/4 to 12/8, pushing the tempo forward as the soloist, accompanied only by the continuo group, explains that coming among his people in response to their need is within the nature of the Most High God.

3. Aria (alto)

Wo zwei und drei versammlet sind
Where two or three are gathered
In Jesu teurem Namen,
In Jesus’ precious name,
Da stellt sich Jesus mitten ein
There Jesus enteres in their midst
Und spricht darzu das Amen.
And says to them the Amen.
Denn was aus Lieb und Not geschicht,
For what happens out of love and need,
Das bricht des Höchsten Ordnung nicht.
Breaks not the order of the Most High.

Bach often assigns his longest and most heartfelt arias about faith and love for Jesus to an alto (i.e., “Erbarme dich” in the St. Matthew Passion). The alto aria in Cantata 42 is almost as long as all the other movements of the cantata combined. It may have originated as the slow movement associated with the music that became the opening sinfonia. The oboes converse hopefully as the “two or three gathered together” in the name of Jesus. The vocal line lavishes attention on the precious name of Jesus and the “Amen” that he pronounces. In the middle section of this da capo aria the meter changes from 4/4 to 12/8, pushing the tempo forward as the soloist, accompanied only by the continuo group, explains that coming among his people in response to their need is within the nature of the Most High God.
4. **Aria** (soprano and tenor)

Verzage nicht, o Häuflein klein,

**Do not despair, oh little flock,**

Obschon die Feinde willens sein,

**Even though your foes are willing**

Dich gänzlich zu verstören,

**To destroy you completely,**

Und suchen deinen Untergang,

**And seek your downfall,**

Davon dir wird recht angst und bang:

**That you become anxious and afraid:**

Es wird nicht lange währen.

**It will not last for long.**

The duet for soprano and tenor uses the text—though not the tune—of the chorale “*Verzage nicht, du Häuflein klein*” (O little flock, fear not the foe). A six-measure ostinato pattern in the cello and bassoon opens the movement and returns as an interlude at the end. Bach’s phrase markings shift the accents in the ostinato, suggesting the anxieties and fears of the faithful.
5. Recitative (bass)

*Man kann hiervon ein schön Exempel sehen*

A beautiful example can be seen

*An dem, was zu Jerusalem geschehen;*

In what happened in Jerusalem;

*Denn da die Jünger sich versammlet hatten*

When the disciples had gathered

*Im finstern Schatten,*

In the dark shadows,

*Aus Furcht für denen Jüden,*

Out of fear of the Jews,

*So trat mein Heiland mitten ein*

My Savior entered in their midst,

*Zum Zeugnis, daß er seiner Kirch Schutz will sein.*

To witness, that he would protect his church.

*Drum laßt die Feinde wüten!*

Therefore let your foes rage.

The bass recitative applies the scripture lesson to the life of the believer: Jesus will protect his own.

6. Aria (bass)

*Jesus ist ein Schild der Seinen,*

Jesus is a shield for his own,

*Wenn sie die Verfolgung trifft.*

When they meet with persecution.

*Ihnen muß die Sonne scheinen*

For them the sun must shine

*Mit der güldnen Überschrift:*

With the golden title:

*Jesus ist ein Schild der Seinen,*

Jesus is a shield for his own,

*Wenn sie die Verfolgung trifft.*

When they meet with persecution.

The operatic bass aria, which proclaims that Jesus shields his own from persecution, is quick, lively, and harmonically straightforward. The good news that Jesus will protect the faithful and shine like a sun for them is exhilarating and energetic—though less harmonically interesting than the doubt and anxiety expressed in previous movements.
7. Chorale

Verleih uns Frieden gnädiglich,
Grant us peace graciously,
Herr Gott, zu unsern Zeiten;
Lord God, in our time;
Es ist doch ja kein ander nicht,
There is surely no one else
Der für uns könnte streiten,
Who could fight for us,
Denn du, unsr Gott, alleine.
But you, our God, alone.
Gib unsn Fürsten und allr Obrigkeit
Give our princes and all authority
Fried und gut Regiment,
Peace and good government,
Das wir unter ihnen
That we may, under them,
Ein geruhig und stilles Leben führen mögen
Lead a peaceful and quiet life
In aller Gottseligkeit und Ehrbarkeit. Amen.
In all godliness and honor. Amen.

The closing chorale, with its irregular phrase lengths and modal cadences, is a hymn by Martin Luther, translated and adapted from a plainchant text and tune. The prayer for peace and good government would have been sung often by churchgoers in Leipzig. The bass line in the second part of the chorale depicts both supplication in its rising figures and rest at “gerubig und stilles Leben” (a peaceful and quiet life).

Silence is observed, then:

In many and various ways God spoke to his people of old by the prophets.

But now in these last days he has spoken to us by his Son.
We stand.

MAGNIFICAT

My soul proclaims the greatness of the Lord; my spirit rejoices in God my Savior, for he has looked with favor on his lowly servant.

From this day all generations will call me blessed.

The Almighty has done great things for me, and holy is his name.

He has mercy on those who fear him in every generation.

He has shown the strength of his arm; he has scattered the proud in their conceit. He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty.
He has come to the help of his servant Israel,
for he has remembered his promise of mercy, the promise he made to our fathers, to Abraham and his children forever.

Glory to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and will be forever. Amen.

Glory to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and will be forever. Amen.

† PRAYERS †

LITANY

In peace, let us pray to the Lord. O Lord, have mercy.
After each petition:

L …let us pray to the 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.

The litany concludes:

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

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 Almighty God, you give us the joy of celebrating our Lord's resurrection. Give us also the joys of life in your service, and bring us at last to the full joy of life eternal; through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

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.
CHORAL RESPONSE: Thanks Be to God

Thanks be to God who gives us the victory through our Lord Jesus Christ.
1 Corinthians 15:37

Paul Bouman
(b. 1918)

LORD’S PRAYER

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 & BENEDICTION

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

P The almighty and merciful Lord,
    the Father, ✡ the Son, and the Holy Spirit, bless and preserve you.
    C A-men
HYMN: O Sons and Daughters of the King

C  Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

C 1 O sons and daughters of the King,

C 2 That Easter morn, at break of day,

W 3 An angel clad in white they see,

C 4 That night the apostles met in fear;

whom heav’n-ly hosts in glory sing, today the
the faithful women went their way to seek the
who sits and speaks unto the three, “Your Lord will
among them came their master dear, and said, “My

grave has lost its sting! Al-le-lu-ia!
tomb where Jesus lay. Al-le-lu-ia!
go to Galilee.” Al-le-lu-ia!
peace be with you here.” Al-le-lu-ia!

After stanza 9:

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!

Choir 5 When Thomas first the tidings heard, Choir 7 No longer Thomas then denied;
that they had seen the risen Lord, he saw the feet, the hands, the side;
he doubted the disciples’ word; “You are my Lord and God!” he cried.
Alleluia!

M 6 “My pierced side, O Thomas, see, C 8 How blest are they who have not seen,
and look upon my hands, my feet; and yet whose faith has constant been,
not faithless, but believing be.” for they eternal life shall win.
Alleluia!

C 9 On this most holy day of days, Alleluia!
be laud and jubilee and praise:
to God your hearts and voices raise.
Alleluia!
LEADING WORSHIP TODAY

The Rev. Kelly K. Faulstich, leader
The Rev. Wayne N. Miller, homilist
Grace Lutheran Church Senior Choir
The Rev. Michael D. Costello, cantor
  Steven Wente, organist
  Maura Janton Cock, soprano
  Angela Young Smucker, mezzo-soprano
  Christopher M. Cock, tenor
  Douglas Anderson, baritone
Betty Lewis, Paul Zafer, Carol Yampolsky, and Lou Torick, violin I
Mark Agnor, Paul Vanderwerf, Karen Nelson, and Paul Christian, violin II
Naomi Hildner and Becky Coffman, viola
  Craig Trompeter, cello
  Judith Hanna, double bass
Christine Janzow Phillips and Meg Busse, oboe
  Dianne Ryan, bassoon
Laura Zimmer, continuo organ

DISMISSAL

Go in peace. Serve the Lord.
Thanks be to God!
BACKGROUND OF THE CANTATA

Easter fell on April 1 in 1725. Bach’s chorus and orchestra had performed the St. John Passion on Good Friday, March 30, the Easter Oratorio (BWV 245) and Christ lag in Todesbanden (BWV 4) on Easter Sunday, Bleib bei uns (BWV 6) on Easter Monday, and an unknown cantata on Easter Tuesday. They had also sung the first performance of Wie schön leuchtet der Morgenstern (BWV 1) on the Feast of the Annunciation on March 25.

The heavy demands on the performers may explain why Bach’s cantata for the Sunday after Easter in 1725 lacks an opening chorus; the choir needed some time off. Perhaps the composer needed a break as well, for it seems he turned to an earlier composition for an instrumental introduction to Am Abend aber desselbigen Sabbats (On the evening of the same Sabbath, BWV 42) and perhaps also for one or more of its arias. Yet working within these constraints, Bach produced a cantata of remarkable beauty that glorifies God and comforts and instructs God’s people.

The progression of ideas from movement to movement in the cantata follows the pattern of a Lutheran sermon of the time: scripture text, explanation of the text, lessons drawn from it for daily life, and lessons for eternity. Each idea and the accompanying emotions are depicted in the music, helping the listener to enter more fully into the encounter with God’s word.

The cantata’s opening movement wordlessly recalls the gospels’ accounts of Easter morning. The tenor recitative repeats the specific scripture text for the day, John 20:19. What does it mean that Jesus appeared among his disciples in the locked upper room? The alto aria, in good Lutheran tradition, uses scripture to understand scripture, citing Matthew 18:20, “For where two or three are gathered in my name, I am there among them,” and adding a further explanation about God’s love and responsiveness to the needs of his children.

The fourth movement provides a lesson for daily life: Christians experience fears and trials, but they will not last long. The bass recitative and aria focus on Jesus’ and believers’ ultimate triumph over persecution. The closing chorale provides a further devotional application of the scripture lesson and in using Luther’s hymn, anchors the lessons of the cantata solidly within the experience of the people.

The author of the cantata’s text is unknown. Its use of scripture and chorale texts, with relatively little free poetry, suggests it may have been patched together by Bach himself. The cantata is scored for soprano, alto, tenor and bass soloists and choir; two oboes, bassoon, first and second violin, viola and continuo. Evidence in the score suggests Bach used both harpsichord and organ in the continuo in the performance of this cantata.

Gwen Gotsch
BIOGRAPHIES

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.

Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and is a regular soloist at Grace.

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

Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew’s Lutheran Church in Columbia, South Carolina. A native of Harrisburg, 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 and is President of Region 3 of the Association of Lutheran Church Musicians. He also serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.
Wayne N. Miller, homilist, is bishop of the Metropolitan Chicago Synod of the Evangelical Lutheran Church in America (ELCA). In addition to leading the synod program staff, he preaches and teaches regularly in the synod’s congregations and shares his perspective and insight in his column in the synod supplement in The Lutheran. Prior to his election, Bishop Miller served as Senior Pastor at St. Mark’s Lutheran Church in Aurora. He holds an undergraduate degree in music, and for a time was a professional member of the Chicago Symphony Chorus. He has been married to Pamela Miller since 1980, and has two grown sons.

Steven Wente, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul’s Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsam. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.

Angela Young Smucker, mezzo-soprano, has performed throughout the United States and Germany in oratorio, concert works, and opera. A resident of Chicago, Ms. Young Smucker performs regularly with the Haymarket Opera Company, Newberry Consort, Bach Collegium San Diego, Bella Voce, and Grammy-nominated ensemble Seraphic Fire. With the Bach Institute of Valparaiso University, she also serves as the resident alto soloist and section leader for the Bach Institute in addition to her position as Adjunct Instructor of Music at the University. She holds degrees from Valparaiso University and the University of Minnesota and has studied with Maura Janton Cock, Steven Rainbolt, and Lawrence Weller.

Join us on May 18!

9:45 a.m. Cantata Preview: Michael D. Costello, Grace Cantor

3:45 p.m. Gott fähret auf mit Jauchzen
God goes up with rejoicing (BWV 43)
J. Haydn: Symphony No. 30 in C Major “Alleluia”
Phyllis N. Kersten, homilist
**IN MEMORIAM**

Sylvia Behrens  
Bill Bogner  
Paul Bunjes  
Walter and Maxine Christopher  
Thomas Gieschen  
Herbert Gotsch  
Alvin and Evelyn Hasse  
Matthew Hofmaier Heim  
Dean Kroenke  
JoAnn and Daniel Oexeman  
Jeanne and Robert Ramsay  
Melvin Rotermund  
Stephen Schmidt  
Marie Henriksen Seefeldt  
Harry C. Trautman  
Margaret Ann Utterback  
Marcia Wunderlich

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Jay Christopher  
Charles and Mary Sukup

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Dr. Douglas and Ann Anderson  
Paul Bouman  
Robert and Linda Kempke  
Dr. and Mrs. William A. Raabe  
Markus and Leslie Sleuwen  
Dr. and Mrs. L. James Wylie

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Phyllis N. Kersten  
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Carol Ramsay  
Robert Sideman  
Charles and Mary Sukup  
Wesley and Dorothy Wilkie

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Marguerite Bloch  
Dr. and Mrs. Manuel Bretscher  
Kim and Karen Brunssen  
Christopher and Maura Cock  
Mark Bouman and Mary Jane Keitel  
Robert and Marilyn Busse  
Revs. Michael and Rebekah Costello  
Drs. John and Karen Danford  
Gerald and Magdelena Danzer  
Paul and Rachel Frese  
James and Sharman Galezewski  
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Carl and Donna Gruendler  
Rev. Paul and Dorothy Haberstock  
Patricia Herendeen  
George and Kate Hogenson  
Robert Kernan  
Jonathan and Grace Lewis  
Robert Oexeman  
Don and Doris Rotermund  
Hildegarde Schmidt  
Rev. Dr. and Mrs. R. L. Shaner  
Roselie Streng  
Gerlinde VanDriesen  
Steven and Susan Wente  
Jeff and Claudia Wood  
Carol Wootton

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These listings acknowledge contributions to the 43rd season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after April 13 will be acknowledged in next month’s bulletin.

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Save the dates for next season!

Bach 44th Year
Cantata Vespers 2014–2015

September 28
Wir danken dir, Gott, wir danken dir  We thank you, God, we thank you (BWV 29)

October 26
Ein' feste Burg ist unser Gott  A mighty fortress is our God (BWV 80)

November 23
Wachet auf, ruft uns die Stimme  Awake, the voice cries to us (BWV 140)

December 14
Herz und Mund und Tat und Leben  Heart and mouth and deed and life (BWV 147)

January 25
Gott, wie dein Name, so ist auch dein Ruhm
God, just as your name is, so also is your praise (BWV 171)

February 22
Gottes Zeit ist die allerbeste Zeit  God’s time is always the best time (BWV 106)

March 22
Messe in h-Moll  Mass in B minor (BWV 232)

April 26
Der Himmel lacht! Die Erde jubilieret  The heavens laugh! The earth rejoices (BWV 31)

May 17
Gott ist unsere Zuversicht  God is our trust (BWV 197)
July 21-25

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