

SECOND SUNDAY IN LENT  
February 28, 2010 † 3:45 p.m.  
Evening Prayer



† OPENING †

**PRELUDE** (*Notes on page 10*)

Concerto for Harpsichord, Flute, and Violin in A minor, BWV 1044

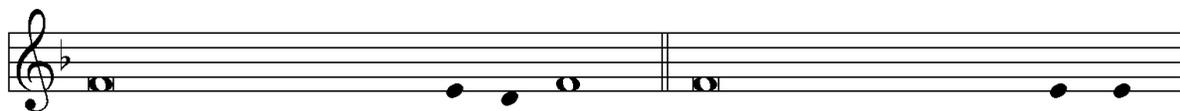
J. S. Bach  
(1685–1750)

- I. Allegro
- II. Adagio ma non tanto e dolce
- III. Tempo di alla breve

Steven Wentz, harpsichord  
Donna Port, flute  
Betty Lewis, violin

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

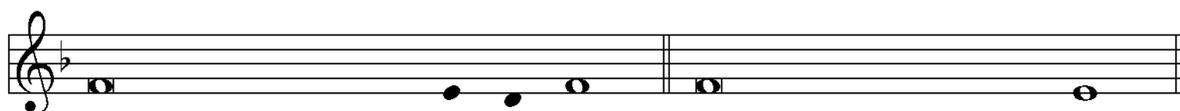
**SERVICE OF LIGHT**



☐ Behold, now is the accept - ab - le time;      ☑ **now is the day of sal - va - tion.**



☐ Turn us again,  
O God of                      our sal - va - tion,      ☑ **that the light  
of your face may shine on us.**



☐ May your justice shine      like the sun;      ☑ **and may the poor be lifted up.**

**HYMN OF LIGHT:** page 143 in the *front* of the green *Lutheran Book of Worship* (LBW)

# ✠ PSALMODY ✠

*We sit.*

**PSALM 141:** page 145

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

*Silence for meditation is observed, then:*

## **PSALM PRAYER**

❶ 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.

❸ **Amen.**

**MOTET:** Lord, For Thy Tender Mercy's Sake

Richard Farrant  
(c. 1530–1580)

Lord, for thy tender mercy's sake, lay not our sins to our charge,  
but forgive that is past, and give us grace to amend our sinful lives,  
to decline from sin, and incline to virtue,  
that we may walk with an upright heart before thee, this day and evermore. Amen.

*Silence for meditation follows the motet.*

**VOLUNTARY:** *Ist Gott für mich, so trete*  
(If God Himself Be for Me)

Helmut Walcha  
(1907–1991)

*The offering is received during the Voluntary  
and assists in defraying costs of the Bach Cantata Vespers ministry.  
Your generosity is appreciated.*

*We stand.*

**HYMN:** If God Himself Be for Me

(green) **LBW #454**  
Concertato by Michael D. Costello  
(b. 1979)

*The choir will sing stanza three.*

## ✠ WORD ✠

*We sit.*

**READING:** Ephesians 5:1–9

Therefore be imitators of God, as beloved children, <sup>2</sup>and live in love, as Christ loved us and gave himself up for us, a fragrant offering and sacrifice to God.

<sup>3</sup>But fornication and impurity of any kind, or greed, must not even be mentioned among you, as is proper among saints. <sup>4</sup>Entirely out of place is obscene, silly, and vulgar talk; but instead, let there be thanksgiving. <sup>5</sup>Be sure of this, that no fornicator or impure person, or one who is greedy (that is, an idolater), has any inheritance in the kingdom of Christ and of God.

<sup>6</sup>Let no one deceive you with empty words, for because of these things the wrath of God comes on those who are disobedient. <sup>7</sup>Therefore do not be associated with them. <sup>8</sup>For once you were darkness, but now in the Lord you are light. Live as children of light — <sup>9</sup>for the fruit of the light is found in all that is good and right and true.

📖 The Word of the Lord.

🙏 **Thanks be to God.**

**READING:** Luke 11:14–28

<sup>4</sup>Now he [Jesus] was casting out a demon that was mute; when the demon had gone out, the one who had been mute spoke, and the crowds were amazed. <sup>15</sup>But some of them said, "He casts out demons by Beelzebul, the ruler of the demons." <sup>16</sup>Others, to test him, kept demanding from him a sign from heaven. <sup>17</sup>But he knew what they were thinking and said to them, "Every kingdom divided against itself becomes a desert, and house falls on house. <sup>18</sup>If Satan also is divided against himself, how will his kingdom stand? — for you say that I cast out the demons by Beelzebul.

<sup>19</sup>Now if I cast out the demons by Beelzebul, by whom do your exorcists cast them out? Therefore they will be your judges. <sup>20</sup>But if it is by the finger of God that I cast out the demons, then the kingdom of God has come to you. <sup>21</sup>When a strong man, fully armed, guards his castle, his property is safe. <sup>22</sup>But when one stronger than he attacks him and overpowers him, he takes away his armor in which he trusted and divides his plunder. <sup>23</sup>Whoever is not with me is against me, and whoever does not gather with me scatters.

<sup>24</sup>When the unclean spirit has gone out of a person, it wanders through waterless regions looking for a resting place, but not finding any, it says, 'I will return to my house from which I came.'

<sup>25</sup>When it comes, it finds it swept and put in order. <sup>26</sup>Then it goes and brings seven other spirits more evil than itself, and they enter and live there; and the last state of that person is worse than the first."

<sup>27</sup>While he was saying this, a woman in the crowd raised her voice and said to him, "Blessed is the womb that bore you and the breasts that nursed you!" <sup>28</sup>But he said, "Blessed rather are those who hear the word of God and obey it!"

📖 The Word of the Lord.

🙏 **Thanks be to God.**

**HOMILY**

The Rev. Dr. Frederick A. Niedner

## CANTATA: *Widerstehe doch der Sünde* (Stand Firm Against Sin), BWV 54

*Translation of the German text and notes corresponding to each movement are below.*

*Background notes for the cantata are found on pages 8-9 in this worship folder.*

### 1. ARIA

*Widerstehe doch der Sünde,  
Sonst ergreift dich ihr Gift.*

*Laß dich nicht den Satan blenden;  
Denn die Gottes Ehre schänden,  
Trifft ein Fluch, der tödlich ist.*

Stand steadfast against sin,  
Or its poison thee will seize.

Be thou not by Satan blinded,  
For God's glory to dishonor  
Brings a curse of fatal doom.

The cantata begins with a *da capo* aria in three sections, that is, an A B A plan that concludes with the repetition of the first (A) section. The writing takes the form of a contrapuntal trio for two violins and voice in which the violin lines imitate each other with the voice also participating, but much more freely. Pulsing repeated notes played by the two violas and the *basso continuo* provide a reliable rhythmic cohesion to the movement.

The believer is warned to stand firm against sin and not be blinded by Satan. Some have seen in the combination of the generally pleasant harmonic movement of the writing and the occasional harsh melodic dissonance, the contrast between the attractive allure of sin and the dangers of its dire consequences.

### 2. RECITATIVE

*Die Art verruchter Sünden  
Ist zwar von außen wunderschön;  
Allein man muss  
Hernach mit Kummer und Verdruss  
Viel Ungemach empfinden.  
Von außen ist sie Gold;  
Doch, will man weiter gehn,  
So zeigt sich nur ein leerer Schatten  
Und übertünchtes Grab.  
Sie ist den Sodomsäpfeln gleich,  
Und die sich mit derselben gatten,  
Gelangt nicht in Gottes Reich.  
Sie ist als wie ein scharfes Schwert,  
Das uns durch Leib und Seele fährt.*

The shape of vile transgression  
In sooth is outward wondrous fair;  
But yet one must  
Receive with sorrow and dismay  
Much toil and woe thereafter.  
The outside is pure gold,  
But, should one look within,  
Appears nought but an empty shadow  
And whited sepulcher.  
It is the Sodom's apple like,  
And those who are with it united  
Shall never reach God's heav'nly realm.  
It is just like a sharpened sword  
Which doth our soul and body pierce.

The warnings against the superficially attractive qualities of sin continue and even intensify in a recitative accompanied only by the *basso continuo*. While sin appears to be outwardly *wunderschön* (wondrous fair), it is actually *verruchter Sünden* (vile transgression). It is the *übertünchtes Grab* (whited sepulcher) cited in Mark 23:27, referring to the falsity of the Pharisees. The *Sodomsäpfeln* (Sodom's apples) described by the historian Josephus are apples of the wicked city of Sodom that were temptingly attractive on the tree, but turned to ashes when picked. The recitative concludes with a suddenly active *basso continuo* as the singer makes a brief but dramatic reference to sin in words from Luke 2:35 (following the *Nunc dimittis*), in which Simeon notes the sword that will pierce the body of Mary through the death of her son.

### 3. ARIA

*Wer Sünde tut, der ist vom Teufel,  
Denn dieser hat sie aufgebracht.*

*Doch wenn man ihren schnöden Banden  
Mit rechter Andacht widerstanden,  
Hat sie sich gleich davongemacht.*

Who sin commits is of the devil,  
For he it was who brought it forth.

But if one gainst its haughty fetters  
With true devotion stand steadfastly,  
Shall it at once from here take flight.

The cantata concludes with the assurance that the Devil will flee those who stand steadfastly against sin. The four-part texture of a string quartet is achieved as violins and violas unite into one part each along with the *continuo* and the vocalist. The fugue-like writing presents the two string parts and the voice with a persistent chromatically descending single theme that quickly dissolves into the rapid motion of sixteenth-notes. The *continuo* mostly marches along in steady eighth-note motion that provides a reassuringly solid harmonic foundation for the upper voices.

*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 and sing.*

**GOSPEL CANTICLE:** page 147 in the *front* of the green LBW

## ✠ PRAYERS ✠

**LITANY:** page 148 in the *front* of the green LBW

The following collects are prayed:

**L** O God, from whom come all holy desires, all good counsels, and all just works:  
Give to us, your servants, the 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.

**G Amen.**

**L** God of majesty, whom saints and angels delight to worship in heaven:  
We give you thanks for your servant Richard Hillert,  
for his years of faithful service and his work as a composer of sacred music for your church.  
Bring comfort to all those who mourn, that casting all their sorrow on you,  
they may know the consolation of your love.  
Be with those who make art and music to your glory,  
that with joy we may glimpse your beauty.  
Finally, bring us with Richard and all your saints to the fulfillment of that hope of perfection  
which will be ours as we stand before your unveiled glory.  
We pray in the name of Jesus Christ our Lord.

**G Amen.**

**L** Lord, remember us in your kingdom, and teach us to pray:

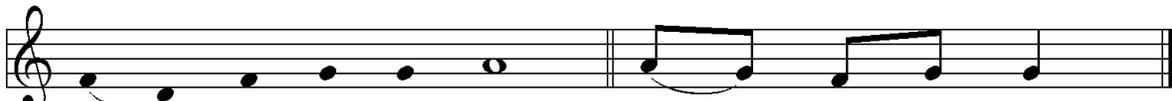
**G Our Father, who art in heaven, hallowed be thy name,  
thy kingdom come, thy will be done, on earth as it is in heaven.**

**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.**

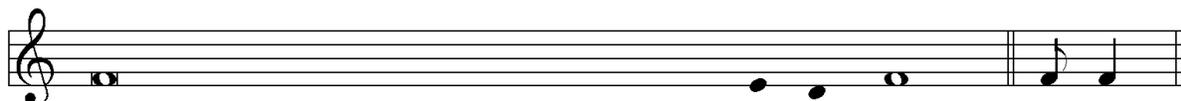
**For thine is the kingdom, and the power, and the glory, forever and ever. Amen.**

### BENEDICAMUS DOMINO



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

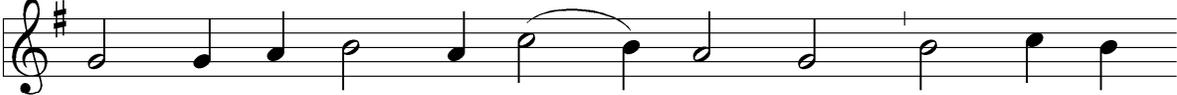
### BENEDICTION



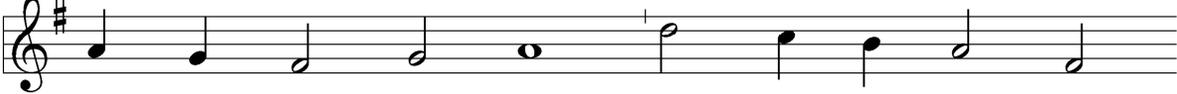
**P** The almighty and merciful Lord,  
the Father, ✠ the Son, and the Holy Spirit, bless and pre-serve you. **G A-men**

HYMN: When in the Hour of Deepest Need

Concertato by Richard Hillert  
(1923–2010)



1 When in the hour of deep - est need we know not  
2 Our com - fort then is this a - lone: that we may  
Choir 3 For you have made a prom - ise true to par - don  
4 And so we come, O God, to - day, and all our



where to look for aid; when days and nights of  
meet be - fore your throne and cry to you, O  
those who flee to you, through him whose name a -  
woes be - fore you lay; for sore - ly tried, cast



anx - ious thought no help or coun - sel yet have brought;  
faith - ful God, for res - cue from our sor - ry lot.  
lone is great, our Sav - ior and our ad - vo - cate.  
down, we stand, per - plexed by fears on ev - 'ry hand.

- Choir 5 Oh, from our sins hide not your face;      6 So we with all our hearts each day  
absolve us through your boundless grace      to you our glad thanksgiving pay,  
Be with us in our anguish still!      then walk obedient to your word,  
Free us at last from ev'ry ill!      and now and ever praise you, Lord.

Text: Paul Eber, 1511–1569; tr. Catherine Winkworth, 1829–1878, alt.  
Music: WENN WIR IN HÖCHSTEN NÖTEN SEIN, Louis Bourgeois, c. 1510–c. 1561

**DISMISSAL**

- A** Go in peace. Serve the Lord.  
**G** **Thanks be to God!**

*All are welcome to greet the family of Richard Hillert in Fellowship Hall following the service.  
A funeral service of Holy Communion will be held at Grace tomorrow at 7:00 p.m.  
Time for visitation will also precede the service beginning at 4:00 p.m.*

*In celebration of Bach's 325<sup>th</sup> birthday, the prelude to next month's Bach Cantata Vespers  
begins at 3:30 p.m. with an organ recital by Dr. Robert D. Hawkins and Bach's Brandenburg Concerto #1.*

## BACKGROUND OF THE CANTATA

*Widerstehe doch der Sünde* was written relatively early in Bach's career, at a time when he was developing his mastery of the cantata form. It was composed sometime during his employment as organist and chamber musician in the Weimar court, and its first performance may have been in 1713. While it was originally designated for *Oculi*, the former name of the Third Sunday in Lent, by the author of the text, it may have been performed on another Sunday or *in ogni tempo* (for any time). The *Oculi* date would have called for an initial performance on April 15, 1715. (The Weimar court allowed cantata performances during Lent, in contrast to Leipzig churches, where they were not presented during the penitential season.)

The Epistle for the Third Sunday in Lent is Ephesians 5:1–9 with its prescription for a godly life. The Holy Gospel is Luke 11:14–28, in which Jesus is accused of casting out devils through the Prince of the Devils. The cantata libretto was written by Georg Christian Lehms, the court librarian in Darmstadt. The text clearly describes the wily nature of sin, denounces it, and exhorts the sinner to resist temptation. Thus it is a commentary on the Epistle for the day and an appropriate theme for Lenten penitential worship. The scoring is for alto soloist, strings (2 violin parts, 2 viola parts, cello), and *basso continuo* (keyboard and bass). The cantata consists of two arias with an intervening recitative, and there is no concluding chorale. Capitalizing on the freedom of modern performance practice of Baroque works, the cantata will be performed today in the key of G rather than the original lower key of E-flat.

Performance of the alto solo by a countertenor today marks a first for such a male voice in the nearly forty years of Bach cantata vespers at Grace. It is an entirely authentic assignment since the roster of the Weimar court at the time of the performance of *Widerstehe doch der Sünde* included a male *Alt* (alto) or countertenor.

Terminology among scholars on the subject of male treble singers has changed through the years and is not completely uniform even today. Mostly, a countertenor is considered the English name for an adult male singer who, through vocal training, uses the head voice (sometimes called *false alto*) to sing in a higher range than the typical male voice, which is often called “chest voice.” The usual range of a countertenor approximates the female alto range, although with training he can achieve the range of a soprano. Today, countertenor or *Alt* singers often perform historically informed revivals of music of the Renaissance or Baroque periods.\*

The names of modern choral voice parts bear on the subject. In early part-singing the *cantus firmus* (firm song or melody) of the piece was assigned to a *tenor*, who thus “held” the melody of the composition, a *contratenor bassus*, who sang below the tenor, a *contratenor altus*, who sang above the tenor, and a *superius* (soprano) who sang the highest voice part. Thus, curiously, today the lowest female voice in a choir is called “alto,” although the name is derived from a word and practice that meant “high.”

Carlos Messerli

\*Countertenors are not to be confused with *castrati*, who often appeared in Baroque Italian operas (including those of George Frederic Handel). *Castrati* were castrated pre-pubescent youth who, upon reaching adulthood, were able to sing treble ranges with great power, clarity, and virtuosic dexterity. In so doing some achieved a popularity in that day that can only be equated with the fame and adulation accorded some modern rock stars. The practice is outlawed today.

## LEADING WORSHIP TODAY

The Rev. Dr. Frederick A. Niedner, homilist

The Rev. Bruce K. Modahl, liturgist

The Rev. Michael D. Costello, cantor

Laura Zimmer, organist

Carl Grapentine, assistant conductor

Steven Rickards, countertenor

Grace Lutheran Church Senior Choir

Betty Lewis, Mark Agnor, Carol Yampolsky, Lou Torick, violins

Naomi Hildner, Vannia Phillips, Claudia Lasareff-Mironoff, Ralph Boyd, violas

Susan Ross, cello

Judith Hanna, double bass

Donna Port, flute

Steven Wente, harpsichord

Laura Zimmer, continuo

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## BACKGROUND OF THE PRELUDE

This triple concerto was probably written in its present form sometime after 1730, no doubt for Bach's *Collegium Musicum* concerts, for which he had accepted the leadership in the previous year. In some of his finest writing for instruments, Bach utilized as source material two of his works for organ: the *Prelude and Fugue in A minor* (BWV 894) for the first and last movements; and the middle movement of the *Organ Sonata No. 3* (BWV 527) from his six organ trio sonatas for the present middle movement. It is a mark of distinction for Bach that he could metamorphose works of high quality in one medium into something equally splendid in another. The old work is utterly transformed by means of expanded instrumentation and imagination.

The instrumentation of the *Concerto* calls for a solo transverse (modern) flute, solo (*concertato*) violin, solo harpsichord (*cembalo*), strings, and *basso continuo* (keyboard and bass). The work abounds with contrasts of soloists and full ensemble, passage work, and texture, all typical of a Baroque concerto.

Through much of the *Allegro* movement one or more of the soloists are featured as a *concertino* that contrasts with the *ripieno* of full ensemble with *continuo*. The motion throughout is mostly that of rapidly flowing sixteenth note triplets in 4/4 time. At times the first ensemble violin doubles the solo violin. But in a setting of ostensibly equal soloists, the harpsichord dominates with brilliant passage work, including dazzling thirty-second note lines set to the simple *pizzicato* accompaniment of all the other instruments.

The gentle second movement, adapted from an organ trio sonata, is scored for the three soloists alone. The notation, *Adagio ma non tanto e dolce* (Slow, but not too slow, and sweetly), is an unusually detailed tempo indication by Bach. It is remarkable to hear how Bach expands the three lines of the organ score into the four that include the flute, violin, and the two lines of the bass and treble of the harpsichord.

The divided, duple meter of the final movement again highlights the virtuosity of the keyboard player, but the Baroque contrasts of dynamics, texture, and touch (*legato* and *staccato*) abound. Surprisingly, the harpsichord is given a completely solo cadenza just before the final rush to the concluding cadence.

Carlos Messerli

## BIOGRAPHIES

**BETTY LEWIS**, violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active free lancer in Chicago on both violin and viola and a long-time member of the Bach Cantata orchestra at Grace. In the summer, Ms. Lewis is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, WI. Betty maintains a full teaching schedule in violin and viola and conducts the school orchestras at Francis Parker School in Chicago.

**DONNA PORT**, flutist, is an active freelance musician in the Chicago area and maintains a private flute studio. She is an adjunct faculty member at Concordia University, River Forest, IL, and provides flute instruction in local area band clinics and is a member of the Take Note! woodwind ensemble. Since 1999 she has been the Choral Director at the Beacon Hill Retirement Community in Lombard, IL. She previously taught flute and conducted flute ensembles at the Shuey Music Education Centers in Mount Prospect and Wheeling, IL, and also served for two years as the part-time General Manager of the Symphony of Oak Park and River Forest. Donna received her B.M. in flute performance from Auburn University, Auburn, AL.

**STEVEN RICKARDS**, countertenor, has received international acclaim as one of America's finest countertenors. In 2000 Rickards took part in the premiere of John Adams's *El Niño* at the Châtelet opera in Paris. Rickards performed in subsequent performances of this work and made many other appearances in the United States and abroad. He has sung with Joshua Rifkin and the Bach Ensemble, at Carnegie Hall with the Oratorio Society of New York, in France as a soloist with The Festival Singers under the direction of Robert Shaw, and with Paul Hillier and the Theatre of Voices. Rickards was the soloist in the American premiere performance of Michael Nyman's *Self-Laudatory Hymn of Inanna and Her Omnipotence* with the Netherlands Wind Ensemble at Lincoln Center's Alice Tully Hall. He has recorded for Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Naxos, Newport Classics, Smithsonian, and Teldec labels. Rickards lives in Indianapolis where he teaches at Butler University, the University of Indianapolis, and sings regularly with The Choir of Men and Boys at Christ Church Cathedral. He received his doctorate from Florida State University.

**STEVEN WENTE** is Professor of Music and Organist to the Chapel of Our Lord at Concordia University Chicago, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is minister of music at United Lutheran Church, Oak Park, Illinois. He holds degrees from Concordia University Chicago and Northwestern University. 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 recitalist. He is active in the Association of Lutheran Church Musicians (ALCM) and the American Guild of Organists (AGO). He has been a presenter at the Institutes on Liturgy, Preaching, and Church Music (LCMS) and at conferences of the ALCM. He has participated in a summer study seminar in France and in Switzerland on the organs and organ music of these countries. He is a composer of organ music and has contributed to several professional journals and books in the area of music and liturgy. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.

## ✠ IN MEMORIAM ✠

Evelyn and Pete Haase  
Howard Hallman  
Matthew Hofmaier Heim  
Richard Hillert  
Marj Koenig  
Arthur and Alma Kolb

Sarah Moeller  
JoAnn E. Oexeman  
Melvin Rotermund  
Anita Schardt  
Kenneth and Elaine Thoms

## BENEFACTOR

Leonard and Judy Berghaus  
Bill and Susan Bogner  
Karl and Daniele Bruhn  
Meg Busse  
Carl and Liz Grapentine

Robert and Kathryn Jandeska  
John Kolb  
Rev. Bruce and Jackie Modahl  
Judith Reinhardt  
Norma L. Thoms and Family

## SUSTAINING MEMBER

Douglas and Ann Anderson  
Martin and Jill Baumgaertner  
Marguerite Bloch  
Paul and Victoria Bouman  
Victor and Irene Brandt  
Rev. Robert and Margaret Burke  
Robert and Marilyn Busse  
William and Karen Clapp  
Rev. Michael and Rebekah Costello  
Drs. John and Karen Danford  
Gerald and Magdalena Danzer  
Ken and Virginia Folgers  
Paul and Rachel Frese  
Carl and Donna Gruendler  
Rev. Paul and Dorothy Haberstock  
Jon and Jane Hall  
Rev. Paul and Leona Heckmann

Frederick L. and Junita Borg Hemke  
Richard\* and Gloria Hillert  
Michael S. Jeffries  
Mark and Kristen Lenhardt  
Carol Lewis  
Wayne and Phyllis Lucht  
Paul and Jean Meier  
Robert Oexeman  
Margaret and James Schlegel  
Stephen and Hildegard Schmidt  
Rhea Sprecher  
William T. Stewart  
Gerlinde Van Driesen  
Karen Waltze  
Cary Webb  
Laura and Dennis Zimmer

\* deceased

## GUARANTOR

In Honor of Dan Krout  
In Honor of Carl and Noël Schalk  
In Honor of Tom and Doris  
    Strieter's 50<sup>th</sup> wedding anniversary  
David and Gay Anderson  
Donald and Marion Balster  
Herbert Baumesberger  
Don and Carolyn Becker  
Ronald J. Benes  
Kim and Karen Brunssen  
Margaret Busse  
Mr. and Mrs. Eugene Carlson  
Dean and Kathy Christian  
Arlo and Stacy Deibler  
Jim Dittman  
Phyllis Duesenberg  
Rev. Hans and Mrs. Donna Dumpys  
Edith L. Ewert  
Olinda Fink  
James and Sharman Galezewski  
Roselyn Gieschen  
Art and Pat Grundke  
John and Nola Gustafson  
Robert and Kathy Hale  
Robert and Kathryn Hayes  
David Heim and Barbara Hofmaier  
Don and Marion Heinz  
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Gary and Ackli Howell  
Rev. Timothy and Royce Hubert  
Carla G. Jankowski  
Ms. M. Elaine Jennings  
Gerald and Marj\* Koenig  
David and Patricia Leege  
Kathryn Lucht  
Mark Lucht  
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David Moeller  
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Mary and Jon\* Olson  
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Randy and Janet Peterson  
Ruth Rehwaldt  
Harold and Caryl Rohlfig  
Susan Ross  
Donald and Doris Rotermund  
Marilyn Rotermund  
John and Carolyn Sanderson  
Dr. Carl and Noël Schalk  
James Scherer  
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# *Bach* Cantata Vespers

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

- March 21**    *Cantata 1*    ***Wie schön leuchtet der Morgenstern***  
(How Lovely Shines the Morning Star)  
Homilist: Karen Salvo Hawkins, Christ the King Lutheran Church, Columbia, South Carolina  
**Extended thirty-minute prelude beginning at 3:30 p.m.**  
Prelude: Brandenburg Concerto #1, BWV 1046 *and*  
Organ prelude: Robert D. Hawkins, Lutheran Theological Southern Seminary, Columbia, South Carolina
- April 25**    *Cantata 4*    ***Christ lag in Todesbanden***  
(Christ Lay in Death's Strong Bands)  
Homilist: Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America  
Organ prelude: Laura Zimmer, Grace Lutheran Church, River Forest, Illinois
- May 23**    *Cantata 172*    ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***  
(Ring Forth, You Songs, Resound, You Strings!)  
Homilist: Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois  
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo



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