

Bach Cantata Vespers

2016-2017 46th Year



www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



November 20, 2016

Gott ist mein König, BWV 71

God is my king

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.





☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,



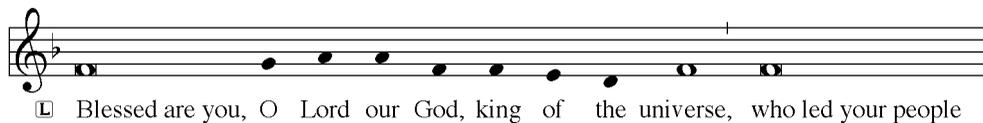
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



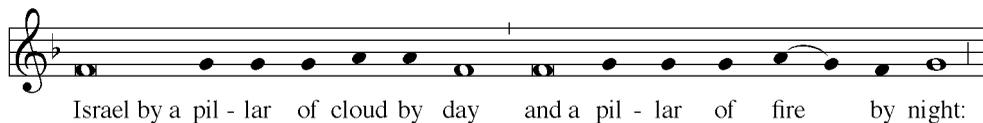
☐ The Lord be with you. ☑ And al - so with you.



☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.



☐ Blessed are you, O Lord our God, king of the universe, who led your people



Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☩**.*

☩ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

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

II Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.



I Set a watch be-fore my mouth, O Lord, and guard the door of my lips.



II Let not my heart in-cline to an-y e-vil thing; let me not be oc-cu-



pied in wick-ed-ness with e-vil-do-ers. I But my eyes are



turned to you, Lord God; in you I take ref-u-ge. Strip me not of my life.



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



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



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



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

Silence for meditation is observed, then:

PSALM PRAYER

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

C Amen.

ANTHEM: Praise to the Lord

Hugo Distler
(1908–1942)

Praise to the Lord, the almighty, the king of creation.
Oh, my soul praise him, for he is thy health and salvation.
All ye who hear, now to his temple draw near;
Join me in glad adoration.

Praise to the Lord, who o'er all things so wondrously reigneth.
Shielded thee under his wings, yea, so gently, sustaineth.
Hast thou not seen how thy desires e'er have been
Granted in what he ordaineth?

Silence for meditation is observed, then:

COLLECT

☞ Lord God, unite our voices with the praise of all creation,
that we may worthily magnify your excellent greatness;
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.

OFFERING/ORGAN VOLUNTARY

Canzona quarta, F 3.16

Girolamo Frescobaldi
(1583–1643)

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



We stand.

HYMN: O God, My Faithful God

Stanza three is sung by the choir in a harmonization by J. S. Bach.

1 O God, my faith - ful God, true foun - tain ev - er flow - ing,
2 Give me the strength to do with read - y heart and will - ing
Choir 3 Keep me from say - ing words that lat - er need re - call - ing;
4 When dan - gers gath - er round, oh, keep me calm and fear - less;

with - out whom noth - ing is, all per - fect gifts be - stow - ing:
what - ev - er you com - mand, my call - ing here ful - fill - ing—
guard me, lest i - dle speech may from my lips be fall - ing;
help me to bear the cross when life seems dark and cheer - less;

give me a health - y frame, and may I have with - in
to do it when I ought, with all my might—and bless
but when, with - in my place, I must and ought to speak,
help me, as you have taught, to love both great and small,

a con - science free from blame, a soul un - stained by sin.
 what - ev - er I have wrought, for you must give suc - cess.
 then to my words give grace, lest I of - fend the weak.
 and, by your Spir - it's might, to live at peace with all.

Text: Johann Heermann, 1585–1647; tr. Catherine Winkworth, 1827–1878, alt.
 Music: WAS FRAG ICH NACH DER WELT, Ahasuerus Fritsch, 1629–1701

✝ WORD ✝

We sit.

READING: 1 Timothy 2:1–6

¹First of all, then, I urge that supplications, prayers, intercessions, and thanksgivings be made for everyone, ²for kings and all who are in high positions, so that we may lead a quiet and peaceable life in all godliness and dignity. ³This is right and is acceptable in the sight of God our Savior, ⁴who desires everyone to be saved and to come to the knowledge of the truth. ⁵For

there is one God;
 there is also one mediator between God and humankind,
 Christ Jesus, himself human,
⁶who gave himself a ransom for all —

this was attested at the right time.

- L** The Word of the Lord.
- C** Thanks be to God.

READING: Matthew 6:22–34

[Jesus said to his disciples:] “The eye is the lamp of the body. So, if your eye is healthy, your whole body will be full of light; but if your eye is unhealthy, your whole body will be full of darkness. If then the light in you is darkness, how great is the darkness!

“No one can serve two masters; for a slave will either hate the one and love the other, or be devoted to the one and despise the other. You cannot serve God and wealth.

“Therefore I tell you, do not worry about your life, what you will eat or what you will drink, or about your body, what you will wear. Is not life more than food, and the body more than clothing? Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? And can any of you by worrying add a single hour to your span of life? And why do you worry about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin, yet I tell you, even Solomon in all his glory was not clothed like one of these. But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, will he not much more clothe you — you of little faith? Therefore do not worry, saying, ‘What will we eat?’ or ‘What will we drink?’ or ‘What will we wear?’ For it is the Gentiles who strive for all these things; and indeed your heavenly Father knows that you need all these things. But strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.

“So do not worry about tomorrow, for tomorrow will bring worries of its own. Today’s trouble is enough for today.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Pastor David R. Lyle



CANTATA: *Gott ist mein König*, BWV 71
God is my king

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 22–23 in this worship folder.*

1. Chorus

Gott ist mein König von altersher,
God is my king from ages past
Der alle Hilfe tut, so auf Erden geschicht.
From whom all help on earth comes.

“God is my king” is sung by the larger choir as the fanfares resound through trumpets, oboes and recorders; the unison sixteenth notes in the strings drive the music forward. This fanfare returns briefly in the middle of the piece and in full at the end. Contrasting sections for solo quartet, accompanied only by the strings, illustrate other ideas in the text from Psalm 74:12. In the B-section, a held note in the soprano depicts God’s kingship from ages past (*altersher*). In the C-section, prayers for help ascend to heaven in imitative upward figures; the melodic line moves downward on *auf Erden*, as God’s help comes to earth. Instead of ending with a loud, final cadence, the music fades away in the final two measures, from the oboe choir to the two recorders.

2. Aria (tenor) and Chorale (soprano)

Ich bin nun achtzig Jahr.

I am now eighty years old.

Warum soll dein Knecht sich mehr beschweren?

Why should your servant still be burdened?

Ich will umkehren, daß ich sterbe in meiner Stadt,

I want to turn back, so that I may die in my town

Bei meines Vaters und meiner Mutter Grab.

By my father's and mother's grave.

Soll ich auf dieser Welt

Should I in this world

Mein Leben höher bringen,

My life prolong,

Durch manchen sauren Tritt

Through many a bitter step,

So gib Geduld, für Sünd

Then grant me patience; from sin

Und Schanden mich bewahr,

And shame preserve me,

Auf daß ich tragen mag

That I may carry

Mit Ehren graues Haar.

With honor my grey hair.

Tenor and soprano sing different texts in this duet. The movement begins simply, with a scale in the continuo played by organ and bass. The tenor's lyrical melody asks for release from life's burdens. A second organ improvises on the vocal melody, and then the soprano enters with an embellished version of the sixth stanza of the chorale *O Gott du frommer Gott*, a prayer for help and patience in throughout life.

The text of the tenor line is from 2 Samuel 19:37, in which Barzillai the Gileadite, 80 years old, asks King David to let him return to his home town rather than go to Jerusalem. The retiring mayor of Mühlhausen, Adolf Strecker, had recently died at the age of 83.



3. Chorus

Dein Alter sei wie deine Jugend,
May your old age be like your youth,
und Gott ist mit dir in allem, das du tust.
and God is with you in all that you do.

This purely vocal chorus is accompanied only by continuo. It is a fugue, with repeated entrances of the subject in all four voices, until, near the end, repetitions and melismas on the word *allen* take over the texture and bring the movement to its conclusion. The text is drawn from Deuteronomy 33:25 and Genesis 21:22.

4. Arioso (bass)

Tag und Nacht ist dein.
Day and night are yours
Du machest, daß beide, Sonn und Gestirn,
You make it so that both sun and stars,
Ihren gewissen Lauf haben.
Follow their appointed courses.
Du setzest einem jeglichen Lande seine Grenze.
You set for every land its borders.

Choirs of oboes and recorders alternate to accompany the bass aria with its octave leaps illustrating God's dominion over both day and night. In the faster middle section, the vocal line covers an even wider range as it describes the appointed courses of the sun and moon. The opening section returns, in the *da capo* fashion that Bach will use frequently in later works. The text is from Psalm 74:16–17.

5. Aria (alto)

Durch mächtige Kraft

Through mighty strength

Erhältst du unsre Grenzen,

You maintain our borders,

Hier muß der Friede glänzen,

Here must peace shine,

Wenn Mord und Kriegessturm

Though murder and the storm of war

Sich allerort erhebt.

Arise everywhere.

Wenn Kron und Zepter bebt,

Though crown and scepter tremble

Hast du das Heil geschafft

You have created prosperity

Durch mächtige Kraft!

Through mighty strength!

The alto aria is accompanied by continuo, with fanfares from trumpets and tympani breaking in from time to time in response to the words *mächtige Kraft* (mighty strength).

6. Chorus

Du wollest dem Feinde nicht geben die Seele deiner Turteltauben.

You will not give to the enemy the souls of your turtledoves.

The cooing of doves (or perhaps, their wings beating) is felt throughout the movement in the rocking rhythm of sixteenth-note arpeggios in the cello and another rhythmic figure in the bassoon. In the text from Psalm 74:19, we are God's turtledoves, beloved but vulnerable; the plaintive trills and dotted notes in the oboes, recorders and voices plead for protection, trusting that God will indeed save us from our enemies. It is a lovely and unusual chorus, ending with the choir's final unison statement of the text sung as if chanted on a psalm tone.



7. Chorus

Das neue Regiment

The new government

Auf jeglichen Wegen

In every way

Bekröne mit Segen!

Crown with blessing!

Friede, Ruh und Wohlergehen,

Peace, rest and prosperity

Müsse stets zur Seite stehen

May always stand side by side

Dem neuen Regiment.

With the new government.

Glück, Heil und großer Sieg

Good fortune, health and great victory

Muss täglich von neuen

Must daily anew

Dich, Joseph, erfreuen,

Oh, Joseph, delight you,

Daß an allen Ort und Landen

That in all places and lands

Ganz beständig sei vorhanden

There be constantly at hand

Glück, Heil und großer Sieg!

Good fortune, health and great victory!

Bach brings the cantata to an appropriate and festive conclusion with good wishes for the new government and for the empire. The movement opens with recorders, oboes, strings and the solo quartet, and the singers continue, accompanied only by continuo, with occasional flourishes from the instrument groups. Bach adds the trumpets and the full chorus for toasts of “Glück, Heil,” and then pays tribute to the emperor with another fugue, gradual adding oboes, strings, recorders, the full choir and trumpets. One more quiet section is followed by a final burst of “good fortune, health and great victory.” As in the first movement, the recorders have the final notes. A distant echo? An imitation of the reverberation of the trumpets in the church’s acoustic? Turtledoves?

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.



☑ **Al - le - lu - ia.**

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.



☑ **To you, O Lord.**

☐ Almighty and everlasting God,

whose will it is to restore all things to your beloved Son,

whom you anointed priest forever and king of all creation:

Grant that all the people of the earth, now divided by the power of sin,

may be united under the glorious and gentle rule of your Son, our Lord Jesus Christ,

who lives and reigns with you and the Holy Spirit, one God, now and forever.

☑ **Amen.**



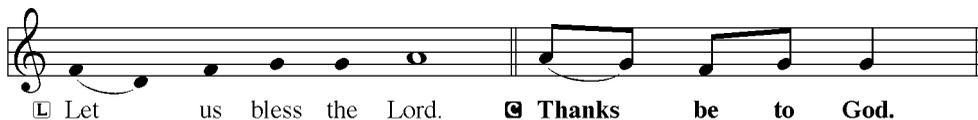
L O God, from whom come all holy desires, all good counsels, and all just works:
Give to us, your servants, that peace which the world cannot give,
that our hearts may be set to obey your commandments;
and also that we, being defended from the fear of our enemies,
may live in peace and quietness; through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

C Amen.

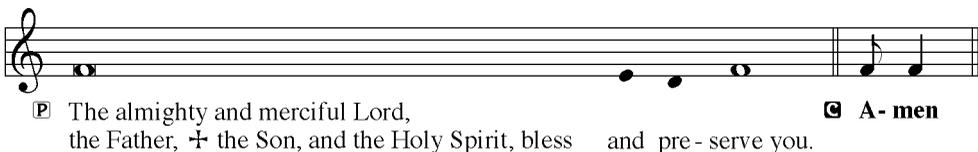
L Lord, remember us in your kingdom and teach us to pray:

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



HYMN: Christ Is the King

Concertato by Paul Bouman
(b. 1918)



1 Christ is the king! O friends, re - joice; broth - ers and sis - ters,
 2 Oh, mag - ni - fy the Lord, and raise an - thems of joy and
 3 O Chris - tian wom - en, Chris - tian men, all the world o - ver,
 4 Let Love's all - rec - on - cil - ing might your scat - tered com - pa -
 5 So shall the church at last be one; so shall God's will on



with one voice let the world know he is your choice.
 ho - ly praise for Christ's brave saints of an - cient days.
 seek a - gain the Way dis - ci - ples fol - lowed then.
 nies u - nite in ser - vice to the God of light.
 earth be done, new lamps be lit, new tasks be - gun.



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

Text: George K.A. Bell, 1883-1958, alt.

Music: BEVERLY, Charles R. Anders, b. 1929

Text from *Songs of Praise, Enlarged Edition*, © Oxford University Press. All rights reserved.

Music © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.

DISMISSAL

Go in peace. Serve the Lord.

Thanks be to God!



LEADING WORSHIP TODAY

The Rev. David W. Wegner, leader

The Rev. David R. Lyle, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Maura Janton Cock, soprano

Sarah Ponder, mezzo-soprano

Dane Thomas, tenor

Douglas Anderson, baritone

Greg Fudala, Kris Hammond, and Candace Horton, trumpets

Kyle Bellin, timpani

Lisette Kielson and Patrick O'Malley, recorders

Christine Janzow Phillips and Meg Busse, oboes

Dianne Ryan, bassoon

Betty Lewis, Carol Yampolsky, and Elizabeth Brausa, violin I

Becky Coffman, Amanda Fenton, and Lou Torick, violin II

Naomi Hildner and Amanda Grimm, viola

Jean Hatmaker, cello

Douglas Johnson, bass

Laura Zimmer, continuo



BACKGROUND NOTES

From the proceedings of the parish meetings in Mühlhausen, May 24, 1707:

It would be remembered how the post of organist at the Church of St. Blasius had been made vacant by the decease of Mr. Johan Georg Ahle, and that accordingly it would now be necessary to fill it again; therefore the following questions were submitted:

Whether consideration should not first be given to the man named Pach from Arnstadt, who had recently done his trial playing at Easter.

The man named “Pach” was, of course, Johann Sebastian Bach, and in June, after an “equitable agreement” was worked out, the Burgomasters of Mühlhausen did indeed appoint him to the position of organist at St. Blasius, one of the two principal churches in this free imperial city of the Holy Roman Empire.

The deceased Ahle and his highly respected father and predecessor, Johann Rudolf Ahle, had both been active composers, as well as members of the town council. Bach was 22 years old, soon to marry, and in search of a job in a bigger city with a better salary and more opportunities for original composition. He appears to have been the only candidate considered for the Mühlhausen position. Biographer Christoph Wolff suggests that Bach may have heard about the opening at St. Blasius through Johann Friedrich Wender, the Mühlhausen organ builder who had built Bach’s organ at the New Church in Arnstadt. His public audition in Mühlhausen came on Easter Sunday, April 24, 1707, and very likely included a performance of a newly composed vocal work: the chorale cantata *Christ lag in Todesbanden* (BWV 4).

The St. Blasius organist traditionally provided the music for the annual installation of the town council in Mühlhausen, and this opportunity may be one reason Bach sought this position. In February of 1708 he presented his new composition *Gott ist mein König* (BWV 71) on that occasion.

It was a far more ambitious work than those of his Mühlhausen predecessors and owes a great deal to the influence of Dieterich Buxtehude. Bach famously took a long leave from his position as organist in Arnstadt in 1705 to travel to Lübeck to hear the music of Buxtehude, specifically to hear performances of two new large-scale oratorios, one commemorating the death of Emperor Leopold I and the other a tribute to the new emperor, Joseph I. Though the scores for these works have been lost, the librettos indicate that there were two organs and several groups of instruments and choirs arrayed around the church used in various combinations, in different movements.

Though not near as extensive as what Bach heard in Lübeck, *Gott ist mein König* is written in a similar concerto style. Bach’s autograph score shows the staves grouped into seven performing units: trumpets and timpani, strings, oboes and bassoon, recorders and cello, two vocal choirs, and organ. With these resources Bach is able to depict many ideas and *affekts*: youth and old age, night and day, sun and stars, gratitude in the present time, the glory of the empire and hope for the continued prosperity of the city.

The cantata was performed at St. Mary's Church on Saturday, February 4, 1708, and, as was traditional, was repeated at vespers at St. Blasius on the next Sunday, February 5, 1708. These two principal churches in Mühlhausen are large spaces, with room for expansive music. The service at St. Mary's followed a procession of the council members from the town hall to the church which would have been accompanied by fanfares from the town trumpeters. There may have been a prelude of some sort before the cantata itself—perhaps an instrumental sinfonia, or more likely, organ music from the young J. S. Bach, whose virtuosity was a matter of civic pride.

The author of the libretto is unknown. It may have been the Mühlhausen minister Georg Christian Eilmar. In keeping with the older style of church cantata, the text is made up mainly of scripture verses, and is not organized into the Italian-style recitatives and arias of Bach's later cantatas. There had been an extensive fire in Mühlhausen the previous May, which destroyed hundreds of buildings, so there may have been extra fervor in the citizens' prayers of gratitude for God's protection. The reference to old age in the second movement may refer generally to the outgoing council handing over its responsibilities to the new council; it may also be a specific reference honoring Adolf Strecker (1624–1707) who had served as mayor well into his 80s. As an Imperial City not ruled by a local German prince, Mühlhausen owed allegiance directly to the Emperor Joseph I, so wishes for his prosperity and victory (in the War of Spanish Succession) are included in the final chorus.

The Council members must have approved of the music. Records show that the council paid to print the full score of the cantata, at a cost significantly higher than that of printing council music from previous years. (BWV 71 is the only cantata score that was printed in Bach's lifetime.) Later that month they approved Bach's "Project for New Repairs to the Organ"; Wender was hired to do the work. Bach's proposal promised that the renovations would offer a more varied sound, including "a *Fagotto* of 16-foot tone . . . which is useful for all kinds of new *inventiones* and sounds very fine in concerted music"—ambitious music like they had just heard in *Gott ist mein König*.

Bach was asked to compose the council installation cantata again in 1709 and probably in 1710 as well, despite the fact that he resigned his Mühlhausen position on June 25, 1708, after barely a year on the job. After playing a recital at the Court of Weimar, he had been offered the position of Court Organist, with an increase in pay and a chance to work with more highly skilled musicians. The council accepted his resignation without fuss, and Bach remained on good terms with the town. Friends from Mühlhausen served as godparents to Bach's first son, Wilhelm Friedemann, and traveled to Weimar for the baptism later that year. Much later, in 1735, Bach's third son, Johann Gottfried Bernhard, was appointed organist at St. Mary's, and J. S. Bach examined the organ for no charge and was honored at a special dinner.

Gwen Gotsch

BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.

Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



Maura Janton Cock, soprano, is Lectuer 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 (OH) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.

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





David R. Lyle, homilist, is Senior Pastor at Grace Lutheran Church and School. He is passionate about proclaiming Christ and his kingdom through Word and sacrament. Prior to his arrival at Grace, Lyle served congregations in Pawleys Island, South Carolina, and Appleton, Wisconsin. He also spent four summers doing outdoor ministry at several Lutheran camps and has extensive experience in youth ministry. He holds degrees from The College of William & Mary and Luther Seminary. He resides in Oak Park with his wife, Erika, and three children, Greta, Anders, and Torsten.

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 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.



Dane Thomas, tenor, is a native of Chicago and performs with the Lyric Opera of Chicago Chorus and the Chicago Symphony Orchestra Chorus. In 2013 he could be seen as a Lehrbuben in the Lyric Opera of Chicago's production of *Die Meistersinger*. Dane has done apprenticeships with Chautauqua Opera and Des Moines Metro Opera. During his Master's program at Northwestern University, he performed the roles of Count Almaviva in John Corigliano's *The Ghosts of Versailles* and Danilo in Franz Lehar's *The Merry Widow*. In 2010, Dane was a finalist in the Illinois District Metropolitan Opera National Council Auditions.

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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

These listings acknowledge contributions to the 46th season of Bach Cantata Vespers, beginning July 1, 2016. Donations received after November 6 will be acknowledged in the January 29 bulletin of Grace's Bach Cantata Vespers.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ.

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.

Opportunities to underwrite an entire Bach Cantata Vespers service are still available for this season. For more information, call Grace's Cantor, Michael D. Costello, at 708-366-6900 or e-mail at mcostello@graceriverforest.org.

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

Celebrate the 500th Anniversary of the Reformation in Germany!

Grace's Bach Cantata Vespers ministry has organized a trip to celebrate the 500th Anniversary of the Reformation that centers around performances of the BACHFEST LEIPZIG. The Theme of the 2017 festival is "A Beautiful New Song—Music & Reformation," focusing on Johann Sebastian Bach's creative processing of Martin Luther's chorales. Accommodations are at the "arcona LIVING BACH14" boutique hotel located just across the square from the Leipzig Thomaskirche, where Bach served as Thomaskantor from 1723 until his death in 1750. There will be plenty of time for individual activities in the city of Leipzig, along with excursions to Dresden, Wittenberg, Halle/Saale and the new lake land Leipzig with Silbermann organs.

Travel dates: June 7–19, 2017 (Wednesday–Monday, 13 days/11 nights)

Ground tour price: \$3,984 per person (extra 3.5% added for credit card payment)

Package includes: Accommodation at Hotel arcona LIVING BACH14 (double occupancy)
Private bus transportation for group excursions
Airport transfers for group flight participants
Local guides for Leipzig lake country and Halle/Saale excursions
Admission fees for scheduled group activities
BACHFEST Leipzig concerts/event tickets
12 group meals (lunch/dinner) including 1 beverage

Not included: Optional excursions, individual activities and meals, travel insurance, single room supplement (add \$997 per person).

Group airfare: Participants may meet the group or travel with the group flight on Lufthansa (Chicago–Leipzig–Chicago)

\$1,797 per person (extra 3.5% added for credit card payment)

Registration: Sign-up and deposit payment (\$900) due December 20, 2016

Request registration form and terms and conditions by contacting Michael D. Costello, Grace Cantor, at 708-366-6900 or e-mail at mcostello@graceriverforest.org.

Itinerary is subject to change due to possible necessary adjustments. Prices are subject to change due to currency fluctuations (ground tour price is currently based on 1 EUR = 1.18 USD), changes by suppliers and changes in the number of paying travelers participating in the customized trip.

- June 7–8** Group flight from Chicago to Frankfurt, then to Leipzig. Welcome dinner with Leipzig friends.
- June 9** Tour of Leipzig led by Michael Costello, individual activities, opening concert of BACHFEST including BWV 80 (*Ein feste Burg ist unser Gott*). Thomanerchor Leipzig, ThomasSchulChor, Thomaskantor Gotthold Schwartz.
- June 10** Guided tour by private bus to Leipzig “new lake country” with Silbermann organs in village churches. BACHFEST concert including BWV 234 (*Messe A-Dur*), BWV 10 (*Meine Seel erhebt den Herren*), and BWV 236 (*Messe G-Dur*) Eric Ericson Chamber Choir, Drottningholm Baroque Ensemble, Fredrik Malmberg.
- June 11** Worship on the Market Square with Bach Choir Houston singing, accompanied by the Leipzig Baroque Orchestra. BACHFEST concert including BWV 38 (*Aus tiefer Not schrei ich zu dir*) and BWV 4 (*Christ lag in Todesbanden*). Dunedin Consort, soloists, John Butt. BACHFEST concert including cantatas of Heinrich Schütz and BWV 192 (*Nun danket alle Gott*) and BWV 79 (*Gott der Herr ist Sonn und Schild*). Monteverdi Choir, English Baroque Soloists, Sir John Eliot Gardiner.
- June 12** Excursion to Dresden, service in Frauenkirche, visit to the “Historic Green Vault,” dinner on the Elbe at the Schillergarten. Return to Leipzig.
- June 13** Free time in Leipzig, then BACHFEST concert of Monteverdi’s *L’Orfeo*, SV 318. La Capella Reial de Catalunya, soloists, Le Concert des Nations, Jordi Savali.
- June 14** Excursion to Wittenberg, individual visits to the Schlosskirche (where Luther is said to have posted his 95 Theses), the Mariankirche, the Melanchthon and Luther Houses. Return to Leipzig for BACHFEST concert of Monteverdi’s *Vespro della Beata Vergine* SV 206. Ensemble Pygmalion, soloists, Raphael Pichon.
- June 15** Free time in Leipzig, group dinner, then BACHFEST concert of Mendelssohn’s *Paulus*, Op. 36. Rheinische Kantorei, soloists, Das Kleine Konzert, Hermann Max.
- June 16** Excursion to Halle/Saale, guided walking tour in Halle with Marktkirche, where Luther’s death mask remains. Individual visit of Handel Museum, return to Leipzig for BACHFEST concert, including motets of J. M. Bach, J. S. Bach, and American composers. Bach Choir Houston, Rick Erickson. BACHFEST concert of the 1749 version of BWV 245 (*Johannes-Passion*). Thomanerchor Leipzig, Freiburger Barockorchester, Thomaskantor Gotthold Schwarz. BACHFEST “Nachtmusik” concert of Heinrich Schütz’s *Musikalische Exequien* (SWV 279–281), J. S. Bach’s *Fürchte dich nicht* (BWV 228), and J. S. Bach’s *Christ lag in Todesbanden* (BWV 4). Vox Luminis performs.
- June 17** BACHFEST concert, including BWV 33 (*Allein zu dir, Herr Jesu Christ*), BWV 78 (*Jesu, der du meine Seele*). Leipziger Universitätschor, Pauliner Barockensemble, Universitätsmusikdirektor David Timm. BACHFEST concert including BWV 3 (*Ach Gott, wie manches Herzeleid*), BWV 114 (*Ach, lieben Christen, seid getrost*), and BWV 93 (*Wer nur den lieben Gott lasst wälten*). BACHFEST “Nachtmusik” concert including music of Telemann and BWV 230 (*Lobet den Herrn, alle Heiden*) and BWV 106 (*Gottes Zeit ist die allerbeste Zeit*). Concerto Melante, soloists.
- June 18** Worship of Holy Communion at Thomaskirche according to the order of worship in Bach’s time, including BWV 167 (*Ihr Menschen, rühmet Gottes Liebe*). BachChor Leipzig, soloists, Festivalorchester Leipzig, Nikolaikantor Jürgen Wolf. BACHFEST closing concert of Bach’s *Mass in B Minor* (BWV 232). Dresdner Kammerchor, soloists, Gewandhausorchester Leipzig, Herbert Blomstedt.
- June 19** Flight to Chicago via Munich.



Upcoming Concerts at Grace



December 4, 4:00 p.m.

Holiday Favorites with Strings and Oboe

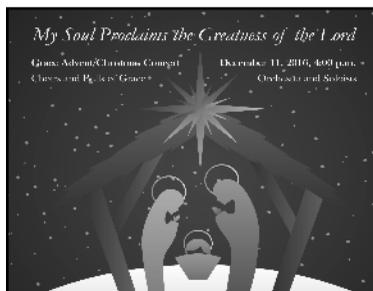
Chicago Choral Artists

Michael D. Costello, artistic director

Tickets available online or at the door:

\$25 general admission, \$15 seniors/students

www.chicagochoralartists.org



December 11, 4:00 p.m.

2016 Advent/Christmas Concert

Choirs, Handbells, and Orchestra of

Grace Lutheran Church and School, River Forest

Admission is free; free-will offering will be received.



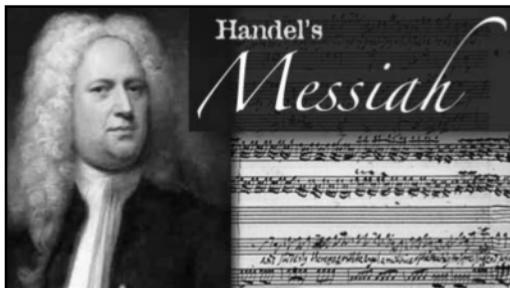
December 15, 8:00 p.m.

Music of the Baroque-Holiday Brass and Choral Concerts

Paul Agnew, conductor

Tickets available online: \$30-\$90

www.baroque.org



December 18, 4:00 p.m.

Sing-a-long *Messiah* to benefit Harmony Food Pantry

Pre-concert lecture by Carl Grapentine at 3:15 p.m.

Admission is free; free-will offering will be received.

Bring your own score or rent one for \$5.

Bach

2016-2017 46th 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 25

BWV 137

Lobe den Herren, den mächtigen König der Ehren

Praise to the Lord, the mighty king of honor

Peter W. Marty, St. Paul Lutheran Church, Davenport, Iowa, homilist
Haydn: Concerto for Trumpet in E-flat Major, Hob VIII:1
Barbara Butler, Rice University, Houston, trumpeter
A reception follows the service.

October 30

BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*

Katie Hines-Shah, Redeemer Lutheran Church, Hinsdale, Ill., homilist
Richard Hoskins, St. Chrysostom's Episcopal Church, Chicago, organist

November 20

BWV 71

Gott ist mein König *God is my king*

David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Concerto for Harpsichord in D Major, BWV 1054
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., harpsichordist

January 29

BWV 14

Wär Gott nicht mit uns diese Zeit *Were God not with us at this time*

David J. Lose, Lutheran Theological Seminary at Philadelphia, homilist
Timothy Spelbring, St. Mark Lutheran Church, Mount Prospect, Ill., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 19

BWV 127

Herr Jesu Christ, wahr' Mensch und Gott *Lord Jesus Christ, true man and God*

Jan Rippentrop, Lutheran School of Theology at Chicago, homilist
Telemann: Concerto for Recorder in C Major, TWV 51:C1
Lisette Kielson, Bloomington, Ill., recordist

March 19

BWV 165

O heiliges Geist- und Wasserbad *O sacred bath of water and the Holy Spirit*

Elizabeth A. Eaton, Evangelical Lutheran Church in America, Chicago, homilist
Steven Wenthe, Concordia University Chicago, organist

April 8, 7 p.m.

April 9, 4 p.m.

BWV 245

Johannes-Passion *St. John Passion*

Admission is free; free-will offering will be received

Bach Cantata Vespers Chorus and Orchestra with Chicago Choral Artists

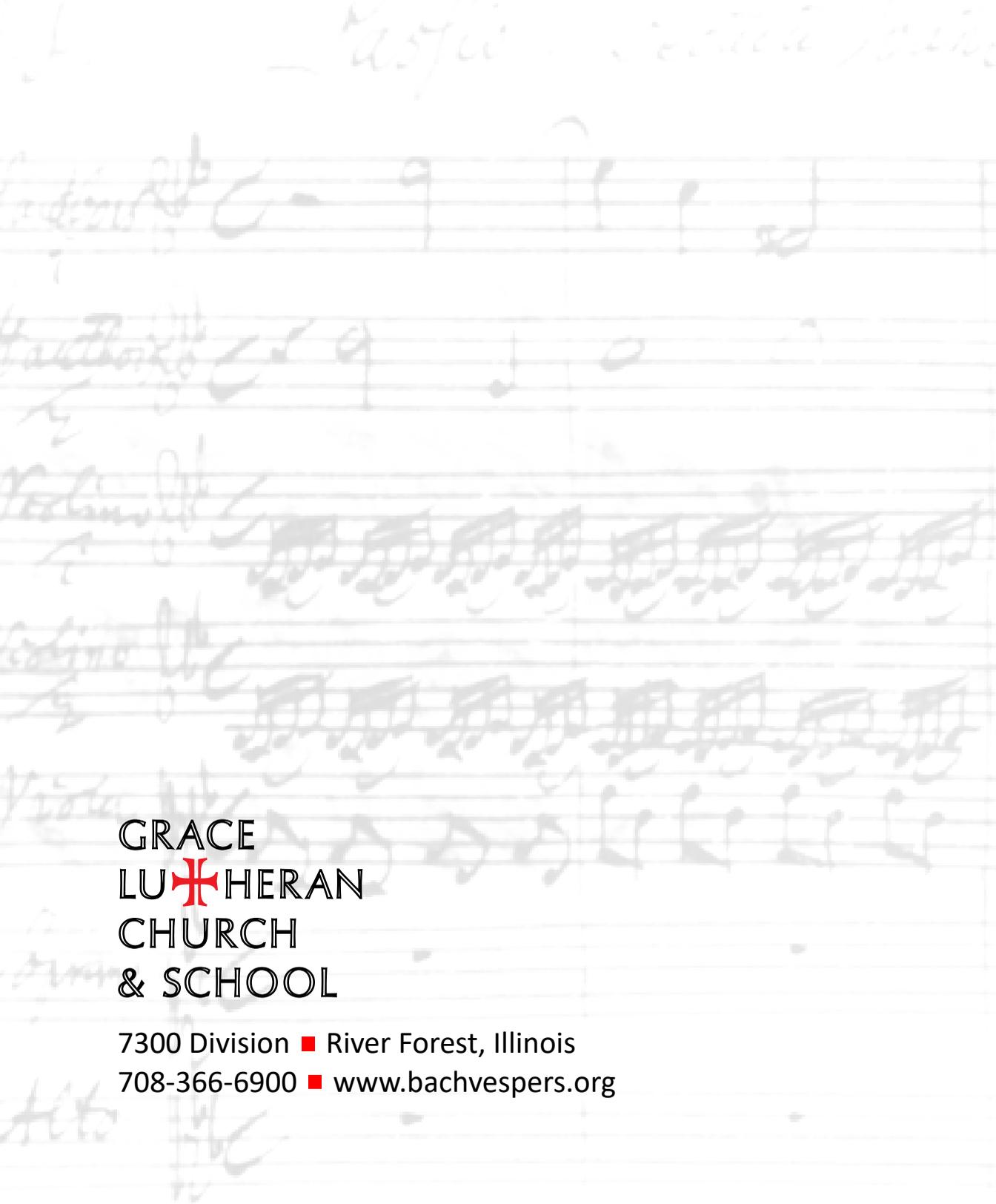
Michael D. Costello, conductor	Susan Nelson, soprano
Hoss Brock, tenor (Evangelist)	Karen Brunssen, mezzo-soprano
Keven Keys, baritone (Jesus)	Patrick Muehleise, tenor
	Douglas Anderson, baritone

May 21

BWV 11

Lobet Gott in seinen Reichen *Praise God in his kingdoms (Ascension Oratorio)*

Ben Gieslik, Bethlehem Lutheran Church, Minneapolis, homilist
Florence Jowers, Christ Lutheran Church, Staunton, Va., organist



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