

# Bach 43<sup>rd</sup> Year Cantata Vespers

Grace Lutheran Church • River Forest, Illinois  
2013–2014



February 23, 2014

Ich bin vergnügt mit meinem Glücke (BWV 84)  
*I am content with my fortune*

# 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.

## **Thank you from the Save the Tower Campaign**

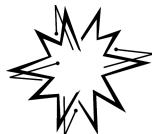


Grace Church's Save the Tower Campaign not only reached but exceeded its goal of raising \$1.2 million to repair our church tower. Thank you to the many Bach Cantata Vespers worshipers who supported the campaign with a gift or pledge. A tithe of the total amount raised in the campaign will be shared with three of our benevolence ministries: Kidz Express and Uptown Ministries, both in Chicago, and the Center for Christian Education in Martin, Slovakia. Grace's congregational leadership has decided to place extra funds collected by the campaign in a designated fund for future maintenance of the tower and the church structure.

Thank you again for your gifts in support of our ministry here at Grace Lutheran Church and School.

The Seventh Sunday after Epiphany  
February 23, 2014 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Sonata in D minor, BWV 527

Johann Sebastian Bach  
(1685–1750)

Andante

Adagio e dolce

Vivace

Pastorella, BWV 590

J. S. Bach

I

II

III

IV

David Schrader, organ

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

### SERVICE OF LIGHT

¶ Jesus Christ is the Light of the world, ¶ **the light no darkness can over- come.**

¶ Stay with us, Lord, for it is eve-ning, ¶ **and the day is almost o- ver.**

¶ Let your light scat- ter the dark-ness, ¶ **and illumine your Church.**

L Joy - ous light of glo - ry: C 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.

L The Lord be with you. C And al - so with you.

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

L 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 merci - 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 C.*

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

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



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



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



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



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



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



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



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



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



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



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

*Silence for meditation is observed, then:*

## PSALM PRAYER

- ¶ 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.

¶ Amen.

**MOTET:** *Circumdederunt me gemitus mortis*

Cristóbal de Morales

(c.1500–1553)

*Circumdederunt me gemitus mortis*

**The groanings of death have encircled me:**

*dolores inferni circumdederunt me.*

**the sorrows of hell have enclosed me.**

Psalm 18:4

*Silence for meditation is observed, then:*

## PSALM PRAYER

- ¶ Lord God, our stronghold and our salvation,  
give us such strength of love  
that we may reach out to our neighbor without counting the cost,  
for the sake of your Son, Jesus Christ our Lord.

¶ Amen.

*The offering is gathered.*

**VOLUNTARY:** Fugue in G minor, BWV 578

J. S. Bach

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

*Your generosity is appreciated.*



*Following the organ introduction, we stand.*

**HYMN:** Who Knows When Death May Overtake Me Stanza four setting by Carl F. Schalk  
(b. 1929)



1. Who knows when death may o - ver - take me! Time pass - es  
2. The world that smiled when morn was break - ing May change for  
3. My end to pon - der teach me ev - er And, ere the  
Choir. 4. Then may death come to - day, to - mor - row, I know in  
5. And thus I live in God con - ten - ted And die with -



on, my end draws near. How swift - ly can my breath for-sake me!  
me ere close of day For while on earth my home I'm mak - ing  
hour of death ap - pears, To cast my soul on Christ, my Sav - ior,  
Christ I per - ish not; He grants the peace that stills all sor - row,  
out a thought of fear; My soul has to God's plans con-sent - ed,



How soon can life's last hour ap - pear! My God, for Je - sus'  
Death's threat is nev - er far a - way. My God, for Je - sus'  
Nor spare re - pen - tant sighs and tears. My God, for Je - sus'  
Gives me a robe with - out a spot. My God, for Je - sus'  
For through his Son my faith is clear. My God, for Je - sus'



sake I pray Thy peace may bless my dy - ing day.  
sake I pray Thy peace may bless my dy - ing day.  
sake I pray Thy peace may bless my dy - ing day.  
sake I pray Thy peace may bless my dy - ing day.  
sake I pray Thy peace may bless my dy - ing day.

Text: Ämilie Juliane, 1637–1706, abr.  
tr. *The Lutheran Hymnal*, St. Louis, 1941

WER WEISS, WIE NAHE  
98 98 88

Tune: Christian Mock, 1737–1818



# † WORD †

*We sit.*

## **READING: 1 Corinthians 9:24–10:5**

[St. Paul writes:] Do you not know that in a race the runners all compete, but only one receives the prize? Run in such a way that you may win it. Athletes exercise self-control in all things; they do it to receive a perishable wreath, but we an imperishable one. So I do not run aimlessly, nor do I box as though beating the air; but I punish my body and enslave it, so that after proclaiming to others I myself should not be disqualified.

I do not want you to be unaware, brothers and sisters, that our ancestors were all under the cloud, and all passed through the sea, and all were baptized into Moses in the cloud and in the sea, and all ate the same spiritual food, and all drank the same spiritual drink. For they drank from the spiritual rock that followed them, and the rock was Christ. Nevertheless, God was not pleased with most of them, and they were struck down in the wilderness.

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

## **READING: Matthew 20:1–16**

For the kingdom of heaven is like a landowner who went out early in the morning to hire laborers for his vineyard. After agreeing with the laborers for the usual daily wage, he sent them into his vineyard. When he went out about nine o'clock, he saw others standing idle in the marketplace; and he said to them, 'You also go into the vineyard, and I will pay you whatever is right!' So they went. When he went out again about noon and about three o'clock, he did the same. And about five o'clock he went out and found others standing around; and he said to them, 'Why are you standing here idle all day?' They said to him, 'Because no one has hired us.' He said to them, 'You also go into the vineyard.' When evening came, the owner of the vineyard said to his manager, 'Call the laborers and give them their pay, beginning with the last and then going to the first.' When those hired about five o'clock came, each of them received the usual daily wage. Now when the first came, they thought they would receive more; but each of them also received the usual daily wage. And when they received it, they grumbled against the landowner, saying, 'These last worked only one hour, and you have made them equal to us who have borne the burden of the day and the scorching heat.' But he replied to one of them, 'Friend, I am doing you no wrong; did you not agree with me for the usual daily wage? Take what belongs to you and go; I choose to give to this last the same as I give to you. Am I not allowed to do what I choose with what belongs to me? Or are you envious because I am generous?' So the last will be first, and the first will be last."

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

## **HOMILY**

Dr. Rosalie de Rosset

**CANTATA:** *Ich bin vergnügt mit meinem Glücke*, BWV 84  
(I am content with my good fortune)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on page 19 in this worship folder.*

**1. Aria**

*Ich bin vergnügt mit meinem Glücke,  
I am content with my good fortune,  
Das mir der liebe Gott beschert.  
That dear God has granted me.  
Soll ich nicht reiche Fülle haben,  
Though I have not a rich abundance,  
So dank ich ihm vor kleine Gaben  
I thank him for small gifts,  
Und bin auch nicht derselben wert.  
And am not worthy even of them.*

The first movement is in the key of E minor. The oboe, however, meanders about in a carefree fashion, never fully agreeing to cadence with the string accompaniment until measure 24. The soprano soloist takes over this line and finds herself in a duet with the oboe as she sings about being content with the fortune that God has granted her. The high point in this aria comes with the words *kleine Gaben* (small gifts) that God has given. While we would think that small gifts would call for a simple setting, Bach employs a long melisma of sixteenth notes, emphasizing that even the smallest of God's blessings are lavish when seen through the eyes of faith.



## 2. Recitative

*Gott ist mir ja nichts schuldig,*

**Of course, God owes me nothing,**

*Und wenn er mir was gibt,*

**Yet when he gives me something,**

*So zeigt er mir, dass er mich liebt;*

**He shows me, that he loves me;**

*Ich kann mir nichts bei ihm verdienen,*

**I can earn nothing from him,**

*Denn was ich tu, ist meine Pflicht.*

**Since what I do is my duty.**

*Ja! wenn mein Tun gleich noch so gut geschienen,*

**Yea! Even when my actions may appear as good,**

*So hab ich doch nichts Rechtes ausgericht'.*

**Yet have I done nothing right.**

*Doch ist der Mensch so ungeduldig,*

**People are, after all, so impatient,**

*Dass er sich oft betrübt,*

**That they often feel afflicted**

*Wenn ihm der liebe Gott nicht überflüssig gibt.*

**When dear God gives them nothing unnecessary.**

*Hat er uns nicht so lange Zeit*

**Has he not for so long**

*Umsonst ernähret und gekleidt*

**Freely nourished and clothed us,**

*Und will uns einsten seliglich*

**And does he not want us one day**

*In seine Herrlichkeit erhöhn?*

**To be raised, blessed, into his glory?**

*Es ist genug vor mich,*

**It is enough for me,**

*Dass ich nicht hungrig darf zu Bett gehn.*

**That I do not have to go to bed hungry.**

This secco recitative is accompanied only by the organ and cello as the soloist plainly confesses an understanding that God owes us nothing while acknowledging, however, that people are often impatient in their desire for God to shower them with an abundance of riches. The singer, just a boy in Bach's time, is an example to all the faithful—content just to go to bed without being hungry!



### 3. Aria

*Ich esse mit Freuden mein weniges Brot*

**I eat with joy what little bread I have,**

*Und gönne dem Nächsten von Herzen das Seine.*

**And in my heart begrudge not that of others.**

*Ein ruhig Gewissen, ein fröhlicher Geist,*

**A peaceful conscience, and happy spirit,**

*Ein dankbares Herz, das lobet und preist,*

**A thankful heart, that lauds and praises,**

*Vermehret den Segen, verzückert die Not.*

**Multiplies blessings, and sweetens necessity.**

This aria is in the key of G, the relative major to the opening movement in E minor. It is a confident, joyful setting of the text, which itself is innocent and unaffected, expressing unrestrained happiness about consuming a morsel of bread while not begrudging others. The soloist is accompanied by an oboe, a solo violin, and continuo.

### 4. Recitative

*Im Schweiße meines Angesichts*

**By the sweat of my brow**

*Will ich indes mein Brot genießen,*

**I will meanwhile enjoy my bread**

*Und wenn mein Lebenslauf,*

**And when my life's course**

*Mein Lebensabend wird beschließen,*

**Is ended at the evening of my life,**

*So teilt mir Gott den Groschen aus,*

**Then God will grant me my portion,**

*Da steht der Himmel drauf.*

**On this heaven will stand open.**

*O! wenn ich diese Gabe*

**Oh! If I have this gift**

*zu meinem Gnadenlobne habe,*

**As my reward of grace,**

*So brauch ich weiter nichts.*

**Then I need nothing more.**

Returning to a minor key, the second recitative in this cantata is accompanied by the strings and continuo. The soloist now sings in a solemn tone about how God provides what is needed through life's journey and promises an even greater portion in heaven.



## 5. Chorale

*Ich leb indes in dir vergnüget*

**I live meanwhile delighted in you**

*Und sterb ohn alle Kümmernis,*

**And die without any worries,**

*Mir genüget, wie es mein Gott füget,*

**I am satisfied with what my God ordains,**

*Ich glaub und bin es ganz gewiss:*

**I believe and am completely sure that:**

*Durch deine Gnad und Christi Blut*

**Through your mercy and Christ's blood**

*Machst du's mit meinem Ende gut.*

**You will make my ending good.**

The cantata concludes with a standard four-part chorale harmonization. The text is stanza 12 of the chorale *Wer weiss, wie nahe mir mein Ende* (Who knows when death may overtake me), by Ämilie Juliane (1637–1706). The tune is *Wer nur den lieben Gott lässt walten* (If you but trust in God to guide you), by Georg Neumark (1621–1681).

*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-ceit. 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

L In peace, let us pray to the Lord. C Lord, have mer - cy.

*After each petition:*

- ...let us pray to the Lord.

C Lord, have mer - cy.

*The litany concludes:*

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

C Al - le - lu - ia.

- 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.

C To you, O Lord.

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

**C** Amen.

### 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

A musical score for two voices. The top line starts with a quarter note, followed by a eighth note, a quarter note, a eighth note, a quarter note, and a half note. The bottom line starts with a quarter note, followed by a eighth note, a quarter note, and a half note. The music is in common time, with a treble clef on both staves.

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

A musical score for two voices. The top line starts with a quarter note, followed by a eighth note, a quarter note, and a half note. The bottom line starts with a quarter note, followed by a eighth note, a quarter note, and a half note. The music is in common time, with a treble clef on both staves.

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



**HYMN:** If You But Trust in God to Guide You

Concertato by Michael D. Costello  
(b. 1979)

1 If you but trust in God to guide you and place your  
2 What gain is there in futile weep-ing, in help-less  
**Choir** 3 In pa-tient trust a-wait his lei-sure in cheer-ful  
4 Sing, pray, and keep his ways un-swerv-ing, of-fer your

con-fi-dence in him, you'll find him al-ways there be-an-ger and dis-tress? If you are in his care and hope, with heart con-tent to take what-e'er your Fa-ther's ser-vice faith-ful-ly, and trust his word; though un-de-

side you, to give you hope and strength with-in. For those who keep-ing, in sor-row will he love you less? For he who plea-sure and all-dis-cern-ing love have sent; doubt not your serv-ing, you'll find his prom-ise true to be. God nev-er

trust God's change-less love build on the rock that will not move. took for you a cross will bring you safe through ev-ry loss. in-most wants are known to him who chose you for his own. will for-sake in need the soul that trusts in him in-deed.

Text: Georg Neumark, 1621–1681; tr. composite, alt.

Music: WER NUR DEN LIEBEN GOT, Georg Neumark, 1621–1681

St. 2 text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

**DISMISSAL**

**L** Go in peace. Serve the Lord.

**C** Thanks be to God!

# LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader

Dr. Rosalie de Rosset, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

David Schrader, organist

Maura Janton Cock, soprano

Paul Vanderwerf and Heather Wittels, violins

Naomi Hildner, viola

Craig Trompeter, cello

Judith Hanna, double bass

Christine Janzow Phillips, oboe

David Schrader, continuo



Grace Lutheran Church & School  
River Forest, Illinois



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to make music to the glory of God?*

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## BACKGROUND OF THE CANTATA

The ninth Sunday before Easter (or the third Sunday before Lent) is known as Septuagesima Sunday. It is an ordinary Sunday in the liturgical year with no particular significance. Yet, this afternoon's cantata is one of three cantatas that Bach wrote for this particular Sunday during his early years in Leipzig.

For Septuagesima Sunday in 1724, he composed Cantata 144, *Nimm, was dein ist, und gebe hin* (Take what is yours and go away). For 1725 he composed Cantata 94, *Ich hab in Gottes Herz und Sinn* (I have surrendered to God's heart and mind). On that Sunday in 1726 he performed a cantata by his second cousin Johann Ludwig Bach (1677–1731). Finally, for Septuagesima Sunday, February 9, 1727, he composed Cantata 84, *Ich bin vergnügt mit meinem Glücke* (I am content with my good fortune), the last of the cantatas he would compose for this day (to our knowledge).

The readings for Septuagesima were 1 Corinthians 9:24–10:5 (the life of faith is like a race; run to obtain the prize) and Matthew 20:1–16 (the parable of the laborers in the vineyard), both read this evening. Laboring in the life of faith and being content with what one has are common ties between the readings and the libretto of the cantata. Other than the final movement of the cantata, which quotes the chorale *Wer weiß, wie nahe mir mein Ende* (Who knows when death may overtake me), the libretto is thought to be by poet Christian Friedrich Henrici, who used the pseudonym Picander (1700–1764).

Except for the final four-part chorale setting, the cantata is written for soprano solo. Some have speculated whether or not Bach had his wife, Anna Magdalena Bach (1701–1760) in mind when writing this cantata and Cantata 52, *Falsche Welt, dir trau ich nicht* (False world, I trust you not). The orchestra is comprised of an oboe, two violins, a viola, and basso continuo (cello, bass, and organ).

Michael D. Costello



## BIOGRAPHIES



**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.



**Rosalie de Rosset**, homilist, has taught literature, English and homiletics at Moody Bible Institute for over four decades. She earned her M.A. in English from Northeastern Illinois University, M.Div. from Trinity Evangelical Divinity School, and Ph.D. in Language, Literacy, and Rhetoric from the University of Illinois at Chicago. In addition to teaching, she regularly appears on Moody Broadcasting Network programs as a guest and co-host, and speaks at conferences and seminars. She lives on the north side of Chicago.



**David Schrader**, organist, is a performer of wide-ranging interests and accomplishments. He has appeared as a soloist on organ and on harpsichord with the Chicago Symphony Orchestra and with many other orchestras throughout the United States and Canada. A resident of Chicago, Mr. Schrader performs with Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. He is a frequent guest on WFMT radio (Chicago) on recordings and in live broadcasts as part of WFMT's "Live From Studio One" programming. He has been the organist of the Church of the Ascension in Chicago since 1980. Mr. Schrader received a Doctor of Music degree in organ from Indiana University as well as the coveted Performer's Certificate. He received a Bachelor of Music in piano and a Bachelor of Music in organ from the University of Colorado.



# Bach 43<sup>rd</sup> Year Cantata Vespers 2013–2014

## March 30

- 9:45 a.m. Cantata Preview: Douglas Anderson and Karen Brunssen
- 3:45 p.m. **Nach dir, Herr, verlanget mich**  
*Unto you, Lord, do I long* (BWV 150)  
G. P. Telemann: Sonata in F minor for bassoon (TWV 41:f1)  
Dianne Ryan, Chicago, bassoonist  
W. A. Mozart: Sonata da chiesa in B-flat Major (KV 212)  
Jill Peláez Baumgaertner, Wheaton College, homilist

## April 27

- 9:45 a.m. Cantata Preview: Mark P. Bangert,  
Lutheran School of Theology at Chicago
- 3:45 p.m. **Am Abend aber desselbigen Sabbats**  
*On the evening of the same Sabbath* (BWV 42)  
Karg-Elert: Fuge, Kanzone, und Epiloge: Credo in vitam venturi (Op. 85, No. 3)  
Steven Wente, Concordia University Chicago, organist  
Wayne N. Miller, Metropolitan Chicago Synod, ELCA, homilist

## 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 †**

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Paul Bunjes  
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Thomas Gieschen  
Herbert Gotsch  
Alvin and Evelyn Hasse  
Matthew Hofmaier Heim  
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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.

This 43<sup>rd</sup> season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

These listings acknowledge contributions to the 43<sup>rd</sup> season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after February 9 will be acknowledged in next month's bulletin.

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

Thank you to those who supported the Bach Cantata Vespers Kickstarter Campaign! Thanks to the support of many individuals, including those listed below, we are able to fund the cost of musicians for our tour to Germany this summer.

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