

Welcome to Grace Lutheran Church

We are glad that you have joined us for this evening'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.

Friday in the Octave of Trinity Sunday
June 24, 2011 † 7:15 p.m.

EVENING PRAYER

† OPENING †

PRELUDE

Concerto in G Major for Four Violins

Georg Philipp Telemann
(1681–1767)

Largo non tanto
Allegro
Un poco adagio
Vivace

Nocturne

Georg Goltermann
(1824–1898)

Sarabande (from Suite No. 6 in D Major, BWV 1012)

Johann Sebastian Bach
(1685–1750)
arr. Colin Hampton
(1911–1996)

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.**

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

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

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

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

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

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



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

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

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

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

☐ Enlighten our darkness by the light of your Christ; may his Word be a lamp

☐ to our feet and a light to our path; for you are mer - ci - ful,

☐ and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,

☐ Fa - ther, Son, and Ho - ly Spir - it. ☑ **A - men**

✠ PSALMODY ✠

We sit.

PSALM 141

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

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

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

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

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

❷ 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. ❶ But my eyes are

turned to you, Lord God; in you I take refuge. 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.



MOTET: He That Shall Endure to the End (from *Elijah*)

Felix Mendelssohn
(1809–1847)

He that shall endure to the end shall be saved.

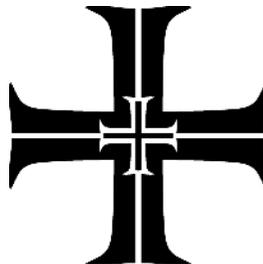
Matthew 24:13

Silence for meditation is observed, then:

PRAYER

☐ Almighty God our Father,
dwelling in majesty and mystery,
renewing and fulfilling creation by your eternal Spirit,
and revealing your glory through our Lord, Jesus Christ:
Cleanse us from doubt and fear,
and enable us to worship you, with your Son and the Holy Spirit,
one God, living and reigning, now and forever.

☑ Amen.



The offering is gathered.

VOLUNTARY: *Machs mit mir, Gott* (from *Choraltvorspiele für Orgel*, Opus 67)

Max Reger
(1873–1916)

*The offering assists in defraying costs associated with the Bach Cantata Camp.
Your generosity is appreciated.*

We stand.

HYMN: “Come, Follow Me,” the Savior Spake

The choir sings stanzas two and four in a setting by J. Hermann Schein (1586–1630).



All 1 “Come, fol - low me,” the Sav - ior spake, “all in my way a -
Choir 2 “I am the light; I light the way, a god - ly life dis -
All 3 My heart a - bounds in low - li - ness; my soul with love is
Choir 4 “I teach you how to shun and flee what harms your soul’s sal -
All 5 Then let us fol - low Christ, our Lord, and take the cross ap -



bid - ing; de - ny your - selves, the world for - sake, o -
play - ing; I bid you walk as in the day; I
glow - ing; and gra - cious words my lips ex - press, with
va - tion; your heart from ev - ’ry guile to free, from
point - ed, and, firm - ly cling - ing to his word, in



bey my call and guid - ing. Oh, bear the cross, what -
keep your feet from stray - ing. I am the way, and
meek - ness o - ver - flow - ing. My heart, my mind, my
sin and its temp - ta - tion. I am the ref - uge
suf - f’ring be un - daunt - ed. For those who bear the



e’er be - tide; take my ex - am - ple for your guide.”
well I show how you should so - journ here be - low.”
strength, my all to God I yield; on him I call.
of the soul and lead you to your heav’n - ly goal.”
bat - tle’s strain the crown of heav’n - ly life ob - tain.

Text: Johann Scheffler, 1624–1677; tr. Charles W. Schaeffer, 1813–1896, alt.
Music: MACHS MIT MIR. GOTT. Bartholomäus Gesius, c. 1555–1613, adapt.

✠ WORD ✠

We sit.

READING: 1 Peter 3:8–15

⁸Finally, all of you, have unity of spirit, sympathy, love for one another, a tender heart, and a humble mind.

⁹Do not repay evil for evil or abuse for abuse; but, on the contrary, repay with a blessing. It is for this that you were called, that you might inherit a blessing. ¹⁰For

“Those who desire life and desire to see good days,
let them keep their tongues from evil and their lips from speaking deceit;

¹¹let them turn away from evil and do good;
let them seek peace and pursue it.

¹²For the eyes of the Lord are on the righteous,
and his ears are open to their prayer.
But the face of the Lord is against those who do evil.”

¹³Now who will harm you if you are eager to do what is good? ¹⁴But even if you do suffer for doing what is right, you are blessed. Do not fear what they fear, and do not be intimidated, ¹⁵but in your hearts sanctify Christ as Lord. Always be ready to make your defense to anyone who demands from you an accounting for the hope that is in you.

📖 The Word of the Lord.

🙏 Thanks be to God.

ANTHEM: Then the Righteous Will Shine Like the Sun

Charles P. Brown
(b. 1969)

Then the righteous will shine like the sun in the kingdom of their fathers.
Keep yourselves in the love of God.
We love because he first loved us.
Be kind and compassionate to one another,
forgiving each other just as in Christ God forgave you.

Matthew 13:43; Jude 21; 1 John 4:19; Ephesians 4:32

READING: Luke 5:1–11

Once while Jesus was standing beside the lake of Gennesaret, and the crowd was pressing in on him to hear the word of God, ²he saw two boats there at the shore of the lake; the fishermen had gone out of them and were washing their nets. ³He got into one of the boats, the one belonging to Simon, and asked him to put out a little way from the shore. Then he sat down and taught the crowds from the boat. ⁴When he had finished speaking, he said to Simon, “Put out into the deep water and let down your nets for a catch.” ⁵Simon answered, “Master, we have worked all night long but have caught nothing. Yet if you say so, I will let down the nets.” ⁶When they had done this, they caught so many fish that their nets were beginning to break. ⁷So they signaled their partners in the other boat to come and help them. And they came and filled both boats, so that they began to sink. ⁸But when Simon Peter saw it, he fell down at Jesus’ knees, saying, “Go away from me, Lord, for I am a sinful man!” ⁹For he and all who were with him were amazed at the catch of fish that they had taken; ¹⁰and so also were James and John, sons of Zebedee, who were partners with Simon. Then Jesus said to Simon, “Do not be afraid; from now on you will be catching people.” ¹¹When they had brought their boats to shore, they left everything and followed him.

📖 The Word of the Lord.



We remain seated for the hymn.

HYMN: The Son of God, Our Christ

The choir sings stanza three in a harmonization by Michael D. Costello (b. 1979).



All 1 The Son of God, our Christ, the Word, the Way,
All 2 In ev - 'ry test, in tri - als man - i - fold,
Choir 3 To - day, as then, Christ sum - mons us to dare
All 4 In cit - y street, in town, or on the soil,
All 5 Wher - e'er we find our wit - ness should be made,



shared hu - man life and toiled through - out the day;
these ser - vants wit - nessed, by their faith made bold;
to fol - low bold - ly and his work to share,
may each serve Christ in faith - ful dai - ly toil,
what - e'er our task, be thou, O Christ, our aid,



from com - mon folk he called the twelve to be
and with the gifts and tal - ents which they brought
to help and heal the sick, the blind, the lame,
and in each thought and kind - ly word and deed,
that we may glad - ly give for thee our best



co - work - ers in his sa - cred min - is - try.
the church was found - ed and God's mes - sage taught.
de - clar - ing to the world his ho - ly name.
o - bey Christ's call and go where he shall lead.
and find each task di - vine - ly sent and blest.

Text: Edward M. Blumenfeld, b. 1927, alt.

Music: SURSUM CORDA, Alfred M. Smith, 1879–1971

Text © 1957, ren. 1985 The Hymn Society, admin. Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Music © 1941 Historic Church of the Ascension, Atlantic City, NJ, admin. Augsburg Fortress.

Reprinted with permission of OneLicense.net A-704569.



READING: Romans 8:18–30

¹⁸I consider that the sufferings of this present time are not worth comparing with the glory about to be revealed to us. ¹⁹For the creation waits with eager longing for the revealing of the children of God; ²⁰for the creation was subjected to futility, not of its own will but by the will of the one who subjected it, in hope ²¹that the creation itself will be set free from its bondage to decay and will obtain the freedom of the glory of the children of God. ²²We know that the whole creation has been groaning in labor pains until now; ²³and not only the creation, but we ourselves, who have the first fruits of the Spirit, groan inwardly while we wait for adoption, the redemption of our bodies. ²⁴For in hope we were saved. Now hope that is seen is not hope. For who hopes for what is seen? ²⁵But if we hope for what we do not see, we wait for it with patience.

²⁶Likewise the Spirit helps us in our weakness; for we do not know how to pray as we ought, but that very Spirit intercedes with sighs too deep for words. ²⁷And God, who searches the heart, knows what is the mind of the Spirit, because the Spirit intercedes for the saints according to the will of God.

²⁸We know that all things work together for good for those who love God, who are called according to his purpose. ²⁹For those whom he foreknew he also predestined to be conformed to the image of his Son, in order that he might be the firstborn within a large family. ³⁰And those whom he predestined he also called; and those whom he called he also justified; and those whom he justified he also glorified.

☐ The Word of the Lord.

HOMILY

Dr. David S. Yeago

CANTATA: *Wer nur den lieben Gott lässt walten*, BWV 93
(If you but trust in God to guide you)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22–23 in this worship folder.
Text in boldface type indicates use of the original chorale text by Georg Neumark.*

1. Chorus

*Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit,
Den wird er wunderbarlich erhalten
In allem Kreuz und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
Der hat auf keinen Sand gebaut.*

**The one who leaves to God all power
And hopes in him all his days,
He will most wondrously protect him
Through every cross and sad distress.
Who does in God Almighty trust
Builds not upon the sand his house.**

The complete text and melody of the first stanza of the chorale are presented here just as the text and melody of the seventh stanza appear in the last movement of the cantata. However, in the first movement Bach ingeniously surrounds the chorale melody with a rich polyphonic texture; in the last movement the text is complete, but the full melody is harmonized quite simply.

Notes for this movement continue on the following page.



After an instrumental introduction, the upper choir voices sing brief florid lines. All voices then enter in a simple four-part harmonization of the chorale; as the sopranos sustain the last note of the phrase, the lower voices break out in elaborately embellished parts. The pattern is repeated in succeeding phrases of the melody, but the florid introduction is later assigned to lower voices and then to all voices of the choir. Despite the complex texture, the chorale text would have been easily understood by Bach's congregation. And the memorable chorale melody welcomed by the worshipers.

2. Chorale and Recitative (bass)

Was helfen uns die schweren Sorgen?

Sie drücken nur das Herz

Mit Zentnerpein, mit tausend Angst und Schmerz

Was hilft uns unser Weh und Ach?

Es bringt nur bittres Ungemach.

Was hilft es, dass wir alle Morgen

Mit Seufzen von dem Schlaf aufstehn

Und mit betrüntem Angesicht

Des Nachts zu Bette gehn?

Wir machen unser Kreuz und Leid

Durch bange Traurigkeit nur größer.

Drum tut ein Christ viel besser,

Er trägt sein Kreuz

Mit christlicher Gelassenheit.

What help to us are grievous worries?

They just oppress the heart

With heavy woe, with untold fear and pain.

What help to us our "woe and ah!"?

It just brings bitter, sad distress.

What help to us that ev'ry morning

With sighing from our sleep to rise

And with our tearstained countenance

At night to go to bed?

We make ourselves our cross and grief

Through anxious sadness only greater.

So fares a Christian better;

He bears his cross

With Christ-like confidence and calm.

Bach interpolates between four phrases of the embellished chorale melody original expansions of both text and melody. Sometimes called "tropes" these extensions refer vaguely to the melody and form a commentary on the words of the original chorale.

3. Aria (tenor)

Man halte nur ein wenig stille,

Wenn sich die Kreuzesstunde naht,

Denn unsres Gottes Gnadenwille

Verlässt uns nie mit Rat und Tat.

Gott, der die Auserwählten kennt,

Gott, der sich uns ein Vater nennt,

Wird endlich allen Kummer wenden

Und seinen Kindern Hilfe senden.

If we be but a little quiet,

Whene'er the cross's hour draws nigh,

For this our God's dear sense of mercy

Forsakes us ne'er in word or deed.

God, who his own elected knows,

God, who himself our "Father" names,

Shall one day ev'ry trouble banish

And to his children send salvation.

Strings and *continuo* accompany the soloist in a triple-meter, minuet-like movement that presents the cheerful acceptance of the Father's will by his children. The aria is freely composed with only slight references to the original chorale.



4. Duet (soprano and alto)

*Er kennt die rechten Freudesstunden,
Er weiß wohl, wenn es nützlich sei;
Wenn er uns nur hat treu erfunden
Und merket keine Heuchelei,
So kömmt Gott, eh wir uns versehn,
Und lässet uns viel Guts geschehn.*

He knows the proper time for gladness,
He knows well when it profit brings;
If he hath only faithful found us
And marketh no hypocrisy,
Then God comes, e'en before we know,
And leaves to us much good result.

The central axis of the cantata is found in a vocal duet of imitative phrases that support the unison strings playing the simple chorale melody. Bach liked the setting of the chorale melody so much that he arranged it as one of his famous *Schübler Chorales* for organ (BWV 647). The singers, of course, present the text of the original stanza four.

5. Chorale and Recitative (tenor)

*Denk nicht in deiner Drangsalhitze,
Wenn Blitz und Donner kracht
Und die ein schwüles Wetter bange macht,
Dass du von Gott verlassen seist.
Gott bleibt auch in der größten Not,
Ja gar bis in den Tod
Mit seiner Gnade bei den Seinen.
Du darfst nicht meinen,
Dass dieser Gott im Schoße sitze,
Der täglich wie der reiche Mann,
In Lust und Freuden leben kann.
Der sich mit stetem Glücke speist,
Bei lauter guten Tagen,
Muss oft zuletzt,
Nachdem er sich an eitler Lust ergötzt,
"Der Tod in Töpfen" sagen.
Die Folgezeit verändert viel!
Hat Petrus gleich die ganze Nacht
Mit leerer Arbeit zugebracht
Und nichts gefangen:
Auf Jesu Wort kann er noch einen Zug erlangen.
Drum traue nur in Armut, Kreuz und Pein
Auf deines Jesu Güte
Mit gläubigem Gemüte;
Nach Regen gibt er Sonnenschein
Und setzet jeglichem sein Ziel.*

Think not within thy trial by fire,
When fire and thunder crack
And thee a sultry tempest anxious makes,
That thou by God forsaken art.
God bides e'en in the greatest stress,
Yea, even unto death
With his dear mercy midst his people.
Thou may'st not think then
That this man is in God's lap sitting
Who daily, like the wealthy man,
In joy and rapture life can lead.
Whoe'er on constant fortune feeds,
Midst naught but days of pleasure,
Must oft at last,
When once he hath of idle lust his fill,
"The pot is poisoned!" utter.
Pursuing time transformeth much!
Did Peter once the whole night long
With empty labors pass the time
And take in nothing?
At Jesus' word he can e'en yet a catch discover.
Midst poverty then trust, midst cross and pain,
Trust in thy Jesus' kindness
With faithful heart and spirit.
When rains have gone, he sunshine brings,
Appointing ev'ry man his end.

Notes for this movement are printed on the following page.

Reflecting the form of movement two, this recitative also offers extended commentary on the chorale text. Instead of citing only four text phrases, Bach here gives all six lines of the text of stanza five of the chorale and inserts “troped” phrases of text set to lines of embellished chorale melody. The movement contains several direct biblical references: *Der täglich wie der reiche Mann* (Who daily, like the wealthy man) refers to the story of the Rich Man and Poor Lazarus in Luke 16:19–25; “*Der Tod in Töpfen!*” (literally: “Death is in the pots!”) brings to mind the warning given Elisha at the school of the prophets when poison was found in their food, as told in II Kings 4:38–41; *Hat Petrus gleich die ganze Nacht Mit leerer Arbeit zugebracht Und nichts gefangen* (Did Peter once the whole night long With empty labors pass the time) refers appropriately to the Gospel of the Day, Luke 5:1–11, and Peter’s great catch of fishes.

6. Aria (soprano)

*Ich will auf den Herren schaun
Und stets meinem Gott vertraun.*

Er ist der rechte Wundermann.

*Der die Reichen arm und bloß
Und die Armen reich und groß
Nach seinem Willen machen kann.*

I will to the Lord now look

And e'er in my God put trust.

He worketh truly wonders rare.

He can wealthy, poor and bare,

And the poor, both rich and great,

According to his pleasure make.

A single oboe accompanies the soprano in the movement that mirrors movement three. Perhaps Bach wanted to illustrate the textual references to humans looking up to the power of the Almighty with the many rising melodic phrases of both singer and instruments. Only the line “*Er ist der rechte Wundermann*” (He is the true miracle-worker) comes directly from stanza six of the chorale.

7. Chorale

*Sing, bet und geh auf Gottes Wegen,
Verricht das Deine nur getreu
Und trau des Himmels reichem Segen,
So wird er bei dir werden neu;
Denn welcher seine Zuversicht
Auf Gott setzt, den verlässt er nicht.*

Sing, pray, and walk in God's own pathways,
Perform thine own work ever true
And trust in heaven's ample blessing,
Then shall he stand by thee anew;
For who doth all his confidence
Rest in God, he forsaketh not.

Bach brings the cantata to a close with a second framing chorale movement, but now the melody is harmonized quite simply.

Silence is observed, then:

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

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

We stand.

MAGNIFICAT



C 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;

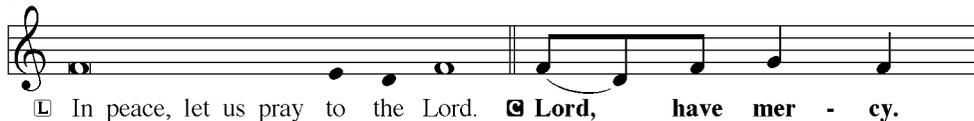


 as it was in the be- gin-ning, is now, and will be for- ev- er. A - men



† PRAYERS †

LITANY



After each petition:

☐ ...let us pray to the Lord.



The litany concludes:

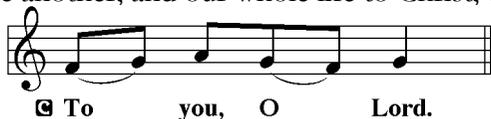
☐ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



☐ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



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

☑ Amen.

The choir sings this Gaelic prayer in a setting by Carl F. Schalk.

L O Holy Christ, O Lord of Light,
Succour me now in my affright.
O Holy Christ, ride fast and rout
My foes that ring my soul about
O Holy Christ, now in this hour,
Keep trust with me and be my tower. Amen.

C Amen.

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

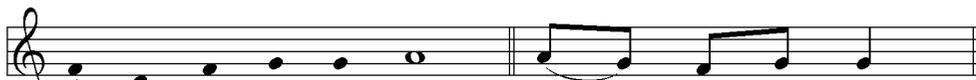
C **Our Father, who art in heaven,**

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.

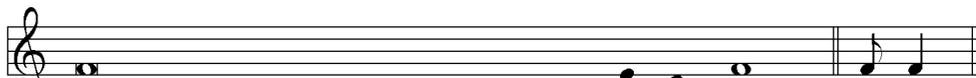
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO



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

BENEDICTION



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

HYMN: The Day You Gave Us, Lord, Has Ended

Concertato by Carl F. Schalk

(b. 1929)

Stanzas two and four are sung by the choir.



A1 1 The day you gave us, Lord, has end - ed;
Choir 2 We thank you that your church, un - sleep - ing
A1 3 As to each con - ti - nent and is - land
Choir 4 The sun, here hav - ing set, is wak - ing
A1 5 So be it, Lord; your realm shall nev - er,



the dark - ness falls at your be - hest.
 while earth rolls on - ward in to light,
 the dawn leads on an - oth - er day,
 your chil - dren un - der west - ern skies,
 like earth's proud em - pires, pass a - way;



To you our morn - ing hymns as - cend - ed;
 through all the world its watch is keep - ing,
 the voice of prayer is nev - er si - lent,
 and hour by hour, as day is break - ing,
 but stand and grow and rule for - ev - er,



your praise shall hal - low now our rest.
 and nev - er rests by day or night.
 nor dies the strain of praise a - way.
 fresh hymns of thank - ful praise a - rise.
 till all your crea - tures own your sway.

Text: John Ellerton, 1826–1893, alt.

Music: ST. CLEMENT, Clement C. Scholefield, 1839–1904

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

Please join us for a reception in Fellowship Hall.



LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader
David S. Yeago, homilist
The Rev. Michael D. Costello, cantor
Charles P. Brown, director
Steven Wente, service organist
Laura Zimmer, continuo organist

Oboes

Meg Busse
Christine Janzow Phillips

Violins

Paul Christian (Glen Ellyn, IL)
Elizabeth Coffman
Lauren Conley (South Elgin, IL)
Olivia Mullins (Oak Park, IL)
Carolyn Zimmer

Violas

Naomi Hildner
Caroline Wood

Cello

Kjerstin Anderson (Oak Park, IL)
Sarah Coffman
Anne Monson
Olivia Sharon Monson (Provo, UT)

Double Bass

Judith Hanna, double bass

Soloists

Douglas Anderson, baritone
Christopher M. Cock, tenor
Maura Janton Cock, soprano

Soprano

Sarah Block (Elgin, IL)
Elizabeth Bretscher (Elgin, IL)
Hannah E. McGinnis (Maywood, IL)
Mary O'Brien (Melrose Park, IL)
Aissa Perez (Hillside, IL)
Elizabeth Schmeiser (Cheyenne, WY)
Ngairé Whiteside-Bull (River Grove, IL)
Katharine E. T. Yeago (Columbia, SC)

Alto

Kjerstin Anderson (Oak Park, IL)
Kimberly Baker (Elgin, IL)
Sarah Gruendler (Elmwood Park, IL)
Bethany Johnson
Sarah Schmeiser (Cheyenne, WY)
Autumn Selover (Northlake, IL)
Madeline Wolf (River Forest, IL)

Tenor

Donald David Childs (Forest Park, IL)
Tyler Keady (Chicago, IL)
Michael Weil

Bass

Aniello Barone (Melrose Park, IL)
Luke Bretscher (Elgin, IL)
Phill Kovari (Elgin, IL)
Arif Negez
Alexander M. Shuppara (Oak Park, IL)

Students are indicated by the inclusion of home city and state behind their names.

Portions of this liturgy reprinted from *Lutheran Book of Worship*, copyright © 1978 by Augsburg Fortress and *With One Voice*, copyright © 1995 by Augsburg Fortress.
Graphics reprinted from *Sundaysandseasons.com*. All rights reserved. All of the above used by permission of Augsburg Fortress liturgies license #38423.
Notes on the cantata provided by Carlos Messerli. Used by permission.
Translation of cantata text copyright © Z. Philip Ambrose, translator, alt. Web publication: <http://www.uvm.edu/~classics/faculty/bach>. Used by permission.



BACKGROUND OF THE CANTATA

At the age of some of our young singers at tonight's worship service, Johann Sebastian Bach, born on March 21, 1685, had already had experiences that set the course for much of his later life. He grew up in Eisenach, where his father, the director of town music, could probably play every instrument himself. Everyone called the boy Sebastian since all but one of his five siblings were also given the name Johann or Johanna. Because his was a musical home and nearly all of his relatives were church musicians, his evident aptitude for music was encouraged. He found he could be of informal help to his father when needed, and he too began to learn to play most wind and stringed instruments; he especially showed great promise on the clavichord and harpsichord, as well as on the violin. His interest in organ construction was fostered when he helped the local organ tuner by crawling among the pipes in the New Church as an agile preteen.

Sadly, both of Sebastian's parents died when he was only ten years old, but his music instruction continued as he went to live with his older brother, Johann Christoph, cantor in Ohrdruf, in 1695. After two years of attendance at the Lyceum preparatory school there, he was awarded a choral scholarship at the highly respected St. Michael's School in Lüneburg, where he continued to study music, the classics, and theology. There he developed as a beginning composer and a gifted organist with a unique understanding of the complexities of organ design and construction. Leaving Lüneburg in 1702 at 17, he was hired as a lower-level violinist at the ducal court in Weimar. More significantly, he received his first appointment to examine (to certify for official acceptance) a new pipe organ in nearby Arnstadt, an unusual opportunity for one only 19 years old. The great performances and compositions of Sebastian did not come for some time, but his earnest study of all aspects of music in early life had laid the groundwork for the creation of his cantatas and his many other masterworks.

All of the movements of the present cantata are based on the Lutheran chorale, *Wer nur den lieben Gott lässt walten*, by Georg Neumark from 1641 (#453 in *Lutheran Book of Worship*, "If you but trust in God to guide you"). The cantata is part of Bach's second annual cycle of cantatas for the church year, a series in which the texts and tunes of familiar hymns form the basis of the works. Although it was performed for the first time on July 9, 1724, the form in which it is heard today is based on music from 1732–33 when it was revived. The anonymous librettist used the text of the original chorale for the first, fourth, and last movements, and lines or thoughts of the other stanzas form a basis for the remaining movements. The melody of the chorale, particularly the opening interval of the rising fourth, is found in all movements.

The shape of the original chorale melody is "barform," which simply means that the first phrase (the *Stollen*) is immediately repeated before proceeding to the remaining lines (the *Abgesang*). The A-A-B form was a favorite of the *Meistersinger* guilds of the fourteenth century and later, which were immortalized in the opera of Richard Wagner. Many traditional Lutheran chorales, including those found in *LBW*, were written in barform.

The cantata was composed for the Fifth Sunday after Trinity, which features the Epistle reading of I Peter 3:8–15 describing the godly life in Christ, and the Holy Gospel text of Luke 5:1–11, which relates the story of the great catch of fish by the, at first, reluctant Peter. As the chorale text and its libretto expansion unfold, it becomes clear that the theme is not one of blind resignation as much as creative acceptance of God's will in all circumstances of life and childlike trust in his benevolent guidance.

The construction of the cantata reveals a favorite structural plan of the composer, namely the symmetrical arch shape. Following this design Bach wrote somewhat comparable movements at the beginning and end of the cantata and second and third movements that match the fifth and six movements of the work. The pivotal point of the design is the central fourth movement. This demanding architectural structure is similar to one Bach used in the cantata *Christ lag in Todesbanden*, BWV 4 (Christ Jesus lay in death's strong bands, *LBW* 134), and in the motet, *Jesu, meine freude*, BWV 227 (Jesus, priceless treasure, *LBW* 457).

The instrumentation consists of 2 oboes, 2 violins, viola, cello, *basso continuo* (keyboard and bass), four-part choir, and soprano, alto, tenor, and bass soloists.

Carlos Messerli

2011 BACH CANTATA CAMP STAFF

Douglas Anderson, lecturer
Gay Anderson, snacks
Sarah Beatty, voice instructor
Leonard Berghaus, lecturer
P. Lars Bostrom, director of finance and administration
Charles P. Brown, director and voice instructor
Karen Christopher, administrative assistant
Christopher M. Cock, lecturer
Maura Janton Cock, lecturer
Elizabeth Coffman, violin instructor
The Rev. Michael D. Costello, program director
Janel Dennen, music assistant
Jayson De Vries, reception
Richard Fischer, clinician
Gwen Gotsch, voice instructor
Bethany Johnson, counselor
The Rev. Bruce K. Modahl, worship leader
Anne Monson, cello instructor
Dan Muriello, building manager
Arif Negez, counselor
Michael Weil, choir intern
Steven Wentz, organist and instructor
Laura Zimmer, organist

✠ **IN MEMORIAM** ✠

Sylvia Behrens
Walter and Maxine Christopher
Patricia Ricci Doyle
Carl Gubitz
Evelyn and Alvin H. Haase
Matthew Hofmaier Heim
Richard Hillert
Phyllis Lucht
Sarah Moeller
Melvin Rotermund
Marie Henrikson Seefeldt

BENEFACTOR

Dr. Truman Anderson
Leonard and Judy Berghaus
Marguerite Bloch
Bill and Susan Bogner
Karl and Daniele Bruhn
The Christopher Family Foundation
Carl and Liz Grapentine
Robert and Kathryn Jandeska
Phyllis N. Kersten
Rev. Bruce and Jackie Modahl
Judith Reinhardt
Faith and Gene Schoon
Mark and Cindy Waldron

SUSTAINING MEMBER

Douglas and Ann Anderson
Martin and Jill Baumgaertner
Paul and Victoria Bouman
Victor and Irene Brandt
Rev. Robert and Margaret Burke
Meg Busse
Robert and Marilyn Busse
William and Karen Clapp
Gerald and Magdalena Danzer
Tom and Patricia* Doyle
Phyllis Duesenberg
Paul and Rachel Frese
James and Sharman Galezewski
Carl and Donna Gruendler
Rev. Paul and Dorothy Haberstock
Jan and Jane Hall
Frederick L. and Junita Borg Hemke
Mark and Kristen Lenhardt
Paul and Jean Meier
Robert Oexeman
John and Harriet Roberts
Stephen and Hildegard Schmidt
Deborah Seegers

Rev. Dr. and Mrs. R.L. Shaner
Rhea Sprecher
Jeff and Claudia Wood
Dennis and Laura Zimmer

GUARANTOR

In Honor of Paul and Victoria Bouman
In Honor of Michael, Rebekah and Andrew Costello
In Honor of Mahler/Koenig wedding
In Honor of Leona Malinsky
Sal and Diane Amati
David and Gay Anderson
Herbert Bamesberger
Don and Carolyn Becker
Ronald J. Benes
Stephen and Janet Bouman
William and Marion Brown
Kim and Karen Brunssen
Mr. and Mrs. Eugene Carlson
Dean and Kathy Christian
Christopher and Maura Cock
Michael and Rebekah Weant Costello
Jeff and Leanne Cribbs
Drs. John and Karen Danford
Arlo and Stacy Deibler
Jim Dittman
Rev. Hans and Mrs. Donna Dumpys
Bill and Carol Ewald
Edith L. Ewert
Olinda Fink
Daniel and Janet Gensch
Roselyn Gieschen
Robert and Kathryn Hayes
Rev. and Mrs. Paul Heckmann
David Heim and Barbara Hofmaier
Don and Marion Heinz
Mary Alice & David Helms
Patricia M. Herendeen
Pat Hoogendoorn
Gary, Ackli and Ivy Howell
David and Carole Hoyem
Carla G. Jankowski
Gary and Krista Kaplan
George Kazarian and Sally
Slone-Kazarian
Elizabeth Kurth
David and Patricia Leege
Carol Lewis
Mark Lucht
Wayne Lucht
Rev. F. Dean and Beverly Lueking
Richard Martens



Laurel and Dennis McMahon
 Carlos and Susan Messerli
 David Moeller
 Carol A. Olsen
 Mary Olson
 Kathryn Peterson
 Randy and Janet Peterson
 Ruth Rehwaldt
 Ernest and Kathaleen Ricketts
 Harold and Caryl Rohlfing
 Donald and Doris Rotermund
 Marilyn Rotermund
 Rev. Walter and Betty Ruehrdanz
 John and Carolyn Sanderson
 Dr. Carl and Noël Schalk
 James A. Scherer
 Mr. and Mrs. James Schlegel
 Patricia W. Schmidt
 Rev. Larry and Rosemary Schneekloth
 William T. Stewart
 John and Valerie Stodden
 Rosalie Streng
 Tom and Doris Strieter
 Charles and Mary Sukup
 Al and Irmgard Swanson
 Nancy Hagen and Andy Tecson
 Howard L. Vander Meer
 Gerlinde VanDriesen
 Albert R. Vollrath
 Willard and Grace Wagner
 Karin Waltz
 Rev. Gary and Linda Weant
 Steven and Susan Wente
 Dorothy and Wesley Wilkie
 George and Nancy Wohlford
 Rev. L. James and Myrna Wylie

SPONSOR

Maurice Boyer
 Mr. and Mrs. Grayson Brottmiller
 Dr. Natalie Jenne

PATRON

In Honor of Roselyn Gieschen's 80th birthday
 In Honor of Carl and Donna Gruendler's
 50th Anniversary
 Rev. William Beckmann
 Anne and Bob Benson
 Bill and Jeannie Cooper
 Tom, Donna, and Julie Day
 Howard Eggert
 Mary Eifrig

Evelyn Grams
 Audrey Claver Haak
 Dorothy Harrold
 Kenneth and Ione Heinitz
 Royce and Tim Hubert
 Ms. M. Ellen Jennings
 Kenneth and Kathryn Knops
 William A. Kopper
 Stephen Kurek
 Dr. Charles and Jewel Laabs
 Kathryn Lucht
 Carol Prinz
 Alice Pursell
 Barbara Rinnan
 Ruth Schnell
 Frederick Shuppara and Virginia Yang
 Lois Warnke
 Rev. Walter and Harriet Ziegenhals

* deceased

The 40th Anniversary season of
 Bach Cantata Vespers at Grace,
 including the Bach Cantata Camp,
 is underwritten in large part by a
 grant from the Christopher Family
 Foundation, in memory of Walter
 and Maxine Christopher.

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.

If you would like to add your name
 to our Bach Cantata Vespers mail-
 ing list or would like to contribute
 to the series, a form is located in
 the atrium and, online, at
www.bachvespers.org.



BIOGRAPHIES

Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center.

Charles P. Brown, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in choral conducting, choral music education, and choral literature.

Christopher M. Cock, tenor, is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He frequently appears in his signature role as a Bach Evangelist and is often a soloist for Grace's Bach Cantata Vespers.

Maura Janton Cock, soprano, is an Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She frequently has been a soloist in Grace's Vesper cantatas.

Elizabeth Coffman, violinist, is Assistant Professor of Music at Concordia University Chicago. She is currently a member of the Chicago Sinfonietta and is the director of the string program at Ascension School in Oak Park. She has performed with several professional orchestras and has served on the faculties of DePauw University and the University of Indianapolis.

Michael D. Costello, director, is the Cantor at Grace Lutheran Church & School, where he directs the Bach Cantata Vespers ministry, serves as primary organist, directs the Grace Senior Choir, and coordinates Grace's ministry of music. Michael is also a pastor and enjoys stepping in and out of a variety of roles. Michael's compositions for choir and organ are published through Augsburg Fortress and MorningStar Music Publishers.

Bruce K. Modahl, homilist, is the Senior Pastor at Grace Lutheran Church & School. He received a doctor of ministry degree from Union Theological Seminary, Richmond, Virginia; a master's of theology in homiletics from Princeton Theological Seminary, Princeton, New Jersey; a master's of divinity from Christ Seminary–Seminox, St. Louis, Missouri; and an undergraduate degree from Concordia Senior College, Ft. Wayne, Indiana.

Anne Monson, cellist, is Assistant Professor of Music at Concordia University Chicago. After graduation from the University of Illinois, she accepted the position of assistant principal cellist in the National Symphony of Costa Rica. She spent eight years performing in various orchestras in Mexico and, upon her return to the United States, taught at Brigham Young University.

Steven Wente, service organist, 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.

David S. Yeago, homilist, is the Michael C. Peeler Professor of Systematic Theology at Lutheran Theological Southern Seminary in Columbia, SC. His articles have addressed a wide range of issues, including ecumenism, Biblical hermeneutics, and the theology of Martin Luther. His current research is focused on the theological interpretation of scripture and the role of scripture in Christian formation.

Laura Zimmer, continuo organist, is an Assistant Cantor at Grace Lutheran Church, primarily serving as organist and accompanist. She also is the Administrative Assistant in the Music Department at Concordia University in River Forest. Laura has two degrees from Concordia, River Forest, including a BA in Elementary Education and a Master of Church Music.



