

Bach 44th Year Cantata Vespers 2014–2015

Grace Lutheran Church • River Forest, Illinois
Sunday afternoons • Prelude at 3:45 p.m.



February 22, 2015

Gottes Zeit ist die allerbeste Zeit (BWV 106)

God's time is the very best time

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.

☐ 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 - 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.



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: *Fürchte dich nicht*

Johann Christoph Bach
(1642–1703)

*Fürchte dich nicht, denn ich hab' dich erlöst,
Fear not, for I have redeemed you,
ich hab' dich bei deinem Namen gerufen,
I have called you by your name:
du bist mein.
you are mine.*

*Wahrlich, ich sage dir:
Truly, I say to you:
Heute wirst du mit mir im Paradies sein.
Today you will be with me in Paradise.*

*O Jesu du, mein Hilf und Ruh,
O Jesus, my aid and rest,
ich bitte dich mit Tränen:
I beseech you with tears:
Hilf, dass ich mich bis ins Grab
Help, that even unto the grave
nach dir möge sehnen.
I might yearn for you.*

Isaiah 43:1; Luke 23:43; Johann Rist

Silence for meditation is observed, then:

PSALM PRAYER

☞ God our Father,
in the waters of Baptism you call your people by name
and join them to the redemption found through your Son.
Help us now, O Lord, that by faith we may yearn for you even to our final breath;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit,
One God, now and forever.

☞ Amen.

MISSION MOMENT

The offering is gathered.

VOLUNTARY

Contrapunctus I (from *Die Kunst der Fuge*, BWV 1080)

Johann Sebastian Bach
(1685–1750)

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



Following the organ introduction to the hymn, we stand and sing.

HYMN: The Will of God Is Always Best

Stanza 3: Harmonization by J. S. Bach



1. The will of God is al - ways best And shall be done for - ev - er;
2. God is my com - fort and my trust, My hope and life a - bid - ing;
- Choir 3. Lord, this I ask, O hear my plea, De - ny me not this fa - vor:
4. When life's brief course on earth is run And I this world am leav - ing,



And they who trust in him are blest; He will for - sake them nev - er.
And to his coun - sel, wise and just, I yield, in him con - fid - ing.
When Sa - tan sore - ly trou - bles me, Then do not let me wa - ver.
Grant me to say, "Your will be done," Your faith - ful Word be - liev - ing.



He helps in - deed In time of need; He chas - tens with for - bear - ing.
The ver - y hairs, His Word de - clares, Up - on my head he num - bers.
O guard me well, My fear dis - pel, Ful - fill your faith - ful say - ing:
My dear - est friend, I now com - mend My soul in - to your keep - ing;

CANTATA: *Gottes Zeit ist die allerbeste Zeit*, BWV 106
(God's time is the very best time)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 18–19 in this worship folder.*

1. Sonatina

A brief, somber introduction that features the steady pulsing of the lower strings supporting the soaring line of the largely unison recorders.

2a. Chorus

Gottes Zeit ist die allerbeste Zeit.

God's time is the very best time.

In ihm leben, weben und sind wir, solange er will.

In him we live, move and exist, so long as he wills.

In ihm sterben wir zur rechten Zeit, wenn er will.

In him we die at the right time, when he wills.

2b. Arioso (tenor)

Ach, Herr, lehre uns bedenken, daß wir sterben müssen,

Ah, Lord, teach us to remember that we must die,

auf daß wir klug werden.

so that we may become wise.

2c. Aria (bass)

Bestelle dein Haus; denn du wirst sterben

Put your house in order, for you will die

und nicht lebendig bleiben.

and not go on living.

2d. Chorus and Arioso (soprano)

Es ist der alte Bund:

This is the old covenant:

Mensch, du mußt sterben!

Man, you must die!

Ja, komm, Herr Jesu, komm!

Yes, come, Lord Jesus, come!

The quartet moves through three “time zones” (slow, fast, slow) to express the confidence the believer has in God’s care. First, a short, chordal setting of the thought of Psalm 31:14–15, then a lively setting of Acts 17:28 that emphasizes the motion of life. Listen for the lone, long soprano note on *lange* (long). This is followed by the brief *Adagio* section inspired by James 4:13–15.

Next, the tenor soloist, accompanied by all instruments, sings of the certainty of death as expressed in Psalm 90:12. The bass soloist, accompanied by unison flutes, follows with a vigorous setting of the command of Isaiah 38:1 (given originally by the prophet to King Hezekiah) to “set your house in order, for you must die!”

The lower voices singing with only the *continuo* accompaniment continue the thought with a reference from the apocryphal book Sirach 14:17 that says it has been ordered of old that man must die. Characteristically, Bach sets this statement of God’s Law in an old fashioned fugue for the alto, tenor, and bass voices. Suddenly, the soprano interrupts with the words of John 22:20, pleading with the Lord Jesus to come. During the soprano passage the instruments play a portion of the chorale *Ich hab mein Sach Gott himgestellt* (My concerns I have left with God), a hymn not found in modern English-language hymnals, but known to Bach’s congregation for its theme of trust in God at the time of death. The lower choir voices then reenter to sing with the soprano, who ultimately concludes the movement alone with a passionately intense descending line imploring Jesus to come again.

3a. Aria (alto)

In deine Hände befehl ich meinen Geist;

Into your hands I commend my spirit;

du hast mich erlöst, Herr, du getreuer Gott.

You have redeemed me, Lord, you faithful God.

3b. Arioso (bass) and Chorale (alto)

Heute wirst du mit mir im Paradies sein.

Today you will be with me in paradise.

Mit Fried und Freud ich fahr dahin in Gottes Willen,

With peace and joy I go there to God’s will,

Getrost ist mir mein Herz und Sinn, sanft und stille.

My heart and mind are confident, calm and still.

Wie Gott mir verheißen hat: Der Tod ist mein Schlaf geworden.

As God has promised me: Death has become my sleep.

The alto sings words from Psalm 31:6 that express trust in the Lord. The *continuo* accompaniment features many repetitions of a long, rising scale line that possibly suggests moving upwards towards heaven. The bass soloist follows, singing the Luke 23:43 words of Jesus to the second thief on the cross, words that assure his entry into paradise. As the bass continues, the alto joins in, singing in long notes the melody of the vespers canticle *Nunc dimittis* (Lord, now you let your servant depart in peace, stanza one of Luther's versification of Simeon's song in Luke 2:29, LBW #349) to the accompaniment of the *gambas*. Shortly thereafter the bass soloist ceases, leaving the alto singing alone with the instruments to conclude the chorale and the movement.

4. Chorale

Glorie, Lob, Ehr und Herrlichkeit

Glory, praise, honor and majesty

Sei dir, Gott Vater und Sohn bereit,

Be to you God, Father and Son,

Dem heiligen Geist mit Namen!

To the Holy Spirit in name!

Die göttlich Kraft

Godly strength

Mach uns sieghaft

Make us victorious

Durch Jesum Christum, Amen.

Through Jesus Christ. Amen.

No simply-harmonized four-part chorale setting can conclude this complex work. Instead, Bach provides an extended doxology of praise to Father, Son, and Holy Spirit in the setting of the seventh stanza of Adam Reusner's (1533) chorale, *In dich hab ich gehoffet, Herr* (In you, Lord, I have put my trust). Bach uses an altered form of the melody. The text and another form of the melody are found as the sixth stanza of *Lutheran Worship* #406.

Bach sets the four-part chorale to a startling, syncopated chordal accompaniment, placing brief instrumental echo-like phrases between the sung lines. However, for the last line of the chorale, *Durch Jesum Christum Amen* (through Jesus Christ, Amen), Bach embarks on a freely formed and lengthy, spirited choral fugue that comes to a dramatic conclusion with an abrupt echoing *Amen*.

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.

HYMN: In the Midst of Earthly Life



1. In the midst of earth - ly life Snares of death sur - round us;
2. In the midst of death's dark vale, Hell's grim pow'rs o'er - take us;
3. In - to hell's fierce ag - o - ny Sin doth head - long drive us;



Where, then, flee we in the strife, Lest our foes con - found us? To
Who will help when they as - sail, Who se - cure can make us? Thou
Where shall we for re - fuge flee, Who, O who will hide us? Thou



thee, a - lone, our Sav - ior! We mourn our griev - ous sin, which hath
on - ly, lord, thou on - ly! It moves thy ten - der heart to see
on - ly, bless - ed Sav - ior! Thy pre - cious blood was shed to win



Stirred the fire of thy fierce wrath: Ho - ly and righ - teous God!
Our great sin and mis - er - y. Ho - ly and righ - teous God!
Peace and par - don for our sin. Ho - ly and righ - teous God!



Ho - ly and might-y God! Ho - ly and all mer - ci - ful Sav - ior!
Ho - ly and might-y God! Ho - ly and all mer - ci - ful Sav - ior!
Ho - ly and might-y God! Ho - ly and all mer - ci - ful Sav - ior!



Ev - er - liv - ing God! Save us, Lord, from sink - ing
 Ev - er - liv - ing God! Let not hell dis - may us
 Ev - er - liv - ing God! Lord pre - serve and keep us



In death's deep and bit - ter flood! Have mer - cy, O Lord!
 With its deep and burn - ing flood. Have mer - cy, O Lord!
 In the true faith's com - fort. Have mer - cy, O Lord!

Text: Martin Luther, 1483–1546, based on *Media vita*, 10th century, tr. Composite
 Tune: Latin melody, 13th century, adapt.

MITTEN WIR IN LEBEN SIND
 P M

DISMISSAL

- L** Go in peace. Serve the Lord.
- C** Thanks be to God!

LEADING WORSHIP TODAY

Jill Peláez Baumgaertner, Ph.D., homilist
 The Rev. Robert L. Shaner, leader

Grace Lutheran Church Senior Choir
 The Rev. Michael D. Costello, cantor
 Timothy Spelbring, assistant organist

Laura Zimmer, continuo organist for the motet

Kirsten Hedegaard, soprano
 Angela Young Smucker, mezzo-soprano
 Karim Sulayman, tenor
 Douglas Anderson, baritone

Lisette Kielson and Patrick O'Malley, recorders

Alison Nyquist, violin
 Dave Moss, viola
 Craig Trompeter, gamba
 Anna Steinhoff, gamba and cello
 Jerry Fuller, violone
 Michael D. Costello, continuo

BACKGROUND OF THE CANTATA

Many speak of the genius of the legendary Johann Sebastian Bach, the master musician: the prolific composer of great choral music, the creator of complex works for orchestral and keyboard instruments, the dedicated Lutheran church musician. While Bach's keyboard playing was acknowledged quite early in life, many of the qualities for which he is now praised were recognized only as Bach matured. What about the youthful Bach? Besides his achievements at the organ, what did he do in the early years of his life and how did he do it? What did he believe and how did he express himself?

Gottes Zeit, Cantata 106, tells us much about Bach at age 22, when it was probably written. Although Bach's chief duties at the time did not emphasize the composition of cantatas, he has in this work left us a complex and significant accomplishment. The cantata was written for the funeral of an important, but presently unknown person. Its composition falls somewhere near the end of Sebastian's first position at Arnstadt and his acceptance of a new post at Mühlhausen. Possibly, it was written for the funeral of his prosperous uncle, Tobias Lämmerhirt, who died in 1707. While the designation of the deceased may be uncertain today, the work is considered by many to be quite possibly one of the composer's greatest masterpieces—and a noteworthy achievement for one so young.

The theme of the cantata is human mortality, submission to God's will, and praise to the Almighty for giving his children the triumph of resurrection through Jesus Christ—daunting subjects to address for a musician barely out of his teen years. But Sebastian was no stranger to death. He had lost both his father and mother by the time he was ten years old, and three of his siblings also had preceded him in death. By 1707 other family members and friends had, of course, also died in that age of high mortality. Bach's early spiritual grounding was thorough and soundly Lutheran. Not only had he been raised in a devout Lutheran home, his schooling was rooted in confessional orthodoxy. He knew of original sin and believed that, by God's grace in Jesus Christ, eternal bliss was also to be his.

Sebastian had the musical talent and training to address the challenge of composing a funeral cantata. Although he was self-taught to a considerable degree, he profited greatly from instruction from several prominent relatives and from the work of older contemporaries, such as Dieterich Buxtehude.

Bach's cantata subtitle is *Actus tragicus*, or “tragic drama.” He was fond of using Latin or French terms in his writing in German, perhaps in keeping with a custom of the times and perhaps to better relate to the learned academic community to which he aspired to belong.

One could also speculate that the individual celebrated by the music may have had an appreciation of the theater and had witnessed more than one staged tragedy. In either case, while Bach casts the cantata as a tragedy in relation to human life, he clearly articulates the Christian triumph over death by the promise of eternal life in heaven.

For this cantata, perhaps Bach himself selected the Bible verses and hymn texts that would express his Lutheran faith and trust in God in the face of death. After an opening statement of confidence in God, he immediately and forcefully states that human destiny is the grave and that in anticipation of death one's house must be set in order. In a most perceptive juxtaposition he simultaneously has a soloist call for Jesus. Jesus responds with the words of welcome into eternal bliss first uttered to the second thief at his crucifixion. The *Nunc dimittis* (Lord, now you let your servant go in peace) is sung simultaneously by a soloist, leading to a closing Trinitarian doxology chorale of choral and instrumental praise.

With the assurance of a mature master composer, Bach uses a fusion of old and new techniques in setting the text of this cantata. The bold and intricate choral and instrumental writing combines biblical and chorale citations set to music in a way that illuminates the stark simplicity of inevitable truth.

The original score calls for two recorders (end-blown flutes), two *violas da gamba* (predecessors of the modern cello), and *basso continuo* (bass and keyboard), soprano, alto, tenor, and bass soloists, and choir (sung today by the soloists). Except for the *gambas* and the *continuo*, the score does not call for strings.

Carlos Messerli

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These listings acknowledge contributions to the 44th season of Bach Cantata Vespers, beginning July 1, 2014. Donations received after February 8, 2015, will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

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





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 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.

Jill Peláez Baumgaertner, homilist, is Professor of English and Dean of Humanities and Theological Studies at Wheaton College. Prior to joining the faculty at Wheaton in 1980, she taught at Valparaiso University. In the past several years she has worked with composer Carl Schalk on several libretti for choral music. The author of several collections of poetry, including the recently published *What Cannot Be Fixed*, she serves as poetry editor of *The Christian Century* and is past president of the Conference on Christianity and Literature.



Oliver Camacho, tenor, is a graduate of Northwestern University and has studied historically-informed performance practice at Amherst Early Music Festival and Early Music Vancouver. Oliver has been a soloist with Bella Voce and Callipygian Players in Handel's *Messiah* and Monteverdi's *Vespers of 1610*; is a regular featured recitalist with Eugenia Cheng at Pianoforte Foundation, and has sung principal roles in fully-staged baroque operas at Amherst Early Music Festival, where he is now production manager. Oliver recently joined VOX 3 Collective as a specialist in Baroque repertoire and co-chair of its Education Committee.

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, home of the Lutheran Summer Music Academy and Festival.



Kirsten Hedegaard, soprano, has enjoyed a dual career as a singer and conductor. She has performed numerous Bach cantatas and has been a soloist with many early music specialists. Currently on the faculty at Loyola University, Ms. Hedegaard has taught conducting at Concordia University Chicago and has conducted choirs and orchestras for various institutions, including Eastman House, Chicago Children's Choir, Gallery 37, Loyola Academy, and the University of California. She also serves as Director of Music at the Presbyterian Church of Barrington.

Lisette Kielson, recorder, performs as soloist, chamber musician, and orchestral player throughout the Midwest. In Chicago Ms. Kielson has performed with, among others, the Lyric Opera of Chicago (stage band soloist), Chicago Opera Theater, Haymarket Opera Company, and Music of the Baroque. Artistic Director of L'Ensemble Portique, M. Kielson has recorded with Centaur and her own LEP Records label. She serves as Music Director of the Chicago Recorder Chapter, teaches on the faculty of the Whitewater Early Music Festival, and directs the Collegium Musicum as Affiliate Professor at Bradley University.





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

Craig Trompeter, gamba, performs in concert and over the airwaves with Second City Musick, Music of the Baroque, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols, and the Smithsonian Chamber Music Society. As soloist he has performed at the Ravinia Festival, at the annual conference of the American Bach Society, and with the Chicago Symphony and Music of the Baroque. Mr. Trompeter has recorded on the Harmonia Mundi, Cedille, and Centaur labels and was a founding member of the Fry Street String Quartet. He is the general director of the Haymarket Opera Company.



JOHANN SEBASTIAN BACH

MASS IN

B MINOR

MARCH 22, 2015 + 4:00 PM

Bach Cantata Vespers Chorus and Orchestra
in collaboration with Chicago Choral Artists

Michael D. Costello, director
Susan Nelson, soprano
Amanda Koopman, mezzo-soprano
Karen Brunssen, mezzo-soprano
Derek Chester, tenor
Douglas Anderson, baritone

Seating is limited.
Tickets are free, but required.
Visit www.gracriverforest.org,
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or use the QR code below.

Hours d'oeuvre and wine reception at intermission

No admission fee ■ Free-will offering ■ Nursery open



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