

FOURTH SUNDAY AFTER THE EPIPHANY

January 31, 2010 † 3:45 p.m.

Evening Prayer



† OPENING †

PRELUDE

Trio Sonata No. VI in G Major, BWV 530

J. S. Bach
(1685–1750)

- I. Vivace
- II. Lente
- III. Allegro

Épiphanie

(Based on the Gregorian Alleluia for Epiphany)

Gaston Litaize
(1909–1991)

Steven Wente, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT: page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

† PSALMODY †

We sit.

PSALM 141: page 145

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

All sing parts marked ❸.

Silence for meditation is observed, then:

PSALM PRAYER

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

❸ **Amen.**

MOTET: Arise, Shine

Paul D. Weber
(b. 1949)

Arise, shine; for your light has come, and the glory of the Lord has risen upon you.
Nations shall come to your light, and kings to the brightness of your dawn.
For darkness shall cover the earth, and thick darkness the peoples;
But the Lord will arise upon you and his glory will appear over you.
(Isaiah 60:1–3)

What joy to know, when life is past,
The Lord we love is first and last,
The end and the beginning!
He will one day, oh, glorious grace,
Transport us to that happy place
Beyond all tears and sinning!
Amen! Amen!
Come, Lord Jesus!
Crown of gladness!
We are yearning for the day of your returning.
(Philipp Nicolai, 1556–1608, tr. hymnal version, 1978)

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ Lord God, you revealed your Son to the nations by the leading of a star.
Lead us now by faith to know your presence in our lives,
and bring us at last to the full vision of your glory;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.
- ☑ **Amen.**

VOLUNTARY: *Herr Christ, der einig Gottes Sohn*
(The Only Son from Heaven)

Georg Friedrich Kauffmann
(1679–1735)

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

We stand.

HYMN: The Only Son from Heaven

(green) **LBW #86**

The choir will sing stanza three in a setting by Michael D. Costello.

✠ WORD ✠

We sit.

READING: Isaiah 60:1–6

¹Arise, shine; for your light has come, and the glory of the LORD has risen upon you. ²For darkness shall cover the earth, and thick darkness the peoples; but the LORD will arise upon you, and his glory will appear over you. ³Nations shall come to your light, and kings to the brightness of your dawn. ⁴Lift up your eyes and look around; they all gather together, they come to you; your sons shall come from far away, and your daughters shall be carried on their nurses' arms. ⁵Then you shall see and be radiant; your heart shall thrill and rejoice, because the abundance of the sea shall be brought to you, the wealth of the nations shall come to you. ⁶A multitude of camels shall cover you, the young camels of Midian and Ephah; all those from Sheba shall come. They shall bring gold and frankincense, and shall proclaim the praise of the LORD.

☐ The Word of the Lord.

☑ **Thanks be to God.**

ANTHEM: *Weinachten* from *Sechs Sprüche*, Opus 79

Felix Mendelssohn-Bartholdy
(1809–1847)

*Frohlocket, ihr Völker auf Erden,
Und preiset Gott!
Der Heiland ist erschienen,
Den der Herr verheissen.
Er hat seine Gerechtigkeit
Der Welt offenbaret.
Hallelujah.*

Rejoice, O nations of the earth,
And praise God!
The Savior has come,
Who is called the Lord.
He has revealed his righteousness
To the world.
Hallelujah.
(Martin Luther, 1483–1546)

READING: Matthew 21:1–9

¹In the time of King Herod, after Jesus was born in Bethlehem of Judea, wise men from the East came to Jerusalem, ²asking, "Where is the child who has been born king of the Jews? For we observed his star at its rising, and have come to pay him homage." ³When King Herod heard this, he was frightened, and all Jerusalem with him; ⁴and calling together all the chief priests and scribes of the people, he inquired of them where the Messiah was to be born. ⁵They told him, "In Bethlehem of Judea; for so it has been written by the prophet:

⁶"And you, Bethlehem, in the land of Judah,
are by no means least among the rulers of Judah;
for from you shall come a ruler
who is to shepherd my people Israel."

The reading continues on the next page.

⁷Then Herod secretly called for the wise men and learned from them the exact time when the star had appeared. ⁸Then he sent them to Bethlehem, saying, "Go and search diligently for the child; and when you have found him, bring me word so that I may also go and pay him homage." ⁹When they had heard the king, they set out; and there, ahead of them, went the star that they had seen at its rising, until it stopped over the place where the child was. ¹⁰When they saw that the star had stopped, they were overwhelmed with joy. ¹¹On entering the house, they saw the child with Mary his mother; and they knelt down and paid him homage. Then, opening their treasure chests, they offered him gifts of gold, frankincense, and myrrh. ¹²And having been warned in a dream not to return to Herod, they left for their own country by another road.

☐ The Word of the Lord.

☛ Thanks be to God.

HOMILY

The Rev. Martin A. Seltz

CANTATA 123: *Liebster Immanuel, Herzog der Frommen* (Dearest Immanuel, Ruler of the Righteous)

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

Background notes for the cantata are found on page 12 in this worship folder.

1. CHORUS

*Liebster Immanuel, Herzog der Frommen,
Du, meiner Seele Heil,
Komm, komm nur bald!
Du hast mir, höchster Schatz,
Mein Herz genommen,
So ganz vor Liebe brennt
Und nach dir wallt.
Nichts kann auf Erden
Mir liebers werden,
Als wenn ich meinen Jesum stets behalt.*

**Dearest Immanuel, ruler of the righteous,
Thou Savior of my soul,
Come, come now soon!
Thou hast, my highest store,
My heart won over;
So much its love doth burn
And for thee seethe.
On earth can nothing
Be dearer to me
Than that I my Jesus e'er may hold.**

The cantata begins with a lovely setting of the chorale melody in a joyous 9/8 meter supported by flowing triplet eighth-notes chiefly in the instruments. The rhythmic character of the movement is that of a lively Italian *giga* dance, type I, according to Dr. Natalie Jenne. After an instrumental introduction based on the opening phrase of the chorale, the choir sings the entire chorale divided into eleven sections separated by *ritornelli* (returning instrumental segments). Some of the sections resemble embellished four-part chorale arrangements; others involve brief imitation between the voices. Throughout, the first three repeated notes of the melody also appear at various pitch levels as a kind of musical motto for the movement. The movement closes with a repetition of the instrumental introduction.

2. RECITATIVE (Alto)

*Die Himmelssüßigkeit,
Der Auserwählten Lust
Erfüllt auf Erden schon mein Herz und Brust,
Wenn ich den Jesusnamen nenne
Und sein verborgnes Manna kenne:
Gleichwie der Tau ein dürres Land erquickt,
So ist mein Herz
Auch bei Gefahr und Schmerz
In Freudigkeit durch Jesu Kraft entzückt.*

Now heaven's sweet delight,
The chosen people's joy,
Doth fill e'en here on earth my heart and breast,
When I the name of Jesus utter
And recognize his secret manna:
Like as the dew an arid land revives,
Just so my heart
In peril and in pain
To joyfulness doth Jesus pow'r transport.

A brief, simply-accompanied recitative full of ascending and descending vocal skips prepares for the ensuing aria.

3. ARIA (Tenor)

*Auch die harte Kreuzesreise
Und der Tränen bittre Speise
Schreckt mich nicht.
Wenn die Ungewitter toben,
Sendet Jesus mir von oben
Heil und Licht.*

E'en the cruel cross's journey
And my fare of bitter weeping
Daunt me not.
When the raging tempests bluster,
Jesus sends to me from heaven
Saving light.

The tenor aria, featuring two oboes in the accompaniment, addresses the terror of life's frightening journey in three sections: In the beginning of the *Lento* section the "cruel cross's journey" is depicted in a line that rises dramatically to a high A before falling. The word *schreckt* ("daunt," could be translated "frighten") twice receives an expressive upward glissando, and *mich nicht* of the phrase "daunt me not" is rendered a total of twelve times, perhaps to reinforce the firmness of the resolve.

The tempo of the middle section increases to *allegro*, which places virtuosic demands on the singer, who is called upon to negotiate rapid runs that portray the word *toben* (raging). The assurance of Jesus' "saving light" (so appropriate for Epiphany) signals the beginning of the third and slower section marked *Adagio*. The popular *da capo* form of the eighteenth century, requires that the first section of the aria be repeated, possibly in an ornamented style.

4. RECITATIVE (Bass)

*Kein Höllenfeind kann mich verschlingen,
Das schreiende Gewissen schweigt.
Was sollte mich der Feinde Zahl umringen?
Der Tod hat selbst keine Macht,
Mir aber ist der Sieg schon zugedacht,
Weil sich mein Helfer mir, mein Jesus, zeigt.*

No fiend of hell can e'er devour me,
The crying conscience now is still.
How shall indeed the hostile host surround me?
E'en death itself hath lost its might,
And to my side the vict'ry now inclines,
For Jesus is to me, my Savior, shown.

Having traversed the depiction of the perils in the text of the previous aria, Bach continues to portray the agitation provided by the librettist, but in a milder form. He presents the dramatic text in a *recitativo secco* (dry recitative) with the accompaniment of only the *continuo*. At the very beginning he gives the devil (*Höllengeist*, “fiend of hell”) his due with a gesture that includes a different augmented fourth interval, known also as the “tritone” or “the devil in music.”

5. ARIA (Bass)

*Laß, o Welt, mich aus Verachtung
In betrübter Einsamkeit!
Jesus, der ins Fleisch gekommen
Und mein Opfer angenommen,
Bleibet bei mir allezeit.*

Leave me, world, for thou dost scorn me,
In my grievous loneliness!
Jesus, now in flesh appearing
And my sacrifice accepting,
Shall be with me all my days.

Resignation and loneliness mark the beginning of the concluding aria. This state is depicted by the calm melody of the solo flute that dissolves into a line of arpeggios and wide skips with a firm staccato bass line striding beneath. *Einsamkeit* (loneliness) is given long-held vocal bass tones at five different times. (At one brief point an *Adagio* tempo is indicated as the instruments pause to leave the singer truly “alone” to sing the word *Einsamkeit*.)

Confidence returns in a middle section that provides variants of the features of the beginning, but now in a more joyful atmosphere. Then, strangely from a theological or psychological point of view, Bach again accepts the *da capo* convention of the time that calls for a return to the beginning of the aria to conclude with the “grievous loneliness” of the sinner.

6. CHORALE

*Drum fahrt nur immer hin,
Ihr Eitelkeiten,
Du, Jesu, du bist mein,
Und ich bin dein;
Ich will mich von der Welt
Zu dir bereiten;
Du sollst in meinem Herz
Und Munde sein.
Mein ganzes Leben
Sei dir ergeben,
Bis man mich einsten legt ins Grab hinein.*

**Be gone, then, evermore,
Ye idle fancies!
Thou, Jesus, thou art mine,
And I am thine;
I would depart this world
And come before thee;
Thou shalt within my heart
And mouth be found.
My whole existence
Shall thee be offered,
Until at last they lay me in the grave.**

The sixth stanza of Fritsch's text is set by Bach to the conventional harmonization in four parts found at the end of many of his cantatas. Since the original chorale melody appears in several variants throughout its long history, it is not surprising that the composer indicates a variant himself and specifies that the second half of the tune is to be repeated (as in the first half). At this point, as the cantata is about to conclude, Bach calls for the repeat to be sung at as soft dynamic level, one that is especially appropriate to the text.

Silence is observed, then:

- Ⓛ In many and various ways God spoke to his people of old by the prophets.
- Ⓒ **But now in these last days he has spoken to us by his Son.**

We stand and sing.

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

✠ PRAYERS ✠

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

LORD'S PRAYER: page 152 (*Traditional*)

BENEDICAMUS DOMINO & BENEDICTION: page 152

HYMN: Shine Like Stars

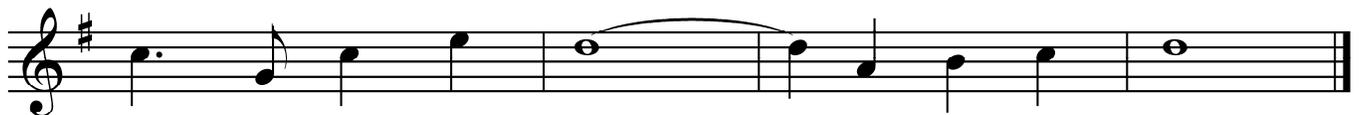
Tune and Concertato by Carl F. Schalk



1. **C** See how the gal - ax - ies are al - ways there, Made by the
2. **Choir** So we are made to oc - cu - py a place With - in a
3. **C** Who were the stars God gave us in our youth, Who led us
4. **Choir** How man - y have been led to Beth - le - hem To see the
5. **M** Who are those loved ones al - ways at our sides, Who walk be -
6. **Choir** Though pass - ing clouds may for a mo - ment hide Our gleams of
7. **C** Here by our faith and hope and love we shine, Re - veal - ing
8. **C** There we are set to oc - cu - py the height, To glow the



One whose glo - ries they de - clare, Signs of a God with
fir - ma - ment of time and space, *Each one en - light - ened*
 to the Way, the Life, the Truth? Now when we show our
Morn - ing Star a - rise for them? *Now glit - t'ring dia - monds*
 fore us, each a trust - ed guide, Who give us on - ly
faith, God's prom - is - es a - bide: *One day our or - bits*
 by our deeds a pow'r di - vine, One al - most hears God
 bright - est in the dark - est night, That man - y still may



might and care to spare: Shine like those stars!
with a spe - cial grace *To shine like stars.*
 chil - dren that same route, We shine like stars.
in his di - a - dem, *They shine like stars.*
 what true friends pro - vide, Who shine like stars.
will be glo - ri - fied— *So shine like stars!*
 say - ing, "You are mine, You shine like stars!"
 know the world's true Light, Shine, shine like stars!

Text: Jaroslav J. Vajda, 1919–2008
 Tune: Carl F. Schalk, b. 1929

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The Rev. Michael D. Costello, cantor
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Meg Busse, Christine Janzow Phillips, oboe
Michael D. Costello, continuo

BIOGRAPHIES



CYNTHIA ANDERSON, mezzo-soprano, has performed with many American orchestras and choral organizations, including the Milwaukee Symphony Orchestra, the Honolulu Symphony, Chicago Sinfonietta, St. Louis Symphony, and Chicago's Music of the Baroque. Born to Lutheran missionary parents in Tokyo, she graduated from Luther College and received a Master of Arts degree in music from Concordia University Chicago. She maintains a private teaching studio, is Director of Music at St. Paul Lutheran Church in Villa Park, and directs choral groups at Concordia and College of DuPage.



DOUGLAS ANDERSON, a long-standing member of Grace Lutheran Church and its choir, has been soloist in Grace's Bach Cantata Vespers since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.



CHARLES P. BROWN 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. Charles taught in the Pennsylvania and New Jersey public school systems, performed professionally as a member of Fuma Sacra, a critically acclaimed early music ensemble in New Jersey, and was also a member of the Westminster Choir. Charles is a member of Chicago's Grant Park Chorus. He earned both bachelor and master degrees in music education and choral conducting at Westminster Choir College in Princeton, NJ, and is currently completing requirements for a Doctorate of Musical Arts at the University of Arizona. Charles's doctoral dissertation will examine the Expanding Voice Method, a male changing voice process, as postulated by Henry Leck.



KURT R. HANSEN, a member of the faculty of Northwestern University, has performed in Europe, the Far East, and South America, as well as in many cities across the United States. Although he has specialized as a performer in Bach's cantatas and Passions, his repertoire is not limited to Bach. An active recitalist, he has sung major cycles of Fauré, Schumann, and Schubert. He has performed as soloist in works of Monteverdi, Mozart, Verdi, Strauss, Mussorgsky, Mahler, and Britten with many major orchestras and opera companies. One of his fondest memories was being chosen to sing the role of Rodrigo in Verdi's *Otello* with the Chicago Symphony Orchestra to celebrate the late Sir George Solti's seventy-fifth birthday in an internationally telecast tribute. Mr. Hansen currently makes his home in Glenview, Illinois, with his wife, Theresa Brancaccio and two sons, Kristofer and Alex.



MARTIN A. SELTZ is publisher for worship and music at Augsburg Fortress, the publishing unit of the Evangelical Lutheran Church in America. There his publishing and editorial responsibilities since 1994 have included the Evangelical Lutheran Worship family—the primary worship resources of the Evangelical Lutheran Church in America and the Evangelical Lutheran Church in Canada—as well as earlier worship books including *With One Voice, This Far by Faith*, and *Libro de Liturgia y Cántico*. Several of his hymn translations appear in these and other publications. He has also served on the executive committee of the North American Academy of Liturgy, the Consultation on Common Texts, the advisory council of the Institute of Liturgical Studies at Valparaiso University, and as chaplain to the Lutheran Summer Music community. He holds an M. Div. from Christ Seminary—Seminex, St. Louis, and an M.A. in musicology from the University of Minnesota. An ordained minister in the ELCA, he was pastor of a congregation in Livonia, Michigan for fourteen years and currently serves as one of the cantors at Christ Church Lutheran, Minneapolis, Minnesota. Martin is married to Joanne (Wittwer); they have two children and two grandchildren.



STEVEN WENTE is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is minister of music at United Lutheran Church, Oak Park, Illinois. He holds degrees from Concordia, River Forest and from Northwestern University. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsum. He keeps an active schedule as a teacher, workshop leader and organ recitalist. He is active in both the Association of Lutheran Church Musicians, having served as national director of educational concerns, and the American Guild of Organists, where he serves on the local Pipe Organ Encounter (POE) committee. He has been a presenter at the Institutes on Liturgy, Preaching, and Church Music (LCMS) and at conferences of the ALCM. He has participated in a summer study seminar in France and in Switzerland on the organs and organ music of these countries. He has written settings of hymns and organ preludes for *Hymnal Supplement 98 (CPH)* and *Lutheran Service Book*, as well as earlier settings for the *Concordia Hymn Prelude Series*. He has contributed to *Grace Notes (ALCM)* and was a contributor to the recently published revision of *Key Words in Church Music* and has written a chapter for the festschrift *Thine the Praise: Essays on Lutheran Church Music in honor of Carl Schalk*. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.

BACKGROUND OF THE CANTATA

For his second full year of service as cantor at St. Thomas, Bach had determined to base all of the cantatas of his cantata cycle on hymns widely known to the people rather than on original librettos. In this way they were usually closely related to the Scripture read on that day, but they also included chorales, the songs with which worshippers were familiar.

Liebster Immanuel, Herzog der Frommen, first performed on Epiphany Day, January 6, 1725, features two stanzas of a chorale of the same name and does not utilize the designated Epiphany texts. Nevertheless, the work is one of Bach's excellent creations, a devout tribute to Christ, whose Epiphany (manifestation or appearing) is celebrated in the season, combined with the expression of the pious wish of the believer to be with Jesus in eternity.

The featured chorale is generally unfamiliar today because neither the text nor tune appears in the major contemporary German or English Lutheran hymnals in recent use. It is not found in *Lutheran Book of Worship* and only the tune (not the text) appears in *The Lutheran Hymnal* (1941).

The text of the chorale was written by Ahasverus Fritsch (1679). Stanzas one and six appear in their entirety with the chorale melody in the first and last movements of the cantata. The other movements may be based loosely on the text of stanzas two to five of the hymn. The identity of the arranger of the libretto is unknown, and it may have been Bach himself. The composer of the melody of the chorale is not known for certain, but it could be Fritsch's contemporary, Johann Ahle (1625–1673).

The work is scored for two transverse (modern style) flutes, two oboes d'amore (alto oboes), strings (two violin parts, viola, cello, and bass), and *continuo* (bass and keyboard), with alto, tenor, and bass vocal solos, and choir. In keeping with original performance practice, the *continuo* will include both harpsichord and organ.

Carlos Messerli

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This afternoon's service is underwritten in part by Norma Thoms and family in memory of Elaine and Ken Thoms.

Portativ Organ tuning is graciously provided by Leonard Berghaus.

Harpsichord tuning is graciously provided by Dennis Zimmer.

The presentation of the Bach Cantata Vespers is made possible primarily by the contribution of many donors who are hereby gratefully acknowledged. Please inform the Grace Church office of any inadvertent errors or omissions.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located on tables in the narthex and in the atrium.

Bach Cantata Vespers

www.bachvespers.org

- February 28** *Cantata 54* ***Widerstehe doch der Sünde***
(Stand Firm Against Sin)
Homilist: Frederick A. Niedner, Valparaiso University, Valparaiso, Indiana
Soloist: Countertenor Steven Rickards, Indianapolis, Indiana
Prelude: J. S. Bach, Concerto for Harpsichord, Flute, and Violin in A minor, BWV 1044
- March 21** *Cantata 1* ***Wie schön leuchtet der Morgenstern***
(How Lovely Shines the Morning Star)
Homilist: Karen Salvo Hawkins, Christ the King Lutheran Church, Columbia, South Carolina
Extended thirty-minute prelude beginning at 3:30 p.m.
Prelude: Brandenburg Concerto #1, BWV 1046 *and*
Organ prelude: Robert D. Hawkins, Lutheran Theological Southern Seminary, Columbia, South Carolina
- April 25** *Cantata 4* ***Christ lag in Todesbanden***
(Christ Lay in Death's Strong Bands)
Homilist: Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America
Organ prelude: Laura Zimmer, Grace Lutheran Church, River Forest, Illinois
- May 23** *Cantata 172* ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***
(Ring Forth, You Songs, Resound, You Strings!)
Homilist: Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo



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