

Bach 45th Year

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

Cantata Vespers 2015–2016



January 31, 2016

Mit Fried und Freud ich fahr dahin (BWV 125)

In peace and joy I now depart

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

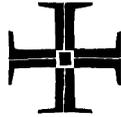
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

Fourth Sunday after Epiphany
January 31, 2016 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Mit Fried und Freud ich fahr dahin, BuxWV 76

Dieterich Buxtehude (1637–1707)

Contrapunctus I

Evolutio

Contrapunctus II

Evolutio

Klag-Lied

Four Settings: Mit Fried und Freud ich fahr dahin

Max Reger (1873–1916)

Kenneth Kosche (b. 1947)

Johann Christoph Bach (1642–1703)

Johann Sebastian Bach, BWV 616 (1685–1750)

Michael D. Costello, 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.**



☐ 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 ☩.

☩ 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.



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



Ⓜ 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. Ⓘ But my eyes are



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



Ⓜ 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.



Ⓒ 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: Arise, Shine

Kenneth Jennings
(1925–2015)

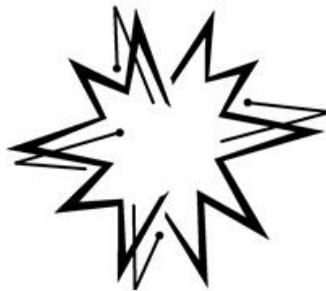
Arise, shine, for thy light has come,
And the glory of the Lord has risen upon thee.
For behold, the darkness shall cover the earth,
And gross darkness the people:
But the Lord shall arise upon thee,
And his glory shall be seen upon thee.
And the nations shall come to thy light,
And kings to the brightness of thy rising.

Isaiah 60:1–3

Silence for meditation is observed, then:

COLLECT

- ☐ Everlasting God, the radiance of all faithful people,
you brought the nations to the brightness of your rising.
Fill the world with your glory, and show yourself to all the world;
through him who is the true light and the bright morning star,
your Son, Jesus Christ, our Savior and Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever..
- ☑ **Amen.**



The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Ayre and Trumpet Tune on WESTMINSTER ABBEY

Richard Proulx
(1937–2010)

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

We stand at the conclusion of the voluntary, which serves as the introduction to the hymn.

HYMN: In His Temple Now Behold Him

Setting by Carl F. Schalk
(b. 1929)



1. In his tem - ple now be - hold him, See the long - ex -
Choir 2. In the arms of her who bore him, Vir - gin pure, be -
3. Je - sus, by your pre - sen - ta - tion, When they blest you,



pect - ed Lord; An - cient proph - ets had fore - told him,
hold him lie, While his a - ged saints a - dore him,
weak and poor, Make us see your great sal - va - tion,



God has now ful - filled his word. Now to praise him,
Ere in per - fect faith they die. Al - le - lu - ia!
Seal us with your prom - ise sure; And pre - sent us,



his re - deem - ed Shall break forth with one ac - cord.
Al - le - lu - ia! Lo, the in - car - nate God Most High!
in your glo - ry, To your Fa - ther, cleansed and pure.

Text: Henry J. Pye, c. 1825–1903, alt.
Tune: Adapt. from an anthem of Henry Purcell, 1659–1695

WESTMINSTER ABBEY
87 87 87



✠ WORD ✠

We sit.

READING: Malachi 3:1–4

See, I am sending my messenger to prepare the way before me, and the LORD whom you seek will suddenly come to his temple. The messenger of the covenant in whom you delight — indeed, he is coming, says the LORD of hosts. ²But who can endure the day of his coming, and who can stand when he appears?

For he is like a refiner's fire and like fullers' soap; ³he will sit as a refiner and purifier of silver, and he will purify the descendants of Levi and refine them like gold and silver, until they present offerings to the LORD in righteousness. ⁴Then the offering of Judah and Jerusalem will be pleasing to the LORD as in the days of old and as in former years.

📖 The Word of the Lord.

🙏 Thanks be to God.

MAGNIFICAT

Herbert Howells
(1892–1983)

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Savior.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his name.
And his mercy is on them that fear him throughout all generations.
He hath shown strength with his arm:
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel,
as he promised to our forefathers,
Abraham and his seed, forever.
Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be: world without end. Amen.

READING: Luke 2:22–32

When the time came for their purification according to the law of Moses, [Mary and Joseph] brought [Jesus] up to Jerusalem to present him to the Lord ²³(as it is written in the law of the Lord, “Every firstborn male shall be designated as holy to the Lord”), ²⁴and they offered a sacrifice according to what is stated in the law of the Lord, “a pair of turtledoves or two young pigeons.”

²⁵Now there was a man in Jerusalem whose name was Simeon; this man was righteous and devout, looking forward to the consolation of Israel, and the Holy Spirit rested on him. ²⁶It had been revealed to him by the Holy Spirit that he would not see death before he had seen the Lord's Messiah. ²⁷Guided by the Spirit, Simeon came into the temple; and when the parents brought in the child Jesus, to do for him what was customary under the law, ²⁸Simeon took him in his arms and praised God, saying,

²⁹“Master, now you are dismissing your servant in peace,
according to your word;

³⁰for my eyes have seen your salvation,

³¹which you have prepared in the presence of all peoples,

^{32a}a light for revelation to the Gentiles
and for glory to your people Israel.”

L The Word of the Lord.

C Thanks be to God.

NUNC DIMITTIS

Herbert Howells

Lord, now lettest thou thy servant depart in peace:
according to thy word.

For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be: world without end. Amen.



CANTATA: Mit Fried und Freud ich fahr dahin, BWV 125
(In peace and joy I now depart)

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 22 in this worship folder.*

1. Chorale

Mit Fried und Freud ich fahr dahin
With peace and joy I now depart
 In Gottes Willen;
According to God's will;
 Getrost ist mir mein Herz und Sinn,
Comforted are my heart and spirit,
 Sanft und stille;
Calm and still;
 Wie Gott mir verheißen hat,
As God has promised me,
 Der Tod ist mein Schlaf geworden.
Death has become my sleep.

The opening ritornello of this chorus, a stately sarabande in the key of E minor, may remind listeners of the opening of the St. Matthew Passion, composed two years later. Flute and oboe intertwine, reaching upward to heaven, as the string accompaniment supplies a soft bed of support and comfort. The orchestra's rising melodic figure is derived from the leap of a fifth that begins the chorale tune. The lower voices in the choir enter canonically with this same lovely figure while the sopranos sing the cantus firmus in long held notes. At *sanft und stille* (calm and still) and again at "death has become my sleep" the moving phrases in the lower voices cease and the chorale is accompanied with chords and harmonies distant from the original key.

2. Aria (Alto)

Ich will auch mit gebrochenen Augen

I shall, even with broken eyes,

Nach dir, mein treuer Heiland, sehn.

Look to you, my faithful Savior.

Wenngleich des Leibes Bau zerbricht,

Though the frame of my body breaks

Doch fällt mein Herz und Hoffen nicht.

Still my heart and hope do not fail.

Mein Jesus sieht auf mich im Sterben

My Jesus looks upon me in my dying

Und lässet mir kein Leid geschehn.

And lets no harm come to me.

The alto aria is accompanied by flute and oboe over a spare and legato continuo. The falling, dotted-rhythm motion of the ornamented melody depicts failing eyes and a feeble body. When the singer sustains a single pitch on the word *sterben* (dying), the flute and oboe play a sixteenth-note figure that is a hopeful contrast to the brokenness pictured in other parts of the movement.

3. Recitative and **Chorale** (Bass)

O Wunder, dass ein Herz

O wonder, that a heart

Vor der dem Fleisch verhassten Gruft und gar des Todes Schmerz

Before the grave, hated by the flesh and even the pain of death,

Sich nicht entsetzet!

Is not horrified!

Das macht Christus, wahr' Gottes Sohn,

This is done by Christ, the true son of God,

Der treue Heiland,

The faithful Savior,

Der auf dem Sterbebette schon

Who already on one's deathbed

Mit Himmels süßigkeit den Geist ergötzet,

Delights the spirit with heaven's sweetness,

Den du mich, Herr, hast sehen lahn,

Whom you, Lord, have let me see.

Da in erfüllter Zeit ein Glaubensarm das Heil des Herrn umfinge;

When, in the fullness of time, an arm of faith embraces the Lord's salvation,

Und machst bekannt

And you make known

Von dem erhabnen Gott, dem Schöpfer aller Dinge

From the exalted God, the Creator of all things,

Dass er sei das Leben und Heil,

That he is our life and salvation,

Der Menschen Trost und Teil,

The consolation and portion of all people,

Ihr Retter vom Verderben

Their deliverer from ruin

Im Tod und auch im Sterben.

In death and in dying, too.

The chorale is folded into the continuous melody of the bass recitative, whose text expands upon Luther's original words. The joyful motive in the strings throughout the recitative shows our joy in the knowledge that Jesus has delivered us from the fear of death. The last word of the chorale, *Sterben* (dying), is extended into two full measures of chromatic but tranquil harmony.



4. Duet (Tenor and Bass)

Ein unbegreiflich Licht erfüllt den ganzen Kreis der Erden.

An incomprehensible light pervades the whole circle of Earth.

Es schallet kräftig fort und fort

There echoes powerfully and continually

Ein höchst erwünscht Verheißungswort:

A highly desired word of promise:

Wer glaubt, soll selig werden.

Whoever believes shall be blessed.

The joyful contrapuntal duet in G major for tenor and bass, along with first and second violin, celebrates the light of Christ going out to the whole circle (*Kreis*) of the earth and, with the four repetitions of this phrase, to the four corners of the earth as well. In the middle section of this da capo aria, calling motives echo back and forth between the vocal soloists on the words *Es schallet* (there echoes), but the voices come together to emphasize the doctrinally important words *Wer glaubt, soll selig werden* (whoever believes shall be blessed).

5. Recitative (Alto)

O unerschöpfter Schatz der Güte,

O uncreated treasure of goodness,

So sich uns Menschen aufgetan: es wird der Welt,

Opened up for us people: the world,

So Zorn und Fluch auf sich geladen,

So burdened with wrath and curses,

Ein Stuhl der Gnaden

Becomes a seat of mercy

Und Siegeszeichen aufgestellt,

And signs of victory go up,

Und jedes gläubige Gemüte

And every believing spirit

Wird in sein Gnadenreich geladen.

Is invited into his realm of grace.

A *secco* (“dry”) recitative sums up the good news of God’s grace which Jesus brings into the world.

6. Chorale

Er ist das Heil und selig Licht

He is the salvation and blessed light

Für die Heiden,

For the nations,

Zu erleuchten, die dich kennen nicht,

To enlighten those who do not know you

Und zu weiden.

And to shepherd them.

Er ist deins Volks Israel

He is for your people Israel

Der Preis, Ehr, Freud und Wonne.

The reward, honor, joy and delight.

The final stanza of Luther's hymn is sung by the chorus in a straightforward four-part harmonization. The bass and tenor part travel up the scale on the opening phrase to make the word *Heil* (salvation) especially bright. The irregular phrase lengths are a reminder that this hymn was already 200 years old in 1725.

We stand.

APOSTLES' CREED

☞ Living together in trust and hope, we confess our faith:

☞ **I believe in God, the Father almighty,
creator of heaven and earth.**

I believe in Jesus Christ, his only Son, our Lord.

**He was conceived by the power of the Holy Spirit
and born of the virgin Mary.**

**He suffered under Pontius Pilate,
was crucified, died, and was buried.**

He descended into hell.

On the third day he rose again.

**He ascended into heaven,
and is seated at the right hand of the Father.**

He will come again to judge the living and the dead.

**I believe in the Holy Spirit,
the holy catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,**

✠ PRAYERS ✠

LITANY



☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.

The litany continues:

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



☑ Al - le - lu - ia.

The litany concludes:

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

Silence is kept, then:

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



☑ To you, O Lord.

☐ 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.

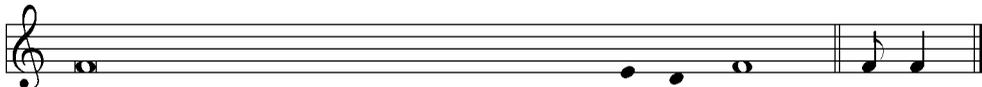
LORD'S PRAYER

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



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



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



HYMN: In Peace and Joy I Now Depart



1. In peace and joy I now de - part Since God so wills it.
2. Christ Je - sus brought this gift to me, My faith - ful Sav - ior,
3. You sent the peo - ple of the earth Their great sal - va - tion;
4. Christ is the hope and sav - ing light Of those in blind - ness;



Se - rene and con - fi - dent my heart; Still - ness fills it.
Whom you have made my eyes to see By your fa - vor.
Your in - vi - ta - tion sum - mons forth Ev - 'ry na - tion
He guides and com - forts those in night By his kind - ness.



For the Lord has prom-ised me That death is but a slum - ber.
Now I know he is my life, My friend when I am dy - ing.
By your ho - ly, pre - cious Word, In ev - 'ry place re - sound - ing.
For your peo - ple Is - ra - el In him find joy and glo - ry.

Text: Martin Luther, 1483–1546; tr. F. Samuel Janzow, 1913–2001, st. 1, alt.
(© 1978 Concordia Publishing House); tr. *Christian Worship*, 1993, sts. 2–4, alt.

Tune: *Geistliche gesänge Buchleyn*, Wittenberg, 1524, ed. Johann Walter

MIT FRIED UND FREUD

85 84 77

DISMISSAL

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

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader
The Rev. Kevin L. Strickland, homilist
Kapelle of Concordia University Chicago
Charles P. Brown, director
Senior Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Karen Brunssen, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone
Greg Fudala, trumpet
Maria Schwartz, flute
Meg Busse, oboe
Betty Lewis, Paul Zafer, and Becky Coffman, violin I
Lee Joiner, Paul Vanderwerf, and Lou Torick, violin II
Naomi Hildner and Amanda Grimm, viola
Jean Hatmaker, cello
Douglas Johnson, bass
Michael D. Costello, continuo

BIOGRAPHIES



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

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 conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



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.

Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.





Patrick Muehleise, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's St. Matthew Passion, Mozart's Mass in C minor and Coronation Mass, Purcell's Dido and Aeneas, Handel's Messiah, Copland's The Tender Land, and Britten's Albert Herring. He recently performed David Lang's Little Match Girl Passion with Bella Voce Camerata, Wagner's Parsifal with the Lyric Opera of Chicago, and Bach's Magnificat, Haydn's Creation, and Mozart's Coronation Mass with Music of the Baroque.

Kevin L. Strickland, homilist, is Director of Worship for the Evangelical Lutheran Church in America (ELCA). Strickland was born and raised in Lexington, SC and holds degrees from Newberry College (Newberry, SC) and Lutheran Theological Southern Seminary (Columbia, SC). Pastor Strickland has served as chair of the Southeastern Synod, ELCA Worship Team, President of the Board for Lutheran Services in Tennessee, member of the Southeastern Synod, ELCA Immigration and Refugee Task Force, and the Southeastern Synod, ELCA Synod Council. Pastor Strickland has served on various local non-profit boards and has a heart for justice and advocacy ministry.



BACKGROUND NOTES

“*Mit Fried und Freud ich fahr dahin*” (BWV 125) was composed for the Feast of the Presentation which is celebrated 40 days after Christmas, on February 2. It is the final liturgical occasion of the church year whose date is related to Christmas rather than Easter. According to Luke’s gospel, on this day Mary and Joseph, following the Jewish law, brought Jesus “up to Jerusalem to present him to the Lord” in the temple. In the Roman Catholic church the day is also known as the Purification of Mary, because the 40 days marked the end of the mother’s ritual impurity following childbirth. Mary and Joseph encountered an elderly man named Simeon in the temple, and Simeon’s song, the canticle known as the *Nunc dimittis*, is the focus of the cantata.

The *Nunc dimittis* is traditionally sung at Compline, the final church service of the day in the Christian tradition of canonical hours. It is also used in Lutheran churches as a post-communion canticle. The images of light at the end of the biblical text inspired yet another name and function for February 2—Candlemas, because of the ritual blessing of candles that took place on this day in Catholic churches.

“*Mit Fried und Freud*” is one of three Bach cantatas known to be composed for the Presentation. (The others are *Erfreute Zeit im neuen Bunde*, BWV 83, and the solo cantata *Ich habe genug*, BWV 82.) All three are concerned with death, inspired by Simeon, the faithful servant who dies in peace and hope, believing in Christ. Records show that a number of cantatas written for other occasions in the church year were from time to time performed at the Presentation. These cantatas, too, are about death, which was more a part of everyday life in 18th century Germany than it is for us today. Bach, for example, lost both of his parents before the age of 10, and Maria Barbara, his first wife, died suddenly at the age of 36.

First performed in Leipzig on February 2, 1725, *Mit Fried und Freud* was part of Bach’s second annual cycle of cantatas, in which the cantatas’ texts and musical themes were drawn from Lutheran chorales. BWV 125 is based on a hymn by Martin Luther, a free paraphrase of the *Nunc dimittis* that was first published in “*Geystliche Gesangk Buchleyn*” in 1524. The first and last stanzas are used in the opening and closing movements. The text of the second stanza appears in the cantata’s third movement, a recitative for bass, with additional poetry introducing and amplifying Luther’s words. The author of the libretto is unknown.

This is the only Presentation cantata with an opening chorus. Anchored by the familiar hymn, the chorus describes a peaceful death for those who believe in Jesus. In the succeeding movements, Bach contrasts human frailty and the stillness of death with the comfort, assurance, and joy of salvation. Even as the natural light fades at the end of the day, even as Simeon’s eyes fail, the light of Christ fills the earth, bringing salvation to the Gentiles and light to God’s people.

Bach ^{45th Year} Cantata Vespers 2015–2016

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



- February 28** **Mein Herze schwimmt im Blut** *My heart swims in blood*
BWV 199 Rebekah Weant Costello, St. Matthew Lutheran Church, Itasca, Ill., homilist
A. Corelli: Sonata in B-flat Major, Op. 1, No. 5; J. C. Graupner: Concerto for Bassoon in G Major, GWV 328
- March 20** **Himmelskönig, sei willkommen** *King of heaven, welcome*
BWV 182 James L. Brooks, Harmony Community Church, Lawndale, Chicago, Ill., homilist
G. P. Telemann: Overture in A minor, TWV 55:a2
- April 24** **Wahrlich, wahrlich, ich sage euch** *Truly, truly, I say to you*
BWV 86 David S. Yeago, Trinity School for Ministry, Ambridge, Penn., homilist
Steven Wentte, Concordia University Chicago, organist
- May 22** **Gelobet sei der Herr, mein Gott** *Praised be the Lord, my God*
BWV 129 E. Jon Benson, St. John Lutheran Church, Council Bluffs, Iowa, homilist
J. S. Bach: Brandenburg Concerto No. 5 in D Major, BWV 1050

GRACE
LU⁺HERAN
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The 45th 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.

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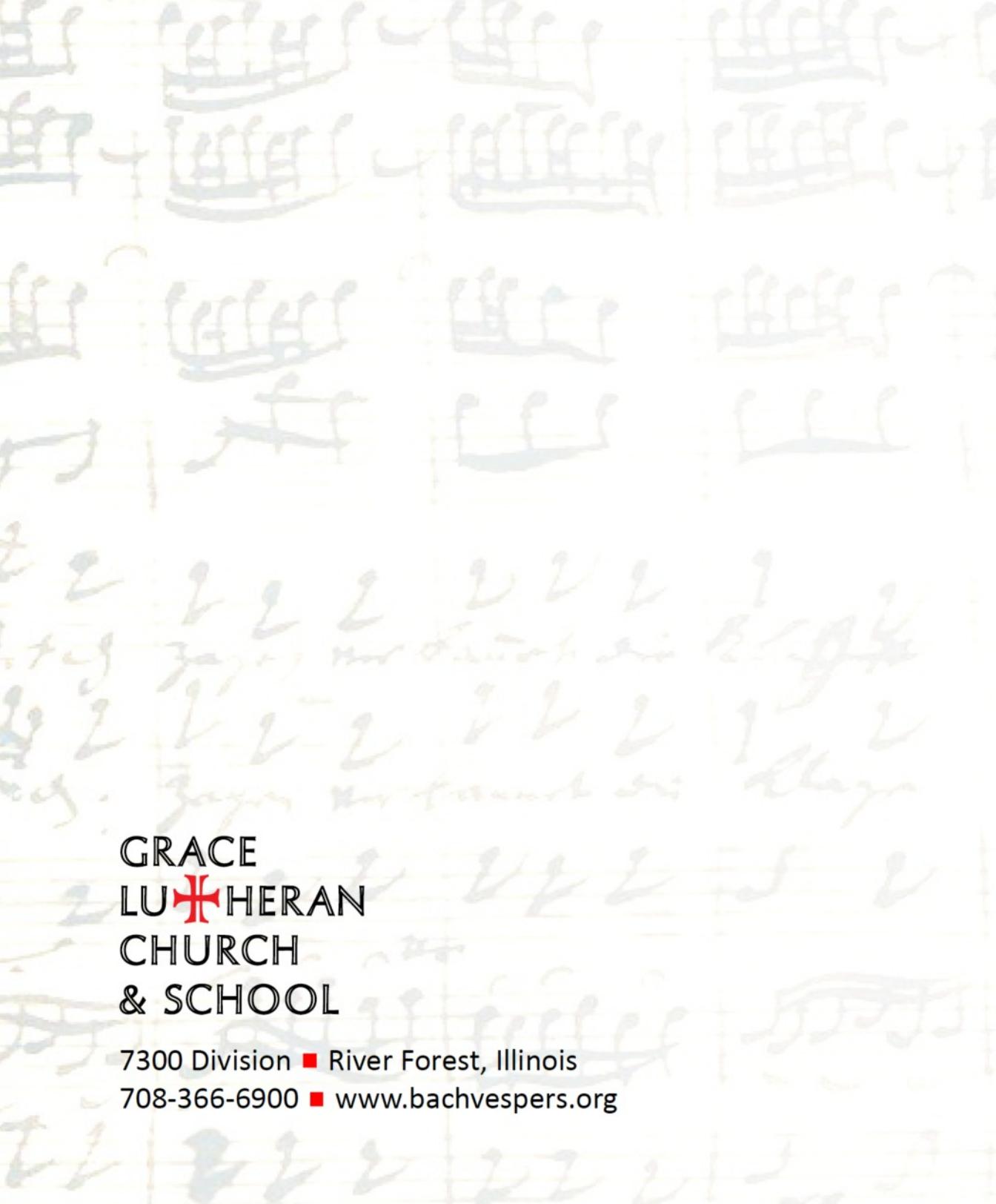


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