

All generations shall call me blessed.

Bach

Cantata Vespers

2010–2011

Grace Lutheran Church
River Forest, Illinois

November 21, 2010

Cantata 140: Wachet auf, ruft uns die Stimme
(Wake, awake, for night is flying)

Christ the King Sunday
November 21, 2010 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Concerto in B-flat Major

Georg Philipp Telemann
(1681–1767)

Allegro

Largo

Allegro

Prelude to Evening Prayer

Richard Hillert
(1923–2010)

☐ 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.

☐ 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: *Domine, quando veneris*

Giovanni Pierluigi da Palestrina
(c. 1525–1594)

*Domine, quando veneris iudicare terram,
Ubi me abscondam a vultu irae tuae?
Quia peccavi nimis in vita mea.
Commisssa mea pavescio
Et ante te erubescio,
Dum veneris iudicare,
Noli me condemnare,
Quia peccavi nimis in vita mea.*

O Lord, when thou comest to judge the world,
Where shall I hide myself from the face of thy wrath?
For I have sinned exceedingly in my life.
I dread my sins.
I blush before thee.
When thou comest to judge,
Do not condemn me,
For I have sinned exceedingly in my life.

Silence for meditation is observed, then:

PSALM PRAYER

☐ Stir up your power, O Lord, and come,
that by your protection we may be rescued
from the threatening perils of our sins
and be saved by your mighty deliverance;
for you live and reign with the Father and the Holy Spirit,
one God, now and forever.

☑ **Amen.**



The offering is gathered.

VOLUNTARY: Variation on LLANGLOFFAN
(The Clouds of Judgment Gather)

Dennis W. Zimmer
(b. 1958)

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

Following the voluntary, we stand and sing.

HYMN: The Clouds of Judgment Gather

Stanzas 3–4 Setting: Michael D. Costello
(b. 1979)



- 1. The clouds of judg - ment gath - er, The time is grow - ing
- 2. A - rise, O true dis - ci - ples; Let wrong give way to
- Choir** 3. The home of fade - less splen - dor, Of blooms that bear no
- 4. Oh, hap - py, ho - ly por - tion, Re - lief for all dis -



late; Be so - ber and be watch - ful, Our judge is at the
right, And pen - i - ten - tial shad - ow To Je - sus' bless - ed
thorn, Where they shall dwell as chil - dren Who here as ex - iles
tressed, True vi - sion of true beau - ty, Re - fresh - ment for the



gate: The judge who comes in mer - cy, The judge who comes in
light: The light that has no eve - ning, That knows no moon or
mourn; The peace of all the faith - ful, The calm of all the
blest! Strive now to win that glo - ry, Toil now to gain that



might To put an end to e - vil And di - a - dem the right.
sun, The light so new and gold - en, The light that is but one.
blest, In - vi - o - late, un - fad - ing, Di - vin - est, sweet - est, best.
light; Send hope a - head to grasp it Till hope be lost in sight.

Text: Bernard of Cluny, 12th cent.; tr. and © *Lutheran Book of Worship*, 1978
Tune: Welsh; setting: Ralph Vaughan Williams, 1872–1958

✠ WORD ✠

We sit.

READING: 1 Thessalonians 5:1–11

Now concerning the times and the seasons, brothers and sisters, you do not need to have anything written to you. ²For you yourselves know very well that the day of the Lord will come like a thief in the night. ³When they say, "There is peace and security," then sudden destruction will come upon them, as labor pains come upon a pregnant woman, and there will be no escape! ⁴But you, beloved, are not in darkness, for that day to surprise you like a thief; ⁵for you are all children of light and children of the day; we are not of the night or of darkness. ⁶So then let us not fall asleep as others do, but let us keep awake and be sober; ⁷for those who sleep sleep at night, and those who are drunk get drunk at night. ⁸But since we belong to the day, let us be sober, and put on the breastplate of faith and love, and for a helmet the hope of salvation. ⁹For God has destined us not for wrath but for obtaining salvation through our Lord Jesus Christ, ¹⁰who died for us, so that whether we are awake or asleep we may live with him. ¹¹Therefore encourage one another and build up each other, as indeed you are doing.

℣ The Word of the Lord.

☩ Thanks be to God.

READING: Matthew 25:1–13

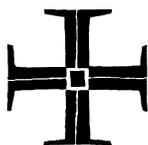
Then the kingdom of heaven will be like this. Ten bridesmaids took their lamps and went to meet the bridegroom. ²Five of them were foolish, and five were wise. ³When the foolish took their lamps, they took no oil with them; ⁴but the wise took flasks of oil with their lamps. ⁵As the bridegroom was delayed, all of them became drowsy and slept. ⁶But at midnight there was a shout, 'Look! Here is the bridegroom! Come out to meet him.' ⁷Then all those bridesmaids got up and trimmed their lamps. ⁸The foolish said to the wise, 'Give us some of your oil, for our lamps are going out.' ⁹But the wise replied, 'No! there will not be enough for you and for us; you had better go to the dealers and buy some for yourselves.' ¹⁰And while they went to buy it, the bridegroom came, and those who were ready went with him into the wedding banquet; and the door was shut. ¹¹Later the other bridesmaids came also, saying, 'Lord, lord, open to us.' ¹²But he replied, 'Truly I tell you, I do not know you.' ¹³Keep awake therefore, for you know neither the day nor the hour.

℣ The Word of the Lord.

☩ Thanks be to God.

HOMILY

The Rev. Dr. Steven C. Kuhl



CANTATA: *Wachet auf, ruft uns die Stimme*, BWV 140
(Wake, awake, for night is flying)

Johann Sebastian Bach
(1685–1750)

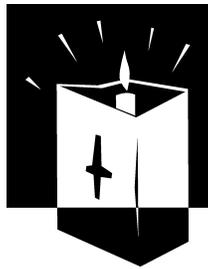
*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20 and 21 in this worship folder.*

1. CHORUS

***Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
Steht auf, die Lampen nehmt! Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!***

Wake, arise, the voices call us
Of watchmen from the lofty tower;
Arise, you town Jerusalem!
Midnight's hour gives its summons;
They call to us with ringing voices;
Where are you prudent virgins now?
Make haste, the Bridegroom comes;
Rise up and take your lamps! Alleluia!
Prepare to join
The wedding feast,
Go forth to meet him as he comes!

The opening movement begins and ends with a brief instrumental *Sinfonia* that moves in stately triple meter with a repeated, propulsive dotted-note rhythm that imparts a sense of urgency throughout the movement. The complete chorale melody appears phrase-by-phrase in the soprano part reinforced by the horn in majestic long notes. The prudent Virgins (the Believers) are invited to wake and prepare to greet Jesus, the Bridegroom. Every phrase of the chorale melody is supported by lively contrapuntal movement in the other three voices. They also often sing intervals of a rising fourth, fifth, or an octave on such words as *Wachet auf* (Awake), *Wo* (Where), and *Steh auf* (Stand up or Rise up). At *Alleluia* the figuration changes to develop a flowing fugue-like structure in the lower voices as the sopranos sing the four notes proclaiming “Praise to the Lord.”



2. RECITATIVE (Tenor)

<i>Er kommt, er kommt, Der Bräutigam kommt! Ihr Töchter Zions, kommt heraus, Sein Ausgang eilet aus der Höhe In euer Mutter Haus. Der Bräutigam kommt, der einem Rebe Und jungen Hirsche gleich Auf denen Hügeln springt Und euch das Mahl der Hochzeit bringt. Wacht auf, ermuntert euch! Den Bräutigam zu empfangen! Dort, sehet, kommt er hergegangen.</i>	He comes, he comes, The Bridegroom comes! O Zion's daughters, come forth, His journey hastens from the heavens Into your mother's house. The Bridegroom comes, who to a roebuck And youthful stag is like, Which on the hills does leap; To you the marriage meal he brings. Rise up, be lively now The Bridegroom here to welcome! There, look now, he comes to meet you.
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The Virgins are encouraged to go forth to meet the Bridegroom in a simple recitative that is accompanied by the *basso continuo* (keyboard and bass). The biblical poetic images are drawn chiefly from the Song of Songs.

3. ARIA (Soprano & Bass)

[Seele] <i>Wenn kömmt du, mein Heil?</i>	[Soul] When are you coming, my Savior?
[Jesu] <i>Ich komme, dein Teil.</i>	[Jesus] I'm coming, your portion.
[Seele] <i>Ich warte mit brennendem Öle.</i>	[Soul] I'm waiting with my burning oil.
[Seele] <i>Eröffne den Saal...</i>	[Soul] Open the hall...
[Jesu] <i>Ich öffne den Saal...</i>	[Jesus] I open the hall...
[beide] <i>Zum himmlischen Mahl</i>	[Both] For heaven's rich meal.
[Seele] <i>Komm, Jesu!</i>	[Soul] Come, Jesus!
[Jesu] <i>Komm, liebliche Seele!</i>	[Jesus] Come, O lovely soul!

The duet takes the form of a conversation between the Soul (the waiting Virgin,* that is, the faithful Believer) and Jesus, the Bridegroom. The Soul tenderly invites the Bridegroom to the nuptial hall in an exchange that rivals other artistic expressions of earthly love of Bach's time. A demanding violin obbligato (written originally for the silvery tone of the *violino piccolo*) soars high above the singers to provide a delicate filigree of anticipatory excitement to the movement.

* Poetic license here suggests a change from the plural "Virgins" to the singular.

4. CHORALE

*Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.*

Zion hears the watchmen singing,
Her heart within for joy is dancing.
She watches and makes haste to rise.
Her Beloved comes from heaven glorious,
In mercy strong, in truth most mighty,
Her light is bright, her star does rise.
Now come, O precious crown,
Lord Jesus, God's own Son!
Hosanna!
We follow all
To joy's glad hall
And join in the Communion meal.

In this central movement of the cantata the Bridegroom is welcomed to the marriage hall for the *Abendmahl* (evening meal, but also in German meaning Holy Communion) in the words of the second stanza of the chorale. The chorale melody is sung phrase-by-phrase by a tenor soloist (or by men of the choir). As a counterpoint to the chorale Bach has written for the violins and violas one of his most glorious of his instrumental melodies. He liked the setting so much that towards the end of his life he set the movement as the first in a collection of six chorales for organ (BWV 645–650) published by his pupil, J. G. Schübler, in 1748–49.

5. RECITATIVE (Bass)

*So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel setzen
Und dein betrübt Aug ergötzen.
Vergiß, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.*

So come into me,
You, my chosen bride!
I have myself to you
Eternally betrothed.
I will upon my heart,
Upon my arm like a seal engrave you
And to your eye bring pleasure.
Forget, O spirit, now
The fear, the pain
Which you have had to suffer;
Upon my left hand you shall rest,
And this my right hand shall embrace you.

Jesus invites his bride to come to him for the wedding and for life together in a simple recitative with the chordal accompaniment of strings and *basso continuo*.

6. ARIA (Soprano & Bass)

[Seele]	<i>Mein Freund ist mein,</i>	[Soul]	My beloved is mine.
[Jesus]	<i>Und ich bin dein,</i>	[Jesus]	And I am his.
[beide]	<i>Die Liebe soll nichts scheiden.</i>	[Both]	Let love bring no division.
[Seele]	<i>Ich will mit in Himmels Rosen weiden...</i>	[Soul]	I will feed you among heaven's roses...
[Jesus]	<i>Du sollst mit in Himmels Rosen weiden...</i>	[Jesus]	You shall feed me among heaven's roses...
[beide]	<i>Da Freude die Fülle, Da Wonne wird sein.</i>	[Both]	Where pleasure in fullness Of joy will abound.

In the second of the love duets of the cantata, Jesus and the Believer converse, each often responding to the comment of the other and, sometimes, singing the same thought together in parallel or complementary motion. This operatic device suggests clearly that Bach was familiar with the effective dramatic techniques of the theater of his day, although he never wrote an opera as such. The *da capo* form of the aria calls for a repetition of the first portion of the movement as if to emphasize the permanence of the union of the lovers, that is, Jesus and the church.

7. CHORALE

<i>Gloria sei dir gesungen Mit Menschen und englischen Zungen, Mit Harfen und mit Zimbeln schon. Von zwölf Perlen sind die Pforten, An deiner Stadt; wir sind Konsorten Der Engel hoch um deinen Thron. Kein Aug hat je gespürt, Kein Ohr hat je gehört Solche Freude. Des sind wir froh, Io, io! Ewig in dulci júbilo.</i>	Gloria to you be sung now With mortal and angelic voices, With harps and with the cymbals, too. Of twelve pearls are made the portals; In your city we are the consorts Of angels high around your throne. No eye has ever seen, No ear has ever heard Such great gladness. Thus we find joy, Io, Io, Ever in dulci júbilo!
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The cantata concludes with a glorious outburst of praise to God in the words and melody of the third stanza of the chorale. Exuberant images drawn from Revelation express the sweet joy to be found in union with Christ. The setting is one of Bach's most widely performed four-part chorale harmonizations.

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.

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, the 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, 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

☐ Let us bless the Lord. ☑ Thanks be to God.

BENEDICTION

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

HYMN: Lo! He Comes with Clouds Descending

Concertato by John Rutter
(b. 1945)

Stanza two is sung by the choir in a harmonization by Ralph Vaughan Williams.

1 Lo! He comes with clouds de - scend - ing,
 2 Ev - 'ry eye shall now be - hold him
 3 Those dear to - kens of his pas - sion
 4 Yea, a - men, let all a - dore thee,

once for fa - vored sin - ners slain;
 robed in glo - rious maj - es - ty;
 still his daz - zling bod - y bears,
 high on thine e - ter - nal throne;

thou - sand thou - sand saints at - tend - ing
 those who set at nought and sold him,
 cause of end - less ex - ul - ta - tion
 Sav - ior, take the pow'r and glo - ry,

swell the tri - umph of his train:
 pierced and nailed him to the tree,
 to his ran - somed wor - ship - ers.
 claim the king - dom as thine own.

Al - le - lu - ia, al - le - lu - ia,
 deep - ly wail - ing, deep - ly wail - ing,
 With what rap - ture, with what rap - ture,
 Al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia! Christ the Lord re - turns to reign.
 deep - ly wail - ing, shall their true Mes - si - ah see.
 with what rap - ture gaze we on those glo - rious scars!
 al - le - lu - ia! Thou shalt reign, and thou a - lone!

Text: Charles Wesley, 1707–1788, alt.
 Music: HELMSLEY, Thomas Olivers, 1725–1799

DISMISSAL

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

BACKGROUND OF THE CANTATA

The cantata presents the story of the Wise and Foolish Virgins (Matthew 25:1–13) in an unusually dramatic setting. The libretto relates to the end of time when Christ will come as a Bridegroom to his bride, the church, represented by a group of virgins. Some of these were prepared for his final coming by having their ceremonial lamps ready for lighting, and some of them were not. Appropriately enough, the entire story forms the Gospel for the Twenty-seventh (the last) Sunday after Trinity in Bach's church year calendar, when the circumstances of the end of the world were discussed annually.

The backbone of the cantata is the poetry of the Hymn of the Day for the Sunday. The entire text and the melody of *Wachet auf, ruft uns die Stimme* (Wake, Awake, for Night Is Flying, LBW 31), which also is based on the Gospel for the Day, appears in movements 1, 4, and 7. The text of the other movements breathlessly describes the coming of the Bridegroom and his welcoming reception. Two movements are cast as love-duets between Christ and his bride, the church—as passionate as any of several such dialogs composed by Bach.

The drama of the cantata is further enhanced by the tradition of the hymn itself. It was written in the form of a *Wächterlied*. These were night-watchman songs performed by those who made rounds to secure the (often walled) Medieval cities. As dawn approached the watchman would sing a “wake-up” song announcing the coming of a new day. The present hymn serves the function of awakening the faithful to the coming of their Lord, the church's Bridegroom on Judgment Day. The Epistle for the Sunday is I Thessalonians 5:1–11, which describes Christian preparation for the last day.

The hymn, one of the most famous of Lutheran chorales, is sometimes called “The King of Chorales.” Its text and tune were written by the Lutheran pastor and poet Philipp Nicolai (1556–1608). The melody is modeled on the work of Hans Sachs (1494–1576), the legendary Meistersinger, featured in Wagner's well-known opera of that name. The author of the text of the four amorous non-chorale movements of the cantata is unknown.

Because the text refers to the wedding feast as an *Abendmahl*, the German name for Holy Communion, Paul Westermeyer and others have pointed out that the text, when printed in centered lines, forms the shape of a Communion chalice:

*Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf die Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kommt,
Steht auf, die Lampen nehmt!
Halleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!*

The Twenty-seventh Sunday after Trinity was not observed every year in the historic Lutheran church year because a late-occurring Easter shortens the Trinity Season to fewer than twenty-seven Sundays. As a result, Bach did not write a cantata for that Sunday until November 25, 1731, seven years after he had arrived in Leipzig, where most of his sacred cantatas were composed. And although he may have written others for the day, none but *Wachet auf, ruft uns die Stimme*, Cantata 140, has survived.

In the Lutheran church today the Sundays after Trinity are numbered as Sundays after Pentecost and the Last Sunday of the Year is designated simply as that or as “Christ the King” Sunday, which emphasizes Christ’s eternal reign.

The cantata is scored for 2 oboes, *taille* (tenor oboe, today an English horn), horn, 2 violins, *violino piccolo* (a small violin), viola, *basso continuo* (keyboard and bass), soprano, tenor, and bass solos, and four-part choir.

Carlos Messerli

LEADING WORSHIP TODAY

The Rev. Steven C. Kuhl, homilist
The Rev. Bruce K. Modahl, leader
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir

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

Rebecca Schalk Nagel, Meg Busse, Christine Janzow Phillips, oboe/English horn
Dianne Ryan, bassoon
Lydia Bruhn, horn

Betty Lewis, Clara Lindner, Lou Torick, violin I
Karen Nelson, Lisa Fako, Betsy Cline, violin II
Naomi Hildner, Ralph Boyd, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer, harpsichord
Dennis W. Zimmer, organ

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 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.



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 is a frequent soloist in Grace's Bach Cantata Vespers.



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 has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and often has been a soloist at Grace's Vesper Cantata services.



Steven C. Kuhl, homilist, is associate professor of Religious Studies at Cardinal Stritch University. He holds a Ph.D. in systematic theology from the Lutheran School of Theology at Chicago and a M.Div. from Christ Seminary-Seminex, St. Louis. Prior to coming to Stritch, he taught five years at Saint Francis Seminary. Kuhl is an ordained pastor in the Greater Milwaukee Synod of the Evangelical Lutheran Church in America and represents the Synod on the Unity and Relations Committee of the Wisconsin Council of Churches and on the Milwaukee Area Lutheran, Anglican, Roman Catholic Dialogue Commission. He serves as president of The Crossings Community, Inc., an ecumenically diverse, internationally dispersed community of clergy and lay dedicated to "Crossing Faith in Christ with Daily Life."

Join us next month and all season long!

Bach

Cantata Vespers

2010–2011

Grace Lutheran Church

River Forest, Illinois

Sunday afternoons ■ *Prelude at 3:45 p.m.*

December 12	<i>BWV 243</i>	Magnificat in D Major <i>Performed as part of Grace's annual Advent/Christmas Concert</i>
December 26	<i>Cantata 40</i>	Dazu ist erschienen der Sohn Gottes (For this the Son of God is manifest) Performed as part of Grace's Sunday Eucharist at 10:00 a.m.
January 30	<i>Cantata 152</i>	Tritt auf die Glaubensbahn (Step upon the path of faith) Soloists: Soprano Amy Conn and Baritone Douglas Anderson with the Newberry Consort
February 27	<i>Cantata 126</i>	Erhalt uns Herr, bei deinem Wort (Lord, keep us steadfast in your word)
March 27	<i>Cantata 182</i>	Himmelskönig, sei willkommen (King of heaven, welcome)
April 17	<i>Cantata 55</i>	Ich armer Mensch, ich Sündenknecht (I, a poor man, I, a slave to sin) Soloist: Tenor Christopher M. Cock
May 22	<i>Cantata 11</i>	Lobet Gott in seinen Reichen (Praise God in his kingdoms - "Ascension Oratorio")

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Matthew Hofmaier Heim
Richard Hillert
Marj Koenig

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Harpsichord tuning is graciously provided by Dennis W. Zimmer.

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