

# *Bach* 44<sup>th</sup> Year

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

# Cantata Vespers 2014–2015



**November 23, 2014**

**Wachet auf, ruft uns die Stimme (BWV 140)**

*Awake, the voice calls to us*

## 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. **C** A - men

## ✠ PSALMODY ✠

*We sit.*

### PSALM 141

*Women sing parts marked I. Men sing parts marked II. All sing parts marked C.*

**C** 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.

① Set a watch be-fore my mouth, O Lord, and guard the door of my lips.

② 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. ① But my eyes are

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

② Glo-ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

① as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.

③ 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:** *Machet die Tore weit* (Psalm 24:7–9)

Andreas Hammerschmidt  
(1612–1675)

*Machet die Tore weit und die Türen in der Welt hoch,*

**Make wide the gates and lift high the doors of the world,**

*Daß der König der Ehren einziehe.*

**That the King of glory may come in.**

*Wer ist der selbige König?*

**Who is this King?**

*Es ist der Herr, stark und mächtig im Streit.*

**He is the Lord, strong and mighty in battle.**

*Hosianna in der Höhe.*

**Hosanna in the highest.**

*Hosianna dem Sohne Davids.*

**Hosanna to the Son of David.**

*Silence for meditation is observed, then:*

**PSALM PRAYER**

☞ Lord God, ruler and guide of heaven and earth,  
you made your Son a priest and brought him into your everlasting temple.  
Open our hearts that the King of glory may enter,  
and bring us rejoicing to your holy mountain,  
where you live and reign, one God, now and forever.

☞ **Amen.**

*The offering is gathered.*

**VOLUNTARY**

Andante sostenuto (from *Symphonie Gothique*, Op. 70)

Charles-Marie Widor  
(1844–1937)

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

*We stand.*

**HYMN:** The Clouds of Judgment Gather

Stanzas 3 and 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

LL ANGLOFFAN

76 76 10

## ✠ 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. <sup>2</sup>For you yourselves know very well that the day of the Lord will come like a thief in the night. <sup>3</sup>When 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! <sup>4</sup>But you, beloved, are not in darkness, for that day to surprise you like a thief; <sup>5</sup>for you are all children of light and children of the day; we are not of the night or of darkness. <sup>6</sup>So then let us not fall asleep as others do, but let us keep awake and be sober; <sup>7</sup>for those who sleep sleep at night, and those who are drunk get drunk at night. <sup>8</sup>But 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. <sup>9</sup>For God has destined us not for wrath but for obtaining salvation through our Lord Jesus Christ, <sup>10</sup>who died for us, so that whether we are awake or asleep we may live with him. <sup>11</sup>Therefore encourage one another and build up each other, as indeed you are doing.

**L** The Word of the Lord.

**C** Thanks be to God.

**READING:** Matthew 25:1–13

[Jesus said:] “Then the kingdom of heaven will be like this. Ten bridesmaids took their lamps and went to meet the bridegroom. <sup>2</sup>Five of them were foolish, and five were wise. <sup>3</sup>When the foolish took their lamps, they took no oil with them; <sup>4</sup>but the wise took flasks of oil with their lamps. <sup>5</sup>As the bridegroom was delayed, all of them became drowsy and slept. <sup>6</sup>But at midnight there was a shout, ‘Look! Here is the bridegroom! Come out to meet him.’ <sup>7</sup>Then all those bridesmaids got up and trimmed their lamps. <sup>8</sup>The foolish said to the wise, ‘Give us some of your oil, for our lamps are going out.’ <sup>9</sup>But 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.’ <sup>10</sup>And 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. <sup>11</sup>Later the other bridesmaids came also, saying, ‘Lord, lord, open to us.’ <sup>12</sup>But he replied, ‘Truly I tell you, I do not know you.’ <sup>13</sup>Keep awake therefore, for you know neither the day nor the hour.”

**L** The Word of the Lord.

**C** Thanks be to God.

**HOMILY**

The Rev. Ingrid Schalk

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

*Background notes for the cantata are found on pages 22–23 in this worship folder.*

### 1. Chorale (Chorus)

*Wachet auf, ruft uns die Stimme,*

**Awake, the voice calls to us,**

*Der Wächter sehr hoch auf der Zinne,*

**From the watchman in the tower;**

*Wach auf, du Stadt Jerusalem.*

**Awake, you city of Jerusalem.**

*Mitternacht heißt diese Stunde,*

**Midnight is the name of the hour;**

*Sie rufen uns mit hellem Munde,*

**They call to us with bright voices;**

*Wo seid ihr klugen Jungfrauen?*

**Where are you, wise maidens?**

*Wohlauf, der Bräut'gam kömmt,*

**Arise, the bridegroom comes;**

*Steht auf, die Lampen nehmt,*

**Rise up and take your lamps,**

*Alleluia!*

**Alleluia!**

*Macht euch bereit*

**Make yourselves ready**

*Zu der Hochzeit,*

**For the wedding,**

*Ihr müsset ihm entgegen gehn.*

**You must go out to meet him.**

The opening movement begins and ends with a brief instrumental *Sinfonia* which 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 maidens (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 *steht auf* (stand up or rise up). The lower voices sing a flowing fugue-like figure for the alleluia, as the sopranos sing the four “alleluia” notes of the chorale that proclaim “Praise to the Lord!”

## 2. Recitative (Tenor)

*Er kommt, er kommt,*

**He comes, he comes,**

*Der Bräut'gam kommt,*

**The bridegroom comes,**

*Ihr Töchter Zions, kommt heraus,*

**You daughters of Zion, come out,**

*Sein Ausgang eilet aus der Höhe*

**He hurries, leaving the heights**

*In euer Mutter Haus.*

**Into your mother's house.**

*Der Bräut'gam kommt, der einen Rehe*

**The bridegroom comes, who like a doe**

*Und jungen Hirschen gleich*

**Or a young stag**

*Auf denen Hügeln springt*

**Bounds up the hills;**

*Und euch das Mahl der Hochzeit bringt.*

**And brings to you the wedding feast.**

*Wacht auf, ermuntert euch,*

**Wake up, be lively,**

*Den Bräut'gam zu empfangen;*

**To embrace the bridegroom;**

*Dort, sehet, kommt er hergegangen.*

**There, look, he is coming this way.**

The maidens 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 and Bass)

Soul

*Wenn kömmt du, mein Heil?*

**When will you come, my Savior?**

Jesus

*Ich komme, dein Teil.*

**I come, as your portion.**

Soul

*Ich warte mit brennenden Öle.*

**I wait with burning oil.**

*Eröffne den Saal...*

**Now open the hall...**

Jesus

*Ich öffne den Saal...*

**I open the hall...**

Both

*Zum himmlischen Mahl.*

**For the heavenly meal.**

Soul

*Komm, Jesu.*

**Come, Jesus!**

Jesus

*Ich komme, komm, liebliche Seele.*

**I come, come, lovely soul!**

The duet takes the form of a conversation between the soul (the waiting maiden, 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.

#### 4. Chorale (Tenor)

*Zion hört die Wächter singen,*

**Zion hears the watchmen sing,**

*Das Herz tut ihr vor Freuden springen,*

**Her heart within her leaps for joy,**

*Sie wachet und steht eilend auf.*

**She awakens and rises quickly.**

*Ihr Freund kommt von Himmel prächtig,*

**Her friend comes glorious from heaven,**

*Von Gnaden stark, von Wahrheit mächtig,*

**Strong in mercy, mighty in truth,**

*Ihr Licht wird hell, ihr Stern geht auf.*

**Her light brightens, her star rises.**

*Nun komm, du werte Kron',*

**Now come, you precious crown,**

*Herr Jesu, Gottes Sohn,*

**Lord Jesus, Son of God!**

*Hosianna!*

**Hosanna!**

*Wir folgen all*

**We all follow**

*Zum Freudensaal*

**To the hall of joy**

*Und halten mit das Abendmahl.*

**And together hold the Lord's Supper.**

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 or Lord's Supper). The second stanza of the chorale is sung phrase by phrase by a tenor soloist. As a counterpoint to the chorale Bach has written one of his most glorious instrumental melodies for the violins and violas. He liked the setting so much that towards the end of his life he used it again 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,*

**So come in to me,**

*Du mir erwählte Braut!*

**You my chosen bride!**

*Ich habe mich mit dir*

**To you I have eternally**

*Von Ewigkeit vertraut.*

**Betrothed myself.**

*Dich will ich auf mein Herz,*

**You will I set upon my heart,**

*Auf meinen Arm gleich wie ein Sigel setzen,*

**Just like a sign upon my arm,**

*Und dein betrübt's Aug' ergötzen.*

**And gladden your troubled eyes.**

*Vergiß, o Seele, nun*

**Forget, O soul, now**

*Die Angst, den Schmerz,*

**The fear, the pain**

*Den du erdulden müssen;*

**Which you have had to suffer;**

*Auf meiner Linken sollst du ruhn,*

**Upon my left hand shall you rest,**

*Und meine Rechte soll dich küssen.*

**And my right hand shall kiss 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 and Bass)

Soul

*Mein Freund ist mein,*

**My friend is mine,**

Jesus

*Und ich bin sein!*

**And I am yours!**

Both

*Die Liebe soll nichts scheiden.*

**Nothing shall divide our love.**

Soul

*Ich will mit dir in Himmels Rosen weiden...*

**I will graze with you among heaven's roses...**

Jesus

*Du sollst mit mir in Himmels Rosen weiden...*

**You shall graze with me among heaven's roses...**

Both

*Da Freude die Fülle, da Wonne wird sein.*

**There will be pleasure and delight in full.**

In the second of the love duets of the cantata, Jesus and the believer converse, responding to one another's comments 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 (Chorus)

*Gloria sei dir gesungen,*

**Gloria be sung to you**

*Mit Menschen und englischen Zungen,*

**With human and angelic tongues,**

*Mit Harfen und mit Zimbeln schon.*

**With harps and with cymbals, too.**

*Von zwölf Perlen sind die Pforten,*

**Twelve pearls make up the portals;**

*An deiner Stadt sind wir Konsorten*

**In your city we are consorts**

*Der Engel hoch um deine Thron.*

**Of angels high around your throne.**

*Kein Aug' hat je gespürt,*

**No eye has yet perceived,**

*Kein Ohr hat je gehört*

**No ear has yet heard,**

*Solche Freude,*

**Such joy;**

*Des sind wir froh,*

**For that we are so happy,**

*Io, io,*

**Io, io,**

*Ewig in dulci júbilo.*

**Eternally in dulci júbilo.**

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:*

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

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

*We stand.*

**MAGNIFICAT**



**C** My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-ceil. He has cast down the might-y from their thrones,



and has lift-ed up the low-ly. He has filled the

hun-gry with good things, and the rich he has sent a - way emp - ty.  
 He has come to the help of his ser - vant Is - ra - el,  
 for he has re-mem-bered his prom-ise of mer-cy, the prom-ise he  
 made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.  
 Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;  
 as it was in the be - gin - ning, is now, and will be for - ev - er. A - men

## ✠ PRAYERS ✠

### LITANY

☐ 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:*

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



*The litany concludes:*

- L** Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

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



- L** 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.

**C** Amen.

## LORD'S PRAYER

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

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

hallowed be thy name,

thy kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses,

as we forgive those who trespass against us;

and lead us not into temptation, but deliver us from evil.

For thine is the kingdom, and the power, and the glory,

forever and ever. Amen.

## BENEDICAMUS DOMINO & 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: 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

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

## BACKGROUND OF THE CANTATA

The cantata presents the story of the wise and foolish maidens (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 the group of maidens. In the parable some of the maidens were ready with sufficient oil to light their lamps. Others were unprepared and ran out of oil. 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 reception. Two movements are cast as love duets between Christ and the soul—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 1 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 parable of the wise and foolish maidens is the gospel reading for an earlier Sunday in November in Lectionary Year A.

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

Carlos Messerli



**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.



**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.



**Susan Nelson**, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2014–2015 season includes appearances with the Salt Creek Chamber Orchestra, the South Bend Symphony Orchestra, and the Bach Cantata Vespers performance of Bach's Mass in B Minor.



**Ingrid Schalk**, homilist, is Associate Pastor of Peace Lutheran Church in Knoxville, Tennessee. Ingrid received her Bachelor of Arts in Education from Concordia University Chicago in November 1979 with concentrations in industrial arts and mathematics. She graduated from Lutheran Theological Southern Seminary in May 2013 with a Master of Divinity. She served her internship year at the Lutheran Church of the Nativity in Arden, North Carolina, and summer clinical pastoral education at University of Tennessee Medical Center in Knoxville, Tennessee.



**Thomas Schmidt**, organist, is Director of Music and Cantor at St. Peter's Church in New York City. He studied organ and church music with Philip Gehring at Valparaiso University. He holds a Master of Music degree from the University of Wisconsin and a Doctor of Musical Arts degree from Yale University. For 22 years he was Professor of Music at Concordia College, Bronxville, New York. There he taught piano, music theory and music history. Tom is Assistant Conductor of The Gregg Smith Singers, and since 2009, he has been the conductor of the Long Island Symphonic Choral Association in Suffolk County.



**Dane Thomas**, tenor, is a native of Chicago and performs with the Lyric Opera of Chicago Chorus and the Chicago Symphony Orchestra Chorus. In 2013 he could be seen as a Lehrbuben in the Lyric Opera of Chicago's production of *Die Meistersinger*. Dane has done apprenticeships with Chautauqua Opera and Des Moines Metro Opera. During his Master's program at Northwestern University, he performed the roles of Count Almaviva in John Corigliano's *The Ghosts of Versailles* and Danilo in Franz Lehar's *The Merry Widow*. In 2010, Dane was a finalist in the Illinois District Metropolitan Opera National Council Auditions.

## LEADING WORSHIP TODAY

The Rev. Ingrid Schalk, homilist

The Rev. Robert L. Shaner, leader

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Thomas Schmidt, organist

Susan Nelson, soprano

Dane Thomas, tenor

Douglas Anderson, baritone

Greg Fudala, trumpet/flugelhorn

Rebecca Schalk Nagel and Christine Janzow Phillips, oboe

Meg Busse, English horn

Dianne Ryan, bassoon

Betty Lewis, Becky Coffman, Carol Yampolsky, violin I

Paul Zafer, Elizabeth Brathwaite, violin II

Naomi Hildner, Vannia Phillips, viola

Vicki Mayne, cello

Judith Hanna, double bass

Laura Zimmer, continuo

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

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