

Bach 43rd Year

Grace Lutheran Church • River Forest, Illinois

Cantata Vespers 2013–2014



March 30, 2014

Nach dir, Herr, verlanget mich (BWV 150)
Unto you, Lord, do I long

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.



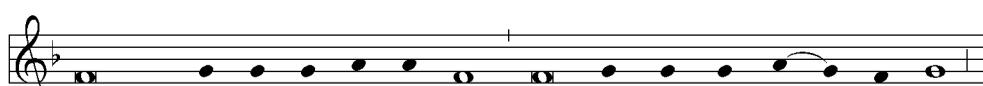
☐ The Lord be with you. ☑ And al - so with you.



☐ 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.

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

II Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -

pied in wick - ed - ness with e - vil - do - ers. I But my eyes are

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

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

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

III Let my prayer rise be - fore you as in - cense;

the lift-ing up of my hands as the eve-ning sac-ri - fice.

Silence for meditation is observed, then:

PSALM PRAYER

☞ 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: Call to Remembrance

Richard Farrant
(c.1525–1580)

Call to remembrance, O Lord, thy tender mercies
and thy loving kindness, which hath been ever of old.
O remember not the sins and offences of my youth:
but according to thy mercy think thou on me, O Lord, for thy goodness.

Psalm 25:5–6

Silence for meditation is observed, then:

PSALM PRAYER

☞ Lord our God,
you show us your ways of compassion and love, and you spare sinners.
Remember not our sins; relieve our misery; satisfy the longing of your people;
and fulfill all our hopes for eternal peace through your Son, Jesus Christ our Lord

☛ **Amen.**

The offering is gathered.

VOLUNTARY: Jesus, Priceless Treasure

Charles W. Ore
(b. 1936)

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



The voluntary serves as the introduction to the hymn; we stand.

HYMN: Jesus, Priceless Treasure

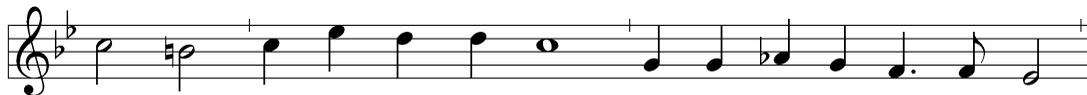
Setting of stanza 2 by Johann Crüger (1598–1662)



1 Je - sus, price-less trea - sure, source of pur - est plea - sure,
Choir 2 In thine arm I rest me; foes who would mo - lest me
3 Hence, all fears and sad - ness, for the Lord of glad - ness,



tru - est friend to me: ah, how long I've pant - ed, and my heart has
can - not reach me here. Though the earth be shak - ing, ev - 'ry heart be
Je - sus, en - ters in. Those who love the Fa - ther, though the storms may



faint - ed, thirst - ing, Lord, for thee! Thine I am, O spot - less Lamb;
quak - ing, Je - sus calms my fear. Sin and hell in con - flict fell
gath - er, still have peace with - in. Yea, what - e'er I here must bear,



I will suf - fer nought to hide thee, nought I ask be - side thee.
with their bit - ter storms as - sail me, Je - sus will not fail me.
still in thee lies pur - est plea - sure, Je - sus, price-less trea - sure!

Text: Johann Franck, 1618–1677; tr. Catherine Winkworth, 1829–1878, alt.
Music: JESU, MEINE FREUDE, Johann Crüger, 1598–1662



✠ WORD ✠

We sit.

READING: Psalm 25:1–2, 5, 15

To you, O LORD, I lift up my soul.
O my God, in you I trust;
do not let me be put to shame;
do not let my enemies exult over me.
Lead me in your truth, and teach me,
for you are the God of my salvation;
for you I wait all day long.
My eyes are ever toward the LORD,
for he will pluck my feet out of the net.

L The Word of the Lord.

C Thanks be to God.

READING: Luke 15:11–32

Then Jesus said, "There was a man who had two sons. The younger of them said to his father, 'Father, give me the share of the property that will belong to me.' So he divided his property between them. A few days later the younger son gathered all he had and traveled to a distant country, and there he squandered his property in dissolute living. When he had spent everything, a severe famine took place throughout that country, and he began to be in need. So he went and hired himself out to one of the citizens of that country, who sent him to his fields to feed the pigs. He would gladly have filled himself with the pods that the pigs were eating; and no one gave him anything. But when he came to himself he said, 'How many of my father's hired hands have bread enough and to spare, but here I am dying of hunger! I will get up and go to my father, and I will say to him, "Father, I have sinned against heaven and before you; I am no longer worthy to be called your son; treat me like one of your hired hands."' So he set off and went to his father. But while he was still far off, his father saw him and was filled with compassion; he ran and put his arms around him and kissed him. Then the son said to him, 'Father, I have sinned against heaven and before you; I am no longer worthy to be called your son.' But the father said to his slaves, 'Quickly, bring out a robe — the best one — and put it on him; put a ring on his finger and sandals on his feet. And get the fatted calf and kill it, and let us eat and celebrate; for this son of mine was dead and is alive again; he was lost and is found!' And they began to celebrate.

Now his elder son was in the field; and when he came and approached the house, he heard music and dancing. He called one of the slaves and asked what was going on. He replied, 'Your brother has come, and your father has killed the fatted calf, because he has got him back safe and sound.' Then he became angry and refused to go in. His father came out and began to plead with him. But he answered his father, 'Listen! For all these years I have been working like a slave for you, and I have never disobeyed your command; yet you have never given me even a young goat so that I might celebrate with my friends. But when this son of yours came back, who has devoured your property with prostitutes, you killed the fatted calf for him!' Then the father said to him, 'Son, you are always with me, and all that is mine is yours. But we had to celebrate and rejoice, because this brother of yours was dead and has come to life; he was lost and has been found.'"

L The Word of the Lord.

C Thanks be to God.

CANTATA: *Nach dir, Herr, verlanget mich*, BWV 150
(Unto you, Lord, do I long)

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 18–19 in this worship folder.*

1. Sinfonia

The short instrumental introduction to the cantata establishes the key of B minor and introduces the descending half-step scale that is the main musical idea in the cantata. The first five notes of the chorale tune *Herzlich tut mich verlangen* (My heart is filled with longing) are heard several times in this movement, particularly in the lower parts. (The tune is more familiar to modern churchgoers as “O Sacred Head Now Wounded.”)

2. Chorus

Nach dir, Herr, verlanget mich.

Unto you, Lord, do I long.

Mein Gott, ich hoffe auf dich.

My God, I do hope in you.

Lass mich nicht zuschanden werden,

Let me not be put to shame,

dass sich meine Feinde nicht freuen über mich.

so that my enemies do not rejoice over me.

The movement has four distinct sections illustrating the four ideas in the text from Psalm 25:1–2. The descending chromatic scale in each voice at the beginning of the chorus is a drawn-out sigh of human longing for God, while rising eighth notes in the continuo suggest humans reaching upward toward God’s glory. Material from the sinfonia reappears as a ritornello in this first section. After a cadence a new tempo depicts firm trust in God (“Ich hoffe”) with four measures centered on the same C-sharp major chord. The music for “Let me not be put to shame” sends all the voices tumbling down through a quick succession of key changes. Bach uses the descending chromatic scale again at the end of the movement (“dass sich meine Feinde nicht freuen über mich”) but with a more aggressive rhythm.

3. Aria (soprano)

Doch bin und bleibe ich vergnügt,

Yes, I am and remain satisfied,

Obgleich hier zeitlich toben

Although here now there are raging,

Kreuz, Sturm und andre Proben,

Cross, storm and other trials,

Tod, Höll und was sich fügt.

Death, hell, and what all that entails.

Ob Unfall schlägt den treuen Knecht,

Even if misfortune befalls the loyal servant,

Recht ist und bleibet ewig Recht.

Right is, and remains, eternally right.

The soprano aria's poetic text uses simple rhyming couplets to express a steadfast faith in God, despite the threats of cross, storm and hell that are illustrated in the accompaniment and vocal line.

4. Chorus

Leite mich in deiner Wahrheit und lehre mich;

Lead me in your truth, and teach me;

denn du bist der Gott, der mir hilft, täglich harre ich dein.

because you are the God who helps me, every day I await you.

“Lead me” sings the chorus as a three-octave scale rises heavenward from the bass, through the other voices and beyond into the violins. The sixteenth-note patterns of “Lehre mich” (teach me) sound like classroom drills, or perhaps keyboard exercises. “Täglich harre ich dein” (every day I await you) is declaimed on a single note, in one voice after another, showing steadiness of faith. The text is from Psalm 25:5.

5. Aria (alto, tenor, bass)

Zedern müssen von den Winden

Cedars must, from the winds,

Oft viel Ungemach empfinden,

Often suffer great affliction;

Oftmals werden sie verkehrt.

Often they are overturned.

Rat und Tat auf Gott gestellet,

Having placed your counsel and deeds before God,

Achtet nicht, was widerbellet,

Heed not what howls against you,

Denn sein Wort ganz anders lehrt.

For God's word teaches otherwise.

Trios are unusual in Bach's vocal music. This one is in the relative major key of D. The vocal line shows the movement of the cedar trees in the wind by shifting into hemiola (a change of accents). "Widerbellet" (howls) is treated with a sudden burst of coloratura. Bach uses fugal entrances in the last phrase to show the ordered nature of the teachings of God's word.

6. Chorus

Meine Augen sehen stets zu dem Herrn;

My eyes will always look to the Lord;

denn er wird meinen Fuß aus dem Netze ziehen.

for he will pull my feet out of the nets.

The two sections of this chorus illustrate the two images in Psalm 25:15. The movement begins in D major, and as the choir repeats "My eyes will always look to the Lord" the orchestral harmony moves confidently heavenward through keys with more and more sharps in them. "Denn er wird meinen Fuß aus dem Netze ziehen" (for he will pull my feet out of the nets) is set as a short fugue. Listen for a final tug of the foot in leaps of an octave on the word "ziehen" (pull). In the final measures you'll hear the net falling to the ground.



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 - ceit. 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:

☐ 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:

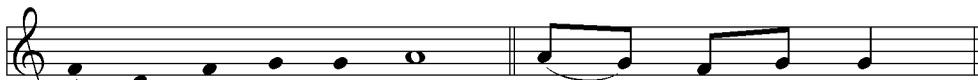
☑ **Our Father, who art in heaven,
hallowed be thy name,
thy kingdom come, thy will be done,
on earth as it is in heaven.**

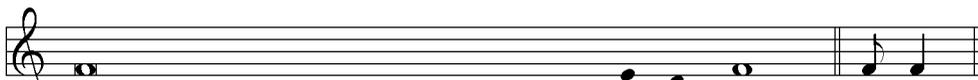
**Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.**

**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: Jesus, Still Lead On



1 Je - sus, still lead on, till our rest be won; and, al - though the
2 If the way be drear, if the foe be near, let no faith - less
3 When we seek re - lief from a long - felt grief, when temp - ta - tions
4 Je - sus, still lead on, till our rest be won; heav'n - ly lead - er,



way be cheer - less, we will fol - low, calm and fear - less;
fears o'er - take us, let not faith and hope for - sake us;
come al - lur - ing make us pa - tient and en - dur - ing;
still di - rect us, still sup - port, con - sole, pro - tect us,



guide us by your hand to our Fa - ther's land.
safe - ly past the foe to our home we go.
show us that bright shore where we weep no more.
till we safe - ly stand in our Fa - ther's land.

Text: Nicolaus L. von Zinzendorf, 1700–1760; tr. Jane L. Borthwick, 1813–1897, alt.
Music: SEELNBRÄUTIGAM, Adam Drese, 1620–1701

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

BACKGROUND OF THE CANTATA

Nach dir, Herr, verlanget mich (BWV 150) is believed to be the earliest cantata we have from Bach, dating from his time as organist in the New Church in Arnstadt. It comes down to us through a copy made in 1753, three years after Bach's death, by Christian Friedrich Penzel (1737–1801), a prefect at the Leipzig Thomasschule. The cantata was included in the *Bach Gesellschaft*, the complete collection of Bach's works published from 1850–1900. However, twentieth-century scholars questioned the cantata's authenticity, and it barely made it into the *Neue Bach Ausgabe*, being included only in the final volume of cantatas published in 2000.

Yet the music itself points toward Bach as the composer: the chromaticism in the first two movements, reminiscent of another early cantata, *Christ lag in Todesbanden*; the mastery of counterpoint, and the attention given to expressing the text in musical ideas. The 2010 discovery of an acrostic in the text for “Doktor Conrad Meckbach” suggests that the work may have been composed for the 70th birthday of this Mühlhausen town councillor, near the end of Lent in April of 1707. The work may have been part of Bach's application for the post of organist at the St. Blasius Church there.

Cantata 150 contains no recitatives, no da capo arias, no chorales. Its changes in tempo and style are more like choral works by Buxtehude (c.1637–1707) than Bach's own cantata cycles of the 1720s. Bach's admiration for Buxtehude is revealed in his early organ works as well as in this cantata. In November of 1705 he took a month's leave of absence from his Arnstadt organ job to travel 250 miles to Lübeck to hear concerts of new oratorios by Buxtehude and, as he said, “to comprehend one thing and another about his art.” He overstayed his leave by three months, leaving the 1705–6 Christmas services in Arnstadt to be played by a substitute. The town council was not pleased.

The orchestration for Cantata #150 is small: two violins, continuo and a bassoon, which plays as part of the continuo group, but sometimes has a more demanding obbligato role. Another story from Bach's time in Arnstadt concerns a street fight with a student bassoonist, Geysersbach, whom Bach had called “Zippelfagottist.” (Bach biographer Christoph Wolff translates this politely as “greenhorn bassoonist”; Bach's German is somewhat more crude.) It may have been Geysersbach's poor playing of the demanding bassoon part in Cantata 150 that inspired the insult.

The cantata's theme is trusting in God through all the trials of life. The text for three of the four choral movements is from Psalm 25, verses 1–2, 5, and 15; the rhyming poetry in the other movements is of unknown origin. In later cantatas Bach uses shorter texts, repeating the words while developing his musical ideas more extensively. In this cantata he strings together many contrasting sections, changing tempos and employing new musical ideas to express each new thought in the text. The 1707 cantata *Gottes Zeit ist die allerbeste Zeit* (BWV 106) is constructed with a similar pattern of successive musical ideas.

Philip Spitta, Bach's 19th century biographer, showed BWV 150 to his friend Johannes Brahms, who was one of the subscribers to the first edition of the *Bach Gesellschaft*. Brahms borrowed the repeating bass figure in the chaconne that is the cantata's last movement, added one note and used it as the bass line in the final movement of his Fourth Symphony.

Gwen Gotsch

LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader
Dr. Jill Peláez Baumgaertner, homilist

Grace Lutheran Church Senior Choir
The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Betty Lewis and Mark Agnor, violins
Julie Bevan, cello
Judith Hanna, double bass
Dianne Ryan, bassoon
Laura Zimmer, continuo

BIOGRAPHIES



Mark Agnor, violinist, has led and performed with more than 50 orchestras in 38 countries while on worldwide tours with pop opera group IL Divo and operatic tenor Paul Potts. He has also appeared across the U. S. as electric violin soloist with Mannheim Steamroller and was featured as "The Fiddler" for the Aurora Paramount's production of "Fiddler on the Roof" in 2013. Mark enjoys an eclectic range of performance opportunities from commercial recordings, Broadway musicals, and wedding music, to chamber music and symphonic concerts, and plays with such groups as the Chicago Opera Theater, Joffrey Ballet, and the Chicago Philharmonic.



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.



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



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.



Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of 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 is a regular soloist at Grace.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women’s Choir. She is also the Administrative Assistant of the Bach Institute on that campus of Valparaiso University. She has appeared as a soloist in oratorios, passions, and cantatas at Valparaiso and 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.



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 Harrisburg, 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 and is President of Region 3 of the Association of Lutheran Church Musicians. He also serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.



Betty Lewis, violinist, is an active violinist and violist in the Chicago area, performing with groups such as the Joffrey Ballet of Chicago, Broadway in Chicago, the Elgin Symphony and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, Wisconsin. Ms. Lewis maintains a full teaching schedule in violin and viola as well as conducting the orchestras at Francis Parker School in Chicago. Ms. Lewis is a long-standing member of the Bach Cantata Vespers orchestra.



Dianne Ryan, bassoonist, makes her living playing and teaching the bassoon. She is on the faculties of Concordia University, Elmhurst College, and Vandercook College of Music. She freelances around the Chicago area playing principal bassoon with the New Philharmonic, the Northbrook Symphony, and the Elmhurst Symphony. She also performs with the Chicago Symphonic Pops and Light Opera Works and many other orchestras and chamber ensembles. Ms. Ryan earned her BA in music performance from Virginia Tech and her MM in bassoon from Roosevelt University.

† IN MEMORIAM †

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