

Bach Cantata Vespers

2016-2017 46th Year



www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois
Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.



March 19, 2017

O heiliges Geist- und Wasserbad, BWV 165

O sacred bath of water and the Holy Spirit

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.

We ask that you kindly refrain from applause during this service of worship.





☐ 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 **I**. Men sing parts marked **II**. 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.

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

L 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.

C Amen.

ANTHEM: God So Loved the World

Bob Chilcott
(b. 1955)

God so loved the world, that he gave his only begotten son
that whoso believeth in him, should not perish but have everlasting life.

Silence for meditation is observed, then:

COLLECT

☒ Almighty God our Father, dwelling in majesty and mystery,
renewing and fulfilling creation by your eternal Spirit,
and revealing your glory through our Lord, Jesus Christ:
Cleanse us from doubt and fear, and enable us to worship you,
with your Son and the Holy Spirit, one God, living and reigning, now and forever.

☒ **Amen.**

The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Nun lasst uns Gott dem Herren, LuebWV 15

Vincent Lübeck
(1654–1740)

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



We stand.

HYMN: O Blessed Spring

Tune and Concertato by Robert Buckley Farlee
(b. 1950)



1 O bless - ed spring, where Word and sign em - brace us
2 Through sum - mer heat of youth - ful years, un - cer - tain
3 When au - tumn cools and youth is cold, when limbs their
4 As win - ter comes, as win - ters must, we breathe our
5 Christ, ho - ly Vine, Christ, liv - ing Tree, be praised for



in - to Christ the Vine: here Christ en - joins each one to
faith, re - bel - lious tears, sus - tained by Christ's in - fus - ing
heav - y har - vest hold, then through us, warm, the Christ will
last, re - turn to dust; still held in Christ, our souls take
this blest mys - ter - y: that Word and wa - ter thus re -



be a branch of this life - giv - ing Tree.
rain, the boughs will shout for joy a - gain.
move with gifts of beau - ty, wis - dom, love.
wing and trust the prom - ise of the spring.
vive and join us to your Tree of Life.

Text: Susan Palo Cherwien, b. 1953

Music: BERGLUND, Robert Buckley Farlee, b. 1950

Text ©1993 Susan Palo Cherwien, admin. Augsburg Fortress

Music © 1993 Robert Buckley Farlee, admin. Augsburg Fortress



✠ WORD ✠

We sit.

READING: Romans 11:33–36

[St. Paul writes:] ³³O the depth of the riches and wisdom and knowledge of God!
How unsearchable are his judgments and how inscrutable his ways!

³⁴“For who has known the mind of the Lord?

Or who has been his counselor?”

³⁵“Or who has given a gift to him,
to receive a gift in return?”

³⁶For from him and through him and to him are all things. To him be the glory forever. Amen.

L The Word of the Lord.

C Thanks be to God.

READING: John 3:1–15

¹Now there was a Pharisee named Nicodemus, a leader of the Jews. ²He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.” ³Jesus answered him, “Very truly, I tell you, no one can see the kingdom of God without being born from above.” ⁴Nicodemus said to him, “How can anyone be born after having grown old? Can one enter a second time into the mother's womb and be born?” ⁵Jesus answered, “Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit. ⁶What is born of the flesh is flesh, and what is born of the Spirit is spirit. ⁷Do not be astonished that I said to you, ‘You must be born from above.’ ⁸The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes. So it is with everyone who is born of the Spirit.” ⁹Nicodemus said to him, “How can these things be?” ¹⁰Jesus answered him, “Are you a teacher of Israel, and yet you do not understand these things?

¹¹Very truly, I tell you, we speak of what we know and testify to what we have seen; yet you do not receive our testimony. ¹²If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? ¹³No one has ascended into heaven except the one who descended from heaven, the Son of Man. ¹⁴And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, ¹⁵that whoever believes in him may have eternal life.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Bishop Elizabeth A. Eaton

CANTATA: O heiliges Geist- und Wasserbad, BWV 165
O sacred bath of water and the Holy Spirit

J. S. Bach

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

1. Aria (soprano)

O heiliges Geist- und Wasserbad,
O sacred bath of water and the Holy Spirit
Das Gottes Reich uns einverleibet
That incorporates us into God's kingdom
Und uns ins Buch des Lebens schreibet!
And writes us down in the book of life!
O Flut, die alle Missetat
O flood that drowns all misdeeds
Durch ihre Wunderkraft ertränket
Through its miraculous power
Und uns das neue Leben schenket!
And gives us the gift of new life!
O heiliges Geist- und Wasserbad!
O sacred bath of water and the Holy Spirit!

The opening aria is a five-voice permutation fugue. Each part enters in turn, from top to bottom in the strings, followed by the soprano. The flowing countersubject illustrates the watery Spirit-bath of baptism. The singer's second entrance ("Und uns in's Buch") presents an inversion of the subject. New melodic material derived from the fugue appears in the third section and then the music works its way back out, with the return of the inverted subject and finally the familiar tune for "O heil'ges Geist." The original subject appears many, many times in the accompaniment. The symmetrical, formal structure of the movement parallels baptism's fundamental role in the life of the believer.

2. Recitative (bass)

Die sündige Geburt verdammter Adamserven

The sinful birth of the damned heirs of Adam

Gebietet Gottes Zorn, den Tod und das Verderben.

Brings forth God's anger, death and destruction.

Denn was vom Fleisch geboren ist,

For what is born of flesh

Ist nichts als Fleisch, von Sünden angestecket,

Is nothing but flesh, by sins infected,

Vergiftet und beflecket.

Poisoned and stained.

Wie selig ist ein Christ!

How blessed is a Christian!

Er wird im Geist- und Wasserbade

He becomes in the bath of water and Spirit

Ein Kind der Seligkeit und Gnade.

A child of blessedness and grace.

Er ziehet Christum an

He puts on Christ

Und seiner Unschuld weiße Seide,

And the white silk of his innocence;

Er wird mit Christi Blut, der Ehren Purpurkleide,

He is dressed with Christ's blood, the purple robe of honor

Im Taufbad angetan.

In the baptismal bath.

The lesson on baptism continues as dissonant harmonies in the bass recitative describe the sinful nature of what is born of flesh. The tonality and mood shift quickly with a tender melisma as the text explains the transformation wrought by baptism into Christ.

3. Aria (alto)

Jesu, der aus großer Liebe

Jesus, who by your great love

In der Taufe mir verschriebe

In baptism has prescribed for me

Leben, Heil und Seligkeit,

Life, salvation and blessedness,

Hilf, dass ich mich dessen freue

Help me to rejoice in this

Und den Gnadenbund erneue

And to renew the covenant of grace

In der ganzen Lebenszeit.

Throughout my entire lifetime.

This reflective minor-key aria for alto and continuo is built on the interval of the rising sixth first heard in the bass and then in the vocal line. The figure accompanies the vocal line and reappears in every instrumental interlude, emphasizing the ongoing renewal of the baptismal covenant.

4. Recitative (bass)

Ich habe ja, mein Seelenbräutigam,

I have indeed, my soul's bridegroom,

Da du mich neu geboren,

Since you gave me new birth,

Dir ewig treu zu sein geschworen,

Sworn to be faithful to you forever,

Hochheiliges Gotteslamm;

Most holy Lamb of God;

Doch hab ich, ach! den Taufbund oft gebrochen

Yet I have broken, alas, the covenant of baptism often

Und nicht erfüllt, was ich versprochen,

And not fulfilled what I promised

Erbarme, Jesu, dich aus Gnaden über mich!

Have mercy on me, Jesus, by your grace!



Vergib mir die begangne Sünde,
Forgive me the sins I have committed.
 Du weißt, mein Gott, wie schmerzlich ich empfinde
You know, my God, how painfully I feel
 Der alten Schlangen Stich;
The old serpent's sting;
 Das Sündengift verderbt mir Leib und Seele,
Sin's poison destroys my body and soul.
 Hilf, dass ich gläubig dich erwähle,
Help me, so that in faith I choose you,
 Blutrotes Schlangenbild,
Blood-red serpent-image,
 Das an dem Kreuz erhöht,
That was raised on the cross,
 Das alle Schmerzen stillt
That soothes all pains
 Und mich erquickt, wenn alle Kraft vergehet.
And revives me, when all strength fades away.

The second bass recitative is accompanied by strings as well as the continuo group. The text describes how we inevitably break our baptismal promise and must look to the cross for mercy. The vocal line is particularly expressive, as Bach elaborates on important words and ideas throughout the movement. There is a poignant duet for singer and first violin on the words *Hochheiliges Gotteslamm* (“most holy Lamb of God”). Twisting melismas draw attention to the serpent imagery borrowed from the day’s Gospel lesson. Violins, viola and voice drop out at the end as the music is reduced to a single note for bass and bassoon “when all strength fades away.”

5. Aria (tenor)

Jesu, meines Todes Tod,

Jesus, death of my death,

Laß in meinem Leben

Let me, in my life

Und in meiner letzten Not

And in my final distress,

Mir für Augen schweben,

Keep sight of this:

Dass du mein Heilschlänglein seist

That you are my little serpent of salvation

Vor das Gift der Sünde.

From the poison of sin.

Heile, Jesu, Seel und Geist,

Save, Jesus, my soul and spirit

Dass ich Leben finde!

That I may find life.

Bach divides the text for this aria, most of which is a single long sentence, into four parts, each one beginning on the heels of the previous section. There is a statement of the new text, followed by a one-measure instrumental ritornello, another statement of the text and elaboration. The motion in the violin part depicts the coiling of the *Heilschlänglein*, the little serpent of salvation, as well as the idea of life emerging from the death of death (*meines Todes Tod*).

6. Chorale

Sein Wort, sein Tauf, sein Nachtmahl

His word, his baptism, his supper

Dient wider allen Unfall,

Serve against all disaster;

Der Heilige Geist im Glauben

The Holy Spirit in faith

Lehrt uns darauf vertrauen.

Teaches us to trust in this.

The closing chorale is a simple summation of the centrality of Word and Sacrament in the life of the Christian.



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:

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.



C To you, O 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.

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

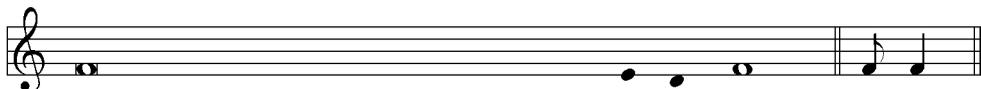
C **Our Father, who art in heaven, hallowed be thy name,
thy kingdom come, thy will be done, on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.**

BENEDICAMUS DOMINO



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

BENEDICTION



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



HYMN: Baptized in Living Waters

Tune and Concertato by Carl F. Schalk
(b. 1928)



All 1. Bap - tized in liv - ing wa - ters, On
 Choir 2. With liv - ing bread Christ feeds us, A
 All 3. A - noint - ed with one Spir - it, Con -
 Choir 4. With heal - ing touch we reach out To
 All 5. Through word and prayer and wor - ship, Through



Christ we firm - ly stand, Are made one liv - ing
 ban - quet is pre - pared; To pas - tures green he
 firm - ed with oil of joy, The Church pro - claims the
 those in pain and grief, As liv - ing signs em -
 deed and sac - ra - ment, We are the liv - ing



bod - y In ev - 'ry time and land, In
 leads us, To rich and boun - teous fare; To
 gos - pel Of sin and death de - stroyed; With
 brac - ing All those who seek re - lief. And,
 wit - ness, And to the world are sent. As



dy - ing and in ris - ing, We join the end - less
 one cup of sal - va - tion, Re - fresh - ing as the
 wis - dom's un - der - stand - ing, With know - ing judg - ment
 rec - on - ciled with oth - ers, We rec - on - cile with
 God's own ho - ly peo - ple, On Christ we firm - ly



song With saints through - out the a - ges, All
 dew, In - scribed up - on our hearts as The
 right, With rev - 'rence, cour - age, won - der, The
 Christ, Re - turn - ing through the pow'r of His
 stand, Em - pow'ered by one same Spir - it In

BACKGROUND NOTES

O heil'ges Geist- und Wasserbad (BWV 165) was composed in Weimar for Trinity Sunday, June 16, 1715. Bach had come to the court of William Ernest, the Duke of Saxe-Weimar, as Court Organist in 1708. In March of 1714 he received the additional title of *Konzertmeister*, which came with the requirement that he compose one cantata per month for the Duke's chapel. This was Bach's first opportunity to compose church cantatas on a regular basis.

The palace church in Weimar was known as the *Himmelsburg*, "heaven's castle." There was a gallery space for the musicians up near the ceiling, high above the worshippers, so that the music seemed to float down from heaven. Renovated in 1712-14, it was an intimate space; many of Bach's cantatas from this period, BWV 165 among them, are for relatively small forces. *O heil'ges Geist- und Wasserbad* calls for just four vocal soloists, first and second violins, viola, and a continuo group of cello, bass and keyboard, plus a bassoon for a little extra "bite." Bach probably led the performance as first violinist; one of his students would have been at the organ.

The libretto is the work of Salomo Franck (1659–1725). Educated in law and theology, Franck served as court poet in Weimar, secretary of the high Consistory and manager of the Duke's coin collection and library. Franck's first texts for sacred music followed the 17th century concerto style of combining Bible texts with strophic verses (multiple rhyming stanzas in the same meter). In 1711 he switched to the new style of church music that used free poetry as expressive texts for alternating recitatives and arias. Franck published three cycles of cantata texts, including *Evangelisches Andachts-Opffer* (1715), the source of the librettos for many of Bach's Weimar cantatas and for some composed later in Leipzig as well.



Himmelsburg Church, Weimar

Franck's text for Cantata 165 was inspired by John 3:1–15, the Gospel lesson appointed for Trinity Sunday in 18th century German Lutheran churches. In the three-year cycle of today's Revised Common Lectionary, that portion of John is read on Trinity Sunday in Year B and on the Second Sunday of Lent in Year A (last Sunday, March 12).

Franck uses two specific images from that text in his reflection on baptism and the daily renewing of baptismal vows in the life of the believer. The opening aria's "Spirit- and water-bath" come from John 3:5, "Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit." Bach sets this text as five-part fugue for soprano and strings, with flowing fountains of notes depicting watery motion.

Later in the cantata Franck uses septent images: the old serpent from the story of the fall, whose poisonous sting is sin, the bronze serpent lifted up by Moses in the wilderness as God's way of saving the people of Israel from snake-bite, and Jesus' image of the Son of Man, the "blood-red snake-image" lifted up on the cross in John 3:14–15. According to Craig Smith at EmanuelMusic.org, the blood-red snake "was already an archaic metaphor in Bach's day, but the church at Weimar had a well-known icon with this image."

Bach depicts the snake in music, with word-painting in the second bass recitative, and more beautifully in the accompaniment to the tenor aria. Franck's word is *Heilschlänglein*, "salvation's little snake." As Albert Schweitzer wrote:

Any other composer would have passed over this tasteless word; Bach, however, is grateful for it, since it gives him the opportunity to depict the movements of the "little serpent of healing."

A water bath and a snake—strong and earthy images for poetry that is otherwise a rather dry meditation on lessons learned from the catechism. Bach makes the most of them, using music to more fully communicate the promise of God's grace and mercy.

Gwen Gotsch

April 8, 7:00 p.m. and April 9, 4:00 p.m. St. John Passion

Admission is free; free-will offering will be received (Suggested donation: \$25)

Bach Cantata Vespers Chorus and Orchestra *with* Chicago Choral Artists

May 21, 4:00 p.m. Lobet Gott in seinen Reichen (*Ascension Oratorio*)

Ben Cieslik, Bethlehem Lutheran Church, Minneapolis, homilist

Florence Jowers, Christ Lutheran Church, Staunton, Va., organist



BIOGRAPHIES



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.



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.



Nolan Carter, tenor, is a graduate of Wheaton College, where he was heavily involved in Arena Theater and the Conservatory of Music, studying voice under mezzo-soprano Sarah Holman, and acting under Mark Lewis. He was privileged to appear in *Romeo and Juliet*, *The Secret Garden*, and *The Tender Land* in principal roles for the Arena mainstage season. Nolan has performed in some of Chicago's premiere vocal groups such as Schola Antiqua, Bella Voce, Third Coast Baroque, The Rookery, and Aestas Consort. He also starred in his first film, *Cooke Concrete*, an independent feature directed by Ian Martin, which will be released later this year.



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.





Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.



Elizabeth A. Eaton, homilist, is presiding bishop of the Evangelical Lutheran Church in America (ELCA). She earned a Master of Divinity degree from Harvard Divinity School and a Bachelor of Music Education from the College of Wooster. Ordained in 1981, Eaton served three different congregations in Ohio before being elected bishop of the ELCA Northeastern Ohio Synod in 2006 and re-elected in May 2013. Eaton serves on the National Council of the Churches of Christ in the USA Governing Board and Development Committee, Religions for Peace USA Council of Presidents and Lutheran World Federation Council. Eaton's husband is the Rev. T. Conrad Selnick, an Episcopal priest. They are parents of two adult children.



Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows 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, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



Steven Wente, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul's Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang RübSam. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.

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These listings acknowledge contributions to the 46th season of Bach Cantata Vespers, beginning July 1, 2016. Donations received after March 5 will be acknowledged in the April 8–9 bulletin of Grace's Bach Cantata Vespers.

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Details about the St. John Passion Performances April 8 and 9

The Bach Cantata Vespers Chorus and Orchestra, along with Chicago Choral Artists, will present two performances of J. S. Bach's St. John Passion on Palm Sunday weekend, April 8 and 9. The Saturday evening performance begins at 7:00, the Sunday afternoon performance begins at 4:00.

Admission is free. Seating is first come, first served. There is no need to call ahead and reserve tickets. There will be a free will offering, with a suggested donation of \$25. Childcare will be available in the church nursery.

There will be pre-concert lectures one hour before each performance, in the sanctuary. Mark Peters of Trinity Christian College is the speaker on Saturday evening. WFMT morning host Carl Grapentine will present the Sunday afternoon lecture.

JOHANN SEBASTIAN BACH
ST. JOHN
PASSION

APRIL 8, 2017 7 P.M. + APRIL 9, 2017 4 P.M.

Bach Cantata Vespers Chorus and Orchestra
in collaboration with Chicago Choral Artists

Michael D. Costello, director
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Susan Nelson, soprano
Karen Brunssen, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone

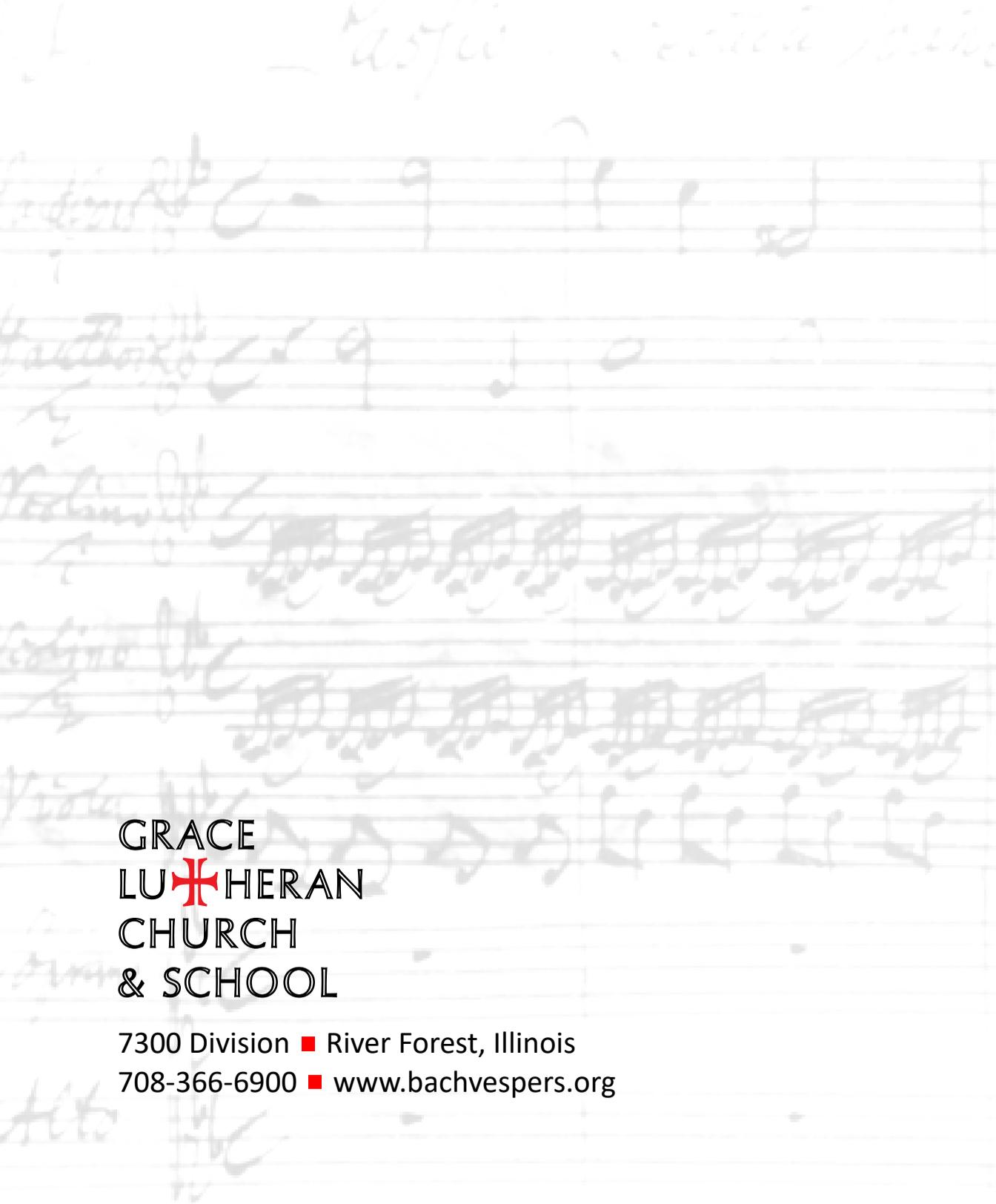
Performed without intermission

Free admission ■ \$25 Suggested Donation ■ Free parking ■ Childcare available

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