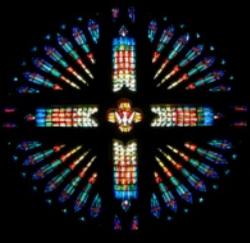




Bach 2017-2018 47th Year Cantata Vespers

www.bachvespers.org



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

October 29, 2017

Ein feste Burg ist unser Gott, BWV 80

A mighty fortress is our God

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.

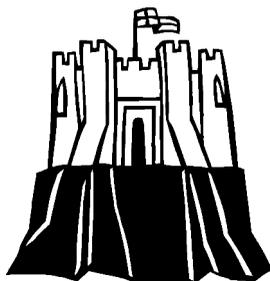
Recording or photography of any kind during the service is strictly forbidden.

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



Reformation Sunday
October 29, 2017 † 3:30 p.m.

EVENING PRAYER



PRELUDE

Symphony No. 5 in D minor (“Reformation”), Op. 107

Felix Mendelssohn
(1809–1847)

Andante–Allegro con fuoco

Allegro vivace

Andante

Andante con moto – Allegro vivace – Allegro maestoso

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**

☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;

heav - en - ly, ho - ly, bless - ed Je - sus Christ.

We have come to the set - ting of the sun, and we look to the eve - ning light.

We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of

be - ing praised with pure voic - es for - ev - er. O Son of God,

O Giv - er of life: The u - ni - verse pro - claims your glo - ry.

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

☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.

☐ Blessed are you, O Lord our God, king of the universe, who led your people

Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **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-u-ge. 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.

MOTET: Non moriar sed vivam

Martin Luther
(1483–1546)

Non moriar sed vivam, et narrabo opera Domini.

I shall not die but live, and declare the works of the Lord.

Psalm 118:17

Silence for meditation is observed, then:

COLLECT

- ☐ Holy and mighty God, your Son's triumph over sin and death has opened forever the gate of eternal life. Save us, we pray, when we are in distress. Let the joy of your salvation resound through your church and in our lives, and let the whole creation reflect the brilliant light of Jesus Christ, your Son, our Lord.
- ☑ **Amen.**

The offering is gathered.

VOLUNTARY: Ein feste Burg ist unser Gott

Johann Sebastian Bach
(1685–1750)

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



At the conclusion of the introduction, we stand.

HYMN: Praise the One Who Knit Us, Bone and Marrow

Concertato by Carl F. Schalk

(b. 1929)



All 1. Praise the one who knit us, bone and mar - row, breathed us in - to
Worship 2. Praise in song and po - em's me - ter; Praise the Word that arts re -
Chorus 3. Cost - ly was the price he paid for the re - demp - tion of our
All 4. Praise the Fa - ther, Son, and Spir - it, God's own har - mo - ny in



life. Praise the ma - ker of our be - ing, bod - y,
veal. Praise the strokes of ar - tists' brush - es or shaped
sin. He was stretched up - on the cross, but made that
three. Now through grace a - lone and scrip - ture, and by



soul, re - deemed by Christ. Through the wash - ing
clay of pot - ter's wheel. Drum and harp, bas -
dark day hea - ven's win. In Christ's king - dom's
faith in Christ we're free. We sing So - li



of the wa - ters and the gift of wine and bread
soon, and cel - lo, dou - ble bass, ma - rim - ba, horn
might - y cho - rus tre - bles sing in tune with bass.
De - o Glo - ri - a to God a - lone our praise.



God's pure grace en - folds, en - liv - ens, sings of Christ raised
Right the un - tuned, rau - cous cla - mor, sing the psalm of
Parts are found for ev' - ry sin - ner, to par - take of
Ev' - ry day a cel - e - bra - tion of the Eas - ter



from _____ the dead.
Christ _____ re - born.
God's _____ sweet grace.
song _____ we raise.

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Tune: Copyright © 2016 Carl F. Schalk

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BRONXVILLE NEW
15 15 15 15



✠ WORD ✠

We sit.

READING: 2 Thessalonians 2:3–8

Let no one deceive you in any way; for that day will not come unless the rebellion comes first and the lawless one is revealed, the one destined for destruction. He opposes and exalts himself above every so-called god or object of worship, so that he takes his seat in the temple of God, declaring himself to be God. Do you not remember that I told you these things when I was still with you? And you know what is now restraining him, so that he may be revealed when his time comes. For the mystery of lawlessness is already at work, but only until the one who now restrains it is removed. And then the lawless one will be revealed, whom the Lord Jesus will destroy with the breath of his mouth, annihilating him by the manifestation of his coming.

ℒ The Word of the Lord.

☞ **Thanks be to God.**

READING: Revelation 14:6–8

Then I saw another angel flying in midheaven, with an eternal gospel to proclaim to those who live on the earth to every nation and tribe and language and people. He said in a loud voice, “Fear God and give him glory, for the hour of his judgment has come; and worship him who made heaven and earth, the sea and the springs of water.”

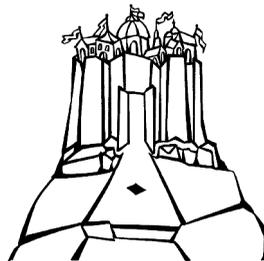
Then another angel, a second, followed, saying, “Fallen, fallen is Babylon the great! She has made all nations drink of the wine of the wrath of her fornication.”

ℒ The Word of the Lord.

☞ **Thanks be to God.**

HOMILY

The Rev. Dr. Mark A. Granquist



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 23 in this worship folder.*

1. Chorus

Ein feste Burg ist unser Gott,
 A mighty fortress is our God,
Ein gute Wehr und Waffen;
 A good defense and weapon.
Er hilft uns frei aus aller Not,
 He helps to free us from all need,
Die uns itzt hat betroffen.
 Which now has befallen us.
Der alte böse Feind,
 The old evil foe,
Mit Ernst er's jetzt meint,
 Means it seriously now;
Groß Macht und viel List
 Great power and much guile
Sein grausam Rüstung ist,
 Are his gruesome armor.
Auf Erd ist nicht seinsgleichen.
 On earth he has no equal.

Luther's great melody and text clearly inspired Bach to create a magnificent choral composition in this opening movement. Each phrase of the chorale tune and each line of the text are presented in an intricate polyphonic structure that glorifies the thought of the text, but does not obscure the chorale melody. A full orchestra, which includes three trumpets and timpani, as well as the usual strings and keyboard, adds to the luster of the setting.

The voices begin in turn—tenor, alto, soprano, bass—each supported by an instrument, to present a mildly embellished version of the melody. Soon the simple chorale melody is also sounded above and below in long notes by instruments alone: the trumpets on high, paired with the oboes beneath, and followed immediately in strict canon by the double bass three full octaves below the trumpets. As if this overall effect of grandeur is not enough, Bach continues the pattern and treats each line with special meaning. For example, in line five, which speaks of the devil as “the old evil foe,” the bass line creeps up in menacing chromatic motion while the choral voices sing their elaborate polyphony. Throughout, trumpet and timpani sound arresting accents in significant phrases.

2. Aria (Bass) and Chorale (Soprano)

Alles, was von Gott geboren, ist zum Siegen auserkoren.

Everything that is born of God, is destined for victory.

Mit unsrer Macht ist nichts getan,

With our power nothing can be done,

Wir sind gar bald verloren.

We are quickly doomed.

Es streit' vor uns der rechte Mann,

But fighting for us is the right man,

Den Gott selbst hat erkoren.

Whom God himself has chosen.

Wer bei Christi Blutpanier in der Taufe Treu geschworen,

Whoever, under Christ's blood banner, has sworn his faith in baptism,

Siegt im Geiste für und für.

Will be victorious forever and ever.

Fragst du, wer er ist?

You ask, who he is?

Er heißt Jesus Christ,

He is called Jesus Christ,

Der Herre Zebaoth,

The Lord Sabaoth,

Und ist kein andrer Gott,

There is no other God,

Das Feld muß er behalten.

The field he must hold.

Alles, was von Gott geboren, ist zum Siegen auserkoren.

Everything that is born of God is destined for victory.

Four distinct elements cooperate in a striking setting of stanza two of the chorale that is combined with a poetic commentary on the text: 1) a line of persistent bustling motion by the upper strings, 2) the clear, slightly elaborated chorale melody of the soprano supported simultaneously by, 3) a highly embellished version of the same chorale melody played by the oboe, and 4) an independent florid line of the bass vocalist, singing the text of the commentary on the chorale. While it may seem overwhelming to grasp all of the intricacies Bach employed in the setting, the total effect is one of magnificent militancy as the ultimate victory of the Christian in the face of devilish adversity is described.

3. Recitative (Bass)

Erwäge doch, Kind Gottes, die so große Liebe,

Consider, child of God, how great is the love,

Da Jesus sich mit seinem Blute dir verschriebe,

That Jesus with his blood dedicated himself to you,

Wormit er dich zum Kriege wider Satans Heer und wider Welt, und Sünde

Whereby he, in battle against Satan's host and against the world and sin,

Geworben hat!

Has won you!

Gib nicht in deiner Seele dem Satan und den Lastern statt!

Grant not a place in your soul for the devil and vice!

Laß nicht dein Herz, den Himmel Gottes auf der Erden, zur Wüste werden!

Let not your heart, God's heaven on earth, become a wasteland!

Bereue deine Schuld mit Schmerz, daß Christi Geist mit dir sich fest verbinde!

Repent your guilt with pain, that Christ's spirit may firmly bind itself to you!

A simple declamation over a static accompaniment with a text that challenges the child of God to steadfastness. The writing becomes more active as union with Christ is contemplated in the last line of the text.

4. Aria (Soprano)

Komm in mein Herzenshaus,

Come into my heart's dwelling,

Herr Jesu, mein Verlangen!

Lord Jesus, the object of my longing!

Treib Welt und Satan aus

Drive the world and Satan out

Und laß dein Bild in mir erneuert prangen!

And let your image shine renewed in me!

Weg, schnöder Sündengraus!

Away, vile horror of sin!

Christ is invited into the “heart’s dwelling” of the believer at the beginning and end of this *da capo* aria. When the longing (*Verlangen*) of the faithful is addressed, the line is stretched by melismas of many notes over several measures. In the middle section, which states that Satan and the world must be cast out at *weg, weg, weg* (“hence,” or “away, away, away”), the soloist sings commanding rising intervals. At the repetition of *Verlangen* in the final section, Bach repeats the earlier melismas, but further extends and ornaments the melodic line.



5. Chorale

Und wenn die Welt voll Teufel wär
And if the world were full of devils
Und wollten uns verschlingen,
Who wanted to devour us,
So fürchten wir uns nicht so sehr,
We are not frightened very much,
Es soll uns doch gelingen.
We shall surely be successful.
Der Fürst dieser Welt,
The prince of this world,
Wie saur er sich stellt,
However angry he may be,
Tut er uns doch nicht,
He can do nothing to us,
Das macht, er ist gericht',
Because he is condemned,
Ein Wörtlein kann ihn fällen.
One little word can fell him.

The unadorned chorale melody returns in stanza three in long, firm notes for all choral voices singing in unison over the brilliant instrumental accompaniment of the orchestra, which again includes oboes and trumpets. Bach has chosen a 6/8 meter, somewhat unusual for a movement of such martial character.



6. Recitative (Tenor)

So stehe dann bei Christi blutgefärbten Fahne,

So stand then by Christ's bloodstained flag,

O Seele, fest

O soul, firmly,

Und glaube, daß dein Haupt dich nicht verläßt,

And believe, that your master will not desert you,

Ja, daß sein Sieg

Yea, that his victory

Auch dir den Weg zu deiner Krone bahne!

Will also pave the way to your crown!

Tritt freudig an den Krieg!

March joyfully to war!

Wirst du nur Gottes Wort

If only you would hear God's word

So hören als bewahren,

And as well as preserve it,

So wird der Feind gezwungen auszufahren,

Then the foe will be forced to leave,

Dein Heiland bleibt dein Hort!

Your Savior remains your stronghold!

The faithful believer is now exhorted to stand firm in a simple recitative that flows directly into a brief arioso. The believer is encouraged to go into battle against the foe.



7. Aria (Alto and Tenor)

Wie selig sind doch die, die Gott im Munde tragen,

How happy are they, who bear God on their tongues;

Doch selger ist das Herz, das ihn im Glauben trägt!

Even happier is the heart that bears him in faith!

Es bleibt unbesiegt und kann die Feinde schlagen

It remains undefeated and can strike the enemy

Und wird zuletzt gekrönt, wenn es den Tod erlegt.

And will at last be crowned, when it has slain death.

The oboe and violin and the alto and tenor voices engage in a kind of double duet in triple meter. The five brief sections of the movement present the instruments and voices moving in canonic imitation and in sweet parallel motion. Words such as *tragen* (to bear), *bleibt* (to remain) and *schlagen* (to strike) each receive extended melismas or long-held notes that illustrate Bach's care in setting individual words of the text. The score calls for an *oboe da caccia* ("hunting oboe," a tenor instrument pitched a fifth lower than the conventional oboe), which is usually replaced today by an English horn.

8. Chorale

Das Wort sie sollen lassen stahn

The Word they shall let stand,

Und kein' Dank dazu haben.

And receive no thanks for it.

Er ist bei uns wohl auf dem Plan

He is surely with us on the plain

Mit seinem Geist und Gaben.

With his spirit and his gifts.

Nehmen sie uns den Leib,

If they should take our life,

Gut, Ehr, Kind und Weib,

Wealth, honor, child and wife,

Laß fahren dahin,

Let them be taken away,

Sie habens kein' Gewinn;

They will have no gain;

Das Reich muß uns doch bleiben.

The kingdom must for us remain.

The cantata concludes with a triumphant setting of stanza four of the chorale for all voices and instruments—one of the finest and most familiar of Bach's chorale harmonizations—eminently appropriate in addressing the victory assured the believer by Christ.

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.

L Almighty God, gracious Lord, we thank you that your Holy Spirit renews the church in every age. Pour out your Holy Spirit on your faithful people. Keep them steadfast in your word, protect and comfort them in times of trial, defend them against all enemies of the gospel, and bestow on the church your saving peace; through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and 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.

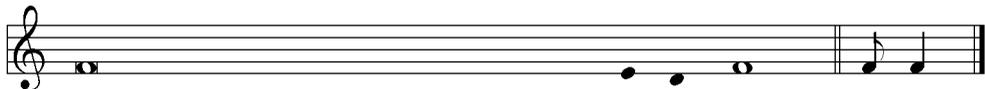
For thine is the kingdom,
and the power, and the glory,
forever and ever. Amen.



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: God's Only Son the Word Alone

Concertato by Paul D. Weber
(b. 1949)



Women 1 God's on - ly Son, the Word a - lone, True
 Men 2 By grace a - lone Christ took on flesh To
 Choir 3 By faith a - lone the right - eous live In
 All 4 So let this hymn of u - ni - ty In
 All 5 O God, trans - form us in this time Of



source of rev - e - la - tion, Un - veils the gra - cious
 die for our sal - va - tion, And through the cross and
 ev' - ry gen - er - a - tion. Dis - pel - ling gloom, re -
 joy - ous ce - le - bra - tion In - spire _____ deeds of
 loss and re - sig - na - tion To be your church, a -



will of God For us and all cre - a - tion. The
 emp - ty grave Brings forth a re - for - ma - tion. For
 viv - ing hope, They join in ac - cla - ma - tion: To
 har - mo - ny And re - con - ci - li - a - tion, For
 live and bold In joy - ful pro - cla - ma - tion. Your



Scrip - tures make the mes - sage clear That those in Christ need
 we are bap - tized, we are fed To feed the hun - gry
 God, who gave an on - ly Son, The Christ, whose Spir - it
 ven - geance, ha - tred, big - o - try Re - veal that we are
 Word a - lone, your grace a - lone, Cre - ate, sus - tain our

LEADING WORSHIP TODAY

The Rev. David W. Wegner, leader
The Rev. Dr. Mark A. Granquist, homilist

Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist

Maura Janton Cock, soprano
Sarah Ponder, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone

Cindy Fudala and Donna Port, flutes
Barbara Drapcho and Patrick Rehker, clarinets
Christine Janzow Phillips and Meg Busse, oboes/d'amore
Nancy Hagen, English horn
Dianne Ryan and Lynette Pralle, bassoons
Susan Nigro, contra bassoon
Kelly Langenberg and Anna Suechting, horns
Greg Fudala, Mary Galime, and Candace Horton, trumpets
Tim Coffman, Dave Ferguson, and Brad Payne, trombones
Tina Laughlin, timpani

Betty Lewis, Paul Zafer, Clara Lindner, and Cristina Buciu, and Meg Lanfear violin I
Becky Coffman, Amanda Fenton, Elizabeth Brausa, and Wendy Evans, violin II
Naomi Hildner, Becca Wilcox, and Amanda Grimm, viola
William Cernota and Vicki Mayne, cello
Jerry Fuller and Phillip Serna, bass
Mark Waldron, continuo organ



BACKGROUND OF THE CANTATA

Beginning in 1667, the 150th anniversary of Martin Luther posting his 95 Theses on the door of the Castle Church in Wittenberg, Lutherans have celebrated a day to commemorate the work of Luther and other reformers of the church.

October 31 eventually became a festival of the church, especially in Germany—a festival that even began to eclipse the more ancient and appropriate liturgical celebration of All Saints' Day on the next day, November 1. (Actually, Luther chose to post his 95 discussion points on the eve of All Saints' when the greatest number of people would come to worship and would be likely to read his provocative challenge to the established church.)

When he was organist in Weimar, Johann Sebastian Bach wrote a cantata on a text of Salomo Franck (*Alles was von Gott geboren*, BWV 80a) that was first performed on the Third Sunday in Lent in 1715. Later, as cantor in Leipzig, where cantatas were not performed in the penitential season of Lent, Bach utilized much of the earlier cantata to create appropriately festive music for Reformation Day—a cantata that featured Luther's famous battle hymn, *Ein feste Burg* (A Mighty Fortress, *LBW* 228). Since some stanzas of Luther's chorale were included in the earlier work, Bach simply revised it slightly and added to it new settings of the remaining stanzas to form movements one and five of the present work. Records about the first performance of the revised cantata are not clear. Possibly it was first sung in worship in Leipzig on October 31, 1724, or at least sometime between 1728 and 1731.

The Epistle for Reformation Day is 2 Thessalonians 2:3–8, which forms an exhortation to steadfastness against the Adversary. The Holy Gospel, Revelation 14:6–8, reminds one to fear God, for Babylon (interpreted as the evils of the corrupted church) is fallen!

Since the chorale is featured so prominently in the cantata it is important to note that Bach employs the melody in its metrically smoothed-out form with motion mostly by even quarter notes, rather than the quite rugged mixture of note values of the original rhythmic form of the chorale. This determination by Bach gave him more freedom to embellish the melody and to emphasize the harmonic aspects of composition as well as the contrapuntal possibilities of polyphony.

Carlos Messerli

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.



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.



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.





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



Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Sarah holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth as well as recording original works with Carnegie Hall's Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.



Mark A. Granquist, homilist, is Associate Professor of the History of Christianity at Luther Seminary, St. Paul, Minn. Prior to this he taught in the Religion Department at St Olaf College and at Gustavus Adolphus College. Granquist has served in parish ministry or Lutheran higher education since his ordination in the Evangelical Lutheran Church of America in 1988. He was pastor of youth and education at Bethel Lutheran Church, Rochester, Minn., 1988-1992, and has served several times as an interim pastor in local congregations. A 1979 graduate of St. Olaf College, Granquist received his M. Div. from Yale University Divinity School in 1984, and his Ph.D. degree from the University of Chicago Divinity School in 1992. He serves as the editor of the Luther Seminary journal *Word & World* and of the *Journal of the Lutheran Historical Conference*, and has been active with the journal *Lutheran Quarterly*. His publications include *Lutherans in America: A New History* (Fortress Press, 2014), *Scandinavian Pietists: Spiritual Writings from 19th-century Norway, Denmark, Sweden, and Finland* (Classics of Western Spirituality, 2015), and *The Augustana Story: Shaping Lutheran Identity in North America*, (Fortress, 2008). He is one of the editors of the *Dictionary of Luther and the Lutheran Traditions* (Baker Academic), which will be published in 2017, and the author of many book chapters, articles and essays, especially on the history of Lutherans in North America.



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These listings acknowledge contributions to the 47th season of Bach Cantata Vespers, beginning July 1, 2017. Donations received after October 15 will be acknowledged in the November 19 bulletin of Grace's Bach Cantata Vespers.

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

Donate Now

All of the wonderful music that is made at Grace to the glory of God depends on the support of hundreds of people like you. Please consider making a gift of any size at www.bachvespers.org or by sending a check made out to Grace Lutheran Church (with Bach Vespers in the Memo line) to Grace at 7300 Division Street, River Forest, Illinois, 60305.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*



THOMANERCHOR

L E I P Z I G

St. Thomas Boys Choir from Leipzig, Germany
Thomaskantor Gotthold Schwarz

In Concert at Grace Lutheran Church
7300 Division Street, River Forest

November 20, 7:30 p.m.

Tickets at www.ticketor.com/grace or 708-366-6900



Opportunities for Travel with Grace's Bach Cantata Vespers in 2018

Grace's Bach Cantata Vespers is offering two opportunities to travel abroad in 2018. These are different trips with very different opportunities, so read about them both and consider if you can join us. If you have any questions, feel free to contact Grace's Cantor, Pastor Michael Costello, at mcostello@gracriverforest.org or 708-366-6900.

Attend the Bach Festival Leipzig

Grace's Bach Cantata Vespers ministry joins with the Houston Bach Society to attend the Bach Festival Leipzig June 7–18, 2018. The itinerary will include many concerts in Leipzig's historic churches and the Gewandhaus and will include performances by the Thomanerchor (Thomaskantor Gotthold Schwarz conducting), the Monteverdi Choir and English Baroque Soloists (Sir John Eliot Gardiner conducting), the Amsterdam Baroque Orchestra and Choir (Ton Koopman conducting), Bach Collegium Japan (Masaaki Suzuki conducting), and many others. Many, many cantatas, the St. Matthew Passion, and the Mass in B Minor are all on the listing of concerts. The hotel stay for 11 nights will be at the beautiful 4-star arcona LIVING BACH14 hotel, just across the street from the Leipzig Thomaskirche and close to many restaurants and shops. The group itinerary will also take group members to nearby places of interest, guided by Pastor Robert Moore, formerly of Christ the King Lutheran in Houston, but now the ELCA's Reformation 500 Representative in Leipzig and Wittenberg. Tour includes breakfast and one group meal per day (lunch or dinner). Land portion: \$4,200 (single supplement \$700).

Join the Choir a Tour of Norway and Leipzig

The Bach Cantata Vespers Chorus (and friends) is taking its fourth trip abroad in the summer of 2018 (July 26–August 6). We start out on the west coast of Norway in Bergen and continue on to the majestic fjords via Voss, Flåm, and on to Urnes. We then continue on to Hedalen and Oslo before heading to Leipzig, Germany, where the choir will again sing for a Sunday service at the Leipzig Thomaskirche with the Baroque Orchestra of Saxony (Sächsisches Barockorchester). Land portion, including air from Oslo to Berlin: \$3,524 (single supplement \$700). Optional group airfare abroad: \$1,225.



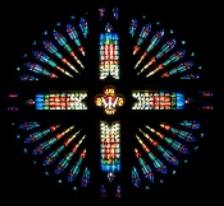


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2017-2018 47th Year

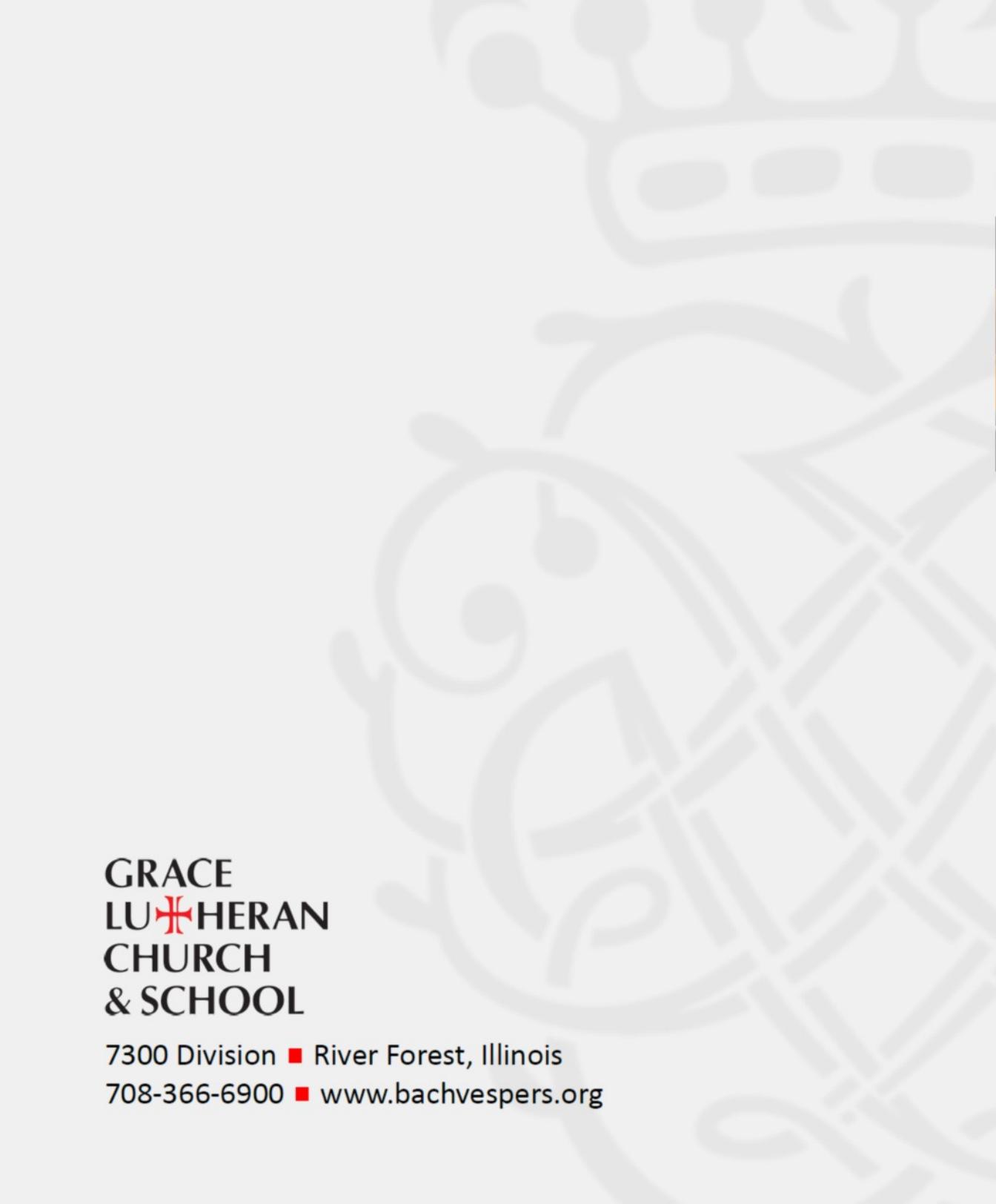
Cantata Vespers

www.bachvespers.org



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

- September 24**
BWV 126
Erhalt uns, Herr, bei deinem Wort *Uphold us, Lord, by your word*
Lauren Dow Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048
- October 29**
BWV 80
Ein feste Burg ist unser Gott *A mighty fortress is our God*
Mark A. Granquist, Luther Seminary, St. Paul, Minn., homilist
Mendelssohn: Symphony No. 5, Op. 107 ("Reformation"); Prelude begins at 3:30 p.m.
- November 19**
BWV 140
Wachet auf, ruft uns die Stimme *Awake, the voice calls to us*
Amy Gillespie, Holy Trinity Lutheran Church, Lombard, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
- November 20**
Thomanerchor Leipzig *St. Thomas Boys Choir of Leipzig, Germany*
Thomaskantor Gotthold Schwarz, conducting music of Bach, Mendelssohn, Schütz, and Schein
Tickets available at ticketor.com/grace or by calling the Grace Music Office (\$12-\$45)
- December 10**
BWV 10
Meine Seel erhebt den Herren *My soul magnifies the Lord*
Presented as part of Grace's annual Advent/Christmas Concert at 4:00 p.m.
- January 28**
BWV 227
Jesu, meine Freude *Jesus, my joy*
Gorden R. Estenson, Rockford, Minn., homilist
Samuel R. Backman, University of Oklahoma and Church of the Assumption, Norman, Okla., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 25**
BWV 169
Gott soll allein mein Herze haben *God alone shall have my heart*
Mark A. Noll, Wheaton College, Wheaton, Ill., homilist
Angela Young-Smucker, Evanston, Ill., mezzo-soprano
Steven Wenthe, Concordia University Chicago, organist
- March 25**
BWV 1
Wie schön leuchtet der Morgenstern *How lovely shines the morning star*
Matthew J. Marohl, St. Olaf College, Northfield, Minn., homilist
Eric Budzynski, Northwestern University, Evanston, Ill., organist
- April 29**
BWV 112
Der Herr ist mein getreuer Hirt *The Lord is my faithful shepherd*
Sarah J. Stumme, Metropolitan Chicago Synod, ELCA, homilist
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- May 20**
BWV 68
Also hat Gott die Welt geliebt *For God so loved the world*
Bruce K. Modahl, Fernandina Beach, Fla., homilist
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127



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