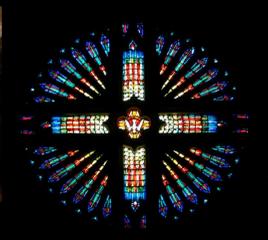




Bach 2018-2019 48th Year Cantata Vespers

www.bachvespers.org



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

May 19, 2019

Erfreut euch, ihr Herzen, BWV 66

Rejoice, you hearts

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.

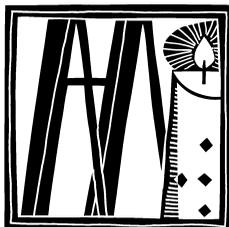
We ask that you kindly refrain from applause during this service of worship.

In Memoriam

Paul Bernhard Bouman
1918 – 2019

The Fifth Sunday of Easter
May 19, 2019 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Concerto in D Major, TWV 54:D3

Georg Philipp Telemann
(1681–1767)

Intrada – Grave
Allegro
Largo
Vivace

Prelude to Evening Prayer

Richard Hillert
(1923–2010)

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.



☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.



☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.

☐ 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 ❶. Men sing parts marked ❷. All sing parts marked ❸.

❸ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.
❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.
❷ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

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.

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.

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: *Alleluia. In resurrectione tua*

Jacobus Gallus
(1550–1591)

Alleluia.

Alleluia.

In resurrectione tua, Christe, alleluia.

In your resurrection, O Christ, alleluia.

Caelum et terra laetentur, alleluia.

Let heaven and earth rejoice, alleluia.

Surrexit Dominus de sepulcro, alleluia.

The Lord is risen from the tomb, alleluia.

Qui pro nobis pependit in ligno, alleluia.

Who hung on the tree for us, alleluia.

Gavisi sunt discipuli, alleluia,

The disciples rejoiced, alleluia,

Viso Domino, alleluia.

To see the Lord, alleluia.

Silence for meditation is observed, then:

COLLECT

☞ Almighty God,
through your only Son you overcame death
and opened for us the gate of everlasting life.
Give us your continual help;
put good desires into our minds
and bring them to full effect;
through Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit,
one God, now and forever.

☞ **Amen.**

The offering is gathered.

VOLUNTARY: Fugue in C Major, BuxWV 174

Dieterich Buxtehude
(1637–1707)

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

Please make checks payable to Grace Lutheran Church.

Your generosity is appreciated.



We stand.

HYMN: Alleluia! Voices Raise!

Tune and Concertato by Richard Hillert (1923–2010)

Text by George Wither, alt.



1 Al - le - lu - ia! Voic - es Raise! Sound - ing God Al - might - y's
Choir 2 Sound the trum - pet, touch the lute, let no tongue nor string be
3 Come ye all be - fore his face, in this chor - us take your
Choir 4 Let, in praise of God, the sound run a nev - er - end - ing
5 So this huge wide orb we see shall one choir, one tem - ple
6 Thus our song shall ov - er - climb all the bounds of space and



praise.
mute.
place.
round.
be.
time.

Al - le - lu - ia, al - le - lu - ia!



Hith - er bring in one con - sent heart and voice and in - stru -
Nor a voice - less crea - ture found, that hath neith - er note nor
And a - mid the mor - tal throng, be you mast - ers of the
That our songs of praise may be ev - er - last - ing, as is
Where in such a praise - ful tone we will sing what he hath
Al - le - lu - ia! Voic - es raise! Sound - ing God al - might - y's



ment
sound.
song.
he.
done.
praise.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

✝ WORD ✝

We sit.

READING: Acts 10:34–43

³⁴Then Peter began to speak to them: “I truly understand that God shows no partiality, ³⁵but in every nation anyone who fears him and does what is right is acceptable to him. ³⁶You know the message he sent to the people of Israel, preaching peace by Jesus Christ — he is Lord of all. ³⁷That message spread throughout Judea, beginning in Galilee after the baptism that John announced: ³⁸how God anointed Jesus of Nazareth with the Holy Spirit and with power; how he went about doing good and healing all who were oppressed by the devil, for God was with him. ³⁹We are witnesses to all that he did both in Judea and in Jerusalem. They put him to death by hanging him on a tree; ⁴⁰but God raised him on the third day and allowed him to appear, ⁴¹not to all the people but to us who were chosen by God as witnesses, and who ate and drank with him after he rose from the dead. ⁴²He commanded us to preach to the people and to testify that he is the one ordained by God as judge of the living and the dead. ⁴³All the prophets testify about him that everyone who believes in him receives forgiveness of sins through his name.”

L The Word of the Lord.

C Thanks be to God.

READING: Luke 24:13–35

Now on that same day two [disciples] were going to a village called Emmaus, about seven miles from Jerusalem, ¹⁴and talking with each other about all these things that had happened. ¹⁵While they were talking and discussing, Jesus himself came near and went with them, ¹⁶but their eyes were kept from recognizing him. ¹⁷And he said to them, “What are you discussing with each other while you walk along?” They stood still, looking sad. ¹⁸Then one of them, whose name was Cleopas, answered him, “Are you the only stranger in Jerusalem who does not know the things that have taken place there in these days?” ¹⁹He asked them, “What things?” They replied, “The things about Jesus of Nazareth, who was a prophet mighty in deed and word before God and all the people, ²⁰and how our chief priests and leaders handed him over to be condemned to death and crucified him. ²¹But we had hoped that he was the one to redeem Israel. Yes, and besides all this, it is now the third day since these things took place. ²²Moreover, some women of our group astounded us. They were at the tomb early this morning, ²³and when they did not find his body there, they came back and told us that they had indeed seen a vision of angels who said that he was alive. ²⁴Some of those who were with us went to the tomb and found it just as the women had said; but they did not see him.” ²⁵Then he said to them, “Oh, how foolish you are, and how slow of heart to believe all that the prophets have declared! ²⁶Was it not necessary that the Messiah should suffer these things and then enter into his glory?” ²⁷Then beginning with Moses and all the prophets, he interpreted to them the things about himself in all the scriptures.

²⁸As they came near the village to which they were going, he walked ahead as if he were going on. ²⁹But they urged him strongly, saying, “Stay with us, because it is almost evening and the day is now nearly over.” So he went in to stay with them. ³⁰When he was at the table with them, he took bread, blessed and broke it, and gave it to them. ³¹Then their eyes were opened, and they recognized him; and he vanished from their sight. ³²They said to each other, “Were not our hearts burning within us while he was talking to us on the road, while he was opening the scriptures to us?” ³³That same hour they got up and returned to Jerusalem; and they found the eleven and their companions gathered together. ³⁴They were saying, “The Lord has risen indeed, and he has appeared to Simon!” ³⁵Then they told what had happened on the road, and how he had been made known to them in the breaking of the bread.

L The Word of the Lord.

C Thanks be to God.



HOMILY

Dr. Lois E. Malcolm

CANTATA: *Erfreut euch, ihr Herzen*, BWV 66

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 30 and 31 in this worship folder.*

1. Chorus

Erfreut euch, ihr Herzen,

Rejoice, you hearts,

Entweicht, ihr Schmerzen,

Disappear, you sorrows,

Es lebet der Heiland und herrschet in euch.

The Savior lives and reigns in you.

Ihr könnet verjagen

You can chase away

Das Trauren, das Fürchten, das ängstliche Zagen,

Mourning, fear, and anxious hesitation,

Der Heiland erquicket sein geistliches Reich

The Savior refreshes his spiritual realm.

The opening to the chorus is a thrilling display of virtuosic writing. The strings and oboes move along simultaneously, sometimes in unison, with a complex trumpet fanfare echoing imitatively. The altos and tenors call out the initial commands—“*Erfreut euch, ihr Herzen*” (Rejoice, you hearts) and “*Entweicht, ihr Schmerzen*” (Disappear, you sorrows)—before the full chorus joins in proclaiming that “The Savior lives and reigns in you.” This pattern continues with slight variations throughout the A section of the movement. In the B section, marked at a slightly slower *Andante*, the bass and alto soloists sing a complex duet lightly accompanied by strings before the full complement of winds joins the chorus in the final line of text: “*Der Heiland erquicket sein geistliches Reich!*” (The Savior refreshes his spiritual realm). The duet continues, this time with the help of the winds, before the choir enters once more to emphasize the same text and then, in *da capo* form, to repeat the A section.



2. Recitative (Bass)

Es bricht das Grab und damit unsre Not,
The grave is broken and with it our distress,
Der Mund verkündigt Gottes Taten;
The mouth proclaims God's deeds;
Der Heiland lebt, so ist in Not und Tod
The Savior lives, so that in distress and death
Den Gläubigen vollkommen wohl geraten.
For believers it turns out perfectly well.

The strings accompany the bass recitative, creating a kind of halo around the good news that “the grave is broken and with it our distress.” Beginning in a rather ominous tonality of B minor, the recitative turns cheerful during the final measure with the strings playing a descending A major arpeggio.

3. Aria (Bass)

Lasset dem Höchsten ein Danklied erschallen
To the highest let a song of thanks resound
Vor sein Erbarmen und ewige Treu.
For his compassion and eternal faith.
Jesus erscheint, uns Friede zu geben,
Jesus appears, to give us peace,
Jesus berufet uns, mit ihm zu leben,
Jesus calls us to live with him,
Täglich wird seine Barmherzigkeit neu.
Every day his mercy is made new.

The dance-like bass aria begins with a lengthy ritornello for full orchestra (minus the trumpet). The singer’s first line is an ascending D major scale with the text “*Lasset dem Höchsten ein Danklied erschallen*” (To the highest let a song of thanks resound). Even though this aria is an adaptation of an earlier aria, there are obvious examples of text painting throughout the movement, for instance, the sustained tones during the words *ewige* (eternal) in the A section and *Friede* in the B section, and the descending motif on *Jesus erscheint* (Jesus appears) in the B section. The words *zu leben* (to live) are accompanied by longer, lyric lines. It is a *da capo* aria; the A section is repeated.



4. Recitative/Arioso (Tenor and Alto)

Tenor (Hope):

Bei Jesu Leben freudig sein

To be happy in Jesus' life,

Ist unsrer Brust ein heller Sonnenschein.

Is for our breast a bright ray of sunshine.

Mit Trost erfüllt auf seinen Heiland schauen

To look upon the Savior filled with comfort

Und in sich selbst ein Himmelreich erbauen,

And to build within themselves a heavenly kingdom

Ist wahrer Christen Eigentum.

Is the possession of true Christians.

Doch weil ich hier ein himmlisch Labsal habe,

But since I have here heavenly refreshment,

So sucht mein Geist hier seine Lust und Ruh,

My spirit seeks here its delight and rest.

Mein Heiland ruft mir kräftig zu:

My Savior calls forcefully to me:

Mein Grab und Sterben bringt euch Leben,

“My grave and dying bring you life,

Mein Auferstehn ist euer Trost.

My resurrection is your comfort.”

Mein Mund will zwar ein Opfer geben,

My mouth will indeed provide an offering,

Mein Heiland, doch wie klein,

My Savior, however little,

Wie wenig, wie so gar geringe

However small, how very slight

Wird es vor dir, o großer Sieger, sein,

Will it be before you, oh great conqueror,

Wenn ich vor dich ein Sieg- und Danklied bringe.

When I bring you a song of victory and thanksgiving.

Continued on the following page.

Tenor (Hope):

Mein Auge sieht den Heiland auferweckt,

My eye sees the Savior arisen,

Es hält ihn nicht der Tod in Banden.

Death does not hold him in its bonds.

Alto (Fear):

Kein Auge sieht den Heiland auferweckt

No eye sees the Savior arisen,

Es hält ihn noch der Tod in Banden

Death still holds him in its bonds.

Tenor (Hope):

Wie, darf noch Furcht in einer Brust entstehen?

How can fear still arise in any breast?

Alto (Fear):

Läßt wohl das Grab die Toten aus?

Does the grave then give up the dead?

Tenor (Hope):

Wenn Gott in einem Grabe lieget,

If God lies in a grave,

So halten Grab und Tod ihn nicht.

Then grave and death do not hold him.

Alto (Fear):

Ach Gott! der du den Tod besieget,

Ah God! You who conquer death,

Dir weicht des Grabes Stein, das Siegel bricht,

For you the tombstone yields, the seal breaks.

Ich glaube, aber hilf mir Schwachen,

I believe, but help me, a weakling,

Du kannst mich stärker machen;

You can make me stronger;

Besiege mich und meinen Zweifelmuth,

Conquer me and my doubtful spirit.

Der Gott, der Wunder tut,

The God, who works wonders,

Hat meinen Geist durch Trostes Kraft gestärket,

Has strengthened my spirit through his mighty comfort,

Daß er den auferstandnen Jesum merket.

So that it sees the risen Jesus.



This dialogue between the tenor and alto alternates between *secco* (dry) recitative and *arioso*. The tenor, who personifies Hope, expresses in a homiletic fashion that “to be happy in Jesus’ life is for our breast a bright ray of sunshine.” In the first *arioso* section of the dialogue, he sings a word of comfort from Christ. Following another brief section of recitative, the tenor and alto join in a duet with contrasting viewpoints. The tenor, Hope, proclaims “My eye sees the Savior arisen” while the alto, who personifies Fear, sings imitatively that “No eye sees the Savior arisen.” They continue as if in an argument for 30 measures until, in the final section of recitative, the tenor finally convinces the alto that Christ is indeed raised. The alto continues, praying, “I believe, but help my weakness.”

5. Aria (Tenor and Alto)

Tenor (Hope):

Ich fürchte nicht des Grabes Finsternissen

I do not fear the grave’s darkness

Und hoffete mein Heil sei nicht entrissen.

**And hoped that my Savior
would not be torn away.**

Alto (Fear):

Ich fürchte zwar des Grabes Finsternissen

I fear indeed the grave’s darkness

Und klagete mein Heil sei nun entrissen.

**And complained that my Savior
would be torn away.**

Both:

Nun ist mein Herze voller Trost,

Now my heart is full of comfort,

Und wenn sich auch ein Feind erbost,

And if an enemy is enraged

Will ich in Gott zu siegen wissen.

I will in God know how to win.

The duet for tenor and alto continues the dialogue between Hope and Fear, accompanied by continuo and solo violin. With confidence again shaken the alto sings, “I fear indeed the grave’s darkness” while the tenor sings confidently that he “does not fear the grave’s darkness.” That these two streams of thought are expressed simultaneously in the A section of the aria should not be a surprise, for fear and doubt may often both be present even in the heart of a believer. The B section, which moves to the relative minor, has both Hope and Fear singing in a confident exchange about where their comfort lies; even in the context of fear and doubt one can find hope in the presence of God. This is another *da capo* aria, so the A section is repeated.

6. Chorale

Alleluja! Alleluja! Alleluja!

Alleluia! Alleluia! Alleluia!

Des soll'n wir alle froh sein,

For this we should all be joyful

Christus will unser Trost sein.

Christ will be our comfort.

Kyrie eleis.

Lord, have mercy.

The closing chorale is a standard four-part harmonization of stanza three of *Christ ist erstanden* (Christ is arisen, *LBW* 136). Note that the German chorale concludes with *Kyrie eleis!* (Lord, have mercy) instead of the hymnal's final "Alleluia," a fitting conclusion to a work about fear and hope and faith in our Lord's resurrection.



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.



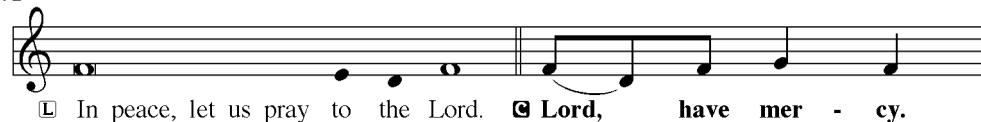
Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir - it;



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 continues:

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



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.



- ☒ 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.**

- ☒ Almighty God,
those who die in the Lord still live with you in joy and blessedness.
We give you heartfelt thanks for the grace
you have bestowed upon your servant Paul,
who has finished his course in faith and now rests from his labors.
May we, with all who have died in the true faith,
have perfect fulfillment and joy in your eternal and everlasting glory;
through your Son, Jesus Christ our Lord.

☒ **Amen.**

CHORAL BLESSING: Thanks Be to God

Thanks be to God, who gives us the victory through our Lord Jesus Christ.

1 Corinthians 15:37

Paul Bouman
(1918–2019)

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.

The musical notation consists of a single staff with a treble clef. It begins with a whole note G4, followed by a half note A4, and a half note B4. A double bar line follows. The second part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piece ends with a double bar line.

BENEDICTION

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

The musical notation consists of a single staff with a treble clef. It begins with a whole note G4, followed by a half note A4, and a half note B4. A double bar line follows. The second part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piece ends with a double bar line.



HYMN: Thine the Amen

Tune and Concertato by Carl F. Schalk
(b. 1929)



1 Thine the a - men thine the praise al - le - lu - ias an - gels raise
 2 Thine the life e - ter - nal - ly thine the prom - ise let there be
 [Choir] 3 Thine the tru - ly thine the yes thine the ta - ble we the guest
 4 Thine the king - dom thine the prize thine the won - der full sur - prise
 5 Thine the glo - ry in the night no more dy - ing on - ly light



thine the ev - er - last - ing head thine the break - ing of the bread
 thine the vi - sion thine the tree all the earth on bend - ed knee
 thine the mer - cy all from thee thine the glo - ry yet to be
 thine the ban - quet then the praise then the jus - tice of thy ways
 thine the riv - er thine the tree then the Lamb e - ter - nal - ly



thine the glo - ry thine the sto - ry thine the har - vest then the cup
 gone the nail - ing gone the rail - ing gone the plead - ing gone the cry
 then the ring - ing and the sing - ing then the end of all the war
 thine the glo - ry thine the sto - ry then the wel - come to the least
 then the ho - ly ho - ly ho - ly cel - e - bra - tion ju - bi - lee



thine the vine - yard then the cup is lift - ed up lift - ed up.
 gone the sigh - ing gone the dy - ing what was loss lift - ed high.
 thine the liv - ing thine the lov - ing ev - er - more ev - er - more.
 then the won - der all in - creas - ing at thy feast at thy feast.
 thine the splen - dor thine the bright - ness on - ly thee on - ly thee.

Text: Herbert F. Brokering, 1926–2009

Music: THINE, Carl Schalk, b. 1929

Text and music © 1983 Augsburg Publishing House, admin. Augsburg Fortress



DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

Leading Worship Today

The Rev. David R. Lyle, leader

Dr. Lois E. Malcolm, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Amanda Koopman, mezzo-soprano

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Johanna Johnson, horn

Greg Fudala, Ryan Berndt, Candace Horton, trumpets

Tim Coffman, Dave Ferguson, trombones

Tina Laughlin, timpani

Christine Janzow Phillips, Meg Busse, oboes

Dianne Ryan, bassoon

Betty Lewis, François Henkins,

Becky Coffman, Lou Torick, violins I

Carol Yampolsky, Meg Lanfear, Jeff Yang, violins II

Naomi Hildner, Becca Wilcox, violas

Jean Hatmaker, cello

Douglas Johnson, double bass

Tim Spelbring, continuo organ

Michael D. Costello, harpsichord

Choir of Grace Lutheran Church

Soprano

Ann Anderson

Sarah Beatty

Katrina Beck

Judy Berghaus

Barbara Carlson

Cathy DeLanoy

Janel Dennen

Donna Dumpys

Gwen Gotsch

Sarah Gruendler-Ladner

Julie Hinz

Kate Petersen

Ellen Pullin

Joan Strom

Ngaire Whiteside-Bull

Alto

Lucy Bouman

Karen Brunssen

Lois Cornils

Eunice Eifert

Mary Jane Endicott

Margaret Garmatz

Lois Guebert

Martha Houston

Johanna Johnson

Christa Krout

Marilyn Moehlenkamp

Martha Nielsen

Karen Rohde

Irmgard Swanson

Liz Thompson

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Tenor

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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 adult children, all of whom have studied music.



Amanda Koopman, mezzo soprano, has performed Handel's Messiah with Bella Voce, performed several recitals in cities in China, and performed Saint-Saens' Christmas Oratorio with Harper College Festival Chorus. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Harper Festival Choir, Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, and Green Lake Music Festival. She graduated from Northwestern with her Masters in vocal performance in 2011.



Betty Lewis, principal violinist, received her bachelor's degree 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.



Ryan Townsend Strand, tenor, is a graduate of Northwestern University where he received his Master of Music in Voice and Opera. Strand has been a featured soloist under the direction of conductors Paul Agnew, Jane Glover, and William Jon Gray with Music of the Baroque. Next month, he will sing the Evangelist for Bach's St. Matthew Passion at First Presbyterian Church with the Calyx Ensemble. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, and the Grant Park Festival Chorus. He is a founding member and executive director of Constellation Men's Ensemble based in Chicago.



Lois E. Malcolm, homilist, is Professor of Systematic Theology at Luther Seminary, St. Paul, Minn., where she has taught since 1994. She holds a Ph.D. from the University of Chicago. Malcolm grew up in the Philippines as the daughter of missionaries. Before becoming a theologian, she received a Master of Arts in applied linguistics from the University of Minnesota. She taught linguistics and English as a second language courses in the U. S. and overseas. Her books include "Holy Spirit: Creative Power in Our Lives" (Fortress, 2009); "God," an edited volume for "The Westminster Collection of Sources of Christian Theology" (Westminster John Knox Press, 2012); and three forthcoming books: "A Theological Commentary on Second Corinthians" for the "Belief" series (Westminster John Knox); "Sophia Cries Out in the Street: Wisdom in Christian Theology" (Minneapolis, MN: Fortress Press); and "Christian Understandings of God: The Historical Trajectory," "The Fortress Historical Trajectories Series" (Minneapolis, MN: Fortress Press).

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

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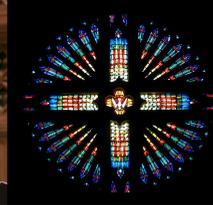
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Grace Lutheran Church
River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.



- September 29** **Man singet mit Freuden vom Sieg** *They sing with joy of victory*
BWV 149
Mark Allan Powell, Trinity Lutheran Seminary, Columbus, Ohio, homilist
Handel: Concerto Grosso, Op. 6, No. 11 in A Major, HWV 329
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
Reception following the service in Fellowship Hall
- October 27** **Höchsterwünschtes Freudenfest** *Most highly desired festival of joy*
BWV 194
Erin Bouman, Irving Park Lutheran Church, Chicago, homilist
Bruce Bengtson, Madison, Wis., organist
- November 24** **O Ewigkeit, du Donnerwort** *O eternity, you word of thunder*
BWV 20
Mark P. Bangert, Lutheran School of Theology at Chicago, homilist
Thomas Schmidt, Chicago, Ill., organist
- January 26** **Was mein Gott will, das g'scheh allzeit** *What my God wills, that is always done*
BWV 111
Amy L. Peeler, Wheaton College, Wheaton, Ill., homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker
- February 23** **Sehet! Wir gehn hinauf gen Jerusalem** *Behold! We go up to Jerusalem*
BWV 159
David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist
Steven Wente, Concordia University Chicago, organist
- March 28, 29** **Matthäus-Passion** *St. Matthew Passion*
BWV 244
Admission is free; free-will offering will be received
Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)
Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)
Bach Cantata Vespers Chorus and Orchestra *in collaboration with* Chicago Choral Artists
Grace Cantor Michael D. Costello, conducting
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Sarah Ponder, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone
- April 26** **Wir müssen durch viel Trübsal in das Reich Gottes eingehen**
BWV 146
We must enter the kingdom of God through much sorrow
L. George Detweiler, Norristown, Penn., homilist
Kenneth Miller, Atlanta, Ga., organist
- May 17** **Wo Gott der Herr nicht bei uns halt** *Where God the Lord does not dwell with us*
BWV 178
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Ill., homilist
Vivaldi: Concerto for 4 violins in B minor, RV 580
Hilbert: Prelude to Evening Prayer

BACKGROUND OF THE CANTATA

Bach's first time through the Passion and Eastertide cycle as Cantor in Leipzig came in 1724, a year when he was still learning the rhythm of demands on his choirs. It is no wonder, then, that the cantatas presented during that first Easter week were largely second performances of existing cantatas or reworkings (parodies) of cantatas composed earlier for other occasions. Following the first performance of his *St. John Passion*, which premiered on Good Friday 1724, Bach turned to cantatas from previous posts for music on Easter Sunday: *Der Himmel lacht! Die Erde jubilieret*, BWV 31, from 1715 in Weimar; and *Christ lag in Todesbanden*, BWV 4, from 1707 or 1708 in Mühlhausen.

Today's cantata, *Erfreut euch, ihr Herzen*, BWV 66, was first performed both in the Thomaskirche and in the Nikolaikirche in Leipzig on April 10, 1724, the Second Day of Easter. This cantata is a parody of Bach's secular cantata, *Der Himmel dacht auf Anhalts Ruhm und Glück*, BWV 66a, which was composed in 1718 to mark the birthday of Prince Leopold of Anhalt-Köthen. The original cantata was a setting of a single poem by Christian Friedrich Hunold (1680–1721), a German author who usually wrote under the pseudonym Menantes. An unknown librettist provided the text for the Easter cantata, substituting the dialogue between Hope and Fear heard in the alto and tenor movements for the dialogue between Felicity and Fame in the birthday cantata.

In modern times such reuse of secular material would be seen as inappropriate or even a sign of laziness on the part of a composer. During Bach's time, however, such reuse (parody) of one's own body of work was commonplace, particularly since all music—sacred or secular—was understood as a gift to glorify God. It makes sense that during the particularly busy days of composing a new setting of the Passion, Bach would adapt material from previous posts for the worship life of Leipzig's churches.

Another practical matter at hand for Bach was the amount of music that the choir itself had to prepare for services. *Erfreut euch, ihr Herzen* presents relatively few challenges to the chorus in comparison with the works that preceded it in 1724. After an opening chorus the bulk of the work goes to the soloists, first to the bass and then to the alto and tenor in dialogue, before the choir returns to sing a simple setting of the third stanza of *Christ ist erstanden* ("Christ is arisen," *LBW* 136).

However, as Ulrich Leisinger cautions in the foreword to the Carus edition used by the musicians today, "It would be incorrect to dismiss *Erfreut euch, ihr Herzen* as an occasional work due to its secular history – as Bach himself, among others, performed it anew in 1731." Another copy of the score in Bach's hand was prepared in 1734 or 1735, meaning that the version of the cantata we have today likely stems from yet a third attempt by Bach to perfect his composition. Leisinger writes, "The magnificent full-voiced writing for winds in the opening chorus as we know it today was possibly added only with this renewed version."

Continued on the following page.

The cantata contains a lengthy *da capo* chorus in D major, followed by a brief recitative for bass in the relative key of B minor and an accompanying *da capo* aria, which returns to D major. A dialogue for tenor and alto follows, which begins in G major and weaves its way through multiple recitative and arioso sections before concluding in A major. Yet another *da capo* aria, this one in the form of a duet for the alto and tenor, is in A major, followed by the closing chorale in the relative minor. The cantata is scored for a four-voice choir with alto, tenor, and bass soloists, along with trumpet, two oboes, bassoon, two violins, viola, and continuo (bass instruments and keyboard).

Michael D. Costello, Grace Cantor

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