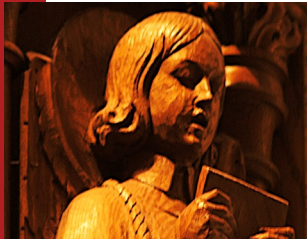




51st Year
2021–2022

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

April 24, 2022

Halt im Gedächtnis Jesum Christ
Hold in remembrance Jesus Christ

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

Today's service is also available on the [Bach Cantata Vespers YouTube Channel](#).

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.



The Second Sunday of Easter
April 24, 2022

EVENING PRAYER

PRELUDE

Sonata in D minor, BWV 527

Johann Sebastian Bach
(1685–1750)

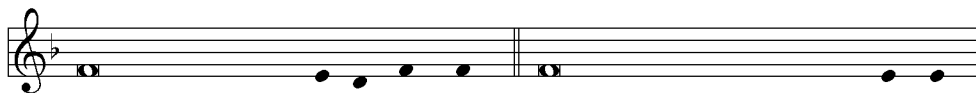
Andante
Adagio e dolce
Vivace

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.**

The Phos hilaron is sung by the choir in a setting by Howard Helvey (b. 1968).

O gracious Light, pure brightness
of the ever-living Father in heaven,
O Jesus Christ, holy and blessed!
Now as we come to the setting of the sun,
and our eyes behold the vesper light,
we sing your praises, O God:
Father, Son, and Holy Spirit.
You are worthy at all times
to be praised by happy voices,
O Son of God, O Giver of life,
and to be glorified through all the worlds.

Phos hilaron, Greek 3rd century; tr. American Book of Common Prayer, 1979

☐ 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.

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

❷ 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. ❶ But my eyes are

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

☐ 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.

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

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

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.
- ☑ Amen.



MOTET: Surrexit pastor bonus

Orlando di Lasso
(1532–1594)

Surrexit pastor bonus

The Good Shepherd has arisen,
qui animam suam posuit pro ovibus suis,
he who laid down his life for his sheep,
et pro grege suo, mori dignatus est. Alleluia.
who deemed it worthy to die for his flock. Alleluia.

Ambrosian hymn

Silence for meditation is observed, then:

PSALM PRAYER

☞ Lord Jesus Christ, Shepherd of your Church,
you give us new birth by joining us to your death and resurrection in the waters of baptism.
Dispel the terrors of death and the darkness of sin,
that we may rest securely in you and dwell in your house;
through the same Lord Jesus Christ,
who lives and reigns with the Father and the Holy Spirit,
one God, now and forever.

☞ **Amen.**

OFFERING/VOLUNTARY: Suite Nederlandish

Aaron David Miller
(b. 1972)

III. Vruechten

Dianne Ryan, bassoonist
Steven Wente, organist

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please place your offering in the plates at the doors to the church following the service
or contribute online at www.bachvespers.org. Your generosity is appreciated.*



We stand.

HYMN: This Joyful Eastertide

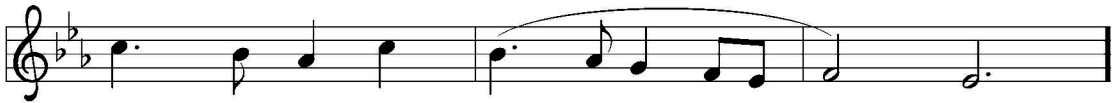
Concertato by S. Drummond Wolff
(1916–2004)



1 This joy - ful Eas - ter - tide, a - way with sin and
Choir 2 Death's flood has lost its chill since Je - sus crossed the
3 My flesh in hope shall rest and for a sea - son
4 This joy - ful Eas - ter - tide, a - way with sin and



sor - - row! My love, the Cru - ci - fied, has
riv - - er. Lov - er of souls, from ill my
slum - - ber till trump from east to west shall
sor - - row! My love, the Cru - ci - fied, has



sprung to life this mor - - row.
pass - ing soul de - liv - er.
wake the dead in num - ber.
sprung to life this mor - - row.

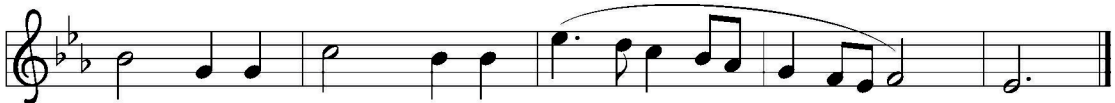
Refrain



Had Christ, who once was slain, not burst his three-day pris - on, our



faith had been in vain. But now has Christ a - ris - en, a -



ris - en, a - ris - en, a - ris - en.

Text: George R. Woodward, 1848–1934
Music: VRUECHTEN, Dutch folk tune, 17th cent.



✠ WORD ✠

We sit.

READING: 1 John 5:4–10

⁴For whatever is born of God conquers the world. And this is the victory that conquers the world, our faith. ⁵Who is it that conquers the world but the one who believes that Jesus is the Son of God?

⁶This is the one who came by water and blood, Jesus Christ, not with the water only but with the water and the blood. And the Spirit is the one that testifies, for the Spirit is the truth. ⁷There are three that testify: ⁸the Spirit and the water and the blood, and these three agree. ⁹If we receive human testimony, the testimony of God is greater; for this is the testimony of God that he has testified to his Son. ¹⁰Those who believe in the Son of God have the testimony in their hearts. Those who do not believe in God have made him a liar by not believing in the testimony that God has given concerning his Son.

L The Word of the Lord.

C Thanks be to God.

READING: John 20:19–31

¹⁹When it was evening on that day, the first day of the week, and the doors of the house where the disciples had met were locked for fear of the Jews, Jesus came and stood among them and said, “Peace be with you.” ²⁰After he said this, he showed them his hands and his side. Then the disciples rejoiced when they saw the Lord. ²¹Jesus said to them again, “Peace be with you. As the Father has sent me, so I send you.” ²²When he had said this, he breathed on them and said to them, “Receive the Holy Spirit. ²³If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are retained.”

²⁴But Thomas (who was called the Twin), one of the twelve, was not with them when Jesus came. ²⁵So the other disciples told him, “We have seen the Lord.” But he said to them, “Unless I see the mark of the nails in his hands, and put my finger in the mark of the nails and my hand in his side, I will not believe.”

²⁶A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, “Peace be with you.” ²⁷Then he said to Thomas, “Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe.” ²⁸Thomas answered him, “My Lord and my God!” ²⁹Jesus said to him, “Have you believed because you have seen me? Blessed are those who have not seen and yet have come to believe.”

³⁰Now Jesus did many other signs in the presence of his disciples, which are not written in this book. ³¹But these are written so that you may come to believe that Jesus is the Messiah, the Son of God, and that through believing you may have life in his name.

L The Word of the Lord.

C Thanks be to God.

CANTATA: *Halt im Gedächtnis Jesum Christ*, BWV 67
(Hold in remembrance Jesus Christ)

Johann Sebastian Bach

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

1. Chorus

Halt im Gedächtnis Jesum Christ, der auferstanden ist von den Toten.

Hold in remembrance Jesus Christ, who is risen from the dead.

Bach interprets the words of 2 Timothy 2:8 (“Remember Jesus Christ, raised from the dead”) almost as a command. *Halt* (Hold) is set many times, either in arresting block chords or long-held notes, thus ensuring that we should indeed remember Jesus’ resurrection.

The movement is divided into two sections, each consisting of a brief instrumental *sinfonia* followed by a choral area of bold chords and then by a brief choral fugue. A subliminal level of meaning is suggested by the beginning of the trumpet and soprano line, which bears a strong resemblance to the melody of the Holy Week hymn, *O Lamm Gottes* (Lamb of God, *LBW* 111), reminding us that the triumph of Jesus, the Paschal Lamb at Easter, came at a great cost.

2. Aria (tenor)

Mein Jesus ist erstanden,

My Jesus is arisen,

Allein, was schreckt mich noch?

Alone, but why am I still frightened?

Mein Glaube kennt des Heilands Sieg,

My faith knows my Savior’s victory,

Doch fühlt mein Herze Streit und Krieg,

Yet my heart still feels strife and war.

Mein Heil, erscheine doch!

My salvation, show forth yourself!

Accompanied by oboe, strings, and *continuo*, the tenor exults in the resurrection, but then expresses the fear of the believer in the face of earthly strife. The question *Allein, was schreckt mich noch?* (Why am I still frightened?) is illustrated in the music by a little ascending motif that appears frequently in the instruments and voice.



3. Recitative (alto)

Mein Jesu, heißest du des Todes Gift

My Jesus, you are called death's poison

Und eine Pestilenz der Hölle:

And a pestilence of hell:

Ach, dass mich noch Gefahr und Schrecken trifft!

Ah, that I still meet with danger and horror!

Du legtest selbst auf unsre Zungen

You yourself put on our tongues

Ein Loblied, welches wir gesungen:

A song of praise, which we have sung:

The text, possibly from Hosea 13:14, refers to Christ as the poison and plague of death itself. But again, the fears of mortals are present. How could this be when we have been given the song of praise of Easter?

4. Chorale

Erschienen ist der herrlich Tag,

The glorious day has come,

Dran sich niemand gnug freuen mag:

On which no one can rejoice enough:

Christ, unser Herr, heut triumphiert,

Christ, our Lord, triumphs today,

All sein Feind er gefangen führt.

All his enemies he leads captive.

Alleluja!

Bach responds to the doubts expressed in the recitative by inserting the first stanza of the powerful Easter hymn *Erschienen ist der herrlich Tag* (Now the glorious day has come). The chorale text and buoyant triple meter tune, both written by Nicolaus Herman (1560), form one of the great old chorales that Bach loved. The melody, which appears in many Lutheran hymnals, is found with another Easter text in *LBW* 154.

5. Recitative (alto)

Doch scheint fast,

Yet it almost seems

Dass mich der Feinde Rest,

That the rest of the enemies,

Den ich zu groß und allzu schrecklich finde,

Whom I find too great and all too frightening,

Nicht ruhig bleiben lässt.

Do not leave me alone in peace.

Doch, wenn du mir den Sieg erworben hast,

But once you have won the victory for me,

So streite selbst mit mir, mit deinem Kinde

Then fight along with me, with your child

Ja, ja, wir spüren schon im Glauben,

Yes indeed, we feel already in faith,

Dass du, o Friedefürst,

That you, O Prince of Peace,

Dein Wort und Werk an uns erfüllen wirst.

Will fulfill your word and work in us.

The insecure believer returns in an alto recitative accompanied only by the *continuo*. In unusual melodic intervals, the soloist pleads that the Prince of Peace fulfill his word and work in us.

6. Aria (bass and chorus)

Bass:

Friede sei mit euch!

Peace be with you!

Chorus:

Wohl uns! Jesus hilft uns kämpfen

Happy us! Jesus helps us fight

Und die Wut der Feinde dämpfen,

And dampen the enemy's rage,

Hölle, Satan, weich!

Hell, Satan, yield!

Bass:

Friede sei mit euch!

Peace be with you!



Chorus:

Jesus holet uns zum Frieden

Jesus summons us to peace

Und erquicket in uns Müden

And revives in us, who are exhausted,

Geist und Leib zugleich.

Spirit and body together.

Bass:

Friede sei mit euch!

Peace be with you!

Chorus:

O Herr, hilf und lass gelingen,

Oh Lord, help us and let us succeed

Durch den Tod hindurchzudringen

In pressing on through death

In dein Ehrenreich!

Into your glorious kingdom.

Bass:

Friede sei mit euch!

Peace be with you!

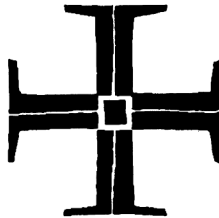
Friede sei mit euch (Peace be with you), based on John 20:19, 21, 26, forms one of Bach's most unusual creations. The movement contrasts agitated instrumental activity—especially on the part of the first violin—with the reassuringly calm solo voice of Jesus singing “Peace be with you” three times, just as in the biblical account. (Perhaps Bach is here suggesting a Trinitarian implication of the assurance of peace in the words of Jesus since the structure then appears three times, with Jesus each time singing to the accompaniment of triple-meter dotted-note rhythms by the wind instruments.) The three upper voices of the choir accompanied by strings respond with three three-line strophes of a poem that are sung between the solo bass phrases. The choral text expresses confidence in Jesus' triumph and assistance to us in passing from death to eternal life. The movement concludes with a fourth “Peace be with you” by the bass. By means of this intriguing structure Bach conveys Christ's persistent and comforting message of peace to anxious and insecure humans. [In 1737 Bach built the *Gloria in excelsis* movement of his Lutheran *Mass in A* (BWV 234) on music from this chorus.]



7. Chorale

Du Friedefürst, Herr Jesu Christ,
You Prince of Peace, Lord Jesus Christ,
Wahr' Mensch und wahrer Gott,
True man and true God,
Ein starker Nothelfer du bist
You are a strong helper in distress,
Im Leben und im Tod.
In life and in death.
Drum wir allein
Therefore we alone,
Im Namen dein
In your name,
Zu deinem Vater schreien.
Cry to your Father.

The cantata concludes with the simplest of settings of the chorale, *Du Friedefürst* (Thou Prince of Peace) by Jakob Ebert (1601), set to Bartholomäus Gesius' melody of the same year, to form a final prayer for blessing. Although it does not appear in American Lutheran worship books, the chorale is still found in modern German hymnals.



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- ceit. He has cast down the might- y from their thrones,



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



hun- gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser - vant Is - ra - el,



for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.



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



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

✠ PRAYERS ✠

LITANY



☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.



The litany continues:

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



The litany concludes:

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

Silence is kept, then:

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



L O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

C Amen.

LORD'S PRAYER

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

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

hallowed be thy name,

thy kingdom come,

thy will be done,

on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses,

as we forgive those who trespass against us;

and lead us not into temptation,

but deliver us from evil.

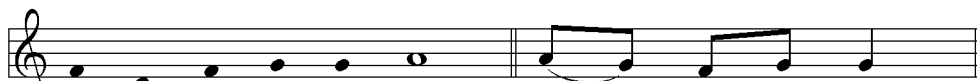
For thine is the kingdom,

and the power, and the glory,

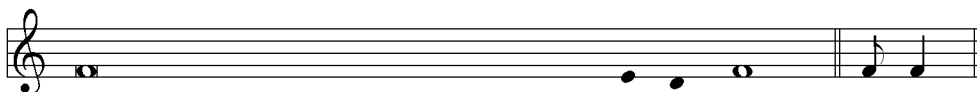
forever and ever. Amen.



BENEDICAMUS DOMINO & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.



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

HYMN: Now All the Vault of Heaven Resounds

Concertato by Robert A. Hobby
(b. 1962)



1 Now all the vault of heav'n re - sounds in praise of love that
2 E - ter - nal is the gift he brings, there - fore our heart with
Choir 3 Oh, fill us, Lord, with daunt - less love; set heart and will on
4 A - dor - ing prais - es now we bring and with the heav'n - ly



still a - bounds: "Christ has tri - umphed! He is liv - ing!"
rap - ture sings: "Christ has tri - umphed! He is liv - ing!"
things a - bove that we con - quer through your tri - umph;
bless - ed sing: "Christ has tri - umphed! Al - le - lu - ia!"



Sing, choirs of an - gels, loud and clear! Re - peat their song
Now still he comes to give us life and by his pres -
grant grace suf - fi - cient for life's day that by our lives
Be to the Fa - ther, and our Lord, to Spir - it blest,



of glo - ry here: "Christ has tri - umphed! Christ has tri - umphed!"
ence stills all strife. Christ has tri - umphed! He is liv - ing!
we tru - ly say: Christ has tri - umphed! He is liv - ing!
most ho - ly God, all the glo - ry, nev - er end - ing!



the kapelle members

SOPRANOS



Rachel Bachmann
Valparaiso, IN
Elementary Education



Josette Brown
Lockport, IL
Music



Jennifer Enger
Knox, IN
Elementary Education LTE



Miranda Flanagan
Schiller Park, IL
Music Education



Natalie Grady
Noblesville, IN
Marketing



Joy Greco
Brookfield, IL
Sociology and Political Science



Christina Ray
Elk Grove Village, IL
Music



Abigail Schult
Seymour, IN
Director of Christian Education



Sarah Teig
Milford, IL
Music Education



Juliana Ventura
Chicago, IL
Music Education

ALTOS



Grace Conrad
O'Fallon, MO
Director of Christian Education, LTE



Callie Hoover
Ft. Wayne, IN
Elementary Education, LTE



Sophie Kovachevich
North Aurora, IL
Middle Grades Education LTE



Brinn Miller
Fort Wayne, IN
Music Education LTE



Hope Muehler
Fenton, MO
Middle Grades Education, LTE



Cecily Peterson
Mascoutah, IL
Music Education



Arianna Schellens
Normal, IL
Secondary English Education, LTE



Nuala Walsh
Orland Park, IL
Music Education

TENORS



Darrell Carter Jr.
Elmhurst, IL
Music



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River Grove, IL
Communications & Media



Colby Miller
Fort Wayne, IN
Middle Grades Math and Science Education



Benjamin Simmons
Westminster, MD
Director of Christian Education



BASSES



Matthew Clayton
Mascoutah, IL
History



Isaac Conrad
O'Fallon, MO
Math, Actuarial Science



Noah Dunsmore
White Lake, MI
Philosophy & Theological Languages



Charlie McLain
Fort Wayne, IN
Christian Ministries



Alex Richard
Sherwood, OR
Communications



BACKGROUND OF THE CANTATA

Christ's resurrection is central to all Christian worship, making every Sunday in the church year a "little Easter." The Sundays of the Easter season—seven in all—provide a special opportunity to celebrate the miraculous event. In liturgy, readings, hymns, and all attendant music these Sundays provide opportunity to focus on the joy and glory of the resurrection and its implications for our own resurrection. In *Halt im Gedächtnis Jesum Christ*, Bach and his librettist not only make reference to the joy of the resurrection, but also address the human need for the personal peace assured to us by the risen Christ as we pass through a dangerous earthly life on our way to heaven.

The cantata was written for the First Sunday after Easter, April 16, 1724. Bach was nearing the end of his first full year of work at Leipzig, directing the church music program at five churches, teaching school, taking turns with others supervising the dormitory life of students, and composing major choral and instrumental works (cantatas) for each Sunday and festival (except during penitential seasons). He had just led a Good Friday performance of his great *St. John Passion* (BWV 245), the Easter Sunday singing of the cantata *Christ lag in Todesbanden* (Christ lay in death's strong bands, BWV 4), and cantatas for Easter Monday and Easter Tuesday. In spite of such an exhausting schedule, for the next Sunday Bach created *Halt im Gedächtnis Jesum Christ*, a masterpiece that explores the dilemma posed by the presence of earthly ills in the life of the Christian.

The Sunday after Easter, then known as *Quasimodogeniti* ("as new-born babes," from the 2 Peter 2:2 text of the Latin entrance song or Introit of the day), featured then as it does now the John 20:19–31 Gospel that relates the story of "doubting Thomas." Christ's reassuring "Peace be with you" that comforted the assembled disciples and Thomas, who did not fully understand the resurrection, forms a major thrust of the cantata. The Epistle, 1 John 5:4–10, affirms Christ's victory for us over the world.

The cantata text, with the exception of two chorale stanzas, was written by an anonymous librettist. It is scored for a *corno di tirarse* (seldom called for by Bach, this was perhaps a slide trumpet; now played on a modern trumpet); transverse flute, 2 *oboes d'amore* (pitched a third lower than a modern oboe), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass); alto, tenor, and bass soloists; four-part choir.

Carlos Messerli

BIOGRAPHIES



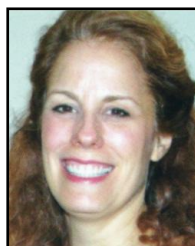
Charles P. Brown, director, is Professor of Music and Director of Choral Activities at Concordia University Chicago where he conducts the Kapelle and Männerchor (men's choir). He teaches undergraduate and graduate courses in conducting, choral literature, singer's diction, vocal techniques, and choral music education. Charles earned his bachelor and master degrees from Westminster Choir College and his Doctorate of Musical Arts in choral conducting and voice performance at the University of Arizona. He currently serves on the board of directors with Anima—Glen Ellyn Children's Chorus.



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.



E. Jon Benson, homilist, is currently serving as pastor of Saint John Lutheran Church in Council Bluffs, Iowa, a position he has held for the past 19 years. Recently, Rev. Benson was elected to serve on the Board of Directors of Immanuel Villages, an extension of the ELCA, Nebraska Synod, serving senior citizens in the Metro Omaha area. Previously, Rev. Benson served parishes in Harlan, Iowa, and Omaha, Nebraska, in addition to two interim pastorates in the South Bend, Indiana, area while doing graduate work at the University of Notre Dame. Pastor Benson received a BA degree at the University of North Dakota and a Master of Divinity degree at Luther Northwestern Seminary (currently Luther Seminary, St. Paul, Minnesota). Together with his wife, Marcia, he has five children and seven grandchildren.



Amy Anderson de Jong, mezzo soprano, received her Bachelor and Master of Music degrees from Northwestern University. A native of Oak Park, Amy lived and worked in New York where she was a soloist at Avery Fischer Hall in Brahms's *Liebeslieder Waltzes* with the American Symphony Orchestra and premiered the role of Martha in *Patience and Sarah* at the Lincoln Center Festival. Amy is a founding member of Times Three, a vocal trio which has performed with the Baltimore Symphony, the Charleston Symphony, and the Edmonton Symphony. Locally, Amy has been a featured soloist with Handel Week and sung with the Lyric Opera Chorus.





Betty Lewis, principal violinist, 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 teaches violin and viola at the Chicago School of Violin Making and runs the Starter Strings program for the Hyde Park Youth Orchestra.



Ryan Townsend Strand, tenor, is a Minnesota native whose passion for Baroque and New Music have afforded him an expanding career as a concert and oratorio soloist. Strand most recently was a featured soloist with Bella Voce performing Mozart's *Requiem*. Along with being thrilled to return to Bach Cantata Vespers at Grace, this season he will be heard in Bach's *Johannes-Passion* with the Elmhurst Symphony, Wally Gunn's *The Ascendant* with the William Ferris Chorale, and Kevin Puts' *To Touch The Sky* with La Caccina and Constellation Men's Ensemble. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Stare at the Sun, and the Grant Park Festival Chorus. He is a founding tenor and executive director of Constellation Men's Ensemble in Chicago.



Steven Wente, organist, is Distinguished Professor of Music Emeritus at Concordia University Chicago, where he teaches organ and plays for services in the chapel. He is Cantor at First Saint Paul's Lutheran Church, Chicago. He has performed hymn festivals and recitals throughout the United States, as well as in the Luther and Bach lands of Germany. He has written on the topics of the organ in early Lutheranism and the music of Bach.

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Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English.

Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

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51st Year

2021-2022

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

May 22
BWV 172

**GRACE
LUTHERAN
CHURCH
& SCHOOL**

Erschallet ihr Lieder, erklinget ihr Saiten! *Ring forth, ye songs, resound, ye strings!*

Ingrid Schalk, Shepherd of the Lake Lutheran Church, Loudon, Tennessee, homilist

J. M. Molter: Sonata Grossa in D Major for 3 trumpets, 2 oboes, timpani, strings, and continuo

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BACH

Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

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

September 25

BWV 119

Preise, Jerusalem, den Herrn *Praise, Jerusalem, the Lord*

John P. Trump, St. Andrew's Lutheran Church, Columbia, South Carolina, homilist
Ralph Vaughan Williams: Fantasia on a Theme by Thomas Tallis

October 30

BWV 129

Gelobet sei der Herr, mein Gott *Praised be the Lord, my God*

Wyvetta Bullock, Metropolitan Chicago Synod, Evangelical Lutheran Church in America, homilist
Josef Rheinberger: Organ Concerto No. 2 in G minor, Opus 177; **Chelsea Chen**, organist

November 20

BWV 48

Ich elender Mensch, wer wird mich erlösen

Wretched man that I am, who shall save me

Ole Schenk, United Lutheran Church, Oak Park, Illinois, homilist
Paul Soulek, St. John Lutheran Church and School, Seward, Nebraska, organist

January 22

BWV 156

Ich steh mit einem Fuß im Grabe *I am standing with one foot in the grave*

David John Hailey, First Baptist Church, Oak Park, Illinois, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 26

BWV 26

Ach wie flüchtig, ach wie nichtig *Ah how fleeting, ah how futile*

David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist
Samuel Barber: Canonetta for Oboe and Strings; **Wayne Barlow**: The Winter's Passed
Rebecca Schalk Nagel, oboist

March 25, 26

BWV 244

Matthäus-Passion *St. Matthew Passion*

Admission is free; a free-will offering will be received

Saturday, March 25, 6:00 p.m. (Preview lecture at 5:00 p.m.)

Sunday, March 26, 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

April 23

BWV 104

Du Hirte Israel, höre *You shepherd of Israel, hear*

Benjamin M. Stewart, Lutheran School of Theology at Chicago, homilist
Richard Hillert, The Alleluiaic Sequence; Prelude to Evening Prayer
Kapelle of Concordia University Chicago, guest choir; **Charles P. Brown**, conductor

May 21

BWV 44

Sie werden euch in den Bann tun *They will put you under a ban*

Jennifer Powell McNutt, Wheaton College, Wheaton, Illinois, homilist
Steven Wenthe, Concordia University Chicago, organist

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