52nd Year
2022–2023

BACH
Cantata Vespers

Grace Lutheran Church
River Forest, Illinois

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

April 23, 2023

Du Hirte Israel, höre
You shepherd of Israel, hear

Richard W. Hillert (1923–2010): Centenary

On the 100th anniversary of the Richard Hillert's birth, we reflect on his contributions to the music of the Christian church. In the years since his passing, there is an even greater sense of the magnitude and the merit of his compositions. Much is known about Hillert: his strong work ethic, his quiet demeanor, his gracious mentoring of his many students.

Traits of Richard Hillert the composer include: fluid melody, a desire for harmonic variety, careful craftsmanship, and in the larger works, a gift for overall structure and organization. In the large organ pieces, Hillert employed techniques of serial composition, which was in keeping with the broader musical landscape of the mid-twentieth century.

Richard Hillert had an amazing ability to write in various styles. He loved popular music, the "radio songs" of his youth, but also was drawn to the very serious, and esoteric, styles of composition that were present in the first decades of the twentieth century. His academic side flourished in graduate studies and in his work at Tanglewood, but it never extinguished the draw that popular song had for him.

The musical legacy of Richard Hillert is huge. What other Lutheran composer can claim music sung by nearly everyone: "Setting One" of the Holy Communion/Divine Service in *Lutheran Book of Worship, Lutheran Worship,* and *Lutheran Service Book*? Many people likely don't know that the music is by Richard Hillert, but they are affected by it nonetheless. There are countless stories of little ones learning the refrain "This is the Feast" as perhaps one of their first experiences of church music.

His musical catalog reveals numerous pieces written for specific events: conventions of the Lutheran Church–Missouri Synod in the 1960s, the 450th anniversary of the Reformation ("O Kingly Love" with Martin Franzmann's text), the dedication of the chapel at Concordia ("Alleluiatic Sequence"), and two presidential inaugurations at Concordia. But his appeal was not limited to Lutherans; he was commissioned to write a major piece for the 150th anniversary of Notre Dame University. Settings of his Venite and Te Deum were commissioned for the 1980 national AGO convention, and his "We Rely on the Power of God" was sung in 1987 for the celebration of the mass with Pope John Paul II in Arizona.

How might we honor Hillert's remarkable legacy this year and in the years ahead? Certainly, we can sing his hymns and anthems with our choirs and congregations, play some of his many hymn settings, and listen to the many recordings of Hillert's music. We can honor his legacy by mirroring his approach to liturgical music; that is, that it should always be appropriate for the needs and the situation of the day. Throughout his career, Hillert kept aware of musical developments in the world beyond the church context. We might be encouraged to do the same, to continue and expand our horizons in listening to and supporting community and professional organizations in music.

Finally, we can give thanks to God for the gift of Richard Hillert and his music, for what his compositions have meant in the life of the church, and for the encouragement that he gave to so many of his students, whose work for the music of the church continues.

Steven Wente

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.

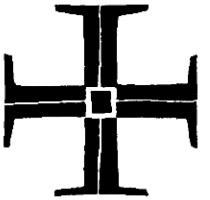
Please silence all cell phones and pagers.

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 Third Sunday of Easter
April 23, 2023

EVENING PRAYER



Background notes on the prelude are on page 26 in this bulletin.

PRELUDE

The Alleluiatic Sequence — Richard Hillert (1923–2010)

The strain upraise of joy and praise, *Alleluia!*

To the glory of their king shall the ransomed people sing *Alleluia!*

And the choirs that dwell on high shall re-echo through the sky, *Alleluia!*

They through the fields of Paradise that roam,
The blessed ones, repeat through that bright home, *Alleluia!*

The planets glittering on their heavenly way,
The shining constellations join and say *Alleluia!*

Ye clouds that onward sweep, ye winds on pinions light,
Ye thunders, echoing loud and deep, ye lightnings, wildly bright,
In sweet consent unite your *Alleluia!*

Ye floods and ocean billows, ye storms and winter snow,
Ye days of cloudless beauty, hoar frost and summer glow,
Ye groves that wave in spring, and glorious forests, sing *Alleluia!*

First let the birds with painted plumage gay
Exalt their great Creator's praise and say, *Alleluia!*

Then let the beasts of earth, with varying strain,
Join in creation's hymn, and cry again, *Alleluia!*

Here let the mountains thunder forth sonorous *Alleluia!*
There let the valleys sing in gentler chorus *Alleluia!*

Thou jubilant abyss of ocean, cry *Alleluia!*
Ye tracts of earth and continents, reply *Alleluia!*

To God, who all creation made,
The frequent hymn be duly paid, *Alleluia!*

This is the strain, the eternal strain,
The Lord of all things loves, *Alleluia!*
This is the song, the heavenly song,
That Christ himself approves, *Alleluia!*

Wherefore we sing, both heart and voice awaking,
And children's voices echo, answer making *Alleluia!*

Now from all men be outpoured Alleluia to the Lord, *Alleluia!*
With Alleluia evermore the Son and Spirit we adore, *Alleluia!*

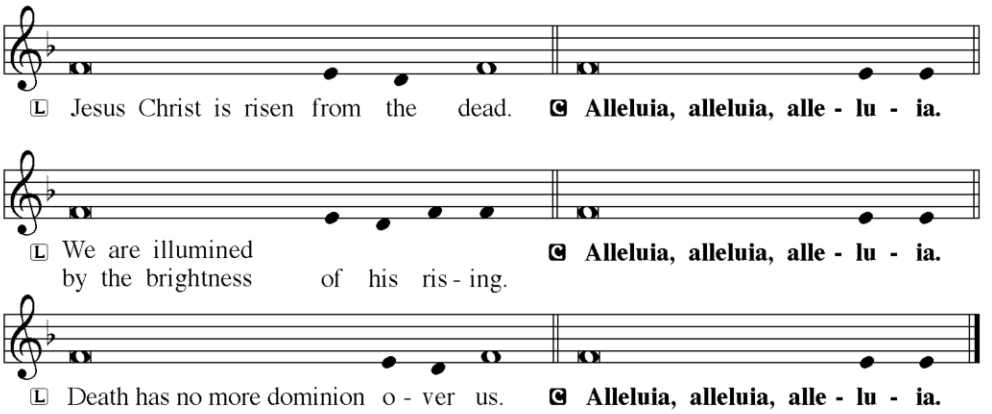
Praise be done to the Three in One. *Alleluia!* Amen.

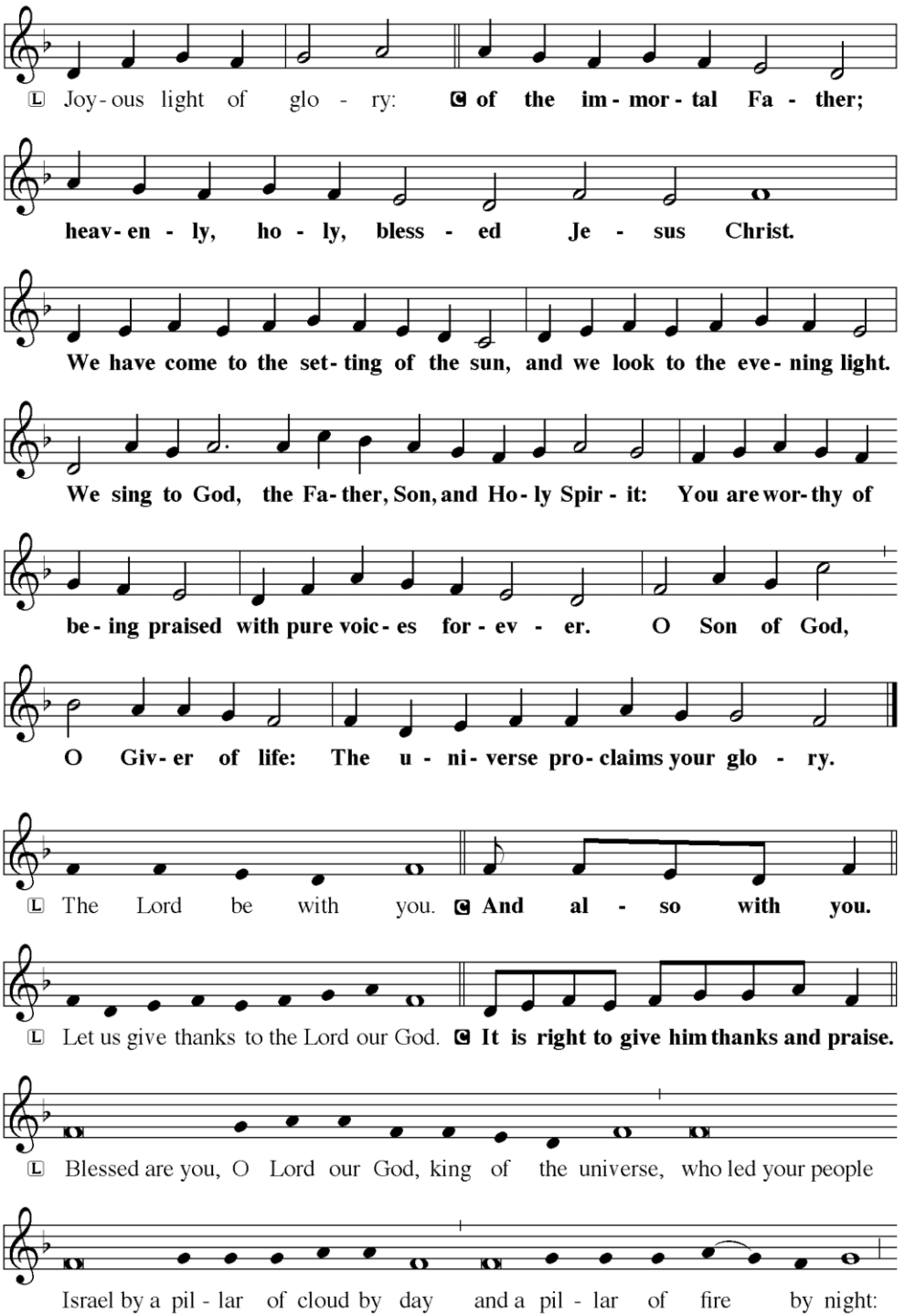
Latin, ca. 10th century
tr. by John Mason Neale, 1818–66

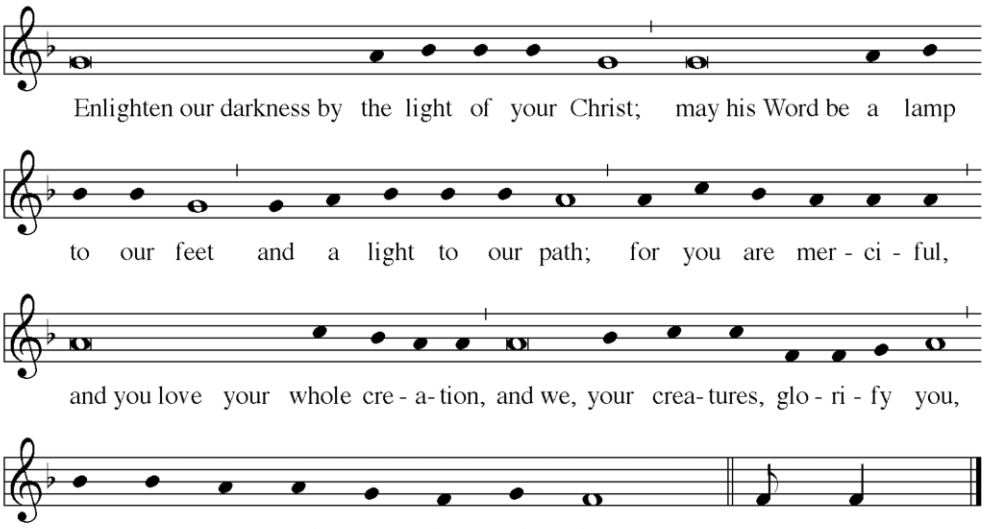
Prelude to Evening Prayer — Richard Hillert

We stand, facing the candle as we sing.

SERVICE OF LIGHT




L Joy - ous light of glo - ry: C 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.
L The Lord be with you. C And al - so with you.
L Let us give thanks to the Lord our God. C It is right to give him thanks and praise.
L 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:

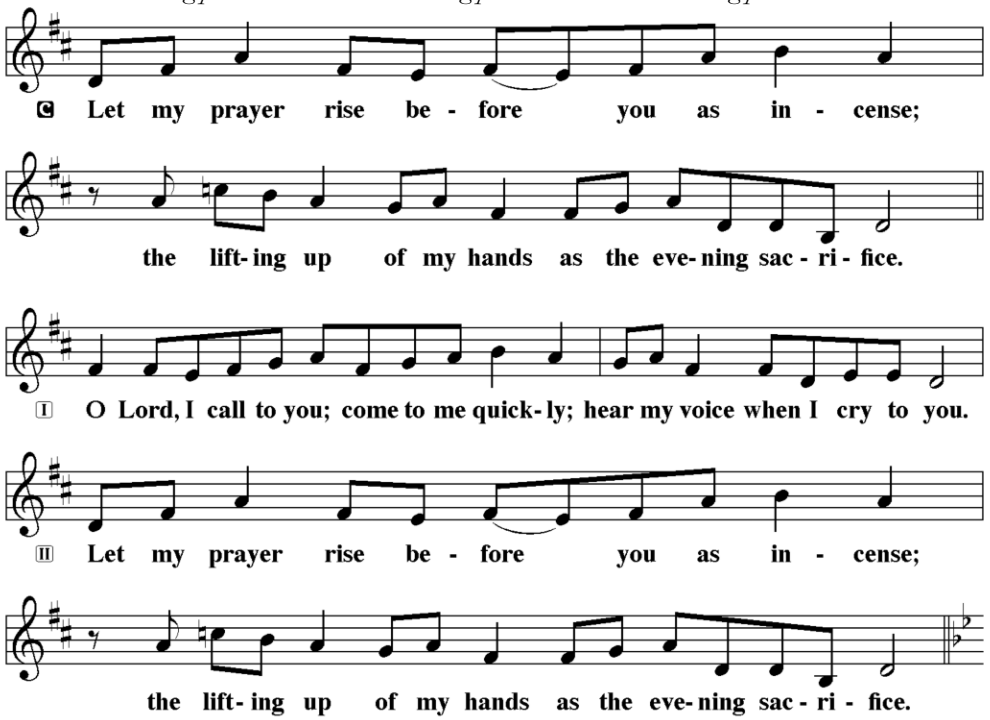


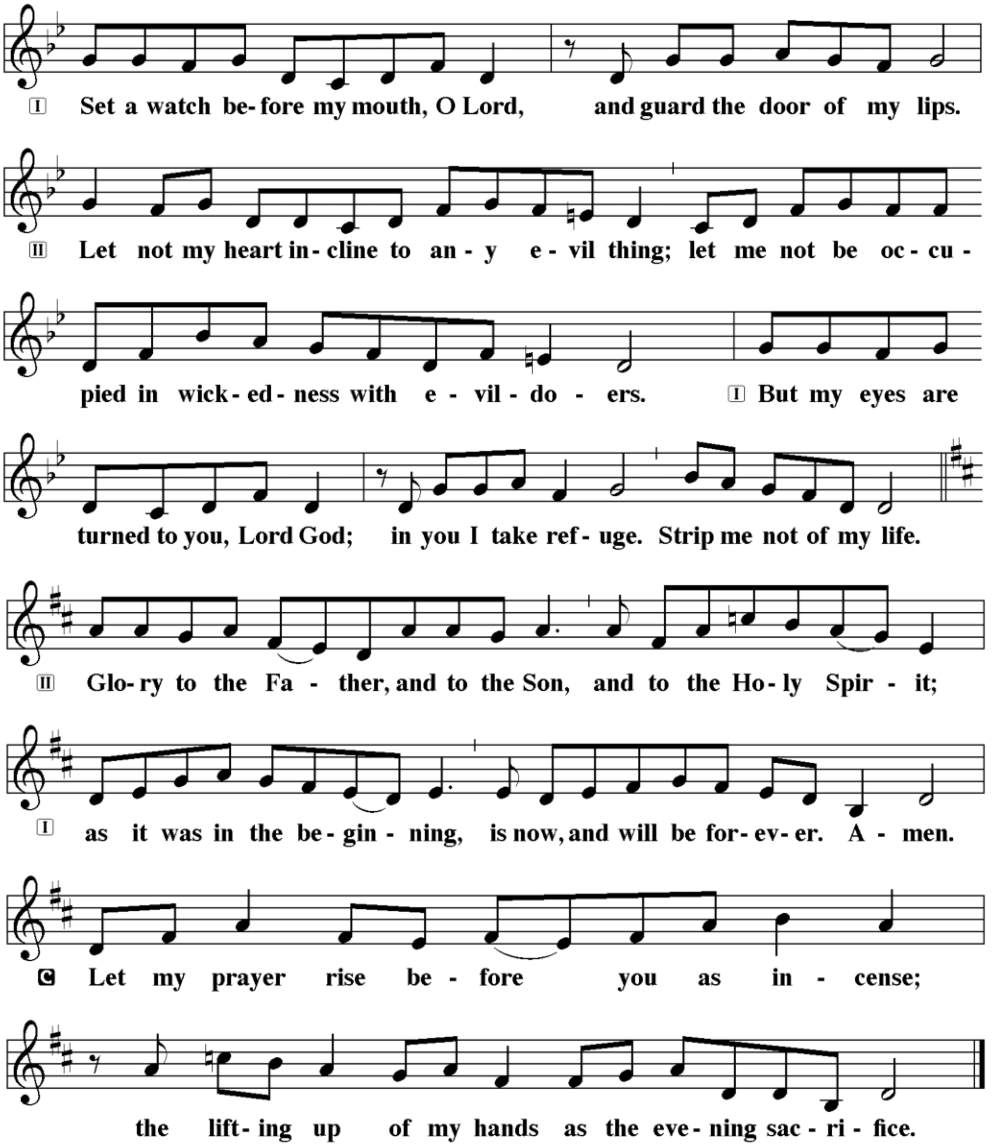
✝ PSALMODY ✝

We sit.

PSALM 141

Women sing parts marked Ⅰ. *Men sing parts marked* Ⅱ. *All sing parts marked* ☪.





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.**

PSALM ANTHEM: The King of Love My Shepherd Is — Edward Bairstow (1874–1946)

The king of love my shepherd is,
Whose goodness faileth never;
I nothing lack if I am his
And he is mine forever.

Where streams of living water flow,
My ransomed soul he leadeth
And, where the verdant pastures grow,
With food celestial feedeth.

Perverse and foolish oft I strayed,
But yet in love he sought me,
And on his shoulder gently laid,
And home, rejoicing, brought me.

In death's dark vale I fear no ill,
With thee, dear Lord, beside me,
Thy rod and staff my comfort still;
Thy cross before to guide me.

Thou spreadst a table in my sight;
Thine unction grace bestoweth;
And, oh, what transport of delight
From thy pure chalice floweth!

And so, through all the length of days,
Thy goodness faileth never.
Good Shepherd, may I sing thy praise
Within thy house forever.

Henry W. Baker, 1821–1877

Silence for meditation is observed, then:

PSALM PRAYER

L Lord Jesus Christ, shepherd of your Church,
you give us new birth in the waters of baptism;
you anoint us with oil, and call us to salvation at your table.
Dispel the terrors of death and the darkness of error.
Lead your people along safe paths,
that they may rest securely in you
and dwell in the house of the Lord now and forever,
for your name's sake.

C **Amen.**

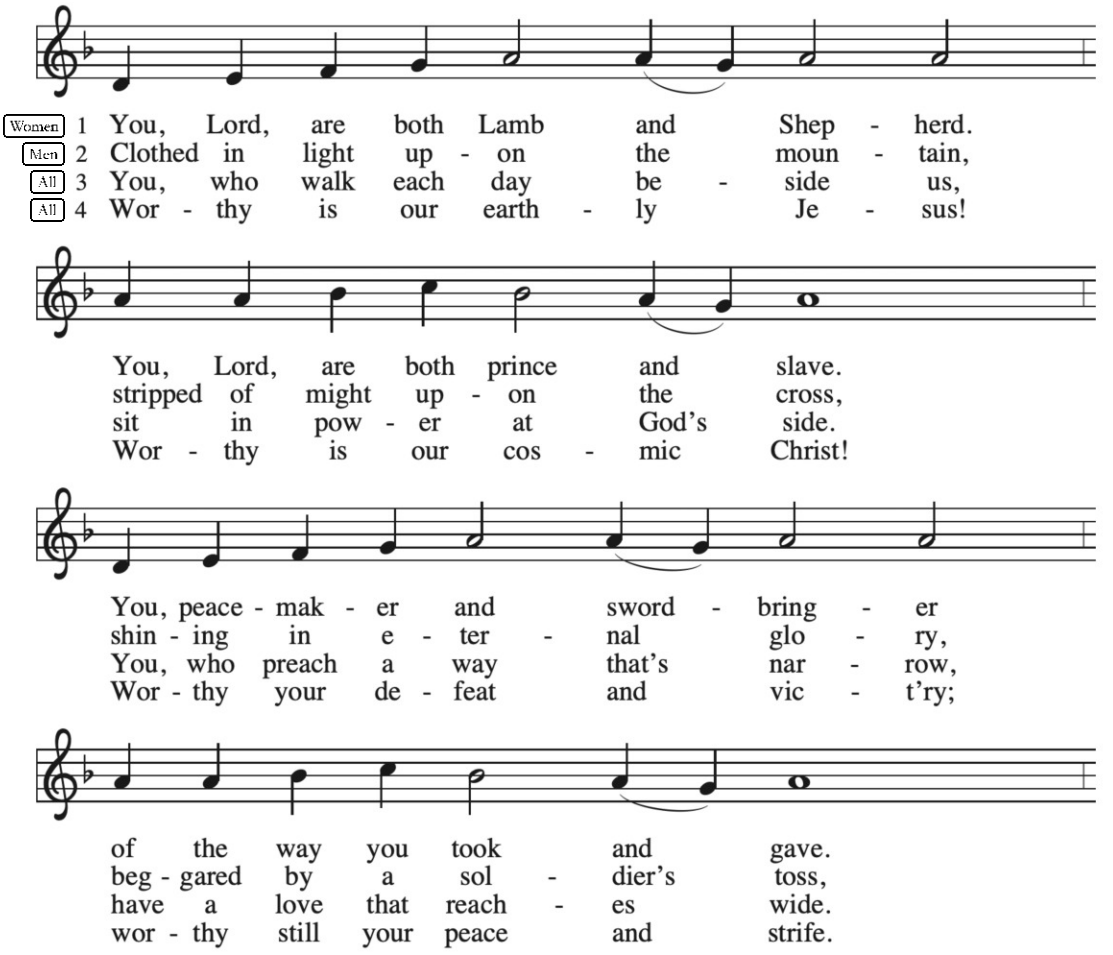
The offering is gathered.

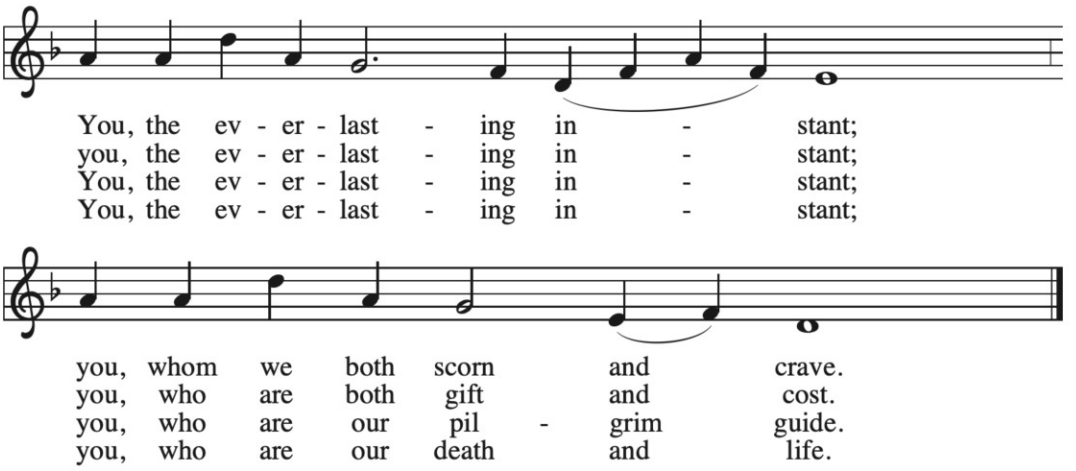
OFFERING/VOLUNTARY: Fanfare for Brass and Organ — Richard Hillert

The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church.
You may also contribute online at www.bachvespers.org.
Your generosity is appreciated.

We stand.

HYMN: You, Lord, Are Both Lamb and Shepherd — Concertato by Robert A. Hobby (b. 1962)





Text: Sylvia G. Dunstan, 1955–1993
Music: PICARDY, French folk tune, 17th cent.
Text © 1991 GIA Publications, Inc., giamusic.com. All rights reserved.

✝ WORD ✝

We sit.

READING: 1 Peter 2:21–25

21For to this you have been called, because Christ also suffered for you, leaving you an example, so that
you should follow in his steps.

22"He committed no sin,
and no deceit was found in his mouth."

23When he was abused, he did not return abuse; when he suffered, he did not threaten; but he entrusted
himself to the one who judges justly. 24He himself bore our sins in his body on the cross, so that, free
from sins, we might live for righteousness; by his wounds you have been healed.

25For you were going astray like sheep, but now you have returned to the shepherd and guardian of your
souls.

L The Word of the Lord.

C **Thanks be to God.**

READING: John 10:11–16

[Jesus said:] 11"I am the good shepherd. The good shepherd lays down his life for the sheep. 12The hired
hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep
and runs away — and the wolf snatches them and scatters them. 13The hired hand runs away because a
hired hand does not care for the sheep. 14I am the good shepherd. I know my own and my own know me,
15just as the Father knows me and I know the Father. And I lay down my life for the sheep. 16I have other
sheep that do not belong to this fold. I must bring them also, and they will listen to my voice. So there will
be one flock, one shepherd."

L The Word of the Lord.

C **Thanks be to God.**

HOMILY The Rev. Dr. Benjamin M. Stewart

CANTATA: *Du Hirte Israel, höre,* BWV 104 Johann Sebastian Bach
(You Shepherd of Israel, listen) (1685–1750)

Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are on page 27 in this worship folder.

1. Chorus

Du Hirte Israel, höre der du Joseph hütest wie der Schafe,
You Shepherd of Israel, listen, you who watch over Joseph like sheep,
Erscheine, der du sitzest über Cherubim.
Appear, you who are seated above the cherubim.

The text is a literal quotation of Psalm 80:1. The music features the arresting *höre* (hear, or listen) sung throughout the movement as if to command the attention of the shepherd. The shepherd (or guide), who shelters (leads) Joseph (your people), and who "sits above the Cherubim" (angels), is called upon to reveal himself. In this way he is asked to continue his comforting presence among us.

The shepherding thought is expressed musically in a pastoral movement in G major by means of the flowing triplet motion of voices and instruments in 9/8 meter. Sounding like a shepherd's pipes, two oboes play *staccato* in the instrumental introduction and at times double the lilting motion of the strings. The voices begin by addressing the shepherd, calling for his attention *(höre)* in parallel moving lines and block chords. A fugue-like section gives each voice in turn a chance to state the same thought in musical imitation as the other voices call out for the shepherd to appear *(erscheine)*.

The plan is then repeated with voices entering in imitation in a different order before the movement comes to a splendid choral conclusion that is achieved without the usual repetition of the opening instrumental material.

2. Recitative (tenor)

Der höchste Hirte sorgt vor mich,
The greatest Shepherd takes care of me,
Was nützen meine Sorgen?
What use are my sorrows?
Es wird ja alle Morgen
Indeed every morning
Des Hirten Güte neu.
The Shepherd's goodness is new.
Mein Herz, so fasse dich,
My heart, collect yourself,
Gott ist getreu.
God is faithful.

A *secco* recitative in which the singer, supported only by the *continuo* of bass and keyboard instruments, affirms his trust in the highest (or mightiest) shepherd.

3. Aria (tenor)

Verbirgt mein Hirte sich zu lange,
If my Shepherd hides himself too long,
Macht mir die Wüste allzu bange,
The desert makes me all too fearful,
Mein schwacher Schritt eilt dennoch fort.
My weak step still hurries forward.
Mein Mund schreit nach dir,
My mouth cries to you,
Und du, mein Hirte, wirkst in mir
And you, my Shepherd, bring about in me
Ein gläubig Abba durch dein Wort.
A faithful Abba through your Word.

The believer anxiously longs for release from the *Wüste* (desert) of this world and cries out to the shepherd, who seems to be hiding. The Aramaic name *Abba* (Father) for the Shepherd, which stirs within the believer, refers to the prayer inspired by the Spirit that is cited in Romans 8:15 and Galations 4:6.

The 4/4 meter of this movement in the key of B minor features a slurred two-note pattern that appears in the singer's and the bass instrument lines. The motion could be said to exemplify the *schwacher Schritt* (weak step) of the believer. The two oboes play flowing imitative lines that often dissolve into parallel duet passages at the interval of sweet-sounding thirds or sixths. *Lange* (long), *eilt* (hurry), and *bange* (fearful) are set to extended melismas, a device that Bach often uses to draw attention to expressive or significant words. In addition, the chormatic intervals at *bange* could be said to give some singers anxious moments.

4. Recitative (bass)

Ja, dieses Wort ist meiner Seelen Speise,
Yes, this Word is food for my soul,
Ein Labsal meiner Brust,
Refreshment for my breast,
Die Weide, die ich meine Lust,
The pasture, that I call my delight,
Des Himmels Vorschmack, ja mein alles heiße.
A foretaste of heaven, indeed my all.
Ach! sammle nur, o guter Hirte,
Ah! Gather together now, O good Shepherd,
Uns Arme und Verirrte;
Us, the poor and those gone astray;
Ach laß den Weg nur bald geendet sein
Ah let our path soon be ended
Und führe uns in deinen Schafstall ein!
And lead us into your sheepfold!

In another *recitativo secco* the pasture is called a "foretaste of heaven" and the shepherd is asked to gather his wandering ones into the sheepfold. The thought reflects the last verse (John 11:16) of the gospel for the day.

5. Aria (bass)

Beglückte Herde, Jesu Schafe,
Happy flock, Jesus' sheep,
Die Welt ist euch ein Himmelreich.
The world is for you a heavenly kingdom.
Hier schmeckt ihr Jesu Güte schon
Here you taste already Jesus' goodness
Und hoffet noch des Glaubens Lohn
And hope still for the reward of faith
Nach einem sanften Todesschlafe.
After a gentle sleep of death.

The text continues to anticipate heaven. The believer is encouraged to appreciate the life in Christ now and look forward to heaven without fear of death, which is seen as just a restful slumber because, implicitly, Christ has conquered death in the resurrection.

6. Chorale

Der Herr ist mein getreuer Hirt,
The Lord is my faithful Shepherd,
Dem ich mich ganz vertraue,
Whom I trust completely,
Zu Weid er mich, sein Schäflein, führt,
To pasture he leads me, his little sheep,
Auf schöner grünen Aue,
On to beautiful green meadows,
Zum frischen Wasser leit' er mich,
To fresh water he guides me,
Mein Seel zu laben kräftliglich
To refresh my soul mightily
Durchs selig Wort der Gnaden.
Through his blessed Word of grace.

The standard German poetic paraphrase of the Twenty-Third Psalm in eighteenth-century Saxony was that of Cornelius Becker in 1598. It was he who had set the entire Psalter to verse in a complete collection that Heinrich Schütz set to music in the so-called *Becker Psalter* of 1628. In Bach's day Psalm 23 of Becker was normally sung as a congregational chorale to the tune *Allein Gott in der Höh sei Ehr* ("All Glory Be to God on High," *LBW* 166).

The cantata concludes with the first stanza of the Psalm paraphrase in the customary chorale setting for all voices and instruments in four-part harmony in the key of A major. The chorale proceeds in even quarter notes and not in the historic 3/3 meter that is found in *Lutheran Book of Worship*. The earlier rhythmic version was not as hospitable to the harmonic enrichment for which Bach's chorale settings are so well known.

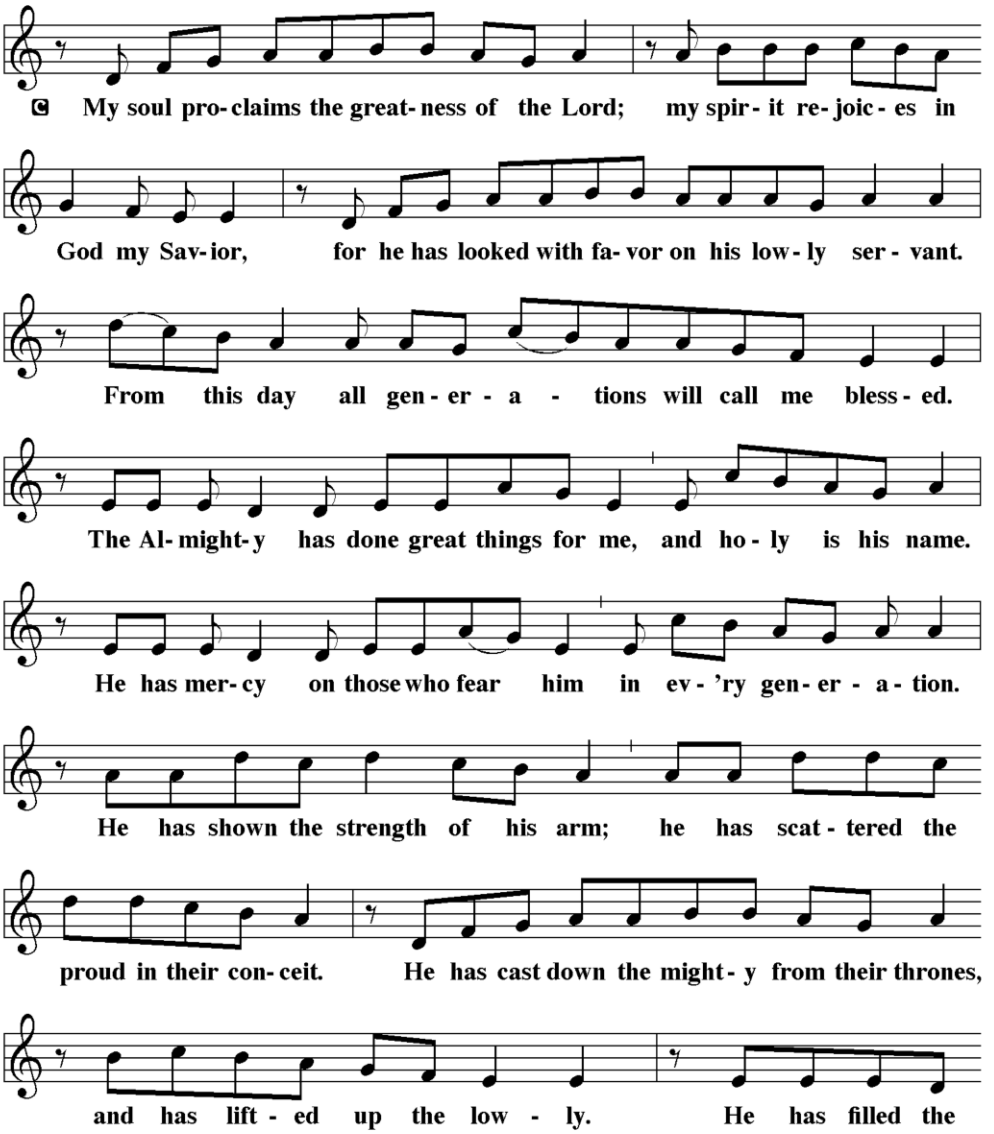
Silence is observed, then:

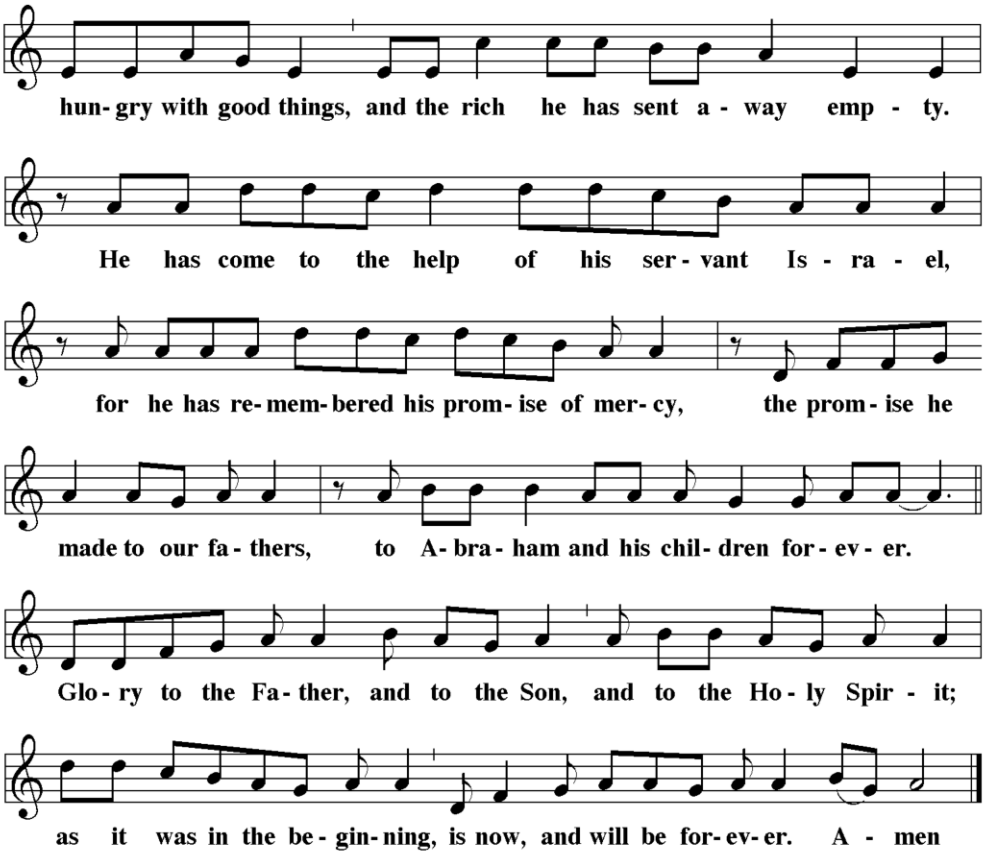
L In many and various ways God spoke to his people of old by the prophets.

C **But now in these last days he has spoken to us by his Son.**

We stand.

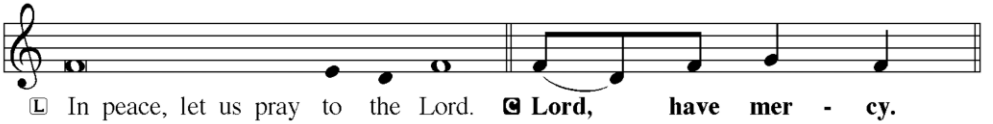
MAGNIFICAT




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

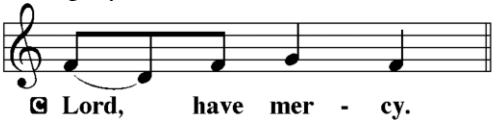
✢ PRAYERS ✢

LITANY



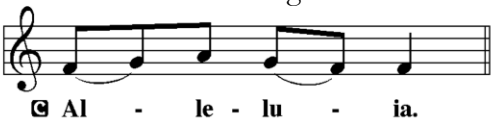
After each petition:

L …let us pray to the Lord.



The litany continues:

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

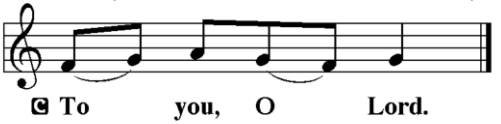


The litany concludes:

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.

CHORAL COLLECT: A Prayer of St. Patrick — John Rutter (b. 1945)

Christ be with me, Christ within me,
Christ behind me, Christ before me,
Christ beside me, Christ to win me,
Christ to comfort and restore me,
Christ above me, Christ beneath me,
Christ in quiet, Christ in danger,
Christ in hearts of all that love me,
Christ in mouth of friend and stranger.

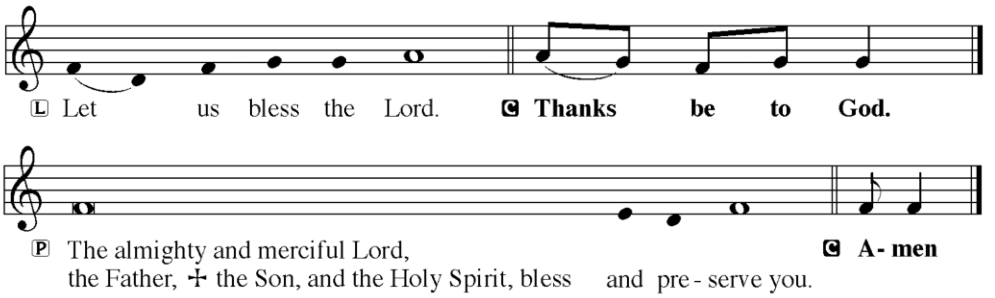
5th cent.; tr. Cecil F. Alexander
from Saint Patrick's Breastplate

LORD'S PRAYER

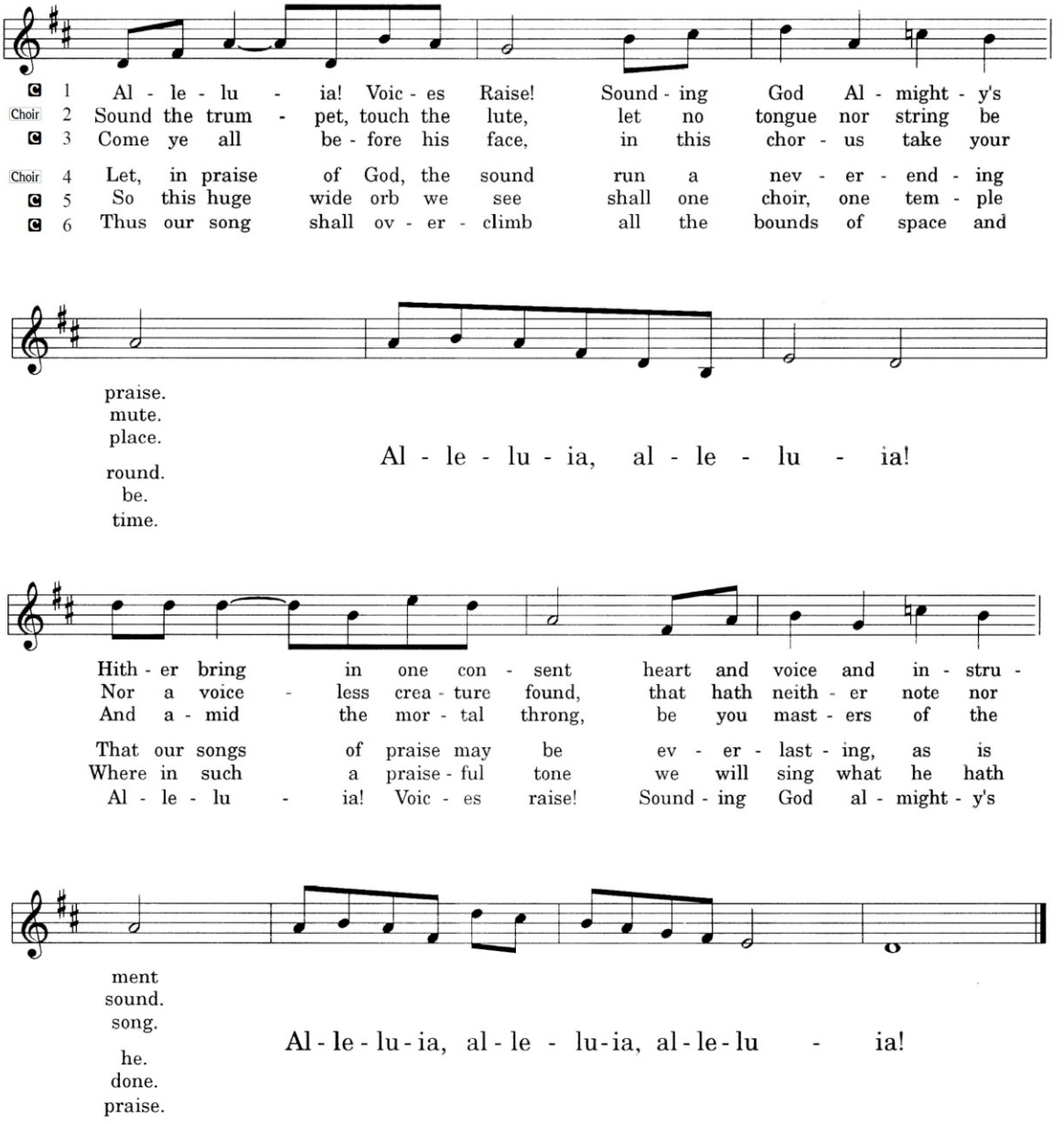
L Lord, remember us in your kingdom and teach us to pray:

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



HYMN: Alleluia! Voices Raise! Tune and Concertato by Richard Hillert (1923–2010)
Text by George Wither, alt.



Alleluia! Voices Raise! © 1990, 1991, Oxford University Press; Reprinted by permission.
Reprinted by permission of OneLicense.net license #A-704569.

DISMISSAL

L Go in peace. Serve the Lord.

C **Thanks be to God!**

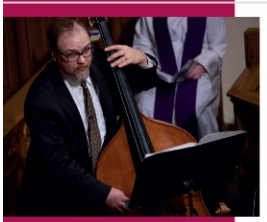
Join us on May 21 for the last Bach Cantata Vespers of our 52nd Year.

52nd Year

2022–2023

BACH

Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

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

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 Wente, Concordia University Chicago, organist

GRACE LUTHERAN CHURCH & SCHOOL

Free-will offering ▪ Accessible facility ▪ Childcare provided

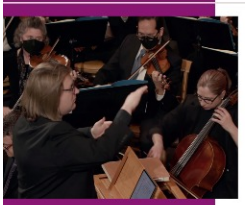
7300 Division Street, River Forest, Illinois ▪ 708-366-6900 ▪ bachvespers.org

Save the dates and join us for our 53rd Year!

53rd Year

2023–2024

BACH Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

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

September 24
BWV 148

Bringet dem Herrn Ehre seines Namens
Bring to the Lord the honor due his name
Stephen Bouman, St. Luke's Lutheran Church, Park Ridge, Illinois, homilist
Francis Poulenc: Organ Concerto in G minor; **Nicole Keller**, University of Michigan, Ann Arbor, Michigan, organist

October 29
BWV 109

Ich glaube, lieber Herr, hilf meinem Unglauben!
I believe, dear Lord, help my unbelief!
Roger Ferlo, St. Paul & the Redeemer Episcopal Church, Chicago, Illinois, homilist
Mendelssohn-Bartholdy: String Symphony No. 7 in D minor

November 19
BWV 70

Wachet! Betet! Betet! Wachet! *Watch! Pray! Pray! Watch!*
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Illinois, homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, organ prelude

December 25
BWV 63

Christen, ätzet diesen Tag *Christians, engrave this day*
Performed as part of Grace's 10:00 a.m. Christmas Day service of Holy Communion
David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist

January 28
BWV 81

Jesus schläft, was soll ich hoffen? *Jesus sleeps, what can I hope for?*
Karoline M. Lewis, Luther Seminary, St. Paul, Minnesota, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 25
BWV 144

Nimm, was dein ist, und gehe hin *Take what is yours and go away.*
Ole Schenk, United Lutheran Church, Oak Park, Illinois, homilist
Florence Price: Andante Moderato for Strings; **Vivian Fung:** Pizzicato for String Orchestra
Richard Hillert: Prelude to Evening Prayer

March 24
BWV 182

Himmelskönig, sei willkommen *King of Heaven, welcome*
Jerry Burce, Roaming Shores, Ohio, homilist
Steven Wente, Concordia University Chicago, organist

April 21
BWV 12

Weinen, Klagen, Sorgen, Zagen *Weeping, wailing, fretting, fearing*
Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, homilist
Joseph Haydn: Symphony No. 30 in C Major *("Alleluia")*
Kapelle of Concordia University Chicago, guest choir; **Charles P. Brown**, conductor

May 19
BWV 37

Wer da gläubet und getauft wird *Whoever believes and is baptized*
Amy Gillespie, St. James Lutheran Church, Lake Forest, Illinois, homilist
Stephen Buzard, St. James Cathedral, Chicago, Illinois, organist

GRACE
LUTHERAN
CHURCH
& SCHOOL

Free-will offering ▪ Accessible facility ▪ Childcare provided
7300 Division Street, River Forest, Illinois ▪ 708-366-6900 ▪ bachvespers.org

Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Dr. Benjamin M. Stewart, homilist

The Kapelle of Concordia University Chicago
Charles P. Brown, conductor

Grace Parish Choir
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist

Ryan Townsend Strand, tenor
Douglas Anderson, baritone

Bill Rohlfing, audio engineer
Susan Weber and Gerlinde VanDriesen, ushers
Ryan Koehne and Liz Hanson, livestream audio/video

Orchestra

Liz Deitemyer, Anna Jacobson, horns
Charles Roberts, Lindsey Frazier,
Christian Anderson, trumpets
Thomas Stark, Dave Ferguson,
Brad Payne, trombones
Ben Poirot, tuba
Tina Laughlin, Jon Johnson, percussion
Sarah Christianson, timpani

Christine Janzow Phillips,
Meg Busse, oboes/oboe d'amore
Nancy Hagen, oboe/English horn
Dianne Ryan, bassoon

Betty Lewis, Caroline Slack,
Eric Pidluski, violins 1
Becky Coffman, Carol Yampolsky,
Irina Magill, violins 2
Naomi Hildner, Bridget Andes, violas
Jean Hatmaker, cello
Gregory Heintz, double bass

Grace Parish Choir

Soprano
Ann Anderson
Katrina Beck
Janel Dennen
Donna Dumpys
Gwen Gotsch
Sarah Gruendler-Ladner
Kate Hogenson
Katrina Jurica
Val Poulos
Ellen Pullin
Liz Rudy
Elyssa Salinas-Lazarski
Ngaire Whiteside-Bull

Alto
Karen Brunssen
Leanne Cribbs
Eunice Eifert
Lois Guebert
Johanna Johnson
Jennifer Luebbe
Marilyn Moehlenkamp
Karen Rohde
Irmgard Swanson
Liz Thompson

Tenor
Paul Aanonsen
John Beed
Justin Martin
John Rudy
Blaine Willhoft

Bass
Douglas Anderson
John Bouman
Mark Bouman
Jeff Cribbs
Jake Just
David Kluge
Craig Mindrum
Bill Pullin

the kapelle members

Sopranos

Rachel Bachman
Valparaiso, IN
Elementary Education
Flutist

Sarah Bjornstad
Mankato, MN
Deaconess
Violinist

Josette Brown
Lockport, IL
Music

Emily Greene
Port Washington, WI
Journalism

Kenlyn Nitz
Dallas, TX
Elementary Education

Sarah Teig
Milford, IL
Music Education

Altos

Callie Hoover
Fort Wayne, IN
Elementary Education, LTE; Middle Gr. Education - Math

Sophie Kovachevich
North Aurora, IL
Middle Grades Education, LTE

Brinn Miller
Fort Wayne, IN
Music Education, LTE
Violinist

Faith Muehler
Fenton, MO
Theology, Deaconess

Hope Muehler
Fenton, MO
Middle Grades Education, LTE

Arianna Scheltens
Normal, IL
Secondary English Education, LTE

Tenors

Darrell Carter, Jr.
Elmhurst, IL
Music

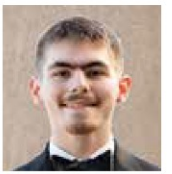
Matthew Clayton
Mascoutah, IL
History

Andrew Gallup
River Grove, IL
Communications & Media

Nicholas Hansen
Lindenwood, IL
Director of Parish Music
Pianist

Nathan Zeckzer
New Haven, IN
Theological Languages

Basses



Isaac Conrad
St. Peters, MO
Math, Actuarial Science

Joel Freiberg
Racine, MN
Director of Parish Music

Evan Magness
High Ridge, MO
Communications

Jordan Meier
Fort Wayne, IN
Secondary Education - Social Studies

Jeremiah Schultz
Overland Park, KS
English

Anthony Smith
St. Louis, MO
Interdisciplinary Studies

BACKGROUND NOTES ON THE PRELUDE

The Alleluiatic Sequence by Richard Hillert was written for the occasion of the dedication of The Chapel of Our Lord at Concordia University in River Forest, Illinois, and first performed at the dedicatory service on May 18, 1980.

Both the Kapelle and the Chapel Choir of the school, directed by Thomas E. Gieschen and Carl F. Schalk respectively, as well as the College Brass Ensemble under Richard Fischer, with the Herbert Gotsch as organist, all took part in the first performance. The large proportions of the structure of the musical work, as well as the multiple gathering of student performing ensembles, sought to reflect something of the significance of this occasion.

The text of the work, originally in Latin, was written somewhere around the 10th century and was translated into English in the middle of the 19th century by the hymn writer John Mason Neale. The resulting text appeared in Anglican chant setting in early twentieth century English hymnals. The great beauty of the words and the monumental grandeur of this liturgical poem seemed to be highly appropriate for a new musical setting honoring the dedication of the chapel. The work was again performed at Lectures in Church Music in a slightly revised form in 1982. It is that latter version being heard today. The repeated "Alleluia" is of course integral to the text, and the composer employs it as a recurring musical refrain.

Richard Hillert
(Revised for 2023)

Prelude to Evening Prayer by Richard Hillert was written in 1995 for John Folkening, Minister of Music at Grace Lutheran Church and School in River Forest, Illinois, from 1983 to 2000. The original score calls for two oboes, English horn, and strings, which is the instrumentation used today.

The composition draws upon motifs from musical settings of liturgical texts for the service of Evening Prayer (Vespers) as found in *Lutheran Book of Worship*. The concluding phrase is comprised of the final notes from the refrain of Psalm 141, "as an evening sacrifice," and settles in F major, the key in which the liturgy begins.

This piece is used annually as part of the Bach Cantata Vespers series at Grace.

Michael D. Costello

BACKGROUND NOTES ON THE CANTATA

Today's Lutheran church year celebrates an entire season of the resurrection according to the practice of the early church. The time from Easter to Pentecost is called the *Great Fifty Days of Easter*. Thus, we observe seven Sundays *of* Easter as well as the intervening Ascension Day. Following the practice of the ancient church the Lutheran church year in Bach's day obeserved the five Sundays *after* Easter, followed by Ascension Day and the Sunday after the Ascension. In the eighteenth century Good Shepherd Sunday was observed on the Second Sunday after Easter, while we mark it as the Fourth Sunday of Easter.

The change was made in our present lectionary to allow the Sundays following Easter to continue to explore the events immediately associated with Jesus' appearances after the resurrection.

The service on Good Shepherd Sunday maintained an air of Easter solemnity and joy as the shepherding theme of the Gospel was articulated. The choir sang a Latin motet on the resurrection at the beginning of the service, and Easter hymns were sung near the sermon and during the distribution of Holy Communion. One of the hymns, *Christ ist erstanden* ("Christ Is Arisen," *LBW* 132), was sung every Sunday of the Easter season.

Du Hirte Israel, höre, is based on the "I am the good Shepherd" Gospel for the day, John 10:11–16; the Epistle is 1 Peter 2:21–25, which cites Christ as our model: "Be converted to the shepherd and bishop of your souls." The cantata text, written by an unknown poet, is replete with biblical allusions and quotations, including Cornelius Becker's 1598 rhymed paraphrase of Psalm 23.

The score specifies: oboe I and II, *oboe d'amore* I, II (sometimes dispensed with because they double other instruments), *oboe da caccia* (tenor oboe, today an English horn), strings (violins, viola, cello), *basso continuo* (keyboard and bass), tenor and bass soloists, and four-part choir.

Bach wrote three cantatas for Good Shepherd Sunday: BWV 104 (1724), BWV 85 (1725), and BWV 112 (1731). The noted Bach scholar, W. Gillies Whittaker, gives *Du Hirte Israel, höre* (BWV 104) high praise, calling it "one of the truly perfect cantatas, flawless in every detail."

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.

Michael D. Costello, director, has served as Cantor at Grace since 2008. Pastor Costello 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, Costello graduated with a Bachelor in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Divinity from Lutheran Theological Southern Seminary in Columbia, South Carolina. Pastor Costello has published choral and organ works with several publishers and is Artistic Director of Chicago Choral Artists.

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.

Betty Lewis, 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, runs the Starter Strings program for the Hyde Park Youth Orchestra, and teaches at Grace Lutheran School.

Benjamin Stewart, homilist, serves as pastor to Emmanuel Lutheran Church in Two Harbors, Minnesota, and as Gordon A. Braatz Associate Professor of Worship at the Lutheran School of Theology at Chicago. He is author of *A Watered Garden: Christian Worship and Earth's Ecology*. He has written extensively on the natural burial movement. He has served as pastor to a congregation in the Appalachian area of Ohio and as the village pastor to Holden Village. He and his spouse, Dr. Elizabeth Stewart, a professor of nursing at St. Scholastica, live in Duluth.

Ryan Townsend Strand, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. This November, Strand will perform a solo recital entitled *Letters To Jackie* in honor of the 60th-anniversary of the assassination of John F. Kennedy, premiering 15 newly commissioned works for tenor and piano. 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, Bella Voce, William Ferris Chorale, and the Grant Park Festival Chorus. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.

Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged on the following pages in this worship folder. This listing of supporters acknowledges contributions to the 52nd season of Bach Cantata Vespers, beginning July 1, 2022. If you see errors or omissions, kindly bring them to our attention by calling the Grace Business Office at 708-366-6900 so that we may correct our records and acknowledge you properly. Gifts received after April 2 will be acknowledged in the May 21 worship folder. Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English and to Gwen Gotsch for her careful editing of materials in this worship folder.

Donate Now

All of the wonderful music that is made at Grace to the glory of God depends on the support 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.

SUPPORTERS

GUARANTOR
Anonymous
in memory of Paul Bouman
Jill and Martin Baumgaertner
Christopher Family Foundation
in memory of Walter
and Maxine Christopher
Scott and Julie Krueger

SPONSOR
Anonymous

BENEFACTOR
Cynthia Bernardoni
Susan Bogner
Stephen and Janet Bouman
Jeff and Leanne Cribbs
John and Nola Gustafson
Susan Hammon
James Hopwood
in memory of Carol Hopwood
Robert and Linda Kempke
Randy and Janet Peterson
in memory of Victoria and Paul Bouman
Bill and Ellen Pullin
Greg and Cindy Rohlfing
in memory of Carl Schalk
John and Liz Rudy
Robert and Bonnie Shaner
Rhea Sprecher
in memory of Benjamin H. Davis III
in memory of Dr. Mark Eggert
in memory of Marlene Frey
Charles and Mary Sukup
Alfred and Irmgard Swanson
in memory of Len Berghaus
Ernest Tiemann Charitable Fund
in memory of Heinz Sleuwen
in memory of Evie Tiemann
Gerlinde VanDriesen

PATRON
David and Gay Anderson
John Beed
Kenneth R. Belling
Marguerite Bloch
in memory of Dr. Charles Laabs
in memory of Don Offerman
Karl and Daniele Bruhn
Kim and Karen Brunssen
in memory of Len Berghaus
Rev. Robert and Margaret Burke
Franz Burnier
Dr. William and Karen Clapp
Timothy Douma
in memory of Carolyn Douma
in memory of Virginia Folgers
Eunice Eifert
Marilyn J. Fall
Evelyn Grams
in memory of Len Berghaus
Junita Borg Hemke
Case and Pat Hoogendoorn
Rev. Phyllis N. Kersten
John Kolb
Jennifer Luebbe and Karl Meyer
Cam McAra
Keith Moderson
Tina Moore
Dr. Gordon and Dr. Naomi Rowley
Rosalie Streng
Lou Torick and Lois Cornils
William and Barbara Urbrock
Dorothy Wilkie

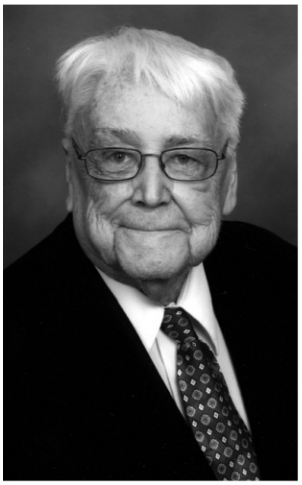
PARTNER
Carolyn Becker and Rev. Gale Schmidt
in memory of Len Berghaus
Len and Judy Berghaus
John Bouman and Robin Schirmer
in memory of Paul Bouman
Mark Bouman and Mary Jane Keitel
Marilyn Busse
Daniel Cattau
Gerald and Magdalene Danzer
Chuck and Helene Debelak
Hans and Donna Dumpys
Lawrence and Carolyn Garber
Margaret Garmatz
in memory of Len Berghaus
in memory of Kim Brunssen
Marilyn Gotsch
Evelyn Grams, Sandra Grams
and Sue Bentz
in memory of Beth Grams Haxby
Carl Gruendler
in memory of Donna Gruendler
in memory of David Gruendler
Rev. Paul J. Haberstock
Joseph and Mary Lu Hanson
Judith Hartung
in memory of Len Berghaus
Patricia Herendeen
Cynthia Hill
George and Kate Hogenson
Gary and Ackli Howell
James and Judith Kerns
LaNell Mahler Koenig
in memory of Len Berghaus
Mark Lucht
Richard and Linda Martens
Tom and Cheryl Miller
James O'Hara
Carol Ramsay
Ruth Rehwaldt
Don and Doris Rotermund
in memory of Mel and Marilyn Rotermund
John and Carol Sanderson
James Scherer and Liene Sorenson
Eugene and Faith Schoon
Elizabeth Thompson
Kurt Vragel, Jr.
Susan Weber
Eric Weddle and Elizabeth Shuman
Steven and Susan Wente

FRIEND

Robert and Evy Alsaker
Diane Amati
in memory of Sal Amati
Paul and Sharon Applegate
Marv and Judy Bartell
in memory of Len Berghaus
Sarah and Gerald Beatty
in memory of Len Berghaus
in memory of Kim Brunssen
Nancy Brinkman
Rev. Phil and Alice Bruening
Dave and Cathy DeLanoy
Janel Dennen and Marc Stopeck
Olinda Fink
Paul Frese
in memory of Len Berghaus
Rev. Gregory Garmer
Galen Gockel
Sandra Grams
in memory of Len Berghaus
in memory of Beth Grams Haxby
Bob and Kathy Hale
in memory of Len Berghaus
Don and Marion Heinz
Martha and Jim Houston
Rev. F. Dean and Beverly Lueking
John Menet and Beverly White
Susan Messerli
Craig and Donna Mindrum
Julie and Joe Modrich
Rev. Tom and Bonnie Noll
Hildegarde Schmidt
Rev. Frank C. Senn
Allan and Letitia Spelbring
John and Carol Stanger
in memory of Len Berghaus
Janet Sylvester
Carole Walther
Dr. William Werner
George and Nancy Wohlford
Virginia Yang
in memory of Fred Shuppara

CONTRIBUTOR

Hildegard Baxpehler
in memory of Paul Bouman
Rev. William Beckmann
John and Carol Benda
John and Katy Bergholz
Kay Bowers
H. David and Alouise Brummer
Janet Buis
Lloyd and Betty Jo Buss
Marli Camp
in memory of Sylvia Behrens
Scott Christopher
in memory of Len Berghaus
J. Bruce and Nancy Cordes
in memory of Len Berghaus
Robert and Katherine Edmunds-Vail
Howard Eggert
Dr. Karen Erickson
William and Carol Ewald
Gary Foxe
in memory of Len Berghaus
David and Susan Franzone
Art and Pat Grundke
Arthur and Nola Gustafson
Heidrun Hardy
Rev. David Heim and Barbara Hofmaier
Michael Hovnanian
in memory of Kim Brunssen
Jo Ann Hutchinson
Rev. James and Nadine Ilten
Joyce and Jerry Knapp
in memory of Len Berghaus
Linda Larson
Christine Heinecke Lehmann
Kenneth and Kathryn List
in memory of Len Berghaus
Edward Malone
Michael McGoldrick
Gregory and Kara Miller
Wendell and Pamela Nelson
Rev. Louis and Gloria Nuechterlein
Verna Offermann
Roger Pampel
in memory of Kim Brunssen
Ron and Greta Pate
in memory of Len Berghaus
Carol Prinz
Tecla and Frederick Reklau
Rev. Karl and Ruth Reko
Evangeline Rimbach
James Sack
Ruth Schnell
Paul and Cathy Schnittker
in memory of Len Berghaus
Scott and Charlene Schwar
Ronald and Donna Serpico
Philip and Jerri Shuman
Caryn Snodgrass
John Stubbs and Laura Demming
in honor of Bill and Barbara Urbrock
Thomas and Lori Thomas, Jr.
Willard Thomen
Richard and Nancy Thompson
Karin Waltz



Richard Walter Hillert, best known for his work as a composer and teacher of composition, was Distinguished Professor of Music at Concordia University, River Forest, Ill., his alma mater. His *Worthy Is Christ*, with its antiphon, "This is the Feast of Victory," was written for the Lutheran Book of Worship, published in 1978. Known to millions of Christians simply as "This Is the Feast," the canticle was widely published in more than 30 worship books of many denominations, and sung weekly in worship services around the world.

Richard Hillert was born in Granton, Clark County, Wis., on March 14, 1923. He graduated from Concordia Teachers College, River Forest (now Concordia University Chicago), in 1951 and served as teacher and music director for parishes in St. Louis, Mo., Wausau, Wis., and Chicago and Westchester, Ill.

He received a Master of Music (1955) and a Doctor of Music (1968) in composition from Northwestern University, Evanston, Ill. His career as a teacher at Concordia spanned four decades, from 1959 to 1993, teaching classes in music theory and composition, music literature, 20th century music, orchestration, keyboard, comparative arts and liturgical worship.

Richard, here with his parents and older brother Ted, lived and worked in Granton, Wis., until 1947, when he became a student at Concordia, River Forest. (1933)

Hillert studied composition with the Italian composer, Goffredo Petrassi, at Aaron Copland's Berkshire Music Center, Tanglewood, Mass. (1956)

Hillert's career as a teacher at Concordia spanned four decades, from 1959 to 1993. (1965)

As composer, Richard Hillert became known for his many liturgical pieces and hymns. He served as music editor for *Worship Supplement* (1969) and *Lutheran Book of Worship* (1978). While serving on the liturgical music committee for LBW, he wrote the liturgy which became Setting One of Holy Communion, including *Worthy Is Christ*. Other major liturgical works include a setting of Evening Prayer (1984) and a Eucharistic *Festival Liturgy* (1983).

In 1987, *We Rely on the Power of God* was sung in the Mass celebrated by Pope John Paul II in Sun Devil Stadium, Tempe, Ariz. The pope included the text in his sermon.

His compositions and publications include liturgical music for congregation, choral motets, hymns, hymn anthems, psalm settings, organ works, concertatos and cantatas, including settings of the *Christmas Story*

According to Saint Luke and *The Passion According to Saint John*. He edited 11 volumes of the *Concordia Hymn Prelude Series*.

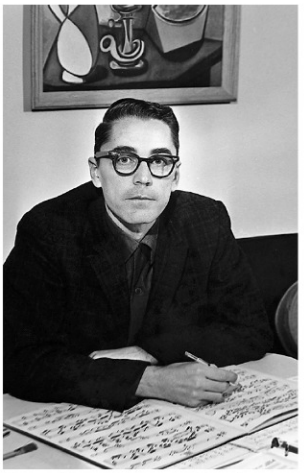
His liturgical texts were derived mainly from the biblical Psalms, the ordinary and proper readings from the Old and New Testaments, and words from the historic liturgy of the Western church. Many of his hymns involved direct collaboration with distinguished hymn poets, including Jaroslav Vajda, Henry Lettermann and Jill Palaez Baumgaertner. Non-liturgical compositions include symphonic works for orchestra, chamber works for small orchestra and ensembles as well as many works for keyboard, instrumental solos and songs. Major organ works include *Ricercata*, and concert works with sacred texts, such as *Five Canticles from the Exodus* (1958) and *Seven Psalms of Grace* for baritone solo and chamber orchestra (1998).

He served in various capacities in the music department at Concordia, including chair in 1964-65 and from 1986-1989, coordinator of the Master of Church Music program, and associate editor of the journal *Church Music* (1966-80). He received honorary Doctor of Letters degrees from Concordia University at Seward, Neb., in 2000, and Concordia Seminary, St. Louis, in 2001. In 2002, he received an honorary Doctor of Sacred Music degree from Valparaiso University.

Richard Hillert authored numerous scholarly articles and reviews for the periodicals *Church Music*, *CrossAccent*, and *Currents in Theology and Mission*, and other professional books and journals. Richard enjoyed his role as mentor and friend to his former students. He was an honorary life member of the Association of Lutheran Church Musicians.

Richard also applied his creative energy to painting. He enjoyed the work of 20th century artists as much as he did 20th century musicians.

Richard met Gloria Bonnin in 1959, when both became professors at Concordia. They were married on August 20, 1960. They lived in Melrose Park, Ill., and had three children, Kathryn (Brewer), Virginia, and Jonathan, and six grandchildren.



He enjoyed the work of 20th century artists as much as he did 20th century musicians. (1962)

People throughout the world have been blessed by his quiet witness and his music, which reaches many more people than he ever expected. His influence continues through the multitudes of students, musicians and worshiping Christians with whom he shared his gifts.

His music reaches many more people than he ever expected.

As one musician says, "It was through Hillert's music that I first discovered the joy of singing hymns of praise to God. I give thanks for his contributions to my formation as a Lutheran Christian through the gift of music. After all, this is the goal of all church musicians, be they organists, choir directors, cantors, or composers: to help the people of God find their voice so that they, singing with all the people of God, may 'join in the hymn of all creation.'"

World travelors Richard and Gloria Hillert visited all seven continents, pictured here on the coast of Norway. (1998)

Copyright Acknowledgments

Portions of this liturgy reprinted from *Lutheran Book of Worship,* copyright © 1978 by Augsburg Fortress. Graphics reprinted from *Sundaysandseasons.com.* All rights reserved. All of the above used by permission of Augsburg Fortress liturgies license #SAS018423.

Readings come from the New Revised Standard Version Bible, copyright © 1989, Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

Psalm Anthem, Hymn, Hobby Concertato, Choral Collect, Sending Hymn, and Hillert Concertato reproduced and livestreamed by permission of OneLicense.net license #A-704569.

Translation of the cantata by Dr. Karen P. Danford. Used by permission. Background notes on the cantata by Carlos Messerli. Used by permission. Bio of Richard Hillert by Kathryn Hillert Brewer. Used by permission.

GRACE
LUTHERAN
CHURCH
& SCHOOL

7300 Division Street ■ River Forest, Illinois
708-366-6900 ■ www.bachvespers.org