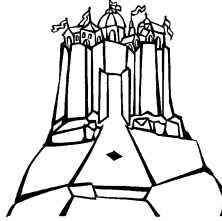


LUTHERAN BOOK OF WORSHIP  
EVENING PRAYER  
October 26, 2008 † 3:45 p.m.  
Reformation Sunday



† OPENING †

**PRELUDE:** *Passacaglia et thema fugatum C Minor, BWV 582*

Craig Cramer, organ

Johann Sebastian Bach  
(1685-1750)

*We stand, facing the candle as we sing.*

**SERVICE OF LIGHT:** page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

† PSALMODY †

*We sit.*

**PSALM 141:** page 145

*Women sing parts marked ①. Men sing parts marked ②.*

*All sing parts marked ③.*

*Silence for meditation is observed, then:*

**PSALM PRAYER**

① 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.

③ **Amen.**

**MOTET:** *Allein auf Gottes Wort* (I Build on God's Strong Word)

Johann Walter  
(1496-1570)

*Allein auf Gottes Wort  
Will ich mein Gnad und Glauben bauen,  
Kein menschlich Weisheit will ich nicht,  
Dem göttlich Wort vergleichen.  
Was Gottes Wort klar spricht und richt,  
Soll billig alles weichen.*

I build on God's strong word secure,  
the rock of faith and mercy's grounding.  
No human wisdom will endure;  
God's word is truth defining.  
The word of God is clear and sure:  
This star o'er all is shining.

**VOLUNTARY:** *Erhalt uns, Herr, bei deinem Wort*  
(Lord, Keep Us Steadfast in Your Word)

Johann Pachelbel  
(1653-1706)

*The offering is received during the Voluntary.*

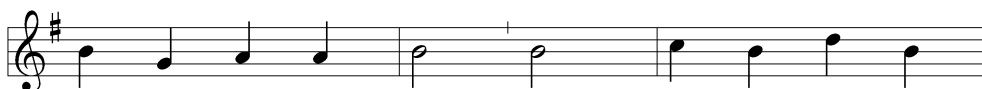
*We stand.*

**HYMN:** Lord, Keep Us Steadfast in Your Word

*The choir will sing stanza two in a setting by Dietrich Buxtehude (1637-1707).*



1 Lord, keep us stead - fast in your word; curb those who  
2 Lord Je - sus Christ, your pow'r make known, for you are  
3 O Com - fort - er of price - less worth, send peace and



by de - ceit or sword would wrest the king - dom  
Lord of lords a - lone; de - fend your ho - ly  
u - ni - ty on earth; sup - port us in our



from your Son and bring to nought all he has done.  
church, that we may sing your praise tri - um - phant - ly.  
fi - nal strife and lead us out of death to life.

Text: Martin Luther, 1483-1546; tr. Catherine Winkworth, 1829-1878, alt.  
Music: ERHALT UNS, HERR. J. Klug, *Geistliche Lieder*, 1543

# ✠ WORD ✠

*We sit.*

**READING:** Revelation 14:6-8

*After the reading:*

☐ The Word of the Lord.

☑ **Thanks be to God.**

**HOMILY**

Pastor George Heider

**CANTATA:** *Ein' feste Burg ist unser Gott* (A Mighty Fortress Is Our God), BWV 80

*Translation of the German text and notes corresponding to each movement are below.*

*Background notes for the cantata are found on page 11 in this worship folder.*

## 1. CHORUS

*Ein feste Burg ist unser Gott,  
Ein gute Wehr und Waffen;  
Er hilft uns frei aus aller Not,  
Die uns itzt hat betroffen.  
Der alte böse Feind,  
Mit Ernst ers jetzt meint,  
Groß Macht und viel List  
Sein grausam Rüstung ist,  
Auf Erd ist nicht seinsgleichen.*

**A mighty fortress is our God,  
A sure defense and armor;  
He helps us free from ev'ry need  
Which us till now hath stricken.  
The ancient wicked foe,  
Grim is his intent,  
Vast might and deceit  
His cruel weapons are,  
On earth is not his equal.**

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

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

## 2. ARIA (Bass) and CHORALE (Soprano)

*Alles, was von Gott geboren,  
Ist zum Siegen auserkoren.  
Mit unsrer Macht ist nichts getan,  
Wir sind gar bald verloren.  
Es streit' vor uns der rechte Mann,  
Den Gott selbst hat erkoren.  
Wer bei Christi Blutpanier  
der Taufe Treu geschworen,  
Siegt im Geiste für und für.  
Fragst du, wer er ist?  
Er heißt Jesus Christ,  
Der Herre Zebaoth,  
Und ist kein andrer Gott,  
Das Feld muss er behalten.  
Alles, was von Gott geboren,  
Ist zum Siegen auserkoren.*

All that which of God is fathered  
Is for victory intended.  
**With our own might is nothing done,  
We face so soon destruction.  
He strives for us, the righteous man,  
Whom God himself hath chosen.**  
Who hath Christ's own bloodstained flag  
In baptism sworn allegiance  
Wins in spirit ever more.  
**Ask thou who he is?  
His name: Jesus Christ,  
The Lord of Sabaoth,  
There is no other god,  
The field is his forever.**  
All that which of God is fathered  
Is for victory intended.

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

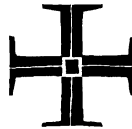


### 3. RECITATIVE (Bass)

*Erwäge doch, Kind Gottes,  
Die so große Liebe, da Jesus sich  
Mit seinem Blute dir verschriebe,  
Wormit er dich  
Zum Kriege wider Satans Heer  
Und wider Welt,  
Und Sünde Geworben hat!  
Gib nicht in deiner Seele  
Dem Satan und den Lastern statt!  
Laß nicht dein Herz,  
Den Himmel Gottes auf der Erden,  
Zur Wüste werden!  
Bereue deine Schuld mit Schmerz,  
Dass Christi Geist mit dir sich fest verbinde!*

Consider well, O child of God,  
This love so mighty, which Jesus hath  
In his own blood for thee now written;  
By which he thee  
For war opposing Satan's host,  
Opposing world and error,  
Enlisted thee!  
Yield not within thy spirit  
To Satan and his viciousness!  
Let not thy heart,  
Which is on earth God's heav'nly kingdom,  
Become a wasteland!  
Confess thy guilt with grief and pain,  
That Christ's own soul to thine be firm united!

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



### 4. ARIA (Soprano)

*Komm in mein Herzenshaus,  
Herr Jesu, mein Verlangen!  
Treib Welt und Satan aus  
Und lass dein Bild in mir erneuert prangen!  
Weg, schnöder Sündengraus!*

Come in my heart's abode,  
Lord Jesus, my desiring!  
Drive world and Satan out,  
And let thine image find in me new glory!  
Hence, prideful cloud of sin!

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

## 5. CHORALE

*Und wenn die Welt voll Teufel wär  
Und wollten uns verschlingen,  
So fürchten wir uns nicht so sehr,  
Es soll uns doch gelingen.  
Der Fürst dieser Welt,  
Wie saur er sich stellt,  
Tut er uns doch nicht,  
Das macht, er ist gericht',  
Ein Wörtlein kann ihn fällen.*

**And were the world with devils filled,  
Intending to devour us,  
Our fear e'en yet would be not great,  
For we shall win the vict'ry.  
The prince of this world,  
How grim may he be,  
Worketh us no ill,  
That is, he is destroyed.  
One little word can fell him.**

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

## 6. RECITATIVE (Tenor)

*So stehe dann  
bei Christi blutgefärbten Fahne,  
O Seele, fest!  
Und glaube,  
Dass dein Haupt dich nicht verlässt,  
Ja, dass sein Sieg  
Auch dir den Weg zu deiner Krone bahne!  
Tritt freudig an den Krieg!  
Wirst du nur Gottes Wort  
So hören als bewahren,  
So wird der Feind gezwungen auszufahren,  
Dein Heiland bleibt dein Hort!*

So stand then  
Under Christ's own bloodstained flag and banner,  
O spirit, firm!  
And trust  
That this thy head betrays thee not,  
His victory  
E'en thee the way to gain thy crown prepareth!  
March gladly on to war!  
If thou but God's own word  
Obey as well as hearken,  
Then shall the foe be forced to leave the battle;  
Thy Savior is thy shield.

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



## 7. ARIA (Alto and Tenor)

*Wie selig sind doch die,  
Die Gott im Munde tragen,  
Doch selger ist das Herz,  
Das ihn im Glauben trägt!  
Es bleibt unbesiegt  
Und kann die Feinde schlagen  
Und wird zuletzt gekrönt,  
Wenn es den Tod erlegt.*

How blessed though are those  
Who God hold in their voices,  
More blessed still the heart  
Which him in faith doth hold!  
Unconquered it abides,  
Can deal the foe destruction,  
And shall at last be crowned  
When it shall death defeat.

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

## 8. CHORALE

*Das Wort sie sollen lassen stahn  
Und kein' Dank dazu haben.  
Er ist bei uns wohl auf dem Plan  
Mit seinem Geist und Gaben.  
Nehmen sie uns den Leib,  
Gut, Ehr, Kind und Weib,  
Laß fahren dahin,  
Sie habens kein' Gewinn;  
Das Reich muss uns doch bleiben.*

**That word they must allow to stand,  
No thanks to all their efforts.  
He is with us by his own plan,  
With his own gifts and Spirit.  
Our body let them take,  
Wealth, rank, child and wife,  
Let them all be lost,  
And still they cannot win;  
His realm is ours forever.**

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

*Silence is observed, then:*

- 🔊 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 and sing.*

**GOSPEL CANTICLE:** page 147 in the *front* of the green LBW

# ✠ PRAYERS ✠

LITANY: page 148 in the *front* of the green LBW

LORD'S PRAYER: page 152 (*Traditional*)



BENEDICAMUS DOMINO & BENEDICTION: page 152

HYMN: The Church of Christ in Every Age

Arrangement by Paul D. Weber  
(b. 1949)



1. All: The Church of Christ in ev - 'ry age  
2. *Choir:* A - cross the world, a - cross the street,  
3. All: Then let the ser - vant Church a - rise, (PAUSE)  
4. *Choir:* For he a - lone, whose blood was shed,  
5. All: We have no mis - sion but to serve  
6. All: Praise God, from whom all bless - ings flow;



Be - set by change, but Spir - it led,  
The vic - tims of in - jus - tice cry  
A car - ing Church that longs to be (PAUSE)  
Can cure the fe - ver in our blood,  
In full o - be - dience to our Lord;  
Praise him, all crea - tures here be - low;





Must claim and test its her - i - tage  
*For shel - ter and for bread to eat,*  
A part - ner in Christ's sac - ri - fice, (PAUSE)  
*And teach us how to share our bread*  
To care for all, with - out re - serve,  
Praise him a - bove, ye heav'n - ly host;



And keep on ris - ing from the dead.  
*And nev - er live be - fore they die.*  
And clothed in Christ's hu - man - i - ty.  
*And feed the starv - ing mul - ti - tude.*  
And spread his lib - er - at - ing Word.  
Praise Fa - ther, Son, and Ho - ly Ghost.

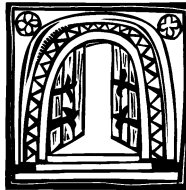
Text: F. Pratt Green, 1903-2000  
Tune: William Knapp, 1698-1768

WAREHAM  
LM

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## DISMISSAL

- Go in peace. Serve the Lord.
- Thanks be to God.



## LEADING WORSHIP TODAY

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<b>Bruce K. Modahl</b>	Liturgist
<b>Senior Choir of Grace</b>	Choir
<b>Michael D. Costello</b>	Director
<b>Craig Cramer</b>	Organist

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<b>Maura Cock</b>	Soprano
<b>Cynthia Anderson</b>	Alto
<b>Kurt Hansen</b>	Tenor
<b>Douglas Anderson</b>	Bass

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<b>Sheila Hanford, Helen Blazie, Nina Saito</b>	Violin II
<b>Naomi Hildner, David Tartakoff</b>	Viola
<b>Susan Ross</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Christine Phillips, Meg Busse</b>	Oboe/Oboe d'amore
<b>Beth Gavriel</b>	English Horn
<b>Dianne Ryan</b>	Bassoon
<b>Greg Fudala, Andrew Bruhn, Candace Horton</b>	Trumpet
<b>Kyle Bellin</b>	Timpani
<b>Laura Zimmer</b>	Harpsichord

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## CANTATA BACKGROUND

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

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

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

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

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

Carlos Messerli

## BIOGRAPHIES

**CYNTHIA ANDERSON** has performed with many American orchestras and choral organizations, including the Milwaukee Symphony Orchestra, the Honolulu Symphony, Chicago Sinfonietta, St. Louis Symphony, and Chicago's Music of the Baroque. Born to Lutheran missionary parents in Tokyo, she graduated from Luther College and received a Master of Arts degree in music from Concordia University Chicago. She maintains a private teaching studio, is Director of Music at St. Paul Lutheran Church in Villa Park, and directs choral groups at Concordia and College of DuPage.

**DOUGLAS ANDERSON**, a long-standing member of Grace Lutheran Church and its choir, has been soloist at the Vesper Cantata services frequently since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Most recently he performed as soloist in the Evanston Bach Music Festival performance of the *St. John Passion* of Bach. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.

**MAURA COCK** is an Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. In December she will be a soloist in presentations of Bach's *Magnificat* and Vivaldi's *Gloria* at Valparaiso. In recent years she frequently has been a soloist in Grace's Vesper cantatas.

**CRAIG CRAMER** has been Professor of Organ at the University of Notre Dame since 1981. A graduate of Westminster Choir College, he holds advanced degrees and the prestigious Performer's Certificate from the Eastman School of Music. He has appeared in recitals and concerts in nearly every one of the states of our country and in eight European lands, specializing in playing historic organs. He has performed the complete works of Bach and Buxtehude and has twelve CD recordings to his credit. American Public Radio's "Pipe Dreams" has often featured his performance, even devoting a rarely granted entire program to his work.

**KURT R. HANSEN**, a member of the faculty of Northwestern University, has performed in Europe, the Far East, and South America, as well as in many cities across the United States. Although he has specialized as a performer in Bach's cantatas and Passions, his repertoire is not limited to Bach. An active recitalist, he has sung major cycles of Fauré, Schumann, and Schubert. He has performed as soloist in works of Monteverdi, Mozart, Verdi, Strauss, Mussorgsky, Mahler, and Britten with many major orchestras and opera companies. One of his fondest memories was being chosen to sing the role of Rodrigo in Verdi's *Otello* with the Chicago Symphony Orchestra to celebrate the late Sir George Solti's seventy-fifth birthday in an internationally telecast tribute. Mr. Hansen currently makes his home in Glenview, Illinois, with his wife, Theresa Brancaccio and two sons, Kristofer and Alex.

**GEORGE HEIDER** is a member of the theology faculty at Valparaiso University. Previously he served as pastor of Cheshire Lutheran Church in Connecticut and on the faculty of Concordia University in Seward, Nebraska, and as President of Concordia University Chicago. His areas of scholarship include Old Testament, Hebrew, and the theology of the Christian bible. His wife, Carolyn, a member of Grace, has been awaiting a call as an ELCA pastor since her graduation from the Lutheran School of Theology in 2007. They have two children, Kristen of Minneapolis and Matthew, a student at Gustavus Adolphus College in St. Peter, Minnesota. Both are graduates of Grace Lutheran School.

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Harpichord tuning graciously provided by Dennis and Laura Zimmer



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If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, forms are located on tables in the narthex and in the atrium.

# **Bach**

## **Cantata Vespers**

2008-2009

- November 23**    *Cantata 51    **Jauchzet Gott in allen Landen!***  
(Praise God in Every Land)  
Homilist: Larry Schneekloth, Markham Lutheran Church, Markham, Illinois  
Prelude: A Vivaldi, Concerto for 2 Trumpets; M. Costello, Largo for Strings  
Soprano: Maura Cock, Valparaiso University, Valparaiso, Indiana
- January 25**    *Cantata 65    **Sie werden aus Saba alle kommen***  
(They Will All Come out of Sheba)  
Homilist: Bruce K. Modahl, Grace Lutheran Church, River Forest, Illinois  
Organ prelude: Michael D. Costello, Grace Lutheran Church, River Forest, Illinois
- February 22**    *Cantata 32    **Liebster Jesu, mein Verlangen***  
(Dearest Jesus, My Desire)  
Homilist: Jeffrey P. Greenman, Wheaton College, Wheaton, Illinois  
Prelude: B. Marcello, Oboe Concerto in C minor; R. Hillert, Prelude to Evening Prayer
- March 29**    *Cantata 180    **Schmücke dich, O liebe Seele***  
(Soul, Adorn Thyself with Gladness)  
Homilist: Paul D. Weber, Lenoir-Rhyne University, Hickory, North Carolina  
Organ prelude: Florence Jowers, Lenoir-Rhyne University, Hickory, North Carolina
- April 26**    *Cantata 6    **Bleib bei uns***  
(Bide With Us)  
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois  
Homilist: Wesley H. Wilkie, Concordia University Chicago, River Forest, Illinois  
Organ prelude: Steven Wentz, Concordia University Chicago, River Forest, Illinois
- May 17**    *Cantata 34    **O ewiges Feuer, O Ursprung der Liebe***  
(O Everlasting Fire, O Source of Love)  
Homilist: Linda Lee Nelson, Lutheran Pastor, Educator, Theologian and Writer  
Prelude: J. S. Bach, Air, Gavotte, Bouree, and Gigue from Orchestral Suite No. 3