



All generations shall call me blessed.

Bach

Cantata Vespers

2010–2011

Grace Lutheran Church
River Forest, Illinois

March 27, 2011

Cantata 182: Himmelskönig, sei willkommen
(King of heaven, welcome)

Welcome to Grace Lutheran Church

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

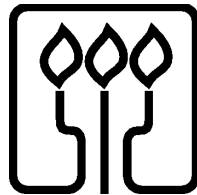
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

Third Sunday in Lent
March 27, 2011 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Brandenburg Concerto No. 5, BWV 1050

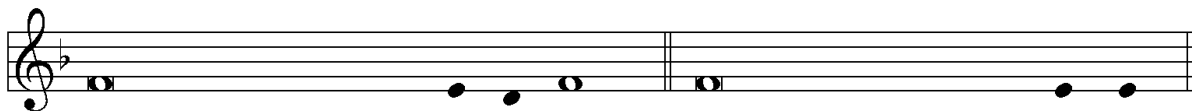
Johann Sebastian Bach
(1685–1750)

Allegro
Affettuoso
Allegro

Cynthia Fudala, flute
Betty Lewis, violin
Michael D. Costello, harpsichord

We stand, facing the candle as we sing.

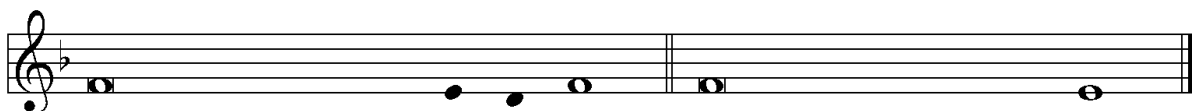
SERVICE OF LIGHT



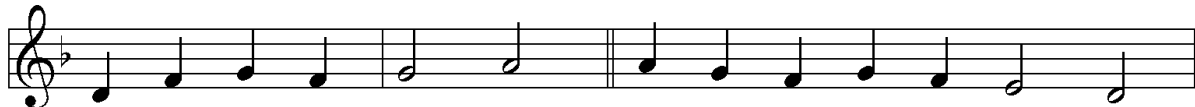
☐ Behold, now is the accept - ab - le time; ☑ **now is the day of sal - va - tion.**



☐ Turn us again,
O God of our sal - va - tion, ☑ **that the light
of your face may shine on us.**



☐ May your justice shine like the sun; ☑ **and may the poor be lifted up.**




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



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



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



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



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



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



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

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

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

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

Enlighten our darkness by the light of your Christ; may his Word be a lamp

to our feet and a light to our path; for you are mer - ci - ful,

and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,

Fa - ther, Son, and Ho - ly Spir - it. ☑ **A - men**

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked I. Men sing parts marked II. All sing parts marked III.



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



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



I O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



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



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



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



II Let not my heart in - cline to an - y e - vil thing; let me not be oc - cu -



pied in wick - ed - ness with e - vil - do - ers. I But my eyes are



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



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



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



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



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

Silence for meditation is observed, then:

PSALM PRAYER

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

C Amen.



MOTET: *Pueri Hebræorum*

Randall Thompson
(1899–1984)

*Pueri Hebræorum,
portantes ramos olivarum,
obviaverunt Domino,
clamantes et dicentes:
Hosanna in excelsis Deo!*

The Hebrew children,
bearing olive branches,
went forth to meet the Lord,
crying out and saying:
Hosanna to God in the highest!

Silence for meditation is observed, then:

PRAYER

☐ Almighty God,
you have established your rule in the human heart
through the obedience of Jesus, your Son.
By your Spirit, keep us in the joyful procession
of those who with their tongues confess Jesus as Lord,
in whose name we pray.

☑ Amen.



The offering is gathered.

VOLUNTARY: At the Name of Jesus

David N. Johnson
(1922–1987)

Greg Fudala, trumpet
Laura Zimmer, organ

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

We stand at the conclusion of the voluntary.

HYMN: At the Name of Jesus

Concertato by Ralph Vaughan Williams
(1872–1958)



A 1 At the name of Je - sus ev - 'ry knee shall bow,
W 2 At his voice cre - a - tion sprang at once to sight,
Choir 3 Hum-bled for a sea - son, to re - ceive a name
M 4 Bore it up tri - um - phant with its hu - man light,



ev - 'ry tongue con - fess him King of glo - ry now.
all the an - gel fac - es, all the hosts of light,
from the lips of sin - ners un - to whom he came,
through all ranks of crea - tures to the cen - tral height,



'Tis the Fa - ther's plea - sure we should call him Lord,
thrones and dom - i - na - tions, stars up - on their way,
faith - ful - ly he bore it spot - less to the last;
to the throne of God - head, to the Fa - ther's breast;



who from the be - gin - ning was the might - y Word.
all the heav'n - ly or - ders in their great ar - ray.
brought it back vic - to - rious when from death he passed;
filled it with the glo - ry of that per - fect rest.

A 5 In your hearts enthrone him;
there let him subdue
all that is not holy,
all that is not true.
Crown him as your captain
in temptation's hour;
let his will enfold you
in its light and pow'r.

A 6 Christians, this Lord Jesus
shall return again
in his Father's glory,
with his angel train;
for all wreaths of empire
meet upon his brow,
and our hearts confess him
King of glory now.

Text: Caroline M. Noel, 1817–1877
Music: KING'S WESTON, R. Vaughan Williams, 1872–1958
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✠ WORD ✠

We sit.

READING: Matthew 21:1–9

When they had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, ²saying to them, “Go into the village ahead of you, and immediately you will find a donkey tied, and a colt with her; untie them and bring them to me. ³If anyone says anything to you, just say this, ‘The Lord needs them.’ And he will send them immediately.” ⁴This took place to fulfill what had been spoken through the prophet, saying,

⁵“Tell the daughter of Zion,
Look, your king is coming to you,
humble, and mounted on a donkey,
and on a colt, the foal of a donkey.”

⁶The disciples went and did as Jesus had directed them; ⁷they brought the donkey and the colt, and put their cloaks on them, and he sat on them. ⁸A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. ⁹The crowds that went ahead of him and that followed were shouting,

“Hosanna to the Son of David!
Blessed is the one who comes in the name of the Lord!
Hosanna in the highest heaven!”

L The Word of the Lord.

C Thanks be to God.

READING: Philippians 2:5–11

⁵Let the same mind be in you that was in Christ Jesus,
⁶who, though he was in the form of God,
did not regard equality with God as something to be exploited,
⁷but emptied himself,
taking the form of a slave,
being born in human likeness.
And being found in human form,
⁸he humbled himself
and became obedient to the point of death — even death on a cross.
⁹Therefore God also highly exalted him
and gave him the name
that is above every name,
¹⁰so that at the name of Jesus
every knee should bend,
in heaven and on earth and under the earth,
¹¹and every tongue should confess
that Jesus Christ is Lord, to the glory of God the Father.

L The Word of the Lord.

C Thanks be to God.

CANTATA: *Himmelskönig, sei willkommen*, BWV 182
(King of heaven, welcome)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20 and 21 in this worship folder.*

1. Sonata

The brief, processional *sinfonia* features the stately dotted rhythm of a French overture, a type of work that typically accompanied the entrance of a king. It features the solo violin and flute in imitative phrases over the plucked *pizzicato* chords of the lower strings and the *continuo*.

2. Chorus

<i>Himmelskönig, sei willkommen,</i>	King of heaven, welcome,
<i>Laß auch uns dein Zion sein!</i>	Let e'en us thy Zion be!
<i>Komm herein,</i>	Come inside,
<i>Du hast uns das Herz genommen.</i>	Thou hast won our hearts completely.

Jesus is welcomed joyfully as the King of Heaven. The three-section construction of the *da capo* movement begins and concludes with a *fugato*, that is, with brief areas of imitative polyphony. The middle section presents four even shorter imitative patterns in succession. The strings generally double the voice parts, but the flute, playing an elaborate, independent descant, dances lightly above them all.

3. Recitative (bass)

<i>Siehe, ich komme,</i>	Lo now, I'm coming.
<i>im Buch ist von mir geschrieben:</i>	Of me in the book is written:
<i>deinen Willen, mein Gott, tu ich gerne.</i>	What thy will is, my God, I do gladly.

Jesus announces that he is coming, quoting a prophetic text from Psalm 40:7–8. The simple recitative develops quickly into an *arioso*, during which the bass of the *continuo* plays a rising scale pattern ten times as the soloist sings complementary descending scale lines of humble obedience.

4. Aria (bass)

*Starkes Lieben,
Das dich, großer Gottessohn,
Von dem Thron
Deiner Herrlichkeit getrieben,
Starkes Lieben,
Dass du dich zum Heil der Welt
Als ein Opfer vorgestellt,
Dass du dich mit Blut verschrieben.*

Strong compassion,
Which, O mighty Son of God,
From the throne
Of thy majesty did drive thee!
Strong compassion,
That thou didst to heal the world
As a victim give thyself,
That thyself with blood didst sentence.

The theme words of the aria, “*Starkes Lieben*” (strong compassion or love) are stated four times, each set to a little figure that dissolves into four similar melodic fragments that state the reason for the love. The accompaniment is provided by the upper strings and *basso continuo*, with the first violin providing an embellished version of the singer’s melody.

5. Aria (alto)

*Leget euch dem Heiland unter,
Herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
Eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
Sei dem König itzt geweiht.*

Lie before your Savior prostrate,
Hearts of all who Christian are!
Don ye now a spotless robe
Of your faith in which to meet him;
Life and body and possessions
To the king now consecrate.

An aria for alto, flute and *basso continuo*. The first section, marked *largo*, is repeated later in true *da capo* form. The text, which commands submission to our Savior, is set to descending lines both for voice and instruments, especially for the flute, perhaps to suggest bowing down before our Lord. The contrasting middle section, emphasizing dedication of ourselves to Christ, moves at the slightly faster pace of *andante*.

6. Aria (tenor)

*Jesu, lass durch Wohl und Weh
Mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
So lass mich nicht fliehen,
Herr, von deinem Kreuzpanier;
Kron und Palmen find ich hier.*

Jesus, let through weal and woe
Me go also with thee!
Though the world shout "Crucify!"
Let me not abandon,
Lord, the banner of thy cross;
Crown and palm shall I find here.

In one of Bach's most expressive arias, the tenor sings to the support of the very active *basso continuo*. As the soloist pleads to accompany Jesus in the face of his impending crucifixion, the cello plays a recurring *ostinato*-like line of descending passages of submission. The movement is full of moments of anguish accentuated by musical chromaticisms and dissonance. For example, *Kreuzige!* (Crucify!) is given a long and tortuous melodic line, and *lass mich nicht fliehen* (let me not flee) is sung to a twisting succession of ascending sixteenth notes. The written-out *da capo* ending concludes differently from the beginning of the movement. A brief dramatic section is added that includes an abrupt and passionate pause on a high "A" at *Weh* (woe), just before the concluding phrase.

7. Chorale

*Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron und Hohn
Meines Herzens Weide;
Meine Seel auf Rosen geht,
Wenn ich dran gedenke,
In dem Himmel eine Stätt
Uns deswegen schenke.*

Jesus, this thy passion
Brings me purest pleasure;
All thy wounds, thy crown and scorn,
Are my heart's true pasture;
This my soul is all in bloom
Once I have considered:
In yon heaven is a home
To us by this offered.

Bach's usual setting of a closing chorale in simple homophonic style is replaced by a polyphonic chorale chorus based on stanza 33 (!) of the chorale, *Jesu Leiden, Pein und Tod*, (Jesus, your suffering, pain and death), not found in modern hymnals. The melody of the chorale is given in American hymnals as JESU, KREUZ, LEIDEN UND PEIN, of Melchior Vulpus (1609), now often set to the words, "Jesus, I Will Ponder Now" (LBW, 115). In a plan of writing often found in the cantatas of Johann Pachelbel (1653–1706), the melody is given to the sopranos and flute in long notes, phrase by phrase, while the lower voices, doubled by strings, engage in anticipatory polyphonic imitation of each phrase of the line of the tune that follows. The chorale text, written by Paul Stockmann (1633), expresses the joy of the believer over the blessings assured by Christ's passion.

8. Chorus

*So lasset uns gehen in Salem der Freuden,
Begleitet den König in Lieben und Leiden.
Er gehet voran
Und öffnet die Bahn.*

So let us go forth to that Salem of gladness,
Attend ye the King both in love and in sorrow.
He leadeth the way
And opens the path.

Bach returns in summary to the joyful spirit of the Palm Sunday procession with a lively *da capo* chorus in triple meter. The believer goes forth expectantly to Salem (Jerusalem) “to . . . attend the King both in love and in sorrow.” The lively spirit of the occasion is expressed in the rhythm of a Baroque gigue.

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.

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

Silence is kept, then:

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



☑ To you, O Lord.

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

☑ Amen.

HYMN: Jesus, I Will Ponder Now



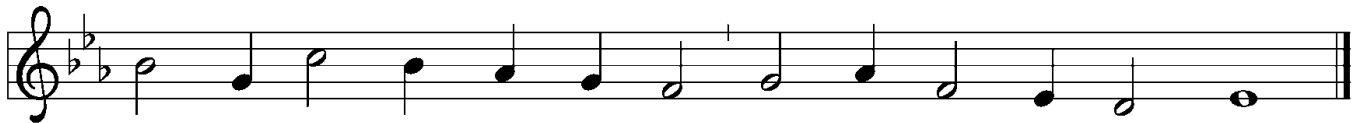
All 1 Je - sus, I will pon - der now on your ho - ly pas - sion;
W 2 Make me see your great dis - tress, an - guish, and af - flic - tion,
M 3 Yet, O Lord, not thus a - lone make me see your pas - sion,
All 4 Let me view your pain and loss with re - pen - tant griev - ing,



let your Spir - it now en - dow me for med - i - ta - tion.
 bonds and blows and wretch - ed - ness and your cru - ci - fix - ion;
 but its cause to me make known and its ter - mi - na - tion.
 nor pre - pare a - gain your cross by un - ho - ly liv - ing.



Grant that I in love and faith may the im - age cher - ish
 make me see how scourge and rod, spear and nails, did wound you,
 For I al - so and my sin wrought your deep af - flic - tion;
 May I give you love for love! Hear me, O my Sav - ior,



of your suf - f'ring, pain, and death, that I may not per - ish.
 how you died for those, O God, who with thorns had crowned you.
 this the shame - ful cause has been of your cru - ci - fix - ion.
 that I may in heav'n a - bove sing your praise for - ev - er.

Text: Sigismund von Birken, 1626–1681; tr. August Crull, 1846–1923, alt.
 Music: JESU KREUZ, LEIDEN UND PEIN, Melchior Vulpus, 1570–1615

DISMISSAL

- L** Go in peace. Serve the Lord.
- G** Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Scott E. Hoezee, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Karen Brunssen, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Greg Fudala, trumpet
Cynthia Fudala, flute
Betty Lewis, Carol Yampolsky, Lisa Fako, violins
Becky Coffman, violin/viola
Naomi Hildner, Claudia Lasareff-Mironoff, Paul Zafer, violas
Victoria Mayne and David Bednarek, cellos
Judith Hanna, bass
Laura Zimmer, continuo

Bach Cantata Vespers 2010–2011

Join us on April 17 for Cantata #55, *Ich armer Mensch, ich Sünderknecht* (I, a poor man, I, a slave to sin), sung by Dr. Christopher M. Cock of Valparaiso University. Homilist for the service will be The Rev. Suzanne Burke of Augsburg Fortress Publishers, and organist for the service will be Dr. Lorraine Brugh, also of Valparaiso University. Dr. Brugh will perform a pre-service organ recital at 3:45 p.m.

BACKGROUND OF THE CANTATA

Cantatas were not scheduled in worship during the six weeks of Lent in Lutheran Germany in the eighteenth century. The forty-day season before the Holy Week observance of the events of Christ's suffering and death was a time of intense and rigorous preparation that was reflected in the lives of the people and their worship. During this time, especially in the conservatively orthodox city of Leipzig, Christians fasted, made amends for their sins, and avoided banqueting and frivolity. Weddings were banned, not to be resumed until after Easter. In addition to the prohibition of cantatas, organ music was not played in worship during Lent.

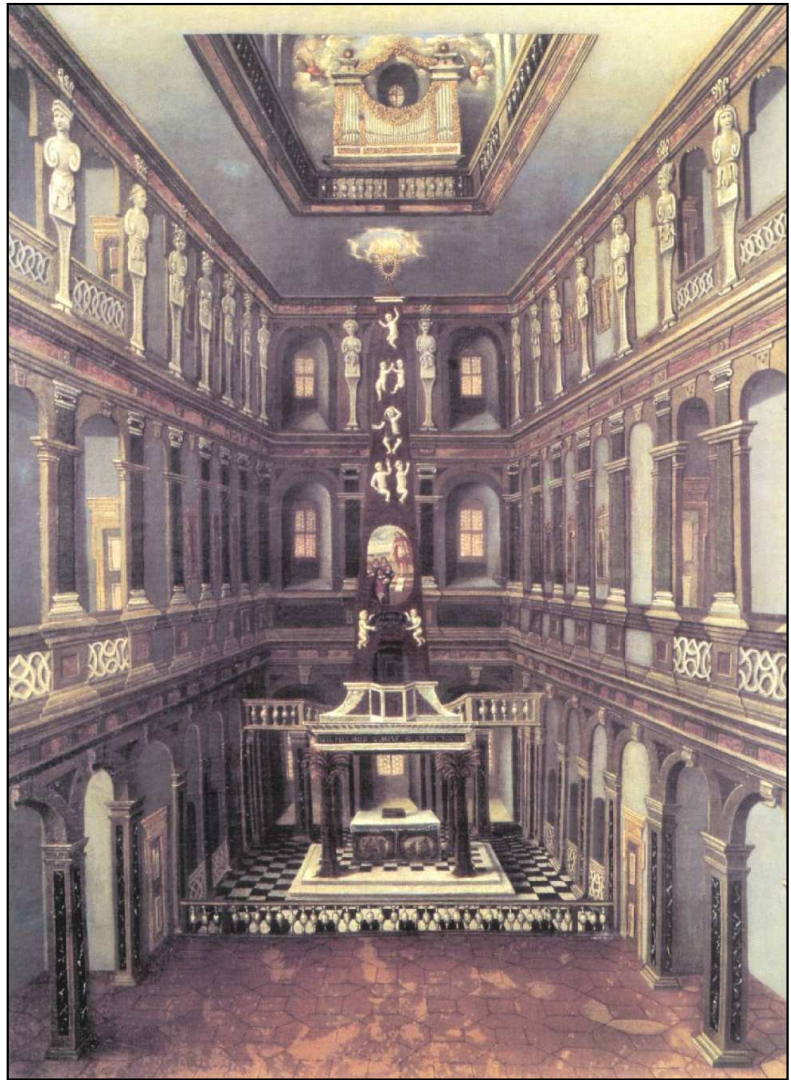
In most years Palm Sunday, which marked the beginning of Holy Week, was also a day of solemn, reflective worship. The only music heard in church was quite austere except for the first of two musical presentations of the Passion History. A passion according to St. Matthew was presented on Palm Sunday; a passion according to St. John Passion was heard on Good Friday.

An exception to this festive-free period occurred when the Festival of the Annunciation of Our Lord (which was celebrated on March 25, exactly nine months before Christmas) happened to fall on the same day as Palm Sunday, as it did in 1714, then the musical drought was broken and a cantata for the Annunciation was allowed, possibly at a Vesper service to avoid conflict with the singing of the Passion account in the principal service.

Himmelskönig sei willkommen was first performed on Palm Sunday, March 25, 1714, in the Ducal Chapel, called *Himmelsburg* ("Heaven's Castle"), in Weimar, Germany. Although the Weimar court was less liturgically conservative than was Leipzig (where the cantata was later also to be performed), many Lenten restrictions were observed at court. The date was auspicious for yet another reason: Bach had recently been appointed Concertmaster of the Ducal Orchestra. As such, he was leader of the instrumental ensemble and responsible for creation of cantatas for worship. Thus, on Palm Sunday in 1714, Bach led the performance of the present work as his inaugural cantata in his new position. The great outpouring of cantata composition that was to mark his Leipzig tenure was some years in the future.

Himmelsburg Chapel was an architecturally unique worship structure. It had received its name from its remarkable four-level construction (see illustration on facing page). The main floor of the church held the altar, where ceremonial action by the clergy and other leaders took place, as well as benches to seat worshipers. The second and third levels rose above, encircling the nave and containing boxes similar to those of an opera house of the time, where nobility, visitors, and other important people were seated. The fourth and highest level was located above a rectangular opening in the ceiling, around which were arranged the pipe organ, harpsichord, and seats for a few choir singers and instrumentalists. The organ was positioned there, high above the altar, and not in its more common location at the opposite end of the nave. In view of the beauty and design of the building, the music must have seemed to come down from the heavens above as it fell on the ears of the worshipers below. Unfortunately, the building was destroyed by fire in 1774.

Although the only reason that a cantata was permitted to be sung on Palm Sunday was the concurrence of that festival and the Annunciation on the same day, the cantata text chosen for the day in 1714 related primarily to the Palm Sunday event. It refers hardly at all to the Annunciation itself. Instead, the text of Cantata 182 addresses the Gospel for Palm Sunday, (Matthew 21:1–9), the story of Jesus’ final entry into Jerusalem. The impending sacrifice of Christ on Good Friday provides motivation for the believer to follow him on the way to heaven. The text was probably written by Salomo Franck (1659–1725), the author of other librettos for Bach at this time.* Because of the unusual concurrence of the celebration of the Annunciation and Palm Sunday on the same day of Lent in 1714, the readings for the latter day took precedence in the service. The readings for the Annunciation and the cantata itself probably were heard at Vespers of the same day.



Christian Richter: Ducal Chapel at Weimar, oil painting (about 1660)

The instrumentation consisted of the usual strings, *basso continuo* (keyboard and bass), plus an extra viola and a flute. When the cantata was first performed in Weimar the score called for a side-blown wooden flute (in shape, similar to a modern metal flute); in the later performance in Leipzig, an end-blown recorder was specified by Bach. The performance today will use the modern transverse flute. Bach’s skill as a violinist is often overlooked in view of his virtuosity as organist. For this cantata, which contains a challenging violin part, Bach himself possibly led the ensemble from his position as first violinist and another person played the keyboard of the *continuo*. The unusual compositional plan of the work calls for three successive arias without any intervening recitative, and it does not conclude with the customary, simply-harmonized chorale.

Carlos Messerli

*The present translation by Z. Philip Ambrose of the cantata text is at times somewhat awkward, as he seeks to render faithfully in English the original meaning and word order of the German. It is not intended to provide a smooth poetic reading.

BIOGRAPHIES



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 is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



Karen Brunssen, mezzo-soprano, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in roles drawn from a wide-ranging repertoire that extends from Baroque to contemporary music. She is a member of Grace and has performed in Bach cantatas here many times.



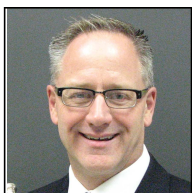
Christopher M. Cock, tenor, is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and often has been a soloist at Grace's Vesper Cantata services.



The Rev. Michael D. Costello is Cantor at Grace Lutheran Church and School. A native of Harrisburg, Pennsylvania, he has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. Pastor Costello graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina, where he received his master of divinity degree. In 1999 he won the Ruth and Paul Manz award and the Region IV Young Organists Competition of the American Guild of Organists. Pastor Costello is known best for his creative hymn improvisations, sensitive service playing, and as a composer of music for both choir and organ. He has published works with MorningStar Music Publishers and Augsburg Fortress. He is currently President of Region 3 of the Association of Lutheran Church Musicians.



Cindy Fudala, flutist, is Principal Flutist of the Illinois Philharmonic Orchestra and the Northwest Indiana Symphony. She is flute instructor at Valparaiso University, Concordia University Chicago, and at the First Conservatory, LaGrange. She has performed with many Chicago area ensembles including the Chicago Symphony Orchestra, Chicago Sinfonietta, Chicago Chamber Orchestra, and Lake Forest Symphony. Cynthia received her Certificate in Performance and Master of Music degree from Northwestern University and the Bachelor of Music degree from University of Cincinnati College Conservatory of Music. She resides in Forest Park with her husband, Greg, a professional trumpet player and frequent performer at the Grace Bach Cantata Vespers.



Greg Fudala, trumpeter, maintains an active freelance trumpet career in the Chicago area and is currently a rostered member of the Illinois Philharmonic Orchestra. He performs regularly with the Elgin Symphony, Northwest Indiana Symphony, Chicago Chamber Orchestra, and Chicago Brass Quintet. He has backed up such performers as Tony Bennett, Ray Charles, Olivia Newton John, Bobby Vinton, the Temptations, and the Buckingham. Mr. Fudala is also director of bands in the Mt. Prospect Public Schools. He formerly served as Adjunct Professor of Trumpet at Concordia University-Chicago and Valparaiso University and as assistant director of bands at DePaul University.



The Rev. Scott E. Hoezee, homilist, is an ordained pastor in the Christian Reformed Church in North America and has served two congregations. He was the pastor of Second Christian Reformed Church in Fremont, Michigan, from 1990–1993. From 1993–2005 he was the Minister of Preaching and Administration at Calvin CRC in Grand Rapids, Michigan. In the spring of 2005 Scott accepted the Seminary's offer to become the first Director of the Center for Excellence in Preaching. He has also been a member of the Pastor-Theologian Program sponsored by the Center of Theological Inquiry in Princeton, New Jersey, where he was pastor-in-residence in the fall of 2000. He currently serves as one of three co-editors of *Perspectives: A Journal of Reformed Thought*.



Betty Lewis, violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active freelancer in Chicago on both violin and viola and a long-time member of the Bach Cantata orchestra at Grace Lutheran. In the summer, Ms. Lewis is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, Wisconsin. Betty maintains a full teaching schedule in violin and viola and conducts the school orchestras at Francis Parker School in Chicago.

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The 40th Anniversary season of Bach Cantata Vespers at Grace is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

Special thanks is offered to Leonard Berghaus for tuning the portative organ prior to this afternoon's cantata.

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are hereby gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located in the atrium and, online, at www.bachvespers.org.





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Sunday through Friday

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