

LUTHERAN BOOK OF WORSHIP  
EVENING PRAYER

April 26, 2009 † 3:45 p.m.  
The Third Sunday of Easter



† OPENING †

**PRELUDE**

*Abendlied*, Op. 69, No. 3

Josef Rheinberger  
(1839-1901)

*Bleib bei uns, denn es will Abend werden,  
und der Tag hat sich geneiget.*

Bide with us, for evening falls  
and the day has declined.

(Luke 24:29)

Concordia University Kapelle

Prelude and Fugue in C Minor, Op.37, No. 1

Felix Mendelssohn  
(1809–1847)

*Choral-Improvisation sur le "Victimae paschali"*

Charles Tournemire  
(1870–1939)

Steven Wentz, organ



*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 ㊀. Men sing parts marked ㊁.  
All sing "Glory to the Father..." and parts marked ㊂.*

*Silence for meditation is observed, then:*

## **PSALM PRAYER**

- ㊀ 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.
- ㊂ **Amen.**



**MOTET:** *Surrexit pastor bonus*

Orlando di Lasso  
(1532–1594)

*Surrexit pastor bonus  
qui animam suam posuit pro ovibus suis,  
et pro grege suo, mori dignatus est.  
Alleluia.*

The Good Shepherd has arisen,  
he who laid down his life for his sheep,  
who deemed it worthy to die for his flock.  
Alleluia.

(Ambrosian hymn)

*Silence for meditation is observed, then:*

## **PRAYER**

- ㊀ Lord Jesus Christ, Shepherd of your Church,  
you give us new birth by joining us to your death and resurrection in the waters of baptism.  
Dispel the terrors of death and the darkness of sin,  
that we may rest securely in you and dwell in your house;  
through the same Lord Jesus Christ,  
who lives and reigns with the Father and the Holy Spirit,  
one God, now and forever.
- ㊂ **Amen.**

**VOLUNTARY:** *Christ ist erstanden* (Christ Is Arisen)

Gerald Near  
(b. 1942)

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

*The voluntary will serve as the introduction to the hymn.  
We stand.*

**HYMN:** Christ Is Arisen

(green) **LBW #136**



## ✠ WORD ✠

*We sit.*

**READING:** Acts 10:34–43

*After the reading:*

☞ The Word of the Lord.

☛ **Thanks be to God.**

**READING:** Luke 24:13–35

*After the reading:*

☞ The Word of the Lord.

☛ **Thanks be to God.**

**HOMILY**

Wesley H. Wilkie

## CANTATA: *Bleib bei uns* (Bide with Us), BWV 6

*Translation of the German text and notes corresponding to each movement are below. Background notes for the cantata are found on pages 10 and 11 in this worship folder.*

### 1. CHORUS

*Bleib bei uns, denn es will Abend werden,  
und der Tag hat sich geneiget.*

Bide with us, for evening falls  
and the day has declined.

The cantata opens in a quiet, reflective mood as a choir of three oboes (suggesting perhaps the two men and Jesus walking in thoughtful discussion) joins in a haunting melody played over pulsing lower strings. The melody moves to a fragment of imitative conversation that quickly gives way to a continuation of the melody. The same melody and the imitation are then articulated by the choral voices who urge Jesus again and again to “*Bleib bei uns*” (Bide with us) in passages that alternate choral and instrumental episodes.

The meter then changes from triple to duple in an ensuing middle *Andante* section that features intricate imitative writing. Perhaps intending a greater urgency in the singing of the “Bide with us” plea, the conversation quickens; the imitative writing becomes more harmonically complex as a theme with a poignant falling interval of a diminished fifth is repeated by all the voices in turn. In the midst of the activity one voice at times will sing “*Bleib bei uns*” to three long notes on the same pitch—an insistent call that is even repeated by various instruments.

The middle section comes to an abrupt pause with a rest of a single beat for all, as if the disciples were waiting for an answer from Jesus to their pleading. A brief repetition of the opening material with its return to triple meter brings to a close one of Bach’s most effective and endearing cantata movements.

### 2. ARIA (Alto)

*Hochgelobter Gottessohn,  
Laß es dir nicht sein entgegen,  
Daß wir itzt vor deinem Thron  
Eine Bitte niederlegen:  
Bleib, ach bleibe unser Licht,  
Weil die Finsternis einbricht.*

Highly-praised Son of God,  
let it be not displeasing to you,  
that we now, before your throne,  
lay down a petition:  
remain, ah, remain our light,  
because the darkness breaks forth.

An alto voice and an English horn continue the somber spirit of the chorus, each with wide-ranging and active melodic lines over the *pizzicato* of the plucked bass. The opening address, *Hochgelobter Gottessohn* (Highly praised son of God), is set to a rising arpeggio followed by the dramatic fall of the interval of a seventh that was first played by the oboe. But the theme of darkness (*Finsterness*) is accentuated in the concluding measures of the aria by the descending pitches of the vocal line.

### 3. CHORALE (Soprano)

*Ach bleib bei uns, Herr Jesu Christ,  
Weil es nun Abend worden ist,  
Dein göttlich Wort, das helle Licht,  
Laß ja bei uns auslöschen nicht.*

*In dieser letzt'n betrübten Zeit  
Verleih uns, Herr, Beständigkeit,  
Daß wir dein Wort und Sakrament  
Rein b'halten bis an unser End.*

**Ah remain with us, Lord Jesus Christ,  
Because evening approaches now  
Your divine Word, the bright light,  
Let it not be extinguished among us.**

**In these last, troubled times  
Grant us, Lord, perseverance,  
That we may preserve your  
Word and sacrament pure until our end.**

The fame of this movement has been assured by its inclusion in transcription in Bach's *Schübler* collection of organ chorales (BWV 649). The extremely active writing for the high cello contrasts with the simple chorale melody sung twice by the soprano in long notes, phrase by phrase, with intervening instrumental interludes. Some have suggested that the skipping cello figuration suggests the flickering light of twilight, appropriate to the biblical story. The two chorale stanzas are set to a melody from *Geistliche Lieder* (1589) found in the modern *Lutheran Service Book*, No. 585. The first text is a German version by Philipp Melancthon of an earlier Latin hymn based on the Gospel for Easter Monday. The second stanza, a plea for faithfulness, is by Nikolaus Selnecker (1572).

### 4. RECITATIVE (Bass)

*Es hat die Dunkelheit  
An vielen Orten überhand genommen.  
Woher ist aber dieses kommen?  
Bloß daher,  
weil sowohl die Kleinen als die Großen  
Nicht in Gerechtigkeit  
Vor dir, o Gott, gewandelt  
Und wider ihre Christenpflicht gehandelt.  
Drum hast du auch den Leuchter umgestoßen.*

The darkness has  
taken over in many places.  
Where, however, does this come from?  
Simply enough,  
since the small as well as the great  
do not walk in righteousness  
before you, O God,  
and work against their Christian duty.  
Therefore you have thrown down their lanterns.

A simple *recitativo secco* ("dry" recitative, with only *continuo* accompaniment) that notes the darkness that accompanies those who do not walk in righteousness. Bach illustrates their falling lamp stands (candlesticks) in the dramatically descending course of the last line of text.

## 5. ARIA (Tenor)

*Jesu, laß uns auf dich sehen,  
Daß wir nicht  
Auf den Sündenwegen gehen.  
Laß das Licht  
Deines Worts uns heller scheinen  
Und dich jederzeit treu meinen.*

Jesus, let us look upon you,  
so that we do not  
walk on the paths of sin.  
Let the light  
of your Word shine brightly upon us,  
and continually bring you to mind.

This aria for strings and tenor offers a confident prayer to Jesus for direction, light, and favor. The aria begins with a statement by the first violin (which is later repeated by the singer) of a famous four-note motif often interpreted in music of the Baroque period to signify Jesus' cross. Thereafter, the triplets of the first violin form a graceful filigree that contrasts with the more assertive tenor melody. *Licht* (light) and *scheinen* (to shine) are set to melismas (passages of many notes) to emphasize their importance.

## 6. CHORALE

*Beweis dein Macht, Herr Jesu Christ,  
Der du Herr aller Herren bist;  
Beschirm dein arme Christenheit,  
Daß sie dich lob in Ewigkeit.*

**Reveal your strength, Lord Jesus Christ,  
You who are Lord of Lords;  
Protect your poor Christianity,  
So that it praise you in eternity.**

A setting for all instruments and voices of the second stanza of Luther's *Erhalt uns, Herr* (Lord, keep us steadfast, *LBW* 230) brings the cantata to a close with a prayer to Jesus, the Lord of Lords, for protection. The slightly embellished chorale melody, which also may have been composed by Luther, appeared first in Klug's *Geistliche Lieder* of 1543.



*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:** Stay With Us

(blue) **WOV #743**

*The choir will sing stanzas three and five in a setting by Walter L. Pelz*

## DISMISSAL

☐ Go in peace. Serve the Lord.

☑ **Thanks be to God.**

## LEADING WORSHIP TODAY

<b>Wesley H. Wilkie</b>	Homilist
<b>Kelly K. Faulstich</b>	Liturgist
<b>Michael D. Costello</b>	Cantor
<b>Concordia University Kapelle</b>	Choir for the Cantata
<b>Charles P. Brown</b>	Director
<b>Grace Lutheran Church Senior Choir</b>	Choir
<b>Carl Grapentine</b>	Conductor
<b>Steven Wentz</b>	Organist
<b>Maura Janton Cock</b>	Soprano
<b>Cindy Senneke</b>	Mezzo-Soprano
<b>Christopher M. Cock</b>	Tenor
<b>Douglas Anderson</b>	Baritone
<b>Betty Lewis, Carol Yampolsky, Lou Torick</b>	Violin I
<b>Becky Coffman, Nina Saito, Laura Zimmer</b>	Violin II
<b>Naomi Hildner, David Tartakoff</b>	Viola
<b>Susan Ross, Ann Monson</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Meg Busse and Lisa Greimann</b>	Oboe
<b>Christine Phillips</b>	English Horn
<b>Michael D. Costello</b>	Continuo

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## BIOGRAPHIES



**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.



**CHARLES P. BROWN** is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in choral conducting, choral music education, and choral literature. Charles taught in the Pennsylvania and New Jersey public school systems, educating students from grades kindergarten through senior high school. In addition to his roles in conducting and education, Charles is active as a professional soloist. He also performed professionally as a member of Fuma Sacra, a critically acclaimed early music ensemble in New Jersey and was also a member of Westminster Choir. Charles is a member of Chicago's Grant Park Chorus. Charles earned both bachelor and master degrees in music education and choral conducting at Westminster Choir College in Princeton, NJ. He is currently completing requirements for a Doctorate of Musical Arts at the University of Arizona. Charles's doctoral dissertation will examine the Expanding Voice Method, a male changing voice process, as postulated by Henry Leck.



**CHRISTOPHER M. COCK** 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.



**MAURA JANTON 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.

**CINDY SENNEKE** has appeared locally as soloist with the Chicago Symphony Orchestra, the Ravinia Festival, the Bruyere Chamber Players, and the Gilbert and Sullivan Society, as well as performing leading roles in musical theatre productions. She has sung on many television and radio commercials and is currently a member of the Chicago Symphony Chorus and Grant Park Festival Chorus. She is the soprano soloist at the First Congregational Church of Evanston.





**STEVEN WENTE** is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is minister of music at United Lutheran Church, Oak Park, Illinois. He holds degrees from Concordia, River Forest and from Northwestern University. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang RübSam. He keeps an active schedule as a teacher, workshop leader and organ recitalist. He is active in both the Association of Lutheran Church Musicians, having served as national director of educational concerns, and the American Guild of Organists, where he serves on the local Pipe Organ Encounter (POE) committee. He has been a presenter at the Institutes on Liturgy, Preaching, and Church Music (LCMS) and at conferences of the ALCM. He has participated in a summer study seminar in France and in Switzerland on the organs and organ music of these countries. He has written settings of hymns and organ preludes for *Hymnal Supplement 98 (CPH)* and *Lutheran Service Book*, as well as earlier settings for the *Concordia Hymn Prelude Series*. He has contributed to *Grace Notes (ALCM)* and was a contributor to the recently published revision of *Key Words in Church Music* and has written a chapter for the festschrift *Thine the Praise: Essays on Lutheran Church Music in honor of Carl Schalk*. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.



**WESLEY H. WILKIE** summarizes his life and calling with the phrase, “education in a Christian context.” A graduate of the original Detroit Lutheran High School, he then studied at Valparaiso University and Concordia Seminary, St. Louis. Ordained in 1964, he joined the Theology Department of Concordia College, River Forest (now Concordia University Chicago). Responding to a request in 1968m he served Concordia—Selma as acting president and academic Dean. He returned to River Forest in 1971 as dean of the chapel. In 1980-81 he was a visiting instructor at Oak Hill Theological College in London, England. As his teaching responsibilities focused more on church history and world religions, he took students to Jordan and Israel and later enjoyed a four-month sabbatical in Southeast Asia. He retired from full-time teaching in 2003. Scholarly interests include exploring Easter vigils in the Orthodox traditions and membership in the North American Academy of Ecumenists. He resides in Oak Park with his wife, Dorothy.

**CONCORDIA UNIVERSITY KAPELLE** is Concordia University Chicago’s premier choral performance ensemble. This select voice choir tours annually throughout the United States as well as internationally every four years, and records regularly. Their active performance schedule also includes Concordia’s annual Lessons and Carols services during Advent as well as performing major choral works with Concordia’s Chamber Orchestra.

## CANTATA BACKGROUND

They are called “Bach cantatas.” But that designation overlooks the fact that Johann Sebastian Bach wrote only the music of the cantatas. He needed the resources of a specific kind of text to fulfill his life goal of providing for worship “a well-ordered church music.” *Bleib bei uns* forms an example of a text compiled from several sources to achieve that goal.

The author and compiler of the text of the cantata cannot be identified with certainty, but it may have been Christian Weiss, Bach’s first pastor while in Leipzig. *Bleib bei uns* was first performed on Easter Monday, April 2, 1725. The text of its first movement is based on the Gospel for the day, Jesus’ journey to Emmaus (Luke 24:29). The third movement contains a stanza of a hymn on the Emmaus story by Philip Melancthon and a second stanza of another hymn by Nikolaus Selnecker. The final movement is the second stanza from a Martin Luther hymn.

In *Bleib bei uns* Bach’s librettist has chosen a central theme that comes from the post-Resurrection account of two disciples walking with Jesus as night approaches, and their plea that he not leave them in darkness. The later movements of the cantata implore Jesus to keep us from the gloom of sin and lighten our path that we may praise him forever.

The cantata is an example of Bach’s well-known ability to select librettos that would illuminate the truth of the assigned Gospel for the day and apply its message to life. In so doing Bach looked for texts with theme oft-repeated phrases that he could emphasize in a variety of musical ways, such as in the opening words, *Bleib bei uns* (“Stay with us”) of this cantata. He also looked for colorful or significant words having a special picturesque, dramatic, or emotional quality; words that gave him an opportunity to apply the standard Baroque techniques of *affect*, which formed a veritable catalog of musical figures or patterns that the composer could employ to express human feelings that would be recognizable to the hearer.

Since Bach wrote or assembled few of his cantata texts, he relied primarily on the work of experienced authors. Some of his early cantatas consisted entirely or in good part of hymn or biblical texts. But he also found a ready reservoir of texts for the church year that were already circulating at the time. Many poets and authors of the day had composed cycles of devotional texts based on the assigned readings (mostly the Gospels) of Sundays and festivals of the liturgical year.

A survey of Bach's approximately 200 surviving sacred cantatas reveals that the work of eighteen different poets is represented in his corpus. Chief among these is Erdmann Neumeister, a pastor-poet who adapted the Italian cantata form with its prose recitatives and poetic arias to create the German type that ultimately included the biblical texts, hymn (chorale) stanzas, and choruses found in the majority of Bach's cantatas. Other authors of importance to Bach were Salomo Franck, a court official and poet, Christian Friedrich Henrici (known as Picander), a government official and poet, and Mariane von Ziegler, the Poet Laureate of the University of Wittenberg. As able as these authors were, it is interesting to note that their reputation today is linked primarily to the contribution they made to the cantatas of Johann Sebastian Bach.

The scoring of *Bleib bei uns* is somewhat similar to the cantata sung at Grace last month (*Schmücke dich, o liebe Seele*): 2 oboes, 1 *oboe da caccia* (a tenor oboe), 1 *violoncello piccolo* (a small, arm-held cello of high pitch), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), four-part choir, and soprano, alto, tenor, and bass soloists. The *oboe da caccia* ("oboe of the hunt") is a lower-pitched double-reed instrument like the oboe, replaced today by the English horn. The *violoncello piccolo* was a favorite of Bach, who used it when writing lively passages in a high cello range. The part will be played on a modern cello today.

Carlos Messerli

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# ***Bach*** Cantata Vespers 2008-2009

**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

*Announcing the 39<sup>th</sup> Season...*

# **Bach**

## **Cantata Vespers**

**2009-2010**

- September 27**    *Cantata 50*    ***Nun ist das Heil und die Kraft***  
(Now Is the Salvation and the Power)  
Motet: *Lobet den Herrn, alle Heiden* (Praise the Lord, All Nations), BWV 230
- October 25**    *Cantata 79*    ***Gott der Herr ist Sonn und Schild***  
(God the Lord Is Sun and Shield)
- November 22**    *Cantata 61*    ***Nun komm, der Heiden Heiland***  
(Savior of the Nations, Come)
- January 31**    *Cantata 123*    ***Liebster Immanuel, Herzog der Frommen***  
(Dearest Immanuel, Ruler of the Righteous)
- February 28**    *Cantata 54*    ***Widerstehe doch der Sünde***  
(Stand Firm Against Sin)
- March 21**    *Cantata 1*    ***Wie schön leuchtet der Morgenstern***  
(How Lovely Shines the Morning Star)
- April 25**    *Cantata 4*    ***Christ lag in Todesbanden***  
(Christ Lay in Death's Strong Bands)
- May 23**    *Cantata 172*    ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***  
(Ring Forth, You Songs, Resound, You Strings!)