

Bach

2016-2017 46th Year

Cantata Vespers



www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



February 19, 2017

Herr Jesu Christ, wahr' Mensch und Gott, BWV 127

Lord Jesus Christ, true man and God

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.

We ask that you kindly refrain from applause during this service of worship.



Seventh Sunday after Epiphany
February 19, 2017 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Overture in C Major, TWV 51:C1

Georg Philipp Telemann
(1681–1767)

Allegretto

Allegro

Andante

Tempo di Minuet

Lisette Kielson, recorder

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☩ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve- ning, ☩ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☩ **and illumine your Church.**



☐ 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.



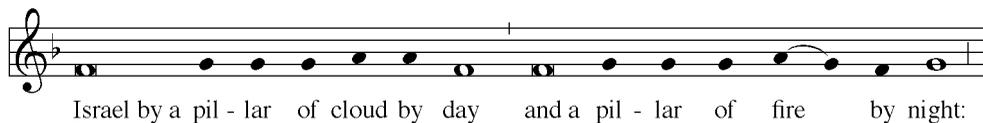
☐ The Lord be with you. ☑ And al - so with you.



☐ 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 **☩**.*

☩ 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-u-ge. 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.



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.

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.

ANTHEM: Ave verum corpus, K. 618

Wolfgang Amadeus Mozart
(1756–1791)

Ave, verum corpus natum de Maria Virgine,
Hail, true body born of the Virgin Mary,
Vere passum immolatum in cruce pro homine,
Who truly suffered, sacrificed on the cross for humankind,
Cujus latus perforatum unda fluxit et sanguine,
Whose pierced side overflowed with water and blood,
Esto nobis praegustatum in mortis examine.
Be for us a foretaste in the test of death.

Silence for meditation is observed, then:

COLLECT

- ☞ Merciful God, your Son was lifted up on the cross to draw all people to himself.
Grant that we who have been born out of his wounded side
may at all times find mercy in him, Jesus Christ, our Savior and Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.
- ☞ **Amen.**

The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Andante (from *Sonata No. 3 in D minor*, BWV 527)

Johann Sebastian Bach
(1685–1750)

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



We stand.

HYMN: Thy Way and All Thy Sorrows



1. Thy way and all thy sor - rows, Give thou in - to his hand,

2. On him be thy re - li - ance, If thou would'st pros - per well;

Choir 3. *Then hope, my fee - ble spir - it, And be thou un - dis - mayed;*

4. A - rise, a - rise! thy sad - ness, Thy cares send far a - way;

Choir 5. *Thou child of truth, how bless - ed! A con - qu'ror soon shalt be,*

6. Give, Lord, this con - sum - ma - tion To all our heart's dis - tress,



His gra - cious care un - fail - ing, Who doth the heav'ns com - mand;

To make thy work en - dur - ing Thy mind on him must dwell.

God helps in ev - 'ry tri - al, And makes thee un - a - fraid.

A - way each thought af - flict - ing That on the heart doth prey.

With songs of glad thanks - giv - ing A crown a - wait - eth thee.

Our hands, our feet, O strength - en, In death our spir - its bless.



Their course and path he giv - eth To clouds and air and wind:

God yield - eth naught to sor - row And self - tor - ment - ing care;

A - wait God's time with plea - sure, Then shall thine eyes be - hold

Not in thy hands the guid - ance Of all c - vents doth dwell;

To thee the palm tri - um - phal By God's own hand is giv'n,

Thy truth and thy pro - tec - tion For - ev - er - more we pray;



A way thy feet may fol - low He, too, for thee will find.

Naught, naught with him a - vail - eth, No pow'r save that of pray'r.

The sun of joy and glad - ness His bright - est beams un - fold.

God on his throne o'er - rul - eth, He guid - eth all things well.

Thine, to his name who saved thee, To sing the songs of heav'n.

With these in heav'n - ly glo - ry Shall end our cer - tain way.

Text: Paul Gerhardt, 1607–1676; tr. A. T. Russell, 1806–74

Tune: *Befiehl du deine Wege*, Bartholomäus Gesius, c. 1555 1613; adapt. G. P. Telemann's *Lieder-Buch*, 1730



✠ WORD ✠

We sit.

READING: 1 Corinthians 13:1–13

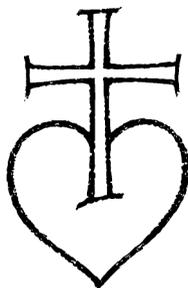
[St. Paul writes:] ¹If I speak in the tongues of mortals and of angels, but do not have love, I am a noisy gong or a clanging cymbal. ²And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but do not have love, I am nothing. ³If I give away all my possessions, and if I hand over my body so that I may boast, but do not have love, I gain nothing.

⁴Love is patient; love is kind; love is not envious or boastful or arrogant ⁵or rude. It does not insist on its own way; it is not irritable or resentful; ⁶it does not rejoice in wrongdoing, but rejoices in the truth. ⁷It bears all things, believes all things, hopes all things, endures all things.

⁸Love never ends. But as for prophecies, they will come to an end; as for tongues, they will cease; as for knowledge, it will come to an end. ⁹For we know only in part, and we prophesy only in part; ¹⁰but when the complete comes, the partial will come to an end. ¹¹When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became an adult, I put an end to childish ways. ¹²For now we see in a mirror, dimly, but then we will see face to face. Now I know only in part; then I will know fully, even as I have been fully known. ¹³And now faith, hope, and love abide, these three; and the greatest of these is love.

☞ The Word of the Lord.

☛ Thanks be to God.



Vexilla regis prodeunt

The royal banner forward goes,

Fulget crucis mysterium

The mystic cross refulgent glows:

Quo carne carnis conditor

Where he, in flesh, flesh who made,

Suspensus est patibulo.

Upon the tree of pain is laid.

O crux ave spes unica

O cross! all hail! sole hope, abide

Hoc passionis tempore

With us now in this Passion-tide:

Auge piis justitiam

New grace in pious hearts implant,

Reisque dona veniam.

And pardon to the guilty grant!

Te summa Deus Trinitas

Thee, mighty Trinity! One God!

Collaudet omnis spiritus

Let every living creature laud;

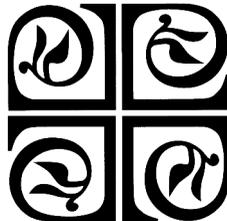
Quos per crucis mysterium

Whom by the cross thou dost deliver,

Salvas rege per saecula. Amen.

O guide and govern now and ever! Amen.

Venantius Fortunatus (530–609); tr. from *The Psalter of Sarum*: London, 1852



READING: Luke 13:31–43

³¹Then [Jesus] took the twelve aside and said to them, “See, we are going up to Jerusalem, and everything that is written about the Son of Man by the prophets will be accomplished. ³²For he will be handed over to the Gentiles; and he will be mocked and insulted and spat upon. ³³After they have flogged him, they will kill him, and on the third day he will rise again.” ³⁴But they understood nothing about all these things; in fact, what he said was hidden from them, and they did not grasp what was said.

³⁵As he approached Jericho, a blind man was sitting by the roadside begging. ³⁶When he heard a crowd going by, he asked what was happening. ³⁷They told him, “Jesus of Nazareth is passing by.” ³⁸Then he shouted, “Jesus, Son of David, have mercy on me!” ³⁹Those who were in front sternly ordered him to be quiet; but he shouted even more loudly, “Son of David, have mercy on me!” ⁴⁰Jesus stood still and ordered the man to be brought to him; and when he came near, he asked him, ⁴¹“What do you want me to do for you?” He said, “Lord, let me see again.” ⁴²Jesus said to him, “Receive your sight; your faith has saved you.” ⁴³Immediately he regained his sight and followed him, glorifying God; and all the people, when they saw it, praised God.

℣ The Word of the Lord.

✞ Thanks be to God.

HOMILY

Pastor Jan Rippentrop



CANTATA: Herr Jesu Christ, wahr' Mensch und Gott, BWV 127
Lord Jesus Christ, true man and God

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 22 in this worship folder.*

1. Chorus

Herr Jesu Christ, wahr' Mensch und Gott,
Lord Jesus Christ, true man and God,
Der du littst Marter, Angst und Spott,
You who suffered torture, fear and mockery,
Für mich am Kreuz auch endlich starbst
Who for me on the cross at last did die,
Und mir deins Vaters Huld erwarbst,
And bought your Father's grace for me,
Ich bitt durchs bittere Leiden dein:
I plead through your bitter suffering:
Du wollst mir Sünder gnädig sein.
Be merciful to me, a sinner.

Bach uses pairings of recorders and oboes to illustrate the concept of Jesus' two natures; that is, Jesus is both fully human and fully divine. The setting of the chorale tune is given a new twist when Bach also weaves the German *Agnus Dei* into the orchestral accompaniment and further manages to hint at the Good Friday chorale "O sacred head now wounded" in the continuo line. The movement concludes with a densely harmonized cadence as the choir pleads, for the second time, "Be merciful to me, a sinner." Jesus' death as the atoning sacrifice for sin is front and center as we contemplate the mystery of Jesus' natures.



2. Recitative (tenor)

Wenn alles sich zur letzten Zeit entsetzet,

When on that last day all are horrified

Und wenn ein kalter Todesschweiß

And when a cold sweat of death

Die schon erstarrten Glieder netzet,

Wets my limbs, already stiff,

Wenn meine Zunge nichts, als nur durch Seufzer spricht

When my tongue speaks nothing but only sighs

Und dieses Herze bricht:

And this heart breaks:

Genug, dass da der Glaube weiß,

It is enough then that faith knows

Dass Jesus bei mir steht,

That Jesus stands by me,

Der mit Geduld zu seinem Leiden geht

He who patiently goes to his suffering

Und diesen schweren Weg auch mich geleitet

Also leads me on this difficult path

Und mir die Ruhe zubereitet.

And prepares a place of rest for me.

At first this simple recitative seems bleak. The tenor sings about the hour of his own death. Even the the continuo line is sparse, as if to leave the singer alone on his deathbed. The promise in the final measures is sure, however; Jesus stands with us in our last and difficult journey, preparing for us a place of peaceful rest.

3. Aria (soprano)

Die Seele ruht in Jesu Händen,

My soul rests in Jesus' hands,

Wenn Erde diesen Leib bedeckt.

Though earth covers this body.

Ach ruft mich bald, ihr Sterbeglocken,

Oh, call me soon, you death bells,

Ich bin zum Sterben unerschrocken,

I am not afraid to die

Weil mich mein Jesus wieder weckt.

Since my Jesus will wake me again.

The soprano aria utilizes the two recorders and continuo part as if they were tolling funeral bells. Their presence is nearly constant throughout the movement, resting only for two beats after the soloist states that she is unafraid of death. The oboe and soprano parts imitate one another throughout the movement, almost beckoning and yearning for the other. Like the oboe, the soprano line is rather fluid, except when it sings the word *ruht* (rest), which is sustained on longer tones. Bach also makes use of pizzicato (plucking) strings at the same time the soprano pleads for the death-knell to call. The aria is in *da capo* (A-B-A) form.

4. Recitative and Aria (bass)

Wenn einstens die Posaunen schallen,

When one day the trumpets sound

Und wenn der Bau der Welt

And when the structure of the world

Nebst denen Himmelsfesten

Along with heaven's pillars

Zerschmettert wird zerfallen,

Shattered will fall into ruin,

So denke mein, mein Gott, im besten;

Then, my God, think the best of me;

Wenn sich dein Knecht einst vors Gerichte stellt,

When your servant stands before your judgment,

Da die Gedanken sich verklagen,

As my thoughts accuse me,

So wollest du allein,

Then may you alone be willing,



O Jesu, mein Fürsprecher sein

O Jesus, to be my advocate

Und meiner Seele tröstlich sagen:

And say consolingly to my soul:

Fürwahr, fürwahr, euch sage ich:

Truly, truly I say to you:

Wenn Himmel und Erde im Feuer vergehen,

Even if heaven and earth go down in fire

So soll doch ein Gläubiger ewig bestehen.

So shall a believer endure forever

Er wird nicht kommen ins Gericht

He will not come to judgment

Und den Tod ewig schmecken nicht.

And he will not taste death forever.

Nur halte dich, Mein Kind, an mich:

Just hold fast, my child, to me:

Ich breche mit starker und helfender Hand

I will, with strong and helping hands,

Des Todes gewaltig geschlossenes Band.

Break death's mighty locked bond.

English conductor John Eliot Gardiner writes: “Then just in case anyone happened to have nodded off in this mesmeric and ravishing aria, Bach calls for a trumpet to add to the full string band in a grand, tableau-like evocation of the Last Judgment.” Though Bach labels this movement a recitative and aria, there is very little that is recitative-like about the movement. Instead we move from full strings, continuo, and solo trumpet to a kind of *arioso* accompanied by the continuo group alone. During these three distinct sections the poetry of Bach’s librettist is sidelined in order to quote the original text of Eber’s chorale. A careful listener may recognize the tune of the choral fugue “*Sind Blitze, sind Donner in Wolken verschwunden,*” material used later in Bach’s *St. Matthew Passion*.

5. Chorale

Ach, Herr, vergib all unsre Schuld,
Oh Lord, forgive us all our guilt
Hilf, dass wir warten mit Geduld,
Help us to wait with patience
Bis unser Stündlein kömmt herbei,
Until our hour of death is come,
Auch unser Glaub stets wacker sei,
So may our faith be ever valiant,
Dein'm Wort zu trauen festiglich,
Trusting in your word firmly
Bis wir einschlafen seliglich.
Till we fall asleep blissfully.

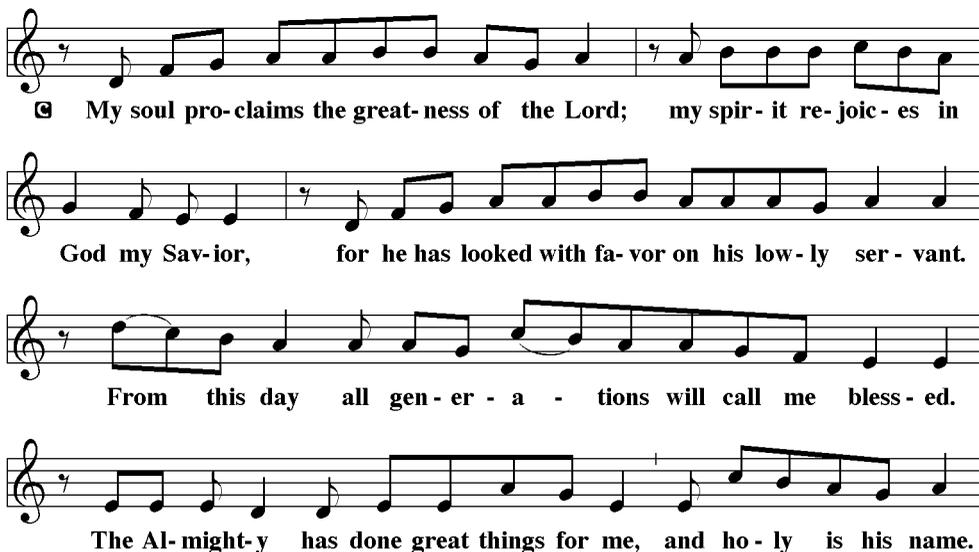
The cantata ends with a fairly straightforward (yet beautiful) harmonization of the chorale, using stanza eight of Eber's text, which begs that we might be forgiven and, in faith, fall asleep contentedly.

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.

MAGNIFICAT



Ⓒ 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- migh- ty 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-ceil. 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



L In peace, let us pray to the Lord. **C** Lord, have mer - cy.

After each petition:

L ...let us pray to the Lord.



C Lord, have mer - cy.

The litany continues:

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



C Al - le - lu - ia.

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.



C To you, O 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.



- 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

Let us bless the Lord. Thanks be to God.

The image shows a single line of musical notation on a five-line staff with a treble clef. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The second measure contains a quarter note E5, a quarter note F5, a quarter note G5, and a half note A5. The lyrics are placed below the notes: 'Let us bless the Lord.' under the first measure and 'Thanks be to God.' under the second measure.

BENEDICTION

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

The image shows a single line of musical notation on a five-line staff with a treble clef. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The lyrics are placed below the notes: 'The almighty and merciful Lord,' under the first measure and 'the Father, † the Son, and the Holy Spirit, bless and pre-serve you. A-men' under the second measure.



HYMN: Jesus, Refuge of the Weary



1 Je - sus, ref - uge of the wea - ry, blest re - deem - er, whom we love,
2 Do we pass that cross un - heed - ing, breath - ing no re - pen - tant vow,
3 Je - sus, may our hearts be burn - ing with more fer - vent love for you;



foun - tain in life's des - ert drea - ry, Sav - ior from the world a - bove;
though we see you wound - ed, bleed - ing, see your thorn - en - cir - cled brow?
may our eyes be ev - er turn - ing to be - hold your cross a - new;



of - ten have your eyes, of - fend - ed, gazed up - on the sin - ner's fall;
Yet your sin - less death has brought us life e - ter - nal, peace, and rest;
till in glo - ry, part - ed nev - er from the bless - ed Sav - ior's side,



yet up - on the cross ex - tend - ed, you have borne the pain of all.
on - ly what your grace has taught us calms the sin - ner's deep dis - tress.
grav - en in our hearts for - ev - er, dwell the cross, the Cru - ci - fied.

Text: Girolamo Savonarola, 1452–1498; tr. Jane F. Wilde, 1826–1896, alt.
Music: O DU LIEBE MEINER LIEBE, Hernhut, c. 1735

DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

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LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader
The Rev. Jan Rippentrop, homilist

Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Tim Brown, guest conductor
Ellen Liu, student conductor
Timothy Spelbring, organist

Susan Nelson, soprano
Nolan Carter, tenor
Douglas Anderson, baritone

Greg Fudala, trumpet
Lisette Kielson and Patrick O'Malley, recorders
Rebecca Schalk Nagel and Christine Janzow Phillips, oboes
Dianne Ryan, bassoon

Becky Coffman, Carol Yampolsky, and Rika Seko, violin I
Elizabeth Brathwaite, Amanda Fenton, and Lou Torick, violin II
Naomi Hildner and Amanda Grimm, viola
Jean Hatmaker, cello
Jerry Fuller, bass
Laura Zimmer and Michael D. Costello, continuo



March 19 **O heiliges Geist- und Wasserbad** *O sacred bath of water and the Holy Spirit*

BWV 165

Elizabeth A. Eaton, Evangelical Lutheran Church in America, Chicago, homilist
Steven Wentz, Concordia University Chicago, organist

April 8, 7 p.m. **Johannes-Passion** *St. John Passion*

April 9, 4 p.m. *Admission is free; free-will offering will be received*

BWV 245

Bach Cantata Vespers Chorus and Orchestra with Chicago Choral Artists
Michael D. Costello, conductor
Susan Nelson, soprano
Hoss Brock, tenor (Evangelist) Karen Brunssen, mezzo-soprano
Keven Keys, baritone (Jesus) Patrick Muehleise, tenor
Douglas Anderson, baritone

May 21 **Lobet Gott in seinen Reichen** *Praise God in his kingdoms (Ascension Oratorio)*

BWV 11

Ben Cieslik, Bethlehem Lutheran Church, Minneapolis, homilist
Florence Jowers, Christ Lutheran Church, Staunton, Va., organist

BACKGROUND NOTES

Cantata #127, “*Herr Jesu Christ, wahr’ Mensch und Gott*” (Lord Jesus Christ, true man and God), was first performed in Leipzig on February 11, 1725. It is one of the many chorale cantatas from Bach’s second cycle of cantatas, which he composed beginning in June, 1724. Most Bach scholars believe that he intentionally set out to compose this cycle of cantatas to coincide with the two hundredth anniversary of the publication of the first Lutheran chorale books in 1524: the *Achtliederbuch*, the *Erfurt Enchiridia*, and the *Geystliches Gesangk-Buchleyn*.

In Bach’s day the last Sunday prior to Lent was known as Estomihi. Some churches now call the Sunday Quinquagesima or simply celebrate it as the Last Sunday of Epiphany. Lutherans today often remember the Transfiguration of Our Lord on this Sunday. During Bach’s day concerted music (music with instruments) was not permitted during the season of Lent. This musical fast was broken only for the Annunciation on March 25 and on Good Friday for the presentation of the Passion.

This means that Cantata #127 was the last concerted music anyone would hear in worship for six weeks. Bach made the most of that situation, composing a cantata that points to the scripture texts and chorales assigned for the day *and* sets the tone for the season of Lent.

It was not enough for Bach to make use of the chorale “*Herr Jesu Christ, wahr’ Mensch und Gott*,” from which the cantata gets its name. Throughout the cantata Bach also uses thematic material from the well-known chorale “*Christe, du Lamm Gottes*,” (O Christ, the Lamb of God, often called the German *Agnus Dei*). Though difficult to discern, Bach quotes the entire chorale melody in the orchestra during the first movement of the cantata, first in the violins, then in the oboes, then the flute, the violins again, and finally violins and violas together. And while all of this is going on, he manages to utilize the first phrase of the chorale “*O Haupt voll Blut und Wunden*” (O sacred head now wounded) repeatedly in the continuo line.

As one can tell from the title of the 1562 chorale by Paul Eber (1511–1569), the libretto is concerned with presenting the two natures of the person of Christ, who is both true man and true God. References are made to the Gospel reading, Luke 18:31–43, in which Jesus tells his disciples that the words of the prophets regarding the Son of Man must be fulfilled. For this reason they were to go up to Jerusalem. Yet, on the way to Jerusalem Jesus stops to heal a blind man, showing forth God’s compassion for humankind.

The many theological themes as expressed in musical form led German theologian and scholar Friedrich Smend (1893–1980) to write that Cantata #127 is “possibly the most important of all the preserved cantatas.” The scoring for the cantata is for trumpet, two oboes, strings, continuo group (keyboard, bass instrument, and organ), four-part choir, and soprano, tenor, and bass soloists.

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PASSION

APRIL 8, 2017 7 P.M. + APRIL 9, 2017 4 P.M.

Bach Cantata Vespers Chorus and Orchestra
in collaboration with Chicago Choral Artists

Michael D. Costello, director
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Susan Nelson, soprano
Karen Brunssen, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone

Performed without intermission

Free admission ■ \$25 Suggested Donation ■ Free parking ■ Childcare available

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BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He 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, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.



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 children, all of whom have studied music.



Tim Brown, guest conductor, was a chorister at Westminster Abbey and subsequently an alto choral scholar in King's College Choir, Cambridge, under (Sir) David Willcocks. He was Director of Music at Clare College, Cambridge from 1979 until 2010, and from 2011 to 2016 artistic director of the Zürcher Sing-Akademie, a professional choir associated with the Tonhalle Orchestra. He is now a freelance conductor and clinician, combining this work with the direction of his professional ensemble English Voices. He has worked extensively with Karen Brunssen, hosting a number of highly acclaimed vocal masterclasses in the UK and Switzerland. He also works as a composer and music editor.



Nolan Carter, tenor, is a graduate of Wheaton College, where he was heavily involved in Arena Theater and the Conservatory of Music, studying voice under mezzo-soprano Sarah Holman, and acting under Mark Lewis. He was privileged to appear in *Romeo and Juliet*, *The Secret Garden*, and *The Tender Land* in principal roles for the Arena mainstage season. Nolan has performed in some of Chicago's premiere vocal groups such as Schola Antiqua, Bella Voce, Third Coast Baroque, The Rookery, and Aestas Consort. He also starred in his first film, *Cooke Concrete*, an independent feature directed by Ian Martin, which will be released later this year.





Becky Coffman, principal violinist, is currently a member of the Chicago Sinfonietta and teaches violin and viola at Concordia University. Before moving to Chicago, Ms. Coffman was a member of the Louisville Orchestra, Indianapolis Chamber Orchestra, and played several years with the Indianapolis Symphony. She holds degrees in violin performance from DePauw University and Indiana University, studying with Herman Berg, Henryk Kowalski, and Tadeusz Wronski. Ms. Coffman returned to Indiana University for post-graduate studies in viola with Abraham Skernick and Csaba Erdelyi. In addition to her post at Concordia, Ms. Coffman is Associate Organist at Ascension Church in Oak Park, where she also directs the school's string program.



Lisette Kielson, recorder, performs as soloist, chamber musician, and orchestral player throughout the Midwest. In Chicago Ms. Kielson has performed with, among others, the Lyric Opera of Chicago (stage band soloist), Chicago Opera Theater, Haymarket Opera Company, and Music of the Baroque. Artistic Director of L'Ensemble Portique, Ms. Kielson has recorded with Centaur and her own LEP Records label. Founding member of L'Ensemble Portique and Chicago Recorder Quartet, Ms. Kielson has released recordings with Centaur as well as her own label, including *Telemann: Canons and Duos* with Patrick O'Malley.



Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2016–2017 season includes a concert in the inaugural season of the Midwest Mozart Festival, Handel's *Messiah* with Elmhurst Choral Union, and Bach's *Johannes-Passion* at Grace.



Jan Schnell Rippentrop, homilist, teaches homiletics at the Lutheran School of Theology at Chicago and serves as Director of the Master of Arts Programs. Her doctoral work at Emory University focuses on liturgical theology and homiletics. Most of her research revolves around the way God's living Word is heard, which has led to specific research in pneumatology, political theology, and eschatology. A conference speaker and preacher, she delights in God's spirited movement in the fabric of our daily lives and on the streets of our public spaces. Before Emory, Rippentrop served as pastor among the incredible people of Zion Lutheran Church in Iowa City, Iowa. Rippentrop holds an M.Div. from Wartburg Seminary.

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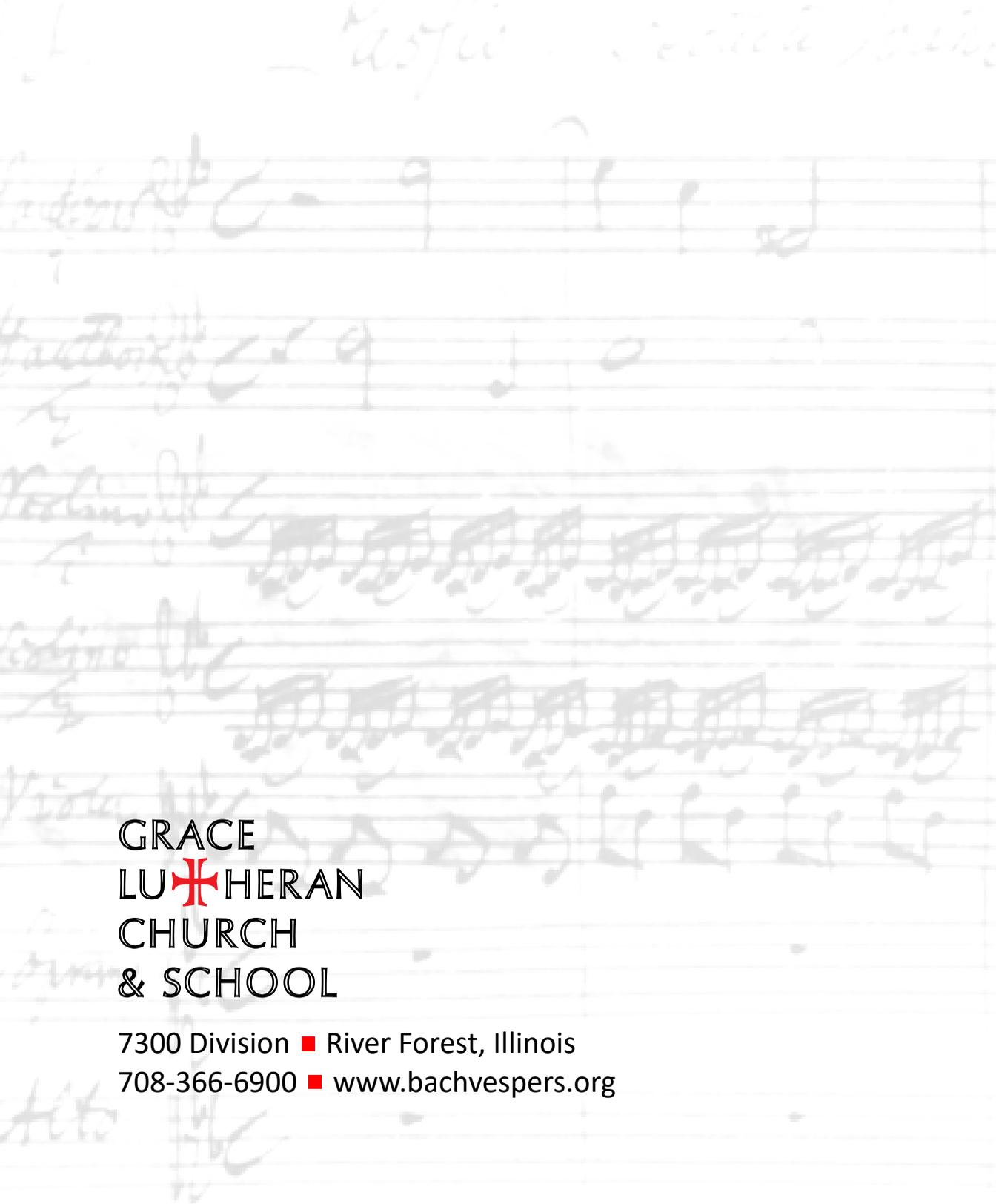
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