

LUTHERAN BOOK OF WORSHIP  
EVENING PRAYER

September 28, 2008 † 3:45 p.m.  
St. Michael and All Angels



† OPENING †

**PRELUDE:** Brandenburg Concerto No. 2 in F, BWV 1047

Johann Sebastian Bach  
(1685-1750)

- I. Allegro
- II. Andante
- III. Allegro assai

Greg Fudala, trumpet  
Betty Lewis, violin  
Cindy Fudala, flute  
Meg Busse, oboe

*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.**

**PSALM 91:9-12, 15-16** (*Sung by the choir in a setting by Richard Hillert*)

He shall give his angels charge over you, to keep you in all your ways.  
Because you have made the Lord your refuge, and the most high your habitation,  
there shall no evil happen to you, nor any plague come near your dwelling.

They shall bear you in their hands, lest you dash your foot against a stone.

He shall call upon me, and I will answer him.

I am with him in trouble; I will rescue him and bring him to honor.

With long life I will satisfy him, and show him my salvation.

*Silence for mediation is observed, then:*

**PSALM PRAYER**

- ☐ Lord Jesus Christ, when tempted by the devil,  
you remained true to your Father, who commanded his angels to watch over you.  
Guard your Church from the plague of sin, so that we may remain faithful to you  
until the day when we enjoy the fullness of your salvation;  
for you live and reign with the Father and the Holy Spirit, now and forever.

☑ **Amen.**

**VOLUNTARY: I Walk in Danger All the Way**

Martin Gotthard Schneider  
(b. 1930)

*The offering is received during the Voluntary.*

*We stand.*

**HYMN: I Walk in Danger All the Way**

Arrangement by Kenneth T. Kosche  
(b. 1947)



1. All I walk in dan - ger all the way. The thought shall ne - ver leave me
2. Choir I pass through tri - als all the way, With sin and ills con - tend - ing;
3. Men And death pur - sues me all the way, No - where I rest se - cure - ly;
4. Choir I walk with an - gels all the way, They shield me and be - friend me;
5. Women I walk with Je - sus all the way, His guid - ance ne - ver fails me;
6. All My walk is heav'n-ward all the way; A - wait, my soul, the mor - row,



That Sa - tan, who has marked his prey, Is plot - ting to de - ceive me.  
*In pa - tience I must bear each day The cross of God's own send - ing.*  
He comes by night, he comes by day, He takes his prey most sure - ly.  
*All Sa - tan's pow'r is held at bay When heav'n - ly hosts at - tend me;*  
With - in his wounds I find a stay When Sa - tan's pow'r as - sails me;  
When God's good heal - ing shall al - lay All suf - f'ring, sin, and sor - row.



This foe with hid - den snares May seize me un - a - wares If  
*When in ad - ver - si - ty I know not where to flee, When*  
A fail - ing breath, and I In death's strong grasp may lie To  
*They are my sure de - fense, All fear and sor - row, hence! Un -*  
And by his foot - steps led, My path I safe - ly tread. No  
Then, world - ly pomp, be - gone! To heav'n I now press on. For



I should fail to watch and pray. I walk in dan - ger all the way.  
*storms of woe my soul dis - may, I pass through tri - als all the way.*  
face e - ter - ni - ty to - day As death pur - sues me all the way.  
*harmed by foes, do what they may, I walk with an - gels all the way.*  
e - vil leads my soul as - tray; I walk with Je - sus all the way.  
all the world I would not stay; My walk is heav'n-ward all the way.

Text: Hans Adolf Brorson, 1694-1764; tr. Ditlef G. Ristad, 1863-1938, alt.  
Tune: *Geistreiches Gesangbuch*, 4<sup>th</sup> ed., Halle, 1708, ed. Johann A. Freylinghausen

DER LIEBEN SONNE LICHT UND PRACHT  
87 87 66 88



# ✠ WORD ✠

*We sit.*

**READING:** Revelation 12:7-12

*After the reading:*

📖 The Word of the Lord.

🙏 **Thanks be to God.**

**HOMILY**

Pastor James K. Honig

**CANTATA:** Herr Gott, dich loben alle wir (*Lord God, We All Praise Thee*), BWV 130

*Background for the cantata and notes corresponding to each movement  
are found on pages 9 through 11 in this worship folder.*

## 1. CHORUS

Herr Gott, dich loben alle wir  
Und sollen billig danken dir  
Für dein' Geschöpf' der Engel schon,  
Die um dich schweb'n im deinem Thron.

Lord God, we all praise thee  
And shall give willing thanks to thee  
For this thy work, the angels, now,  
Which round thee flock about thy throne.

## 2. RECITATIVE (Alto)

Ihr heller Glanz und hohe Weisheit zeigt,  
Wie Gott sich zu uns Menschen neigt,  
Der solche Helden, solche Waffen  
Für uns geschaffen.  
Sie ruhen ihm zu Ehren, nicht;  
Ihr ganzer Fleiß ist nur dahin gericht't,  
Dass sie, Herr Christe, um dich sei'n  
Und um dein armes Häuflein:  
Wie nötig ist doch diese Wacht  
Bei Satans Grimm und Macht?

Their radiance and lofty wisdom show  
How God doth to us mortals bend,  
Who such defenders, such great armor  
For us hath fashioned.  
In praising him they take no rest;  
Their whole endeavor hath but one intent,  
That they, Lord Christ, round thee be  
And round thy wretched company:  
How needed is indeed this care  
Midst Satan's rage and might?

## 3. ARIA (Bass)

Der alte Drache brennt vor Neid  
Und dichtet stets auf neues Leid,  
Dass er das kleine Häuflein trennet.  
Er tilgte gern, was Gottes ist,  
Bald braucht er List,  
Weil er nicht Rast noch Ruhe kennet.

The ancient serpent burns with spite,  
Contriving e'er to bring new pain,  
To bring our little band division.  
He seeks to crush what God doth own,  
And ply deceit,  
For he no rest or slumber knoweth.

#### 4. RECITATIVE (Soprano and Tenor)

Wohl aber uns, dass Tag und Nacht  
Die Schar der Engel wacht,  
Des Satans Anschlag zu zerstören!  
Ein Daniel, so unter Löwen sitzt,  
Erfährt, wie ihn die Hand des Engels schützt.  
Wenn dort die Gluth  
In Babels Ofen keinen Schaden thut,  
So lassen Gläubige ein Danklied hören,  
So stellt sich in Gefahr  
Noch jetzt der Engel Hilfe dar.

Well though for us that day and night  
The host of angels watch,  
That Satan's onslaught might be broken!  
A Daniel who amidst the lions sits  
Doth learn how him the hand of angels guards.  
As once the coals  
In Babel's furnace did no injury,  
So let the faithful raise their thankful voices,  
That still in danger's midst  
E'en now the angels' help comes forth.

#### 5. ARIA (Tenor)

Lass, o Fürst der Cherubinen,  
Dieser Helden hohe Schar immerdar  
Deine Gläubigen bedienen;  
Dass sie auf Elias' Wagen  
Sie zu dir gen Himmel tragen.

Let, O Prince of holy Cherubs,  
This heroic lofty throng evermore  
O'er thy faithful flock be tending.  
That they on Elijah's chariot  
Them to thee in heaven carry.

#### 6. CHORALE

Darum wir billig loben dich  
Und danken dir, Gott, ewiglich,  
Wie auch der lieben Engel Schar  
Dich preisen heut' und immerdar.  
Und bitten dich: wollst allezeit  
Die selben heißen sein bereit,  
Zu schützen deine kleine Herd',  
So hält dein göttlichs Wort in Werth.

For this we give thee willing praise  
And give thee thanks, God, evermore,  
Just as thine own dear angel host  
Thee laud today and ever shall.  
And ask that thou shouldst ever wish  
To order them to be prepared  
To shelter this thy tiny flock,  
Which keeps thy sacred word intact.

*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

*The following collects are prayed:*

℣ 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.

℣ God of majesty, whom saints and angels delight to worship in heaven:  
We give you thanks for the ministry of Paul Bouman  
as he celebrates his ninetieth birthday this year, for his leadership in this place,  
and for his work as a co-founder of the Bach Cantata Vespers.  
Continue to be with Paul and all your servants who make art and music to your glory,  
that with joy we may glimpse your beauty.  
Finally, bring us all to the fulfillment of that hope of perfection  
which will be ours as we stand before your unveiled glory.  
We pray in the name of Jesus Christ our Lord.

☩ Amen.

℣ We give you thanks, heavenly Father, through Jesus Christ your dear Son,  
that you have this day so graciously protected us.  
We ask you to forgive us all our sins, where we have done wrong,  
and graciously to protect us this night.  
Into your hands we commend ourselves: our bodies, our souls, and all that is ours.  
Let your holy angel be with us, that the wicked foe have no power over us.

☩ Amen.

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

☩ **Our Father, who art in heaven, hallowed be thy name,  
thy kingdom come, thy will be done, on earth as it is in heaven.**

**Give us this day our daily bread;**

**and forgive us our trespasses, as we forgive those who trespass against us;  
and lead us not into temptation, but deliver us from evil.**

**For thine is the kingdom, and the power, and the glory, forever and ever. Amen.**

BENEDICAMUS DOMINO & BENEDICTION: page 152

We sit.

**HYMN:** Now Rest Beneath Night's Shadow

Arrangement by Paul Bouman  
(b. 1918)

*Stanzas one and two are sung by the choir.*

- Choir**
- |  |  |
|--|--|
| 1. Now rest beneath night's shadow<br>The woodland, field, and meadow—<br>The world in slumber lies.<br>But you, my heart, awaking<br>And prayer and music making:<br>Let praise to your creator rise. | 2. Lord Jesus, since you love me,<br>Now spread your wings above me<br>And shield me from alarm.<br>Though evil would assail me,<br>Your mercy will not fail me;<br>I rest in your protecting arm. |
|--|--|

*We stand and join in singing stanza three in a harmonization by Heinrich Isaac.*

3. My loved ones, rest se - cure - ly, for God this night will sure -

ly from per-il guard your heads. Sweet slum-ber may God send you; the

an-gel hosts at-tend you and through the night watch o'er your beds.

## DISMISSAL

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

**YOU ARE INVITED** to a reception in the Fellowship Hall in thanksgiving for Paul Bouman's ninetieth birthday. The Fellowship Hall is located through the doors in the front of the church (on the pulpit side), down the ramp, and through the double doors.

## LEADING WORSHIP TODAY

<b>James K. Honig</b>	Homilist
<b>Bruce K. Modahl</b>	Liturgist
<b>Senior Choir and Children of Grace</b>	Choir
<b>Michael D. Costello</b>	Director for Service Music
<b>Carl Grapentine</b>	Director for Prelude and Cantata
<b>Laura Zimmer</b>	Organist

## SOLOISTS

<b>Maura Cock</b>	Soprano
<b>Karen Brunssen</b>	Alto
<b>Christopher Cock</b>	Tenor
<b>Douglas Anderson</b>	Bass

## ORCHESTRA

<b>Betty Lewis, Paul Zafer, Carol Yampolsky</b>	Violin I
<b>Karen Nelson, Lou Torick, Nina Saito</b>	Violin II
<b>Naomi Hildner, David Tartakoff</b>	Viola
<b>Susan Ross</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Cindy Fudala</b>	Flute
<b>Meg Busse, Nancy Hagen, Beth Gavriel</b>	Oboe
<b>David Inmon, Greg Fudala, Andrew Bruhn</b>	Trumpet
<b>Kyle Bellin</b>	Timpani
<b>Michael D. Costello</b>	Harpsichord

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## CANTATA BACKGROUND

The cantata was written for the important festival that occurs on September 29, a day that divides the long Pentecost season of the church year in half. Dr. Ralph Gehrke, a former member of Grace, has written on the significance of this unique day, which assumed great importance in the time of Luther and of Bach. Gehrke states that the Festival of the Archangel Michael (and all Angels) is celebrated “at that time of the year of nature when in their season struggle night and day are at a deadly lock. [Since June] daytime has been becoming shorter and shorter and nighttime has been growing longer and longer until [now] night has caught up with day and is even getting the better of day.” For Christians the conflict in nature is seen as a reflection of the more critical spiritual conflict of life in which they are continually being attacked by all the evil powers that threaten God’s creatures on earth.

In the eighteenth century of Bach, as in the sixteenth century of Luther, Christians were encouraged to pray to the Lord for angelic assistance when facing personal spiritual conflicts as well as sickness, danger, and death. In those days of inadequate health care and often early mortality, the aid of angelic care was frequently invoked. St. Michael’s Festival, which celebrates the importance and power of angels, as well as the trust and confidence the Christian can place in their aid, was an understandably popular day of celebration.

Bach must have loved the festival of angels with its dramatic story of St. Michael in conflict with the Dragon, for he wrote three different cantatas for it early in his career at St. Thomas Church in Leipzig. *Herr Gott, dich loben alle wir* (Lord God, we all praise thee), the first of the three, was sung in 1724 as part of Bach’s second complete series cantatas for the entire church year, a cycle which featured mostly original works based entirely or in part on Lutheran chorales.

The text of the cantata (whose author is unknown) is based on the chorale of the same name, which was the traditional Hymn of the Day for the festival. The original hymn text was written in Latin by Martin Luther’s colleague, Philipp Melancthon in 1543 and translated to German by Paul Eber, another friend of Luther. Unfortunately this classic text has not been included in *Lutheran Book of Worship*, but it is contained *The Lutheran Hymnal* and *Lutheran Worship* of the Lutheran Church-Missouri Synod and *Christian Worship* of the Wisconsin Synod.

In a rare move for Bach, the cantata text is not drawn from the Holy Gospel for the day (St. Matthew 18:1-11), which speaks of humbling one’s self as a mark of greatness, but rather from the epistle (Rev. 12:7-12), which describes war in heaven between St. Michael and Satan.

The hymn tune that Bach uses is the original of the chorale, which was taken over by the German reformers from their Swiss counterpart, Louis Bourgeois’ *Or sus, serviteurs du seigneur*, found in his *Genevan Psalter* (1551). We know the tune as “Old Hundredth,” because it was originally the melody for the 100<sup>th</sup> Psalm in a Reformed collection of metrical paraphrases of all of the Psalms. Today, the melody is sung most commonly to the words “Praise God, from whom all blessing flow” (*LBW* 564).

In keeping with the significance and cosmic tumult of the occasion, the cantata is scored for a full “festival” orchestra of 3 trumpets, 3 oboes, flute, timpani, strings (violins 1 and 2, viola and cello) and *basso continuo* (bass and keyboard).

# CANTATA NOTES

## 1. CHORUS

The brilliant instrumental opening of the movement features nearly simultaneous staccato fanfares for the trumpets, rich chords for the oboes, and rapid arpeggios for the strings over the persistent rhythmic punctuation of the *continuo*. The chorale enters, sung in separate phrases (line-by-line) by the sopranos in long even notes, while the lower voices occupy themselves in short passages of imitation in sixteenth-notes, all of which begin with a fanfare-like succession of three eighth-notes. Between each of the phrases of the chorale, the instrumental *ritornello* passages “return” with material drawn from the introduction, which repeats at the end in a true *da capo* (“back to the head”) conclusion.

## 2. RECITATIVE (Alto)

The original chorale text of stanzas two and three is paraphrased as the soloist sings German “speech song” with arpeggios that at once suggest pious confidence and prayer.

## 3. ARIA (Bass)

In a movement designed to describe the dangerous activity of the Dragon (Satan), trumpets, tympani, and *continuo* join to undergird the singer in fanfares and repeated chords in the restless motion of triplet figures over a limping bass. At *trennet* (to divide) the long melodic line given to the word is broken up into small motives, separated by rests. *Ruhe* (rest) is set to an unusually long note of repose. A *da capo*-like repetition of the opening material perhaps suggests that the battle with the Evil One continues for the Christian. The text, which extols the work of angels, is a paraphrase of chorale stanzas two and three.

## 4. RECITATIVE (Soprano and Tenor)

An unusual *recitative* duet that dramatically recalls the participation of angels in the stories of Daniel in the lion’s den and the three young men in the fiery furnace (Dan. 6:16 and Dan. 3). The singers, with the accompaniment of strings and *continuo*, move at times in parallel motion or in imitation of each other. The text is a chorale paraphrase.

## 5. ARIA (Tenor)

Flute and *continuo* accompaniment combine in the rhythm of a French *Gavotte* to support one of the most delightful of Bach’s aria melodies. The movement presents the text, which is drawn from the chorale, in *da capo* form. It implores the Lord to let the Prince of the Cherubs with his throng of angels watch over the faithful. Bach then makes reference to the chariot that carried the prophet Elijah to heaven in the whirlwind from the side of the Jordan River (II Kings 2). The text asks figuratively that the faithful flock be carried to heaven on the chariot by angels. In the first section of the song the word *Schar* (throng) receives a melismatic setting of many notes for emphasis as does *tragen* (to carry) in the second section.

## 6. CHORALE

The last movement presents the well-known chorale melody set in the usual four-part harmony form for all voices and instruments that concludes most cantatas of Bach. Now, however, the duple-meter melody is set to a lilting triple meter. The bass part alone is given a nearly continuous line of moving eighth-notes. One may refer to *LBW 564* for comparison with the unadorned form of the tune and its harmonization. The text of the chorale thanks God for the gift of angels and asks that they may always protect the “tiny flock” of Christians on earth.

Carlos Messerli

## BIOGRAPHIES

**JAMES HONIG** is Senior Pastor at Faith Lutheran Church in Glen Ellyn, Illinois. Prior to moving to Glen Ellyn in 2002, he served parishes in Florida and Missouri. Pastor Honig is married to Sheryl, who teaches in the Education College of Northern Illinois University. Their two sons, Chris and Tim, are in college. Throughout his ministry, he has been actively involved in the worship life of churches at the local, regional, and national levels.

**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.

**KAREN BRUNSSSEN** 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.

**MEG BUSSE** was born into Grace Lutheran Church and, from an early age, experienced the many musical gifts of the congregation. Formal training on oboe and piano continued through her years at Luther College in Decorah, Iowa. She has studied oboe with JoAnn Rehkopf, Dan Stolper, and Bob Morgan. Meg has performed in the Grace cantata orchestra since the 1970s and plays regularly with various chamber music groups in the Chicago area. She currently serves as Senior Director of Annual Giving and Operations in the Development Office at Concordia University-Chicago.

*Biographies continue on the next page.*

**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 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 FUDALA** 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** maintains an active free-lance 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 school district No. 57 in Mt. Prospect. He formerly served as Adjunct Professor Trumpet at Concordia University-Chicago and Valparaiso University and as Assistant Director of Bands at DePaul University.

**BETTY LEWIS** received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active free lancer 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.

## ‡ IN MEMORIAM ‡

Frank Baxpehler  
Carl G. Eilers  
Evelyn and Pete Haase  
Matthew Hofmaier Heim  
Mr. and Mrs. Royal and Avis Keyes  
Ruth Lange  
Madeleine L'Engle  
Arthur and Alma Kolb

Frederick Lochner  
JoAnn E. Oexeman  
JoAnn Green Rehkopf  
Tacey Louise Rehkopf  
Richard Rohlfing  
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Dr. William and Sandra Dobozi  
Carl G.\* and Sandra J. Eilers  
Carl and Liz Grapentine

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John Kolb  
Bruce and Jackie Modahl  
Judith Reinhardt  
Rhea Sprecher  
Albert R. Vollrath

\* - deceased

## SUSTAINING MEMBER

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Paul and Victoria Bouman  
Karl and Daniele Bruhn  
Rev. Robert and Margaret Burke  
Meg Busse  
Robert and Marilyn Busse  
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Carl and Donna Gruendler

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Jan and Jon Weerts  
Kathleen Wrobel

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Scott and Nancy Christopher  
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Hans and Donna Dumpys  
Phyllis Erickson  
Edith L. Ewert  
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Wayne and Phyllis Lucht  
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# **Bach**

## **Cantata Vespers**

2008-2009

**October 26**    *Cantata 80    Ein' feste Burg ist unser Gott*  
(A Mighty Fortress is Our God)  
Homilist: George C. Heider, Valparaiso University, Valparaiso, Indiana  
Organ prelude: Craig Cramer, University of Notre Dame, South Bend, Indiana

**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

**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