

Bach 43rd Year Cantata Vespers 2013–2014

Grace Lutheran Church • River Forest, Illinois



December 22, 2013

Meine Seel erhebt den Herren (BWV 10)

My soul magnifies the Lord

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.

The Fourth Sunday of Advent
December 22, 2013 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Meine Seele erhebt den Herren, BWV 648
(My soul magnifies the Lord)

Johann Sebastian Bach
(1685–1750)

Prelude and Fugue in C Major, BWV 547

J. S. Bach

Timothy Spelbring, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT

☐ The Spirit and the Church cry out: ☑ Come, Lord Je - sus.

☐ All those who await his ap - pear - ance pray: ☑ Come, Lord Je - sus.

☐ The whole cre - a - tion pleads: ☑ Come, Lord Je - sus.



☐ 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. **C** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **C**.*

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.
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.

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.

PSALM 80:1–7, 16–18

Antiphon by Franklin Miner

ANTIPHON: Stir up your strength, O LORD, and come to save us.

L Hear, O Shepherd of Israel, leading Joseph | like a flock;*
shine forth, you that are enthroned up- | on the cherubim.

C In the presence of Ephraim, Benjamin, | and Manasseh,*
stir up your strength and | come to help us.

L Restore us, O | God of hosts;*
show the light of your countenance, and we | shall be saved.

C O LORD | God of hosts,*
how long will you be angered despite the prayers | of your people?

L You have fed them with the | bread of tears;*
you have given them bowls of | tears to drink.

C You have made us the derision | of our neighbors,*
and our enemies laugh | us to scorn.

L Restore us, O | God of hosts;*
show the light of your countenance, and we | shall be saved.

C Let your hand be upon the man of | your right hand,*
the son of man you have made so strong | for yourself.

L And so will we never turn a- | way from you;*
give us life, that we may call up- | on your name.

C Restore us, O LORD | God of hosts;*
show the light of your countenance, and we | shall be saved.

Silence for meditation is observed, then:

PSALM PRAYER

L Lord God, you so tend the vine you planted
that now it extends its branches even to the farthest shore.
Keep us in your Son as branches on the vine, that, rooted firmly in your love,
we may testify before the whole world to your great power working everywhere;
through Jesus Christ our Lord.

C Amen.

MOTET: *Weihnachten* (Christmas), Op. 79, No. 1

Felix Mendelssohn
(1809–1847)

Frohlocket, ihr Völker auf Erden, und preiset Gott!

Rejoice, ye people of the earth, and praise God!

Der Heiland ist erschienen, den der Herr verheißen.

The Redeemer is come, whom the Lord has promised.

Er hat seine Gerechtigkeit der Welt offenbaret.

He has revealed his justice to the world.

Halleluja!

Silence for meditation is observed, then:

PRAYER

L Lord Jesus, the incarnate Word, when you consented to dwell with us,
the heavens were glad and the earth rejoiced.
In hope and love we await your return.
Help us to proclaim your glory to those who do not know you, until the whole earth
sings a new song to you and the Father and the Holy Spirit, one God, now and forever.

C Amen.

The offering is gathered.

VOLUNTARY: *Nun komm, der Heiden Heiland*, BWV 659
(Savior of the nations, come)

J. S. Bach

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

The voluntary serves as the introduction to the hymn.

We stand.

HYMN: Savior of the Nations, Come



1. **C** Sav - ior of the na - tions, come. Vir - gin's Son, make
2. **Choir** Not by hu - man flesh and blood, By the Spir - it
3. **C** Here a maid was found with child, Yet re - mained a
4. **Choir** Then stepped forth the Lord of all From his pure and
5. **M** God the Fath - er was his source, Back to God he
6. **Choir** For you are the Fath - er's Son Who in flesh the
7. **W** From the man - ger new - born light Shines in glo - ry
8. **C** Glo - ry to the Fath - er sing, Glo - ry to the



here your home! Mar - vel now, O heav'n and earth,
of our God, Was the Word of God made flesh—
vir - gin mild. In her womb this truth was shown:
king - ly hall; God of God, yet ful - ly man,
ran his course. In - to hell his road went down,
vic - t'ry won. By your might - y pow'r make whole
through the night. Dark - ness there no more re - sides;
Son, our king, Glo - ry to the Spir - it be



That the Lord chose such a birth.
Wom - an's off - spring, pure and fresh.
God was there up - on his throne.
His he - ro - ic course be - gan.
Back then to his throne and crown.
All our ills of flesh and soul.
In this light faith now a - bides.
Now and through e - ter - ni - ty.

Text: attr. Ambrose of Milan, 340–397; German Version, Martin Luther, 1483–1546;
tr. William M. Reynolds, 1814–76, sts. 1–2; tr. *Lutheran Service Book*, 2006, sts. 3–6;
tr. F. Samuel Janzow, 1913–2001, sts. 4–5, 8; tr. Gifford A. Grobrien, b. 1973, st. 7

NUN KOMM, DER HEIDEN HEILAND
77 77

Tune: *Geystliche gesangk Buchleyn*, Wittenberg, 1524, ed. Johann Walter
St. three setting by Johann Ernst Altenburg, 1734–1801; St. four setting by Hugo Distler, 1908–1942
St. six setting by Johann Sebastian Bach, 1685–1750; Concertato by Michael D. Costello, b. 1979

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Text for sts. 3, 6–7 © 2006 Concordia Publishing House. Reprinted by permission of OneLicense.net A-704569.

We sit.



✠ WORD ✠

READING: Isaiah 11:1–5

A shoot shall come out from the stump of Jesse,
and a branch shall grow out of his roots.
The spirit of the LORD shall rest on him,
the spirit of wisdom and understanding,
the spirit of counsel and might,
the spirit of knowledge and the fear of the LORD.
His delight shall be in the fear of the LORD.
He shall not judge by what his eyes see,
or decide by what his ears hear;
but with righteousness he shall judge the poor,
and decide with equity for the meek of the earth;
he shall strike the earth with the rod of his mouth,
and with the breath of his lips he shall kill the wicked.
Righteousness shall be the belt around his waist,
and faithfulness the belt around his loins.

📖 The Word of the Lord.

🙏 Thanks be to God.

READING: Luke 1:39–56

In those days Mary set out and went with haste to a Judean town in the hill country, where she entered the house of Zechariah and greeted Elizabeth. When Elizabeth heard Mary's greeting, the child leaped in her womb. And Elizabeth was filled with the Holy Spirit and exclaimed with a loud cry, "Blessed are you among women, and blessed is the fruit of your womb. And why has this happened to me, that the mother of my Lord comes to me? For as soon as I heard the sound of your greeting, the child in my womb leaped for joy. And blessed is she who believed that there would be a fulfillment of what was spoken to her by the Lord."

And Mary said,

"My soul magnifies the Lord,
and my spirit rejoices in God my Savior,
for he has looked with favor on the lowliness of his servant.
Surely, from now on all generations will call me blessed;
for the Mighty One has done great things for me,
and holy is his name.

His mercy is for those who fear him
from generation to generation.
He has shown strength with his arm;
he has scattered the proud in the thoughts of their hearts.
He has brought down the powerful from their thrones,
and lifted up the lowly;
he has filled the hungry with good things,
and sent the rich away empty.

He has helped his servant Israel,
in remembrance of his mercy,
according to the promise he made to our ancestors,
to Abraham and to his descendants forever."

And Mary remained with her about three months and then returned to her home.

📖 The Word of the Lord.

🙏 Thanks be to God.

HOMILY

The Rev. Michael D. Costello

CANTATA: *Meine Seel erhebt den Herren*, BWV 10
(My soul magnifies the Lord)

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

Meine Seel erhebt den Herren,

My soul magnifies the Lord

Und mein Geist freuet sich Gottes, meines Heilandes;

And my spirit rejoices in God, my Savior,

Denn er hat seine elende Magd angesehen.

For he has regarded his needy maidservant.

Siehe, von nun an werden mich selig preisen alle Kindeskind.

See, from now on all generations will laud me as blessed.

The text for this opening chorus is the first two verses of Mary's song. Since the chant formula associated with the Magnificat is designed to accommodate a single verse we hear the chant tune two times, the first time appearing with verse one in the soprano voices, the second time with verse two in the alto voices, each supported by the trumpet. In turn each verse is split in half, resulting in four choral presentations separated by instrumental interludes. Surrounding these chant declamations other voices of the choir weave intricate countermelodies, tossing them one to another. The final half-verse expands into a thirteen-measure improvisation-like outburst prompted by the words *selig* (blessed) and *preisen* (laud).

From the downbeat it is clear that the movement is in perpetual motion (with a tempo marking of "Vivace"). The bass instruments given a simple rhythmic pattern that is thereafter relentless save for a few intervening measures. A chief countermelody from the choir parts serves as opening grist for the melody instruments of the orchestra, the first notes of which reach upward in motion. That sets the direction of the entire movement. Bach uses all kinds of devices to help the listener participate in the magnifying that's going on, for to magnify is to make large, and high, and that with unstoppable energy.

2. Aria (Soprano)

Herr, der du stark und mächtig bist,

Lord, you who are strong and mighty,

Gott, dessen Name heilig ist,

God, whose name is holy,

Wie wunderbar sind deine Werke!

How wonderful are your works.

Du siehst mich Elenden an,

You regard me, the needy one,

Du hast an mir so viel getan,

You have done so much for me

Daß ich nicht alles zähl und merke.

That I could not count or note all of it.

Paraphrased text prompts Bach to continue the energy rather than to strive for a contrast. While in other works Bach thinks of Mary as an alto, here she is a soprano singing of the might and power of God in a major key. The orchestration is nearly as strong as for the first movement. From the beginning violin 1 plays a figure that continues the notion of making large and high; other instrumental lines follow the lead with their own variations.

The motion slows at the words *dessen Name heilig* (whose name is holy), as if to induce a moment of reverence. A second section, with text focusing on Mary's neediness, is in a minor key with instruments assuming a more reticent role, disappearing entirely for the last seven measures.

3. Recitative (Tenor)

Des Höchsten Güt und Treu

From the Highest One goodness and faithfulness

Wird alle Morgen neu

Are new every morning,

Und währet immer für und für

And will always endure forever

Bei denen, die allhier

Among those here

Auf seine Hilfe schaun

Who look to God's help,

Und ihm in wahrer Furcht vertraun.

And trust him in true fear.

Hingegen übt er auch Gewalt

God also exercises power

Mit seinem Arm

With his arm

An denen, welche weder kalt noch warm

On those who are neither cold nor warm

In glauben und im Lieben sein.

In believing and loving.

Die nacket, bloß und blind,

Those naked, bare and blind,

Die voller Stolz und Hoffart sind,

Who are full of pride and haughtiness,

Will seine Hand wie Spreu zerstreun.

God's arm will scatter as chaff.

The paraphrased text, which draws on thoughts from the book of Revelation, at first induces simple declamation, but soon leads to excited outbursts against those who don't respond to God's activity in the world. The last measures evolve into a kind of arioso with the soloist graphically presenting a demonstration of scattering chaff.

4. Aria (Bass)

Gewaltige stößt Gott vom Stuhl

The powerful ones God casts down

Hinunter in den Schwefelpfuhl.

From their seats into the sulfur pool.

Die Niedern pflegt Gott zu erheben,

The lowly ones God cares to lift up,

Daß sie wie Stern am Himmel stehen.

So that they stand as stars in the heavens.

Die Reichen läßt Gott bloß und leer,

The rich God leaves bereft and empty,

Die Hungrigen füllt er mit Gaben,

The hungry he fills with gifts,

Daß sie auf seinem Gnadenmeer

So that they have upon God's sea of grace

Stets Reichtum und die Fülle haben.

Constant riches and fullness.

Continuing the thoughts of the prior movement, this piece falls into the category of heroic Baroque bass arias. Scored for soloists and bass instruments alone (with keyboard), the two lines partner in promoting the strength of God over against those who haughtily imagine themselves powerful on earth. Casting down the mighty serves as the composer's motivation, and he accomplishes his goals with severe downward motion. In the second measure the bass instruments push downward a full two octaves inside of two pulses, descending to the lowest note on the instrument. Repeated notes from the bass instruments may offer a sense of stubbornness on the part of the mighty but they are dislodged eventually. The soloist has his own moments of driving down the mighty to the sulfur pool, often dropping via large intervals. In a middle section, while the bass instruments continue their mission, the subject changes to the rich who are made empty with well-placed rests and to the hungry whose condition is made painfully clear with descending chromatic lines.

5. Duet and Chorale (Alto and Tenor)

Er denket der Barmherzigkeit

God remembers steadfast love

Und hilft seinem Diener Israel auf.

And helps his servant Israel up.

The text is directly from the Mary's song, assigned to alto and tenor who perhaps here represent the generations. In any event the soloists sing in canonic fashion, one voice imitating the other always a few pulses later. What happens to one generation happens also to the next when it comes to God's mercy. That there is mercy for every generation is strengthened musically still another way: the chromatic structure of the melodic motives lends itself to a string of seventh chords, chords that keep urging one forward to a point of rest. The string prohibits the sense of rest, so one is always moved forward. The haunting melody is played by the cello first and then at the last, and throughout the piece the trumpet intones the familiar chant melody. Bach liked this aria so much, apparently, that he later arranged it for organ alone, in which shape it was published during his lifetime (played during the prelude this afternoon).

6. Recitative (Tenor)

Was Gott den Vätern alter Zeiten

What God declared and promised

Geredet und verheißen hat,

To the forebears in times past

Erfüllt er auch im Werk und in der Tat.

He also fulfilled in act and deed.

Was Gott dem Abraham, als er zu ihm in seine Hütten kam, versprochen und geschworen,

What God promised and swore to Abraham when he came to him in his tent,

Ist, da die Zeit erfüllet war, geschehen.

Has—when the time came to be fulfilled—happened:

Sein Same mußte sich so sehr

His seed must be as plenteous

Wie Sand am Meer

As sand on the sea

Und Stern am Firmament ausbreiten,

And stars in the firmament.

Der Heiland ward geboren,

The Savior was born,

Das ewge Wort ließ sich im Fleische sehen,

The eternal Word let himself be seen in the flesh,

Das menschliche Geschlecht von Tod und allem Bösen

To deliver the human race from death, from every evil,

Und von des Satans Sklaverei

And from slavery to Satan

Aus lauter Liebe zu erlösen;

Out of pure love.

Drum bleibt's darbei,

Thereby this remains:

Daß Gottes Wort voll Gnad und Wahrheit sei.

That God's word is full of grace and truth.

Paraphrased text again begins with simple declamation. The librettist aimed to assure the listener that God's promises always reach fulfillment. Just as the soloist begins to provide an illustration for God's faithfulness, the movement takes on the character of an arioso, for which the composer summons all three upper strings to provide a relentless figure in parallel fashion. The falling pattern of this motive may suggest the descent of promises fulfilled.

7. Chorale

Lob und Preis sei Gott dem Vater und dem Sohn

Exultation and praise to God, to the Father, to the Son,

Und dem Heiligen Geiste,

And to the Holy Spirit.

Wie es war im Anfang, jetzt und immerdar

As it was in the beginning, is now, and is always

Und von Ewigkeit zu Ewigkeit. Amen.

From eternity to eternity. Amen.

As in the first movement, the melody of the chant is sung two times here, but in a simple harmonization. The text is the doxology usually appended to the song of Mary. Of note are the bass and tenor lines at the words *und von Ewigkeit zu Ewigkeit* (and from eternity to eternity), for they sing in canon, one final illustration of how God's mercy extends from generation to generation and into eternity.

Translation and notes © Mark Bangert

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-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-cept. 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 concludes:

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.

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.

LORD'S PRAYER

☐ 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.

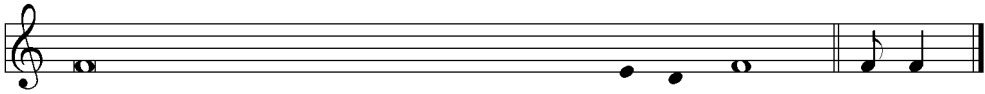
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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

BENEDICAMUS DOMINO & BENEDICTION



☐ Let us bless the Lord. ☑ **Thanks be to God.**



☐ The almighty and merciful Lord,
the Father, ✠ the Son, and the Holy Spirit, bless and pre-serve you. ☑ **A-men**



HYMN: The Angel Gabriel from Heaven Came

Concertato by Anthony Prower



1 The an - gel Ga - bri - el from heav - en came,
 2 "For know a bless - ed moth - er thou shalt be,
 3 Then gen - tle Mar - y meek - ly bowed her head;
 4 Of her, Em - man - u - el, the Christ, was born



with wings as drift - ed snow, with eyes as flame:
 all gen - er - a - tions laud and hon - or thee;
 "To me be as it pleas - eth God," she said.
 in Beth - le - hem all on a Christ - mas morn,



"All hail to thee, O low - ly maid - en Mar - y,
 thy son shall be Em - man - u - el, by seers fore - told,
 "My soul shall laud and mag - ni - fy God's ho - ly name."
 and Chris - tian folk through - out the world will ev - er say:



most high - ly fa - vored la - dy."
 most high - ly fa - vored la - dy."
 Most high - ly fa - vored la - dy, Glo - ri - a!
 "Most high - ly fa - vored la - dy."

Text: Basque carol, para. Sabine Baring-Gould, 1834–1924
 Music: GABRIEL'S MESSAGE, Basque carol

DISMISSAL

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

BACKGROUND OF THE CANTATA

The manner by which Christmas gets observed by contemporary culture places a premium on preparation and anticipation, nudging one to get all the celebrating done before the day arrives. Within such a system some important aspects of the mystery of Jesus' birth are understandably but sadly sidetracked. One of those, recorded in the first chapter of Luke, is Mary's visit to her relative, Elizabeth, and their joint excitement over motherhood, all resulting in Mary's song, the Magnificat.

Prior to the Lutheran Reformation this story of Mary and Elizabeth together with Mary's song served as the appointed Gospel reading for the fourth Sunday of Advent. So beloved was Mary's song that from an early time it became a fixed part of the daily evening liturgy. In the sixteenth century Lutherans continued these traditions, Luther himself having written for various occasions at least 32 sermons on the Magnificat.

At the time of Bach the story of Mary and Elizabeth continued to be the appointed Gospel for the Fourth Sunday of Advent, though it was customary in Leipzig not to have any special music on that day. Yet Bach, like Luther, was very attached to the Magnificat, probably because the Magnificat was still sung every day in the late afternoon Vespers service at St. Thomas. It was for one of those Vespers services at Christmas time that he wrote his great Magnificat in D.

To seize upon Mary's song as inspiration for a cantata Bach had to look elsewhere in the church year. Following a pattern dating back to the Reformation, the churches of Leipzig observed three days out of the year that had Mary as a focus: Feast of the Purification (Feb. 2), the Annunciation (March 25) and the Visitation (July 2). On these days the city shut down for the morning while (most) people gathered for quite spectacular services, including special music for the day. Since the Visitation had as its Gospel the Lukan story complete with Mary's song, it was on this day that Bach could again exercise his love for the song, writing Cantata 10, a paraphrase of the Magnificat, for July 2, 1724.

In that same year Bach began to compose a series of cantatas based on hymns. Though the "hymn" on which Cantata 10 is based is technically not a hymn but a chant, Bach nevertheless considered this cantata to be part of the cycle. In Leipzig at Vespers the Magnificat was sung customarily to psalm tone 9, otherwise known as *tonus peregrinus*. Its charming undulations extend its popularity to the present day with the result that many congregants of all ages can recognize the tune as it appears in the cantata.

Movements 1, 3, and 7 of Cantata 10 feature the precise text of the Magnificat together with the melody of the chant. An unknown librettist shaped intervening movements into paraphrases of the remaining text with a specific mention of Jesus' birth in movement 6. These paraphrases illustrate one of the overall functions of the Bach cantatas in general, as the paraphrases are shaped to offer commentary, encouragement, and meditation.

© Mark Bangert

LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor and homilist

St. Luke Bach Choir

The Rev. Mark P. Bangert, director

Timothy Spelbring, organist

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Christopher M. Cock, tenor

Douglas Anderson, baritone

Betty Lewis, Lisa Fako, Becky Coffman, violin 1

Heather Wittels, Lou Torick, Karen Nelson, violin 2

Naomi Hildner, Claudia Lasareff-Mironoff, viola

Craig Trompeter, cello

Doug Johnson, contrabass

Greg Fudala, trumpet

Christine Janzow Phillips and Meg Busse, oboe

Lynnette Pralle, bassoon

Michael D. Costello, continuo

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 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.



Mark Bangert, guest conductor, is the John H. Tietjen Professor of Pastoral Ministry: Worship and Church Music, Emeritus at the Lutheran School of Theology at Chicago. He joined the faculty in 1983 as Christ Seminary-Seminex associate professor of worship and music. One of his passions is the music of Bach—about which he produces scholarly writing and regular performances of Bach cantatas. He is the artistic director and scholar in residence of the Bach Cantata Series at St. Luke Church in Chicago. He also loves ethno-musicology, and has studied church music in Tanzania, Zimbabwe, Kenya, Manila, Bali, Thailand, and Bangalore, India. He lives in Chicago's Hyde Park neighborhood with his wife, Kristi.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of 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 is a regular soloist at Grace.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women's Choir. She is also the Administrative Assistant of the Bach Institute on that campus of Valparaiso University. She has appeared as a soloist in oratorios, passions, and cantatas at Valparaiso and for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.



Michael D. Costello, homilist, 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 Harrisburg, 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 and is President of Region 3 of the Association of Lutheran Church Musicians. He also serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.



Timothy Spelbring, organist, is Director of Music at St. Mark Lutheran Church in Prospect Heights, Illinois. He received his Bachelor of Music in Organ Performance from Oberlin College in 2003, and in 2005 earned his Master of Music at the Yale University School of Music, where he studied with Martin Jean, William Porter, and Jeffrey Brillhart. Tim is an active recitalist and the winner of many awards in organ performance. He serves as the regular accompanist for the Senior Choir at Grace, where he is also organist for the Bach Cantata Vespers ministry.



SAVE THE TOWER UPDATE

Grace's sanctuary has been home to Bach Cantata Vespers worship for the past 42 years. The beauty of the church building adds to the power of Bach's music. The church tower is a symbol of God's presence among us and of our praise reaching to the heavens.

As you may know, Grace Lutheran Church is seeking to raise \$1.2 million in gifts and pledges over the next 24 months to pay for significant, necessary repairs to the tower.

So far, we've received over \$1 million in pledges. Your support can play a critical role in helping us reach our \$1.2 million goal. Brochures about the Save the Tower Campaign can be found in the racks in the narthex and in the atrium. Pledge and donation cards and envelopes are located in the atrium by our tower display.

If you have questions about the campaign, please contact Pastor Michael Costello, Cantor, or Pastor Bruce Modahl at 708-366-6900.

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These listings acknowledge contributions to the 43rd season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after December 15 will be acknowledged in next month's bulletin.

Special thanks is extended to Leonard Berghaus for tuning the portativ organ.

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