

# Bach <sup>43<sup>rd</sup> Year</sup> Cantata Vespers 2013–2014

Grace Lutheran Church • River Forest, Illinois



**January 26, 2014**

**Sehet, welch eine Liebe hat uns der Vater erzeiget (BWV 64)**

*Behold, what love the Father has shown to us*

## 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.

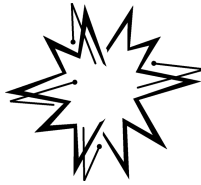
Please silence all cell phones and pagers.

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



The Third Sunday after Epiphany  
January 26, 2014 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Sonata IV in B Flat Major, Op.65

Felix Mendelssohn  
(1819–1847)

Allegro con brio  
Andante religioso  
Allegretto  
Allegro maestoso e vivace

Jesu, meine Freude, BWV 610

Johann Sebastian Bach  
(1685–1750)

Florence Jowers, organ

*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. **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**

☞ 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.

☛ **Amen.**

**MOTET:** *Das Wort ward Fleisch*

Andreas Hammerschmidt  
(1611/12–1675)

*Das Wort ward Fleisch und wohnet unter uns,*

**The Word became flesh and dwelled among us,**  
*und wir sahen seine Herrlichkeit,*

**and we have seen his glory,**  
*eine Herrlichkeit als des eingebornen Sohns vom Vater,*  
**the glory as of the only begotten Son of the Father,**  
*voller Gnade und Wahrheit.*

**full of grace and truth.**

*Alleluia.*

John 1:14

*Silence for meditation is observed, then:*

**PRAYER**

☞ Almighty God,  
you have filled us with the new light of the Word  
who became flesh and lived among us.  
Let the light of our faith shine in all that we do;  
through your Son, Jesus Christ our Lord,  
who lives and reigns with you and the Holy Spirit,  
one God, now and forever.

☛ **Amen.**

*The offering is gathered.*

**VOLUNTARY:** *Gelobet seist du, Jesu Christ, BWV 659*

Matthias Weckmann  
(c.1616–1674)

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

*The voluntary, which is comprised of three stanza settings, serves as the introduction to the hymn.*

*We stand.*

**HYMN:** We Praise You, Jesus, at Your Birth    Concertato by Michael D. Costello (b. 1979)  
Stanza four setting by Johannes Eccard (1553–1611)



- ☐ 1. We praise you, Je-sus, at your birth;    Clothed in flesh you came to earth.  
☐ 2. Now in the man-ger we may see    God's Son from e - ter - ni - ty,  
☐ 3. The vir - gin Ma-ry's lul - la - by    Calms the in - fant Lord Most High.  
Choir 4. The Light E - ter-nal, break-ing through,    Made the world to gleam a - new;  
☐ 5. The ver - y Son of God sub - lime    En - tered in - to earth - ly time  
☐ 6. In pov - er - ty he came to earth    Show - ing mer - cy by his birth;  
☐ 7. All this for us our God has done    Grant - ing love through his own Son.



The vir - gin bears a sin - less boy    And all the an - gels sing for joy.  
The gift from God's e - ter - nal throne    Here clothed in our poor flesh and bone.  
Up - on her lap con - tent is he    Who keeps the earth and sky and sea.  
His beams have pierced the core of night,    He makes us child - ren of the light.  
To lead us from this world of cares    To heav - en's courts as bles - sed heirs.  
He makes us rich in heav'n - ly ways    As we, like an - gels, sing his praise.  
There-fore, all Christ-en - dom, re - joice    And sing his praise with end - less voice.



Al - le - lu - ia!

Text: German, c. 1380, st. 1; Martin Luther, 1483–1546, sts. 2–7; tr. Gregory J. Wismar, b. 1946, sts. 1, 6;  
tr. F. Samuel Janzow, 1913–2001, sts. 2, 4; tr. *Lutheran Service Book*, 2006, sts. 3, 5, 7

GELOBET SEIST DU  
87 88 4

Tune: *Eyn Enchiridion oder Handbüchlein*, Erfurt, 1524

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Text for sts. 2, 4 © 1978 Concordia Publishing House. Reprinted by permission of OneLicense.net A-704569.

*We sit.*





## ✠ WORD ✠

**READING:** Hebrews 1:1–14

Long ago God spoke to our ancestors in many and various ways by the prophets, but in these last days he has spoken to us by a Son, whom he appointed heir of all things, through whom he also created the worlds. He is the reflection of God's glory and the exact imprint of God's very being, and he sustains all things by his powerful word. When he had made purification for sins, he sat down at the right hand of the Majesty on high, having become as much superior to angels as the name he has inherited is more excellent than theirs.

For to which of the angels did God ever say,

"You are my Son;  
today I have begotten you"?

Or again,

"I will be his Father,  
and he will be my Son"?

And again, when he brings the firstborn into the world, he says,

"Let all God's angels worship him."

Of the angels he says,

"He makes his angels winds,  
and his servants flames of fire."

But of the Son he says,

"Your throne, O God, is forever and ever,  
and the righteous scepter is the scepter of your kingdom.

You have loved righteousness and hated wickedness;  
therefore God, your God, has anointed you  
with the oil of gladness beyond your companions."

And,

"In the beginning, Lord, you founded the earth,  
and the heavens are the work of your hands;

they will perish, but you remain;  
they will all wear out like clothing;

like a cloak you will roll them up,  
and like clothing they will be changed.

But you are the same,  
and your years will never end."

But to which of the angels has he ever said,

"Sit at my right hand  
until I make your enemies a footstool for your feet"?

Are not all angels spirits in the divine service, sent to serve for the sake of those who are to inherit salvation?

**L** The Word of the Lord.

**C** Thanks be to God.

## READING: John 1:1–14

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it.

There was a man sent from God, whose name was John. He came as a witness to testify to the light, so that all might believe through him. He himself was not the light, but he came to testify to the light. The true light, which enlightens everyone, was coming into the world.

He was in the world, and the world came into being through him; yet the world did not know him. He came to what was his own, and his own people did not accept him. But to all who received him, who believed in his name, he gave power to become children of God, who were born, not of blood or of the will of the flesh or of the will of man, but of God.

And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth.

℣ The Word of the Lord.

☞ **Thanks be to God.**

## HOMILY

The Rev. Dr. Paul D. Weber

**CANTATA:** *Sebet, welch eine Liebe hat uns der Vater erzeiget*, BWV 64  
(Behold, what love the Father has shown us)

J. S. Bach

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

### 1. Chorus

*Sebet, welch eine Liebe hat uns der Vater erzeiget,*

**Behold, what love the Father has shown us,**

*dass wir Gottes Kinder heißen.*

**that we are called children of God.**

The movement begins suddenly with a very strong call to attention: *Sebet!* These two chords initiate a complex fugue that embodies the text it accompanies. The fugue subject begins with a lyrical line that highlights the words *Liebe* and *Vater*, before continuing with the word *erzeiget* over a long, flowing, eighth-note melisma. The movement comes to a close almost as suddenly as it began when all four voices declare together, “that we are called children of God.” The text of this movement is 1 John 3:1. Except for the basso continuo group, the orchestra plays *colla voce* (with the voice), doubling the choirs parts.

## 2. Chorale

*Das hat er alles uns getan,*

**He has done all this for us,**

*Sein groß Lieb zu zeigen an.*

**To show his great love.**

*Des freu sich alle Christenheit*

**All Christendom rejoices**

*Und dank ihm des in Ewigkeit.*

**And thanks him in eternity.**

*Kyrieleis!*

**Kyrie eleis!**

The first of three chorales in this cantata, this simple movement utilizes the final stanza of Martin Luther's chorale *Gelobet seist du, Jesu Christ* (Praise be to you, Jesus Christ), sung as the office hymn in this evening's service. It is a fitting response to the good news proclaimed in the opening chorus.

## 3. Recitative (Alto)

*Geb, Welt! behalte nur das Deine,*

**Go, world! Keep only what is yours,**

*Ich will und mag nichts von dir haben,*

**I wish or want nothing from you,**

*Der Himmel ist nun meine,*

**Now that heaven is mine,**

*An diesem soll sich meine Seele laben.*

**On this my soul shall feast.**

*Dein Gold ist ein vergänglich Gut,*

**Your gold is a fleeting good,**

*Dein Reichthum ist geborget,*

**Your wealth is borrowed,**

*Wer dies besitzt, der ist gar schlecht versorget.*

**Whoever possesses it, is badly served.**

*Drum sag ich mit getrostem Mut:*

**Therefore I say with confidence:**

The tone of the cantata shifts dramatically with a simple ascending C Major scale. The alto cries out *Geb, Welt!* (Go, world!), a sign that she is ready to fling off all that hinders her in this earthly life since, in Christ, heaven now belongs to her. She represents the whole people of God, whose eyes are fixed on Jesus. Her thoughts conclude with the familiar chorale which follows without pause.

#### 4. Chorale

*Was frag ich nach der Welt*  
**What ask I of this world**  
*Und allen ibren Schätzen*  
**And all its treasures,**  
*Wenn ich mich nur an dir,*  
**When I can only delight**  
*Mein Jesu, kann ergötzen!*  
**In you, my Jesus!**  
*Dich hab ich einzig mir*  
**You alone I have made**  
*Zur Wollust vorgestellt:*  
**My pleasure:**  
*Du, du bist meine Lust;*  
**You, you are my desire;**  
*Was frag ich nach der Welt!*  
**What ask I of this world!**

The fury of ascending sixteenth notes in the continuo is transformed into a calming, walking bass line in stanza one of *Was frag ich nach der Welt* (What need have I of this world). The people of God join the alto in singing that Jesus alone is their desire, delight, and pleasure.

#### 5. Aria (Soprano)

*Was die Welt in sich hält,*  
**What this world contains,**  
*Muss als wie ein Rauch vergehen.*  
**Must disappear like smoke.**  
*Aber was mir Jesus gibt*  
**But what my Jesus gives,**  
*Und was meine Seele liebt,*  
**And what my soul loves,**  
*Bleibet fest und ewig stehen.*  
**Remains firm and eternal.**

The theme of this text is that the things of this world disappear like smoke. Thus, the ascending line we heard in movement 3 quickly morphs into something different. It descends, disappearing almost as quickly as it appeared. The action slows a bit as the soprano sustains the words *fest* (firm) and *stehen* (remains). All the time, however, the continuo part lurks in the bass, tempting us to return to that which is fleeting. Perhaps the *da capo* aria reminds us of our sinful nature, which always tries to lure us back to that which does not completely satisfy.

## 6. Recitative (Bass)

*Der Himmel bleibt mir gewiss, und den besitz ich schon im Glauben.*

**Heaven to me is certain, and I already possess it in my faith.**

*Der Tod, die Welt und Sünde, ja selbst das ganze Höllenheer*

**Death, the world and sin, yes, even hell's entire army**

*Kann mir, als einem Gotteskinde,*

**Cannot from me, as a child of God,**

*Denselben nun und nimmermehr aus meiner Seele rauben.*

**Now or evermore steal this heaven from my soul.**

*Nur dies, nur einzig dies macht mir noch Kummernis, dass ich noch länger soll auf dieser Welt verweilen;*

**Only this, this alone still troubles me, that I must tarry longer in this world;**

*Denn Jesus will den Himmel mit mir teilen, und darzu hat er mich erkoren,*

**For Jesus wants me to share heaven, and therefore he has chosen me,**

*Deswegen ist er Mensch geboren.*

**For this he was born man.**

Bach employs the interval of a tritone, known at least from the early 18<sup>th</sup> century as the devil in music, on the words *Der Tod* (death), *und Sünde* (sin), and *Höllenneer* (hell's army). All these things may try to rob the believer's soul of heaven, but he remains certain—even while tarrying in this world—that Jesus was born for him and has chosen him for all eternity.

## 7. Aria (Alto)

*Von der Welt verlang ich nichts,*

**From the world I demand nothing,**

*Wenn ich nur den Himmel erbe.*

**If only I inherit heaven.**

*Alles, alles geb ich bin,*

**All things I give up,**

*Weil ich genug versichert bin,*

**For I am assured sufficiently,**

*Dass ich ewig nicht verderbe.*

**I will not decay eternally.**

The soloist sounds careless in her concern for worldly things. She frequently repeats the word *nichts* (nothing), emphasizing that this world is meaningless compared to the inheritance of heaven. Three times she sings this phrase using a minor seventh, before finally ascending a perfect octave to the word *Himmel* (heaven). The soloist, oboe d'amore, and continuo share in a beautiful trio, but are never quite in step with one another in this *da capo* aria.

## 8. Chorale

*Gute Nacht, o Wesen,*

**Good night, O being,**

*Das die Welt erlesen!*

**That the world has chosen!**

*Mir gefällst du nicht.*

**To me you are not pleasing.**

*Gute Nacht, ihr Sünden,*

**Good night, you sins,**

*Bleibet weit dabinten,*

**Stay far behind me,**

*Kommt nicht mehr ans Licht!*

**Come no more to light!**

*Gute Nacht, du Stolz und Pracht!*

**Good night, you pride and glory!**

*Dir sei ganz, du Lasterleben,*

**To you, you life of depravity,**

*Gute Nacht gegeben!*

**Good night is fully given!**

In stanza five of the chorale *Jesu, meine Freude*, the choir sings the words *gute Nacht* (good night) four times—once to nature, once to sin, once to pride and glory, and finally to the entire life of depravity. As these words are sung to conclude Cantata 64, one cannot help but hear the penultimate movement of Bach's *St. Matthew Passion*, where the choir sings to our crucified Lord, *Mein Jesu, gute Nacht!* Though the *St. Matthew Passion* was not written until 1727, the parallel is worth noting, since ultimately it was Jesus' death on the cross that gave the final *gute Nacht* to sin, death, and the power of the devil.

*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-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

☩ In peace, let us pray to the Lord. ☩ Lord, have mer - cy.

*After each petition:*

☩ ...let us pray to the Lord.

☩ Lord, have mer - cy.



*The litany concludes:*

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



℣ Al - le - lu - ia.

- ℣ Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

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



℣ To you, O Lord.

- ℣ O God, from whom come all holy desires, all good counsels, and all just works: Give 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.

℣ 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,

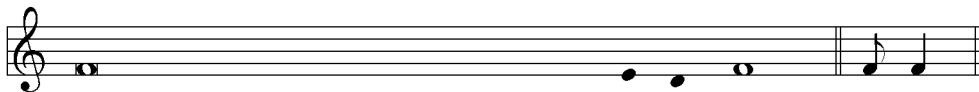
and the power, and the glory,

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: Of the Father's Love Begotten

Concertato by Michael Burkhardt  
(b. 1957)



☐ 1 Of the Fa - ther's love be - got - ten ere the worlds be -  
 ☐ 2 Oh, that birth for - ev - er bless - ed, when the vir - gin,  
 ☑ 3 This is he whom seers in old time chant - ed of with  
 ☑ 4 Let the heights of heav'n a - dore him; an - gel hosts, his  
 ☑ 5 Christ, to thee, with God the Fa - ther, and, O Ho - ly



gan to be, he is Al - pha and O - me - ga,  
 full of grace, by the Ho - ly Ghost con - ceiv - ing,  
 one ac - cord, whom the voic - es of the proph - ets  
 prais - es sing; pow'rs, do - min - ions, bow be - fore him  
 Ghost, to thee, hymn and chant and high thanks - giv - ing



he the source, the end - ing he, of the things that are, that  
 bore the Sav - ior of our race, and the babe, the world's re -  
 prom - ised in their faith - ful word; now he shines, the long - ex -  
 and ex - tol our God and King; let no tongue on earth be  
 and un - wea - ried prais - es be: hon - or, glo - ry, and do -





have been, and that fu - ture years shall see,  
deem - er, first re - vealed his sa - cred face,  
pect - ed; let cre - a - tion praise its Lord  
si - lent, ev - 'ry voice in con - cert ring  
min - ion, and e - ter - nal vic - to - ry



ev - er - more and ev - er - more.  
ev - er - more and ev - er - more.  
ev - er - more and ev - er - more.  
ev - er - more and ev - er - more.  
ev - er - more and ev - er - more! A - men

Text: Marcus Aurelius Clemens Prudentius, 348–413; tr. composite  
Music: DIVINUM MYSTERIUM, plainsong, mode V, 13th cent.

## DISMISSAL

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

## BACKGROUND OF THE CANTATA

In terms of its liturgical celebrations, Leipzig was one of the most conservative towns in Germany, not even allowing concerted (orchestrated) music in worship during the penitential seasons of Advent and Lent. Perhaps Bach was grateful for this since, during his first six months as Kantor at the Thomaskirche (May through November, 1723), he had already composed 25 new cantatas. But if he was grateful for the ban on concerted music, it was only because he didn't have to rehearse and perform it. In order to be ready for the flood of music that would be presented during his first Christmas in Leipzig, Bach must have been composing at an astonishing pace during Advent of 1723, not to mention copying parts and leading rehearsals.

During Bach's first Christmas season in Leipzig he performed Cantata 63 on Christmas Day (*Christen, ätzet diesen Tag*), and also perhaps the Magnificat in E-flat (BWV 243). This was followed by Cantata 40 for the Feast of St. Stephen on December 26 (*Dazu ist erschienen der Sohn Gottes*), and today's cantata, Cantata 64 for the Feast of St. John, on December 27 (*Sehet, welch eine Liebe hat uns der Vater erzeiget*).

The floodwaters of music continued to rise with the performance of Cantata 190 for New Year's Day (*Singet dem Herrn ein neues Lied*), Cantata 153 for the first Sunday of the New Year (*Schau, lieber Gott, wie meine Feind*), and Cantata 65 for the Feast of the Epiphany (*Sie werden aus Saba alle kommen*). All of these pieces, except Cantata 63, were receiving their first performance. To any modern-day church musician, this is an unimaginable pace for composing, rehearsing, and performing music of this complexity.

Cantata 64 is one of three cantatas (40, 64, 153) in this group that utilizes three chorales instead of the usual one or even two. These chorales, familiar to the people of Bach's day and even to many in our own, create a sort of thread that ties them together over the twelve days of Christmas.

But the cantatas each have their own unique features as well. For example, while Cantata 63 begins with an exuberant fanfare for four trumpets, three oboes, timpani, and strings, Cantata 64 uses three trombones, a zink (today we use a trumpet), an oboe d'amore, and strings. In the opening movement, the instruments—all of them except for the basso continuo group—play *colla voce* (with the voice, or doubling the voice parts). The result of this style of orchestration is a rich, warm sound for each of the choral movements.

In Bach's Leipzig the readings for the feast day of St. John were Hebrews 1:1–14 and John 1:1–14. Hebrews 1 begins with the proclamation that we read during every Matins and Vespers service prior to the Gospel Canticle: "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." The prologue to John's Gospel declares that Jesus is the Word of God who was in the beginning and through whom God has brought all things into being.

While the cantata quotes 1 John 3:1 as the text of the first movement (helping us to think both of the good news in the Gospel reading and about St. John, the traditional author of both books), movements 3 through 8 appear to pick up on a theme from the book of Hebrews. Though not quoted in the libretto, one cannot help but think of Hebrews 12:1–2: “Let us also lay aside every weight and the sin that clings so closely, and let us run with perseverance the race that is set before us, looking to Jesus the pioneer and perfecter of our faith.” In this cantata the listener is left with the impression that the children of God are to concern themselves not with the world and all its treasures, but with Jesus, the Word made flesh, through whom we have been united with God.

Cantata 64 was premiered in the Leipzig Thomaskirche on December 27, 1723. It is scored for soprano, alto, and bass soloists, chorus, zink, three trombones, oboe d’amore, strings, and basso continuo.

Michael D. Costello

## LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader

The Rev. Paul D. Weber, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Florence Jowers, organist

Maura Janton Cock, soprano

Angela Young Smucker, mezzo-soprano

Douglas Anderson, baritone

Betty Lewis, Paul Zafer, Lisa Fako, Karen Nelson, violin 1

Carol Yampolsky, Nina Saito, Lou Torick, violin 2

Vannia Phillips, Diana Mayne, viola

Craig Trompeter, cello

Judith Hanna, double bass

Greg Fudala, trumpet

Tim Coffman, Dave Ferguson, Brad Payne, trombones

Christine Janzow Phillips, oboe/oboe d’amore

Laura Zimmer, 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.



**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.



**Florence Jowers**, organist, is Associate Professor of Music and University Organist of Lenoir-Rhyne University in Hickory, NC, where she teaches in the Sacred Music Program and directs the Lenoir-Rhyne Youth Chorus. Ms. Jowers received music degrees in organ performance and church music from the Yale University School of Music and Stetson University. She was the recipient of a Rotary International Fellowship for post-graduate study abroad, at which time she studied with the late Anton Heiller at the Hochschule für Musik in Vienna and with Peter Planyavsky at St. Stephen's Cathedral. Ms. Jowers frequently serves as a clinician for conferences and has concertized extensively in the United States, Germany, Austria, and the Czech Republic. Ms. Jowers is married to Dr. Paul D. Weber.



**Angela Young Smucker**, mezzo-soprano, has performed throughout the United States and Germany in oratorio, concert works, and opera. A resident of Chicago, Ms. Young Smucker performs regularly with the Haymarket Opera Company, Newberry Consort, Bach Collegium San Diego, Bella Voce, and Grammy-nominated ensemble Seraphic Fire. With the Bach Institute of Valparaiso University, she also serves as the resident alto soloist and section leader for the Bach Institute in addition to her position as Adjunct Instructor of Music at the University. She holds degrees from Valparaiso University and the University of Minnesota and has studied with Maura Janton Cock, Steven Rainbolt, and Lawrence Weller.



**Paul D. Weber**, homilist, is Professor of Church Music at Lenoir-Rhyne University, where he conducts the A Cappella Choir, College Singers, and Chapel Choir. Since 1996 he has served as coordinator of the University's Sacred Music Program, developing it into a nationally recognized course of study. Dr. Weber is active as a choral director and clinician in schools, churches, and for conferences and festival events. He is a graduate of Christ Seminary-Seminex, received a Doctor of Musical Arts degree in Choral Conducting from the University of Iowa, a Master of Musical Arts degree in Composition from Yale University, and a Master of Music degree in Organ Performance and Composition from Washington University, St. Louis. He is an ordained pastor of the Evangelical Lutheran Church in America and is married to Florence Jowers.

## February 23

**9:45 a.m.** Cantata Preview: Mark Peters, Trinity Christian College

**3:45 p.m.** **Ich bin vergnügt mit meinem Glücke** *I am content with my fortune* (BWV 84)  
David Schrader, Chicago, harpsichordist and organist  
Maura Janton Cock, Valparaiso University, soprano  
Rosalie de Rosset, Moody Bible Institute, homilist

## March 30

**9:45 a.m.** Cantata Preview: Douglas Anderson and Karen Brunssen

**3:45 p.m.** **Nach dir, Herr, verlanget mich** *Unto you, Lord, do I long* (BWV 150)  
G. P. Telemann: Sonata in F minor for bassoon (TWV 41:f1)  
Dianne Ryan, Chicago, bassoonist  
W. A. Mozart: Sonata da chiesa in B-flat Major (KV 212)  
Jill Peláez Baumgaertner, Wheaton College, homilist

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

This 43<sup>rd</sup> season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

These listings acknowledge contributions to the 43<sup>rd</sup> season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after January 12 will be acknowledged in next month's bulletin.

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

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