

Bach 43rd Year **Cantata Vespers** 2013–2014

Grace Lutheran Church ■ River Forest, Illinois



October 20, 2013

Gott der Herr ist Sonn und Schild (BWV 79)

God the Lord is sun and shield

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.



Next weekend, October 26 and 27, Grace Lutheran Church is launching the Save the Tower Campaign. We are seeking to raise \$1.2 million in gifts and pledges over the next 24 months to repair our church tower.

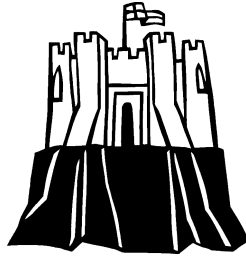
Good stewardship asks us to care wisely for the resources that are entrusted to us, including this sanctuary, home to the Bach Cantata Vespers for the past 42 years.

We invite you to learn more about how you can support our Tower campaign. Please contact Pastor Michael Costello, Cantor, or Pastor Bruce Modahl at 708-366-6900).

Visit our web site at www.graceriverforest.org for more about the campaign and detailed photos of the tower.

Twenty-second Sunday after Pentecost
October 20, 2013 † 3:45 p.m.

EVENING PRAYER



PRELUDE: Toccata and Fugue in F Major, BWV 540

Johann Sebastian Bach
(1685–1750)

Steven Wentz, 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,



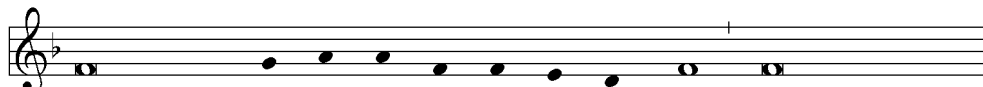
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.




☐ 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. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

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

☩ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.
I O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.
II Let my prayer rise be - fore you as in - cense;



the lift-ing up of my hands as the eve-ning sac-ri - fice.



I Set a watch be-fore my mouth, O Lord, and guard the door of my lips.



II Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -



pied in wick-ed-ness with e - vil - do - ers. I But my eyes are



turned to you, Lord God; in you I take ref- 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: *Ein feste Burg ist unser Gott*, TWV 8:7

Georg Philipp Telemann
(1681–1767)

*Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not,
Die uns jetzt hat betroffen.
Der alt böse Feind,
Mit Ernst er's jetzt meint.
Groß Macht und viel List
Sein grausam Rüstung ist.
Auf Erd ist nicht seinsgleichen.*

**A mighty fortress is our God,
A strong defense and weapon.
He frees us from all distress,
Which now has stricken us.
The old, evil enemy,
Is engaged now in all earnest.
Great power and much cunning
Are his fearsome armor.
On earth he has no equal.**

*Mit unsrer Macht ist nichts getan,
Wir sind gar bald verloren.
Es streit' für uns der rechte Mann,
Den Gott hat selbst erkoren.
Fragst du, wer der ist?
Er heißt Jesus Christ,
Der Herr Zebaoth,
Und ist kein ander Gott.
Das Feld muß er behalten.*

**Our power can accomplish nothing,
We are so soon defeated.
But for us fights the right man,
Whom God himself has chosen.
You ask, who he is?
He's called Jesus Christ,
The Lord Zebaoth,
There is no other God,
He must win the battle.**

*Preis, Ehr' und Lob dem höchsten Gott,
Dem Vater aller Gnaden,
Der uns aus Lieb gegeben hat
Sein' Sohn für unsre Schaden;
Dem Tröster heiligen Geist,
Von Sünd'n er uns reißt,
Zum Reich er uns heißt,
Den Weg zum Himmel weist,
Der helf uns fröhlich. Amen.*

**Praise, laud and honor to the highest God,
The Father of all mercy,
Who for love of us has given
His Son for our misdeeds;
To the comforter Holy Ghost,
Away from sin he tears us,
To his kingdom he calls us;
The way to heaven he shows us,
Cheerfully may he help us. Amen.**

Silence for meditation is observed, then:

COLLECT

- L** Lord God, our refuge and strength,
when the restless powers of this world
and the waters of hell rise up against your holy city,
watch over it and keep it safe.
By the river that flows from the throne of the Lamb,
purify this new Jerusalem as your chosen dwelling,
for you are with us, our stronghold now and forever.
- C** Amen.

The offering is gathered.

VOLUNTARY: The Church's One Foundation

Charles W. Ore
(b. 1936)

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

Following the brass introduction to the hymn, we stand.

HYMN: The Church's One Foundation

Concertato by Michael D. Costello
(b. 1979)



- C** 1 The church's one foun - da - tion is Je - sus Christ, her Lord;
- Choir** 2 E - lect from ev - 'ry na - tion, yet one o'er all the earth;
- C** 3 Though with a scorn - ful won - der this world sees her op - pressed,
- Choir** 4 Through toil and trib - u - la - tion and tu - mult of her war,
- C** 5 Yet she on earth has u - nion with God, the Three in One,



she is his new cre - a - tion by wa - ter and the word.
her char - ter of sal - va - tion: one Lord, one faith, one birth.
by schisms . . . rent a - sund - er, by her - e - sies dis - tressed,
she waits the con - sum - ma - tion of peace for - ev - er - more;
and mys - tic sweet com - mu - nion with those whose rest is won.



From heav'n he came and sought her to be his ho - ly bride;
One ho - ly name she bless - es, par - takes one ho - ly food,
yet saints their watch are keep - ing; their cry goes up: "How long?"
till with the vi - sion glo - rious her long - ing eyes are blest,
O bless - ed heav'n-ly cho - rus! Lord, save us by your grace,



with his own blood he bought her, and for her life he died.
and to one hope she press - es with ev - 'ry grace en - dued.
and soon the night of weep - ing shall be the morn of song.
and the great church vic - to - rious shall be the church at rest.
that we, like saints be - fore us, may see you face to face.

Text: Samuel J. Stone, 1839–1900
Music: AURELIA, Samuel S. Wesley, 1810–1876

✠ WORD ✠

We sit.

READING: 2 Thessalonians 2:3–8

Let no one deceive you in any way; for that day will not come unless the rebellion comes first and the lawless one is revealed, the one destined for destruction. He opposes and exalts himself above every so-called god or object of worship, so that he takes his seat in the temple of God, declaring himself to be God. Do you not remember that I told you these things when I was still with you? And you know what is now restraining him, so that he may be revealed when his time comes. For the mystery of lawlessness is already at work, but only until the one who now restrains it is removed. And then the lawless one will be revealed, whom the Lord Jesus will destroy with the breath of his mouth, annihilating him by the manifestation of his coming.

- 📖 The Word of the Lord.
- 🙏 Thanks be to God.

ANTHEM: If You Continue in My Word

Walter L. Pelz
(b. 1926)

If you continue in my word, you are truly my disciples,
and you will know the truth, and the truth will make you free.

John 8:31–32

READING: Revelation 14:6–8

Then I saw another angel flying in midheaven, with an eternal gospel to proclaim to those who live on the earth to every nation and tribe and language and people. He said in a loud voice, “Fear God and give him glory, for the hour of his judgment has come; and worship him who made heaven and earth, the sea and the springs of water.”

Then another angel, a second, followed, saying, “Fallen, fallen is Babylon the great! She has made all nations drink of the wine of the wrath of her fornication.”

📖 The Word of the Lord.

🙏 Thanks be to God.

CANTATA: *Gott der Herr ist Sonn und Schild*, BWV 79
(God the Lord is sun and shield)

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

Gott der Herr ist Sonn und Schild.

God the Lord is sun and shield.

Der Herr gibt Gnade und Ehre,

The Lord grants mercy and honor,

er wird kein Gutes mangeln lassen den Frommen.

no good thing will he withhold from the righteous.

Bach captures the spirit of the festival in one of his most impressive cantata choruses. The movement features a splendid orchestration with voices joining in the presentation of memorable melodies that are often cast in complex constructions. It begins with a statement of the first theme by the horns over an accompaniment of throbbing timpani and energetic chordal lines of the strings and woodwinds. The second theme, which begins with several firmly repeated notes, appears in voice after voice in the form of a fugue for woodwinds and strings in which each voice imitates its predecessor. These then are joined shortly by the horns, which ultimately play the first theme simultaneously with the fugal theme of the other instruments.

The choir enters singing “*Gott der Herr ist Sonn und Schild*” in short phrases of new chordal and imitative material while the instruments sound themes one and two again. Soon the voices join the instruments in an intricately worked-out development of the second theme. Finally, everyone combines in a less complex, but more impressive section that contains touches of previous material while moving towards a magnificent conclusion. The text, which expresses undoubting acclamation, is taken from Psalm 84:11.

2. Aria (Alto)

Gott ist unsre Sonn und Schild!

God is our sun and shield!

Darum rühmet dessen Güte

Therefore with a thankful mind

Unser dankbares Gemüte,

We praise the goodness

Die er für sein Häuflein hegt.

With which He tends his little flock.

Denn er will uns ferner schützen,

Since He also will protect us,

Ob die Feinde Pfeile schnitzen

Even if enemies sharpen arrows

Und ein Lästerbund gleich billt.

And an evil hound should howl.

The words of the Psalm are slightly paraphrased to begin and conclude this lovely duet in 6/8 meter for alto and oboe. The florid line of the oboe and the graceful melody of the singer match each other nicely. The gentle spirit of the music is altered chromatically somewhat to convey the thought of the sharp arrows of the foes and the “evil hound” of the last line of the text. *Lästerbund* could also be translated “the dog Blasphemy (should howl).”

3. Chorale

Nun danket alle Gott

Now thank we all our God,

Mit Herzen, Mund und Händen,

With heart and mouth and hands,

Der große Dinge tut

Who does great things

An uns und allen Enden,

For us and for all times,

Der uns von Mutterleib

Who from our mother's womb,

Und Kindesbeinen an

And childhood on, has done

Unzähl'g viel z'gut

Countless good for us

Und noch itzund getan.

Now and forevermore.

All instruments join in a setting of the chorale *Nun danket alle Gott* (Now Thank We All Our God, LBW 533). The choir sings the first stanza of the hymn by Martin Rinkart (1586–1649) set to a tune by Johann Crüger that first appeared in 1647. The chorale harmonization is one of Bach's simplest, but it is made especially remarkable because of the addition of the first theme from the opening chorus that is played by the horns as a countermelody to the chorale. Along with many other Lutheran chorales of earlier centuries this melody was a favorite of Bach's, one that he utilized in other choral and organ works. In some circles the original hymn is considered the premier Lutheran song of praise and thanks for God's blessings.

HOMILY

The Rev. Dr. Paul Westermeyer



4. Recitative (Bass)

Gottlob, wir wissen

Praise God, we know

Den rechten Weg zur Seligkeit;

The right way to salvation;

Denn, Jesu, du hast ihn uns durch dein Wort gewiesen,

Since, Jesus, you have shown it to us through your Word.

Drum bleibt dein Name jederzeit gepriesen.

Thus is your name ever praised.

Weil aber viele noch

But there are still many

Zu dieser Zeit

Who at this time

An fremdem Joch

Must labor under foreign yoke

Aus Blindheit ziehen müssen,

Out of blindness.

Ach! so erbarme dich

Ah, so have mercy

Auch ihrer gnädiglich,

On them graciously,

Dass sie den rechten Weg erkennen

That they recognize the right way

Und dich bloß ihren Mittler nennen.

And call only you their mediator.

A simply accompanied recitative in which the soloist expresses thanks to God for showing the believer the path to blessedness and prays for compassion on those who “labor under foreign yoke,” that is, those who are unbelievers.

5. Aria (Soprano & Bass)

Gott, ach Gott, verlass die Deinen

God, O God, leave your own

Nimmermehr!

Nevermore!

Lass dein Wort uns helle scheinen;

Let your word appear to us brightly;

Obgleich sehr

Although enemies

Wider uns die Feinde toben,

Rage against us mightily,

So soll unser Mund dich loben.

Thus shall our mouths praise you.

In a lengthy duet accompanied by violins playing in unison the singers implore God not to leave his people. The voices move together mostly in sweet parallel intervals. Only occasionally does one singer sing a passage imitative of the other. The independent violin line forms a filigree of arpeggios and prominent leaps that perfectly complement the singers' flowing lines.

6. Chorale

Erhalt uns in der Wahrheit,

Keep us in your truth,

Gib ewigliche Freiheit,

Give us eternal freedom,

Zu preisen deinen Namen

To praise your name

Durch Jesum Christum. Amen.

Through Jesus Christ. Amen.

The closing chorale confidently expresses core thoughts of the Reformation in a prayer that we remain true to the faith and offer praise to God through Christ Jesus. The text is the last stanza of a hymn by Ludwig Helmbold (1575) set to a tune of Nikolaus Selnecker (1587). A variant of the triple-meter melody, but not the text, is still found in *The Lutheran Hymnal* (1941), 122. Bach sets the chorale for six voices—the usual four-voice choir with doubling instruments, plus a two-voice descant for the horns undergirded by timpani.

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:

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



☩ 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.



☩ 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.

☩ Amen.

LORD'S PRAYER

- ℒ 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,

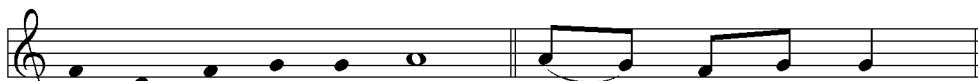
but deliver us from evil.

For thine is the kingdom,

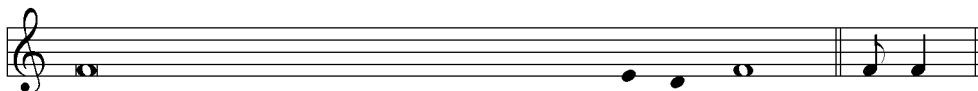
and the power, and the glory,

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: Now Thank We All Our God

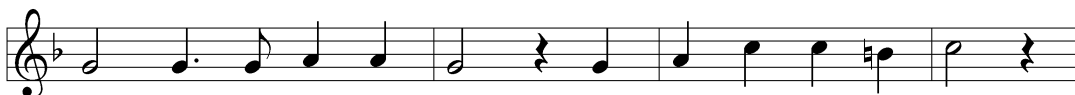
Concertato by Michael D. Costello



☑ 1 Now thank we all our God with hearts and hands and voic - es,
Choir 2 Oh, may this boun-teous God through all our life be near us,
☑ 3 All praise and thanks to God the Fa - ther now be giv - en,



who won-drous things has done, in whom his world re - joic - es;
with ev - er joy - ful hearts and bless - ed peace to cheer us,
the Son, and him who reigns with them in high-est heav - en,



who, from our moth-ers' arms, has blest us on our way
and keep us in his grace, and guide us when per-plexed,
the one e - ter - nal God, whom earth and heav'n a - dore;



with count-less gifts of love, and still is ours to - day.
and free us from all harm in this world and the next.
for thus it was, is now, and shall be ev - er - more.

Text: Martin Rinkhart, 1586–1649; tr. Catherine Winkworth, 1829–1878
Music: NUN DANKET ALLE GOTT, Johann Crüger, 1598–1662



DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Paul Westermeyer, homilist

The Rev. Kelly K. Faulstich, leader

Concordia University Chicago Kapelle

Charles P. Brown, director

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Aniello Barone, leader for the Service of Light

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Douglas Anderson, baritone

Noah Lambert and Candace Horton, trumpet

Anna S. Jacobson and Matt Monroe, horn

Brad Payne, trombone

Kyle Bellin, timpani

Donna Port and Ann Anderson, flute

Christine Janzow Phillips and Meg Busse, oboe

Dianne Ryan, bassoon

Betty Lewis, Heather Wittels, and Clara Lindner, violin I

Carol Yampolsky, Lou Torick, and Laura Zimmer, violin II

Naomi Hildner and Diana Mayne, viola

Craig Trompeter, cello

Trevor Jones, double bass

Michael D. Costello, continuo

Steven Wente, organist

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BACKGROUND OF THE CANTATA

Gott der Herr ist Sonn und Schild was written for the Festival of the Reformation in 1725. Although the festival was not formally established among Lutherans for at least one hundred years after Martin Luther's death in 1546, in the intervening years the celebration of the reforms instituted by him had been commemorated annually in various ways and on various dates. In 1667, the 150th anniversary of Luther's posting of the controversial *Ninety-Five Theses* on the Castle Church door in Wittenberg, the Saxon Elector in German designated October 31 as the date to celebrate.

The commemoration of the religious reformation in Germany has always centered on the scriptural foundations of church teaching, practice, and institutional reform established by Luther. At first the day was observed as an opportunity to give thanks to God for the preservation of the true Word and for deliverance from foes of the faith. As time passed, in regions where Lutheranism was dominant, it became an important public and religious occasion, during which the chief tenets of faith clarified by Luther were extolled; but often the distinctions between the Roman Catholic and Lutheran beliefs and practices were also emphasized. (Even today, many in America can remember when Reformation Day provided Lutherans with a special opportunity to give voice to these divisive distinctions.) Since the sixteenth century, interest in the observance has waxed and waned, but the centennials of 1617, 1717, 1817, and 1917, as well as the intervening fifty-year observances were particularly significant.

At St. Thomas Church in Leipzig Reformation Day was observed with extended festive services of Holy Communion and prayer led by the Superintendent Pastor and Cantor Bach. Besides the assigned prayers, readings, and a sermon, many of the items of the liturgy were performed in special musical settings. These festive services with their elaborate musical components were especially impressive for the population in a day when the Lutheran church was often the place to be to hear the best and latest fine music of the time.

At the beginning of the service after the organ prelude a Reformation Day *Introit* motet was sung, followed by concerted settings of the *Kyrie* and *Gloria in excelsis* performed by the choir with instrumental participation. A setting of the *Gloria in excelsis* as the hymn "All Glory Be to God on High" (LBW 166) and the Creed as the hymn "We All Believe in One True God" (LBW 374) were sung by the congregation, although the Creed may have also been chanted in German. The cantata for the day was performed before the sermon, and both of these elements were based on the Reformation Gospel text still in use in some Lutheran churches today. A concerted setting of the great Christian canticle of praise, the *Te Deum* (not normally

found in a Holy Communion service), was sung with trumpets and drums. Among other hymns included in the service were such grand classic chorales as “O God, Our Lord, Thy Holy Word” (*The Lutheran Hymnal* 266), “Lord, Keep Us Steadfast in your Word” (LBW 230), “Now Thank We All Our God” (LBW 533), and “A Mighty Fortress Is Our God” (LBW 228).

The cantata for today was first performed on Reformation Day, October 31, 1725, in Leipzig as part of Bach’s third complete annual cycle of cantatas. The Epistle for the day was 2 Thessalonians 2:3–8, with its exhortation to remain steadfast in the faith. The Holy Gospel was Revelation 14:6–8, which points out the need to fear and glorify God in the face of the Judgment. Reference is also made in the Gospel to “fallen Babylon,” which could have been interpreted to mean foes of the Christian, although it was more likely interpreted by Lutherans as a reference to the Roman Catholic Church itself.

Bach must have been fond of this cantata, for he used the music of the opening chorus and the soprano and bass duet to form two movement of the *Gloria in excelsis* in his *Mass in G major* (BWV 236).

The six movements of the cantata text, compiled by an unknown author, interpret the message of the Holy Gospel, emphasize the praise and thanks due to God for the strength of his love and faithfulness, and make a plea for God’s continued guidance and protection.

The cantata is scored for 2 horns, 2 oboes, 2 flutes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano, alto, and bass solos, and choir.

Carlos Messerli
Reprinted from October 25, 2009

Bach ^{43rd Year} Cantata Vespers 2013–2014

Grace Lutheran Church ■ River Forest, Illinois
Sunday afternoons ■ Prelude at 3:45 p.m.



Next Month
November 24
BWV 17

Wer Dank opfert, der preiset mich
Whoever offers thanks praises me

Paul Landahl, Lutheran School of Theology at Chicago, homilist
Bach Cantata Vespers Chorus and Orchestra
Michael D. Costello, director

J. S. Bach: Concerto in A Major for Oboe *d'amore* (BWV 1055)
Rebecca Schalk Nagel, Oboe *d'amore*





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.



Charles P. Brown, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fama Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



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.



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, director, has served as Cantor at Grace since June 2008. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. A native of Harrisburg, Pennsylvania, Pastor Costello 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. In 2012 he led the Bach Cantata Vespers choir on a tour of Germany.



Steven Wente, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul's Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang RübSam. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.



Paul Westermeyer, homilist, is Emeritus Professor of Church Music at Luther Seminary in St. Paul, Minnesota, where he taught, served as the Cantor, and directed the Master of Sacred Music degree program with St. Olaf College in Northfield, Minnesota. Of the many appointments spanning Westermeyer's career, a few include serving as Professor of Music at Elmhurst College, Visiting Professor of Church Music at Yale University's Institute of Sacred Music, and Cantor and Assistant Pastor at Ascension Lutheran Church in Riverside, Illinois. Westermeyer's publications relate to his lifelong interest in theological, musical, and liturgical intersections. He is married to Sally Ann (Young). They have four children, two daughters-in-law, two sons-in-law, and nine grandchildren.



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

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These listings acknowledge contributions to the 43rd season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after October 7 will be acknowledged in next month's bulletin.

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



Concordia University Chicago
October 20-22, 2013

The first in a two-year celebration of the
150th anniversary of Concordia University Chicago



Join us at Grace for these upcoming events:

Tonight, October 20, 8:00 p.m.

Organ Recital

Kristina Langlois

Director of Music and Worship, Westwood Lutheran Church,
Saint Louis Park, Minnesota

Adjunct Professor of Organ, Concordia University Saint Paul,
Saint Paul, Minnesota

Tomorrow, October 21, 8:00 p.m.

Hymn Festival

Walter Pelz

Professor Emeritus, Bethany College,
Lindsborg, Kansas

with

the Schola Cantorum of Concordia University Chicago

Jonathan Kohrs, director

and

the Senior Choir of Grace Lutheran Church & School

River Forest, Illinois

Michael D. Costello, director

and

Douglas Anderson, soloist

Join the Bach Cantata Vespers Choir in Germany!

Sing with the choir or travel with us as we tour Germany for two weeks in August 2014.



Bach Cantata Vespers Choir with the orchestra of the Leipzig Thomaskirche (August 2012)



Zurich—Strasbourg—Heidelberg—
Nuremberg—Leipzig—Erfurt—
Hamburg—Lübeck—and more!

For information on the tour,
including itinerary, pricing,
and more, contact Michael
Costello, Grace Cantor, at
708-366-6900 or by e-mail
at mcostello@graceriverforest.org.



Concert at the St. Wigberti Priorat in Werningshausen

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