

# *Bach* 44<sup>th</sup> Year

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

# Cantata Vespers 2014–2015



**October 26, 2014**

**Ein feste Burg ist unser Gott (BWV 80)**

*A mighty fortress is our God*

## Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

*This afternoon's Bach Cantata Vespers is generously underwritten  
by the Sukup Family Foundation.*

Reformation Sunday  
October 26, 2014 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Orchestral Suite No. 2 in B minor, BWV 1067

Johann Sebastian Bach  
(1685–1750)

Ouverture  
Rondeau  
Sarabande  
Bourrée I/II  
Polonaise/Double  
Menuet  
Badinerie

Cynthia Fudala, flute

*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**

- 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 46**      ANTIPHON: The LORD of hosts is with us; the God of Jacob is our stronghold.

- L** God is our ref- | uge and strength,\*  
a very present | help in trouble.
- C** **Therefore we will not fear, though the | earth be moved,\*  
and though the mountains be toppled into the depths | of the sea;**
- L** though its waters | rage and foam,\*  
and though the mountains tremble | at its tumult.
- C** **The LORD of | hosts is with us;\***  
**the God of Jacob | is our stronghold.**
- L** There is a river whose streams make glad the cit- | y of God,\*  
the holy habitation of | the Most High.
- C** **God is in the midst of her; she shall not be | overthrown;\***  
**God shall help her at the | break of day.**
- L** The nations make much ado, and the king- | doms are shaken;\*,  
God has spoken, and the earth shall | melt away.
- C** **The LORD of | hosts is with us;\***  
**the God of Jacob | is our stronghold.**
- L** Come now and look upon the works | of the LORD,\*  
what awesome things he has | done on earth.
- C** **It is he who makes war to cease in | all the world;\***  
**he breaks the bow, and shatters the spear, and burns the | shields with fire.**
- L** “Be still, then, and know that | I am God;\*,  
I will be exalted among the nations; I will be exalted | in the earth.”
- C** **The LORD of | hosts is with us;\***  
**the God of Jacob | is our stronghold.**

*Silence for meditation is observed, then:*

**PSALM PRAYER**

☞ 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.

☞ **Amen.**

**MOTET:** *Alles, was ihr tut* (Whatsoever Ye Do), BuxWV 4a

Dieterich Buxtehude  
(1637–1707)

*Alles, was ihr tut mit Worten oder mit Werken,*

**Whatsoever ye do in word or deed,**

*das tut alles im Namen Jesu,*

**this do in the name of Jesus,**

*und danket Gott und dem Vater durch ihn.*

**and give thanks to God the Father through him.**

Colossians 3:17

*Silence for meditation is observed, then:*

**COLLECT**

☞ Almighty God, gracious Lord,  
pour out your Holy Spirit upon your faithful people.  
Keep them steadfast in your Word,  
protect and comfort them in all temptations,  
defend them against all their enemies,  
and bestow on the Church your saving peace;  
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**

Adagio e dolce (from Sonata No. 3 in D minor, BWV 527)

J. S. Bach

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





*We stand.*

**HYMN: Glorious Things of You Are Spoken** Stanzas 3 and 4 Setting: Michael D. Costello  
(b. 1979)



1 Glo - rious things of you are spo - ken, Zi - on, cit - y  
2 See, the streams of liv - ing wa - ters, spring - ing from e -  
**Choir** 3 Round each hab - i - ta - tion hov - 'ring, see the cloud and  
4 Sav - ior, since of Zi - on's cit - y I through grace a



of our God! He whose word can - not be bro - ken  
ter - nal love, well sup - ply your sons and daugh - ters,  
fire ap - pear for a glo - ry and a cov - 'ring,  
mem - ber am, let the world de - ride or pit - y,



formed you for his own a - bode. On the Rock of A - ges  
and all fear of want re - move. Who can faint, while such a  
show - ing that the Lord is near. Thus de - riv - ing from their  
I will glo - ry in your name. Fad - ing are the world's vain



found - ed, what can shake your sure re - pose? With sal -  
riv - er ev - er will their thirst as - suage? Grace which,  
ban - ner light by night and shade by day, safe they  
plea - sures, all their boast - ed pomp and show; sol - id



va - tion's walls sur - round - ed, you may smile at all your foes.  
like the Lord, the giv - er, nev - er fails from age to age.  
feed up - on the man - na which he gives them when they pray.  
joys and last - ing trea - sures none but Zi - on's chil - dren know.

## ✠ 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.

**L** The Word of the Lord.

**C** **Thanks be to God.**

**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.”

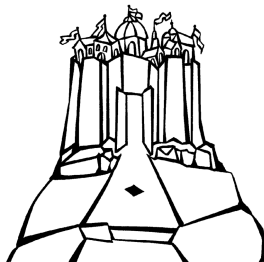
Then another angel, a second, followed, saying, “Fallen, fallen is Babylon the great! She has made all nations drink of the wine of the wrath of her fornication.”

**L** The Word of the Lord.

**C** **Thanks be to God.**

**HOMILY**

The Rev. Dr. Richard Lischer



*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

*Ein feste Burg ist unser Gott,*

**A mighty fortress is our God,**

*Ein gute Wehr und Waffen;*

**A strong defense and weapon.**

*Er hilft uns frei aus aller Not,*

**He helps free us from all distress,**

*Die uns itzt hat betroffen.*

**Which now has befallen us.**

*Der alte böse Feind,*

**The old evil foe,**

*Mit Ernst er's jetzt meint,*

**Is engaged now in all earnest.**

*Groß Macht und viel List*

**Great power and much cunning**

*Sein grausam Rüstung ist,*

**Are his fearsome armor.**

*Auf Erd ist nicht seinsgleichen.*

**On earth he has no equal.**

Luther's great melody and text clearly inspired Bach to create a magnificent choral composition in this opening movement. Each phrase of the chorale tune and each line of the text are presented in an intricate polyphonic structure that glorifies the thought of the text, but does not obscure the chorale melody. A full orchestra, which includes three trumpets and timpani, as well as the usual strings and keyboard, adds to the luster of the setting.

The voices begin in turn—tenor, alto, soprano, bass—each supported by an instrument, to present a mildly embellished version of the melody. Soon the simple chorale melody is also sounded above and below in long notes by instruments alone: the trumpets on high, paired with the oboes beneath, and followed immediately in strict canon by the double bass three full octaves below the trumpets. As if this overall effect of grandeur is not enough, Bach continues the pattern and treats each line with special meaning. For example, in line five, which speaks of the devil as “the old evil foe,” the bass line creeps up in menacing chromatic motion while the choral voices sing their elaborate polyphony. Throughout, trumpet and timpani sound arresting accents in significant phrases.

## 2. Aria (Bass) and Chorale (Soprano)

*Alles, was von Gott geboren, ist zum Siegen auserkoren.*

**Everything that is born of God, is destined for victory.**

*Mit unsrer Macht ist nichts getan,*

**With our power naught can be done,**

*Wir sind gar bald verloren.*

**We are quickly defeated.**

*Es streit' vor uns der rechte Mann,*

**But for us fights the right man,**

*Den Gott selbst hat erkoren.*

**Whom God himself has chosen.**

*Wer bei Christi Blutpanier in der Taufe Treu geschworen,*

**Whoever, under Christ's blood banner, has sworn faithfulness in baptism,**

*Siegt im Geiste für und für.*

**Will be victorious forever and ever.**

*Fragst du, wer er ist?*

**You ask, who he is?**

*Er heißt Jesus Christ,*

**He is called Jesus Christ,**

*Der Herre Zebaoth,*

**The Lord Zebaoth,**

*Und ist kein anderer Gott,*

**There is no other God,**

*Das Feld muß er behalten.*

**He must win the battle.**

*Alles, was von Gott geboren, ist zum Siegen auserkoren.*

**Everything that is born of God is destined for victory.**

Four distinct elements cooperate in a striking setting of stanza two of the chorale that is combined with a poetic commentary on the text: 1) a line of persistent bustling motion by the upper strings, 2) the clear, slightly elaborated chorale melody of the soprano supported simultaneously by, 3) a highly embellished version of the same chorale melody played by the oboe, and 4) an independent florid line of the bass vocalist, singing the text of the commentary on the chorale. While it may seem overwhelming to grasp all of the intricacies Bach employed in the setting, the total effect is one of magnificent militancy as the ultimate victory of the Christian in the face of devilish adversity is described.

### 3. Recitative (Bass)

*Erwäge doch, Kind Gottes, die so große Liebe,*

**Consider, child of God, the love so great,**

*Da Jesus sich*

**Which Jesus himself**

*Mit seinem Blute dir verschriebe,*

**With his blood dedicated to you,**

*Wormit er dich*

**Through which He,**

*Zum Kriege wider Satans Heer und wider Welt, und Sünde*

**At war against Satan's host and against the world and sin,**

*Geworben hat!*

**Has won you!**

*Gib nicht in deiner Seele*

**Grant not the devil and vice**

*Dem Satan und den Lastern statt!*

**A place in your soul!**

*Laß nicht dein Herz,*

**Let not your heart,**

*Den Himmel Gottes auf der Erden,*

**God's heaven on earth,**

*Zur Wüste werden!*

**Become a wasteland!**

*Bereue deine Schuld mit Schmerz,*

**Repent of your guilt with pain,**

*Daß Christi Geist mit dir sich fest verbinde!*

**That Christ's spirit to you be firmly bound!**

A simple declamation over a static accompaniment with a text that challenges the child of God to steadfastness. The writing becomes more active as union with Christ is contemplated in the last line of the text.

#### 4. Aria (Soprano)

*Komm in mein Herzenshaus,*

**Come into my heart's house,**

*Herr Jesu, mein Verlangen!*

**Lord Jesus, my longing!**

*Treib Welt und Satan aus*

**Drive the world and Satan out**

*Und laß dein Bild in mir erneuert prangen!*

**And let your image in me shine forth renewed!**

*Weg, schnöder Sündengraus!*

**Away, vile horror of sin!**

Christ is invited into the “heart’s house” of the believer at the beginning and end of this *da capo* aria. When the longing (*Verlangen*) of the faithful is addressed, the line is stretched by melismas of many notes over several measures. In the middle section, which states that Satan and the world must be cast out at *weg, weg, weg* (“hence,” or “away, away, away”), the soloist sings commanding rising intervals. At the repetition of *Verlangen* in the final section, Bach repeats the earlier melismas, but further extends and ornaments the melodic line.

#### 5. Chorale

*Und wenn die Welt voll Teufel wär*

**And if the world were full of devils**

*Und wollten uns verschlingen,*

**And wanted to devour us,**

*So fürchten wir uns nicht so sehr,*

**Even then we are not very afraid,**

*Es soll uns doch gelingen.*

**We shall even then succeed.**

*Der Fürst dieser Welt,*

**The prince of this world,**

*Wie saur er sich stellt,*

**However angry he might be,**

*Tut er uns doch nicht,*

**Still can do nothing to us,**

*Das macht, er ist gericht',*

**Because he is judged,**

*Ein Wörtlein kann ihn fällen.*

**One little word can fell him.**

The unadorned chorale melody returns in stanza three in long, firm notes for all choral voices singing in unison over the brilliant instrumental accompaniment of the orchestra, which again includes oboes and trumpets. Bach has chosen a 6/8 meter, somewhat unusual for a movement of such martial character.

## 6. Recitative (Tenor)

*So stebe dann bei Christi blutgefärbten Fahne,*

**So stand then by Christ's bloodstained flag,**

*O Seele, fest*

**Firmly, O soul,**

*Und glaube, daß dein Haupt dich nicht verläßt,*

**And believe your Leader will not desert you,**

*Ja, daß sein Sieg*

**Indeed, believe His victory**

*Auch dir den Weg zu deiner Krone bahne!*

**Will also pave the way to your crown!**

*Tritt freudig an den Krieg!*

**March joyfully to war!**

*Wirst du nur Gottes Wort*

**If only you will hear God's word**

*So hören als bewahren,*

**And preserve it,**

*So wird der Feind gezwungen auszufahren,*

**Then the foe will be forced to leave,**

*Dein Heiland bleibt dein Hort!*

**Your Savior will remain your treasure!**

The faithful believer is now exhorted to stand firm in a simple recitative that flows directly into a brief arioso. The believer is encouraged to go into battle against the foe.

## 7. Aria (Alto and Tenor)

*Wie selig sind doch die, die Gott im Munde tragen,*

**How happy are they, who bear God on their tongues;**

*Doch selger ist das Herz, das ihn im Glauben trägt!*

**Even happier is the heart that bears Him in faith!**

*Es bleibt unbesiegt und kann die Feinde schlagen*

**It remains unconquered and can defeat our foes**

*Und wird zuletzt gekrönt, wenn es den Tod erlegt.*

**And will at last be crowned, when it slays death.**

The oboe and violin and the alto and tenor voices engage in a kind of double duet in triple meter. The five brief sections of the movement present the instruments and voices moving in canonic imitation and in sweet parallel motion. Words such as *tragen* (to hold), *bleibet* (to abide) and *schlagen* (to deal or strike) each receive extended melismas or long-held notes that illustrate Bach's care in setting individual words of the text. The score calls for an *oboe da caccia* ("hunting oboe," a tenor instrument pitched a fifth lower than the conventional oboe), which is usually replaced today by an English horn.

## 8. Chorale

Das Wort sie sollen lassen stahn

**The Word they shall let stand,**

Und kein' Dank dazu haben.

**And receive no thanks for it.**

Er ist bei uns wohl auf dem Plan

**He is indeed with us on the plain**

Mit seinem Geist und Gaben.

**With his spirit and his gifts.**

Nehmen sie uns den Leib,

**If they should take our body,**

Gut, Ehr, Kind und Weib,

**Wealth, honor, child and wife,**

Laß fahren dahin,

**Let them be taken away,**

Sie habens kein' Gewinn;

**They will have no gain;**

Das Reich muß uns doch bleiben.

**The kingdom must surely remain with us.**

The cantata concludes with a triumphant setting of stanza four of the chorale for all voices and instruments—one of the finest and most familiar of Bach's chorale harmonizations—eminently appropriate in addressing the victory assured the believer by Christ.



*Silence is observed, then:*

**L** In many and various ways God spoke to his people of old by the prophets.

**C** But now in these last days he has spoken to us by his Son.

*We stand.*

**MAGNIFICAT**



**C** 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 continues:*

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



*The litany concludes:*

- L** Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

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



- 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

- L** Lord, remember us in your kingdom and teach us to pray:

**C** Our Father, who art in heaven,

hallowed be thy name,

thy kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses,

as we forgive those who trespass against us;

and lead us not into temptation, but deliver us from evil.

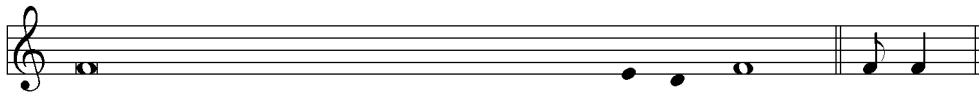
For thine is the kingdom, and the power, and the glory,

forever and ever. Amen.

## BENEDICAMUS DOMINO & 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: All My Hope on God Is Founded

Stanza 3 Setting: Paul Bouman  
(b. 1918)



1. All my hope on God is found-ed who will all my trust re - new, who through  
2. Mor - tal pride and earth-ly glo - ry, sword and crown be - tray our trust; what with  
**Choir** 3. Great thy good-ness e'er en - dur - ing; deep thy wis - dom, pass - ing thought; splen - dor,  
4. Still from earth to God e - ter - nal sac - ri - fice of praise be done, high a -



change and chance will guide me, on - ly good and on - ly true. God un -  
care and toil we fash - ion, tow'r and tem - ple, fall to dust. But thy  
light and life at - tend thee, beau - ty spring - ing out of nought. Ev - er -  
bove all prais - es prais - ing for the gift of God's own Son. Christ shall



known, from thy throne cal my heart to be thine own.  
pow'r, hour by hour, is my tem - ple and my tow'r.  
more from God's store new - born worlds rise and a - dore.  
call one and all: you that fol - low shall not fall.

Text: Joachim Neander, 1650–1680; para. Robert Bridges, 1844–1930, alt.  
Tune: Herbert Howells, 1892–1983; © Novello & Co., Ltd. Reprinted by permission.

MICHAEL  
8 7 8 7 3 3 7

## DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

## LEADING WORSHIP TODAY

The Rev. Richard Lischer, homilist

The Rev. Robert L. Shaner, leader

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Susan Nelson, soprano

Angela Young Smucker, mezzo-soprano

Patrick Muehleise, tenor

Douglas Anderson, baritone

Greg Fudala, Christian Anderson, and Candace Horton, trumpet

Kyle Bellin, timpani

Cynthia Fudala, flute

Christine Janzow Phillips, Meg Busse, oboe/d'amore

Nancy Hagen, oboe/English horn

Dianne Ryan, bassoon

Sue Nigro, contra bassoon

Heather Wittels, Becky Coffman, Carol Yampolsky, Lou Torick, violin I

Lee Joiner, Elizabeth Brathwaite, David Belden, violin II

Naomi Hildner, Vannia Phillips, viola

Vicki Mayne, cello

Judith Hanna, double bass

Laura Zimmer, continuo

# BACKGROUND OF THE CANTATA

Beginning in 1667, the 150<sup>th</sup> anniversary of Martin Luther posting his 95 Theses on the door of the Castle Church in Wittenberg, Lutherans have celebrated a day to commemorate the work of Luther and other reformers of the church.

October 31 eventually became a festival of the church, especially in Germany—a festival that even began to eclipse the more ancient and appropriate liturgical celebration of All Saints’ Day on the next day, November 1. (Actually, Luther chose to post his 95 discussion points on the eve of All Saints’ when the greatest number of people would come to worship and would be likely to read his provocative challenge to the established church.)

When he was organist in Weimar, Johann Sebastian Bach wrote a cantata on a text of Salomo Franck (*Alles was von Gott geboren*, BWV 80a) that was first performed on the Third Sunday in Lent in 1715. Later, as cantor in Leipzig, where cantatas were not performed in the penitential season of Lent, Bach utilized much of the earlier cantata to create appropriately festive music for Reformation Day—a cantata that featured Luther’s famous battle hymn, *Ein feste Burg* (A Mighty Fortress, *LBW* 228). Since some stanzas of Luther’s chorale were included in the earlier work, Bach simply revised it slightly and added to it new settings of the remaining stanzas to form movements one and five of the present work. Records about the first performance of the revised cantata are not clear. Possibly it was first sung in worship in Leipzig on October 31, 1724, or at least sometime between 1728 and 1731.

The Epistle for Reformation Day is 2 Thessalonians 2:3–8, which forms an exhortation to steadfastness against the Adversary. The Holy Gospel, Revelation 14:6–8, reminds one to fear God, for Babylon (interpreted as the evils of the corrupted church) is fallen!

Since the chorale is featured so prominently in the cantata it is important to note that Bach employs the melody in its metrically smoothed out form with motion mostly by even quarter notes, rather than the quite rugged mixture of note values of the original rhythmic form of the chorale. This determination by Bach gave him more freedom to embellish the melody and to emphasize the harmonic aspects of composition as well as the contrapuntal possibilities of polyphony.

Carlos Messerli

# *Bach* 44<sup>th</sup> Year

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

# Cantata Vespers

2014–2015

**November 23**    **Wachet auf, ruft uns die Stimme**

*BWV 140*    *Awake, the voice calls to us*

Ingrid Schalk, Peace Lutheran Church, Knoxville, Tenn., homilist  
Thomas Schmidt, St. Peter's Church, New York, N.Y., organist

**December 14**    **Herz und Mund und Tat und Leben**

*BWV 147*    *Heart and mouth and deed and life*

Performed as part of Grace's annual Advent/Christmas Concert, 4:00 p.m.

**January 25**    **Gott, wie dein Name, so ist auch dein Ruhm**

*BWV 171*    *God, as your name is, so also is your glory*

Stephen P. Bouman, Evangelical Lutheran Church in America, Chicago, Ill., homilist  
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist  
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

**February 22**    **Gottes Zeit ist die allerbeste Zeit**

*BWV 106*    *God's time is the very best time*

Jill Peláez Baumgaertner, Wheaton College, homilist  
G. P. Telemann: Concerto for Recorder and Viola da Gamba in A minor, TWV 52:A1

**March 22**    **Messe in h-Moll**

*BWV 232*    *Mass in B minor*

Performed in a 4:00 p.m. concert, free-will offering  
Bach Cantata Vespers Chorus and Orchestra, with Chicago Choral Artists

**April 26**    **Der Himmel lacht! Die Erde jubilieret**

*BWV 31*    *The heavens laugh! The earth rejoices*

Lorraine S. Brugh, Valparaiso University, Valparaiso, Ind., homilist  
Steven Wentz, Concordia University Chicago, organist

**May 17**    **Gott ist unsre Zuversicht**

*BWV 197*    *God is our trust*

Frederick A. Niedner, Valparaiso University, Valparaiso, Ind., homilist  
G. P. Telemann: Concerto for 2 Oboes and Trumpet in D Major, TWV 53:D2  
V. Persichetti: The Hollow Men, Op. 25; Terry Everson, Boston University, trumpeter



**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.



**Michael D. Costello**, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy and Festival.



**Cynthia Fudala**, flutist, is currently Principal flutist of the Illinois Philharmonic Orchestra, Northwest Indiana Symphony, the New Chicago Chamber Orchestra, and the Whiting Park Festival Orchestra. She has performed with many distinguished American orchestras, including the Chicago Symphony, the Los Angeles Philharmonic, and the Sarasota Opera. She is currently the Instructor of Flute at Valparaiso University, Concordia University Chicago, and Lyons Township High School in La Grange. Ms. Fudala received a Bachelor's degree in flute performance from the University of Cincinnati College-Conservatory of Music, and a Master's degree and a Certificate in Performance from Northwestern University.



**Richard Lischer**, homilist, is the James T. and Alice Mead Cleland Professor of Preaching at Duke Divinity School in Durham, North Carolina. He is an ordained minister in the Evangelical Lutheran Church in America and has nine years of pastoral experience in rural and suburban settings. He joined the Duke Divinity School faculty in 1979 and teaches in the areas of preaching, ministry, and practical theology. Dr. Lischer has held many distinguished lectureships, including the Lyman Beecher Lectures at Yale Divinity School. He received a Lifetime Achievement Award in 2007 from the Academy of Homiletics and was recently named to one of six Henry R. Luce Theological Fellowships in the United States.





**Patrick Muehleise**, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's St. Matthew Passion, Mozart's Mass in C minor and Coronation Mass, Purcell's Dido and Aeneas, Handel's Messiah, Copland's The Tender Land, and Britten's Albert Herring. He recently performed David Lang's Little Match Girl Passion with Bella Voce Camerata, Wagner's Parsifal with the Lyric Opera of Chicago, and Bach's Magnificat, Haydn's Creation, and Mozart's Coronation Mass with Music of the Baroque.



**Susan Nelson**, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the 2014 The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2014–2015 season includes appearances with the Salt Creek Chamber Orchestra, the South Bend Symphony Orchestra, and the Bach Cantata Vespers performance of Bach's Mass in B Minor.



**Angela Young Smucker**, mezzo-soprano, is building a strong reputation for her interpretation and performance of the works of J. S. Bach. Past season highlights include debut performances with French Baroque ensemble Les Délices; Carmel Bach Festival (Virginia Best Adams Fellow); the premiere of Robert Kyr's *O Word of Light and Thunder* (Evangelist); and return appearances with Haymarket Opera Company, Newberry Consort, Bach Institute – Valparaiso University, Grant Park Festival Chorus, Chicago Symphony Chorus, Seraphic Fire, Bella Voce, and Bach Collegium San Diego.

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

GRACE  
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CHURCH  
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