

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

Grace Lutheran Church ■ River Forest, Illinois



September 29, 2013

Herr Gott, dich loben alle wir (BWV 130)

Lord God, we all praise you

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.



St. Michael and All Angels
September 29, 2013 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Brandenburg Concerto No. 2 in F Major, BWV 1047

Johann Sebastian Bach
(1685–1750)

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

Greg Fudala, trumpet
Cynthia Fudala, flute
Christine Janzow Phillips, oboe
Betty Lewis, violin

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,



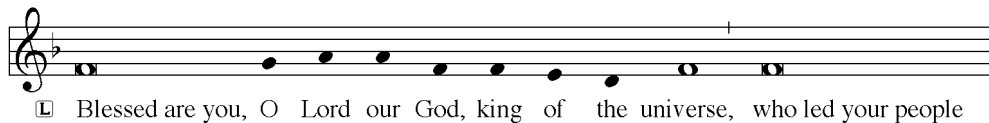
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



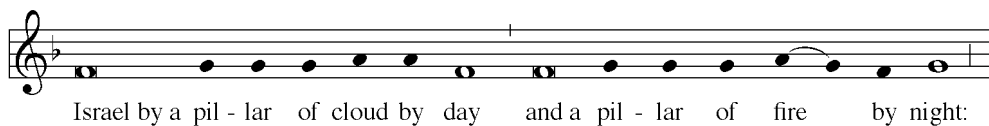
☐ The Lord be with you. ☑ And al - so with you.



☐ 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: *Ach Herr, lass dein liebe Englein*, SWV 387

Heinrich Schütz
(1585–1672)

Ach Herr, lass dein liebe Englein

O Lord, let your loving angels,

Am letzten End die Seele mein

At the last, carry my soul

In Abrahams Schoß tragen,

To Abraham's bosom;

Den Leib in seim Schlafkämmerlein

And let my body in its small chamber rest

Gar sanft ohn einig Qual und Pein

Softly, without any pain or anguish,

Ruhn bis am Jüngsten Tage.

Until the final judgment day.

Als denn vom Tod erwecke mich,

And then awaken me from death,

Dass meine Augen sehen dich

That my eyes may see you

In aller Freud, O Gottes Sohn,

In all joy, O Son of God,

Mein Heiland und Genadenthron.

My Savior, and my throne of grace.

Herr Jesu Christ, erhöre mich!

Lord Jesus Christ, hear me!

Ich will dich preisen ewiglich!

I will praise you eternally!

Martin Schalling, 1569; tr. © Karen P. Danford

Silence for meditation is observed, then:

COLLECT

L Everlasting God,
you have ordained and constituted in a wonderful order the ministries of angels and mortals:
Mercifully grant that, as your holy angels always serve and worship you in heaven,
so by your appointment they may help and defend us here on earth;
through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit,
one God, for ever and ever.

C Amen.

The offering is gathered.

VOLUNTARY

I Will Sing My Maker's Praises

Paul Manz
(1919–2009)

*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: I Will Sing My Maker's Praises

Concertato by Michael D. Costello
(b. 1979)



All: 1. I will sing my Mak - er's prais - es And in him most joy - ful be,
All: 2. Yea, so dear did he es - teem me That his Son he loved so well
Women: 3. All that for my soul is need - ful He with lov - ing care pro - vides,
Choir: 4. When I sleep, he still is near me, O'er me rests his guard - ian eye;
All: 5. As a fath - er nev - er turn - eth Whol - ly from a way - ward child,
All: 6. Since, then, neith - er change nor cold - ness In my Fath - er's love can be,



For in all things I see trac - es Of his ten - der love to me.
He hath giv - en to re - deem me From the quench - less flames of hell.
Nor of that is he un - heed - ful Which my bod - y needs be - sides.
And new gifts and bless - ings cheer me When the morn - ing streaks the sky.
For the prod - i - gal still yearn - eth, Long - ing to be re - con - ciled,
Lo! I lift my hands with bold - ness, As thy child I come to thee.



Noth - ing else than love could move him With such sweet and ten - der care
O thou spring of bound - less bless - ing, How could e'er my fee - ble mind
Men: When my strength can - not a - vail me, When my pow'rs can do no more,
Were it not for God's pro - tec - tion, Had his coun - te - nance not been
So my ma - ny sins and er - rors Find a ten - der, pard'-ning God,
Grant me grace, O God, I pray thee, That I may with all my might,



Ev - er - more to raise and bear All who try to serve and love him.
Of thy depth the bot - tom find Though my ef - forts were un - ceas - ing?
Doth my God his strength out - pour; In my need he doth not fail me.
Here my guide, I had not seen E'er the end of my af - flic - tion.
Chast'-ning frail - ty with his rod, Not in ven - geance with his ter - rors.
All my life - time, day and night, Love and trust thee and o - bey thee



All things else have but their day, God's great love a - bides for aye.
All things else have but their day, God's great love a - bides for aye.
All: All things else have but their day, God's great love a - bides for aye.
All things else have but their day, God's great love a - bides for aye.
All things else have but their day, God's great love a - bides for aye.
And, when this brief life is o'er, Praise and love thee ev - er - more.

Text: Paul Gerhardt, 1607-1676, *cento*; Tr. composite
Tune: Johann Schop, c. 1600-1665

SOLLT ICH MEINEM GOTT
87 87 87 78 77

We sit.



✠ WORD ✠

READING: Revelation 12:7–12

And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, but they were defeated, and there was no longer any place for them in heaven. The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world he was thrown down to the earth, and his angels were thrown down with him.

Then I heard a loud voice in heaven, proclaiming,
“Now have come the salvation and the power
and the kingdom of our God
and the authority of his Messiah,
for the accuser of our comrades has been thrown down,
who accuses them day and night before our God.

But they have conquered him by the blood of the Lamb
and by the word of their testimony,
for they did not cling to life even in the face of death.

Rejoice then, you heavens
and those who dwell in them!
But woe to the earth and the sea,
for the devil has come down to you
with great wrath,
because he knows that his time is short!”

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 18:1–11

At that time the disciples came to Jesus and asked, “Who is the greatest in the kingdom of heaven?” He called a child, whom he put among them, and said, “Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven. Whoever welcomes one such child in my name welcomes me.

“If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were drowned in the depth of the sea. Woe to the world because of stumbling blocks! Occasions for stumbling are bound to come, but woe to the one by whom the stumbling block comes!

“If your hand or your foot causes you to stumble, cut it off and throw it away; it is better for you to enter life maimed or lame than to have two hands or two feet and to be thrown into the eternal fire. And if your eye causes you to stumble, tear it out and throw it away; it is better for you to enter life with one eye than to have two eyes and to be thrown into the hell of fire.

“Take care that you do not despise one of these little ones; for, I tell you, in heaven their angels continually see the face of my Father in heaven.”

L The Word of the Lord.

C Thanks be to God.



CANTATA: *Herr Gott, dich loben alle wir*, BWV 130
(Lord God, we all praise you)

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 24–25 in this worship folder.*

1. Chorus

Herr Gott, dich loben alle wir

Lord God, we all praise you

Und sollen billig danken dir

And should rightfully thank you

Für dein Geschöpf der Engel schon,

For your creation of the angels

Die um dich schwebn um deinen Thron.

That hover around you on your throne.

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

2. Recitative (Alto)

Ihr heller Glanz und hohe Weisheit zeigt,

Their bright glow and great wisdom show

Wie Gott sich zu uns Menschen neigt,

How God inclines toward us human beings;

Der solche Helden, solche Waffen

Such heroes, such weapons

Vor uns geschaffen.

He has created for us.

Sie ruhen ihm zu Ehren nicht;

They never rest from honoring him;

Ihr ganzer Fleiß ist nur dahin gericht',

Their diligence is directed only

Dass sie, Herr Christe, um dich sein

To surrounding you, Lord Christ,

Und um dein armes Häuflein:

And your poor flock:

Wie nötig ist doch diese Wacht

Indeed, how necessary is this watch

Bei Satans Grimm und Macht?

Before Satan's power and wrath?

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

3. Aria (Bass)

Der alte Drache brennt vor Neid

The old dragon burns with envy

Und dichtet stets auf neues Leid,

And constantly composes new sorrow,

Dass er das kleine Häuflein trennet.

With which he divides the little flock.

Er tilgte gern, was Gottes ist,

He obliterates, gladly, what belongs to God,

Bald braucht er List,

Often using cunning

Weil er nicht Rast noch Ruhe kennt.

Since he knows neither repose nor rest.

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

4. Recitative (Soprano & Tenor)

Wohl aber uns, dass Tag und Nacht

It is well for us that, day and night,

Die Schar der Engel wacht,

The throng of angels keeps watch

Des Satans Anschlag zu zerstören!

To destroy Satan's attack!

Ein Daniel, so unter Löwen sitzt,

Daniel, sitting among the lions,

Erfährt, wie ihn die Hand des Engels schützt.

Discovers how the angel's hand protects him.

Wenn dort die Glut

If there the heat

In Babels Ofen keinen Schaden tut,

In Babel's oven does no harm,

So lassen Gläubige ein Danklied hören,

Then let believers hear a song of thanks;

So stellt sich in Gefahr

Thus does appear, in the face of danger

Noch sitzt der Engel Hilfe dar.

Even now, the help of angels.

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

5. Aria (Tenor)

Lass, O Fürst der Cherubinen,

O Prince of the Cherubs,

Dieser Helden hohe Schar Immerdar

Let this great throng of heroes

Deine Gläubigen bedienen;

Forever serve your faithful;

Dass sie auf Elias Wagen

That on Elijah's chariot it may

Sie zu dir gen Himmel tragen.

Carry them to you in heaven.

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

6. Chorale

Darum wir billig loben dich

Therefore we laud you rightfully,

Und danken dir, Gott, ewiglich,

And thank you, God, eternally,

Wie auch der lieben Engel Schar

And, like the throng of loving angels,

Dich preisen heut und immerdar.

Praise you today and evermore.

Und bitten dich, wollst allezeit

And bid that you would ever

Dieselben heißen sein bereit,

Be prepared to call the same

Zu schützen deine kleine Herd,

To protect your little herd,

So hält dein göttlichs Wort in Wert

And so hold dear your divine Word.

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

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- migh- 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- ceit. 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:

L ...let us pray to the Lord.

☐ Lord, have mer - cy.

The musical notation consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is written in the bass clef. The lyrics 'Lord, have mer - cy.' are centered under the notes.

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.

The musical notation consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is written in the bass clef. The lyrics 'Al - le - lu - ia.' are centered under the notes.

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.

The musical notation consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is written in the bass clef. The lyrics 'To you, O Lord.' are centered under the notes.

COLLECTS

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.

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

C Amen.

LORD'S PRAYER

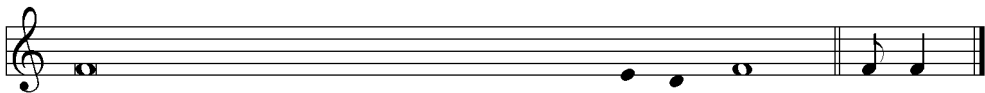
L Lord, remember us in your kingdom and teach us to pray:

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



L Let us bless the Lord. **C** Thanks be to God.



P The almighty and merciful Lord,
the Father, † the Son, and the Holy Spirit, bless and pre-serve you. **C** A - men

HYMN: All People That on Earth Do Dwell

Concertato by Ralph Vaughan Williams
(1872–1958)



A 1 All peo - ple that on earth do dwell, sing to the
A 2 Know that the Lord is God in - deed; with - out our
Choir 3 Oh, en - ter then his gates with praise; ap - proach with
Choir 4 For why? The Lord our God is good: his mer - cy
Interlude, then A 5 To Fa - ther, Son, and Ho - ly Ghost, the God whom



Lord with cheer - ful voice; him serve with mirth, his
 aid he did us make. We are his folk, he
 joy his courts un - to; praise, laud, and bless his
 is for - ev - er sure; his truth at all times
 heav'n and earth a - dore, from us and from the



praise forth tell; come ye be - fore him and re - joice.
 doth us feed, and for his sheep he doth us take.
 name al - ways, for it is seem - ly so to do.
 firm - ly stood, and shall from age to age en - dure.
 an - gel host be praise and glo - ry ev - er - more.

Text: William Kethe, d. c. 1594

Music: OLD HUNDREDDTH, Louis Bourgeois, 1510–1561

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

Please join us for a reception in Fellowship Hall.

LEADING WORSHIP TODAY

The Rev. Marda Messick, homilist
The Rev. Kelly K. Faulstich, leader

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
Christopher M. Cock, tenor
Douglas Anderson, baritone

Greg Fudala, Noah Lambert, and Candace Horton, trumpet
Julie Bernier and Brad Payne, trombone
Kyle Bellin, timpani

Cynthia Fudala, flute
Christine Janzow Phillips, Rebekah Schalk Nagel, and Meg Busse, oboe
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, Heather Wittels, Karen Nelson, violin I
Carol Yampolsky, Lisa Fako, and Lou Torick, violin II
Becky Coffman and Vannia Phillips, violas
Craig Trompeter, cello
Judith Hanna, double bass
Laura Zimmer, continuo
Timothy Spelbring, organist

The VI Messerli Memorial

Lectures in Church Music

Concordia University Chicago
October 20-22, 2013

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



Lectures in Church Music highlights

Main Presentations

Keynote Speaker



Paul Westermeyer
Professor of Church Music, Luther
Seminary,
Saint Paul, Minnesota

Choral Clinician



Christopher Cock
Director of Choral and Vocal Activities,
Valparaiso University,
Valparaiso, Indiana

Children's Choir Clinician



Emily Ellsworth
Artistic Director, ANIMA Young Singers of
Greater Chicago
Lecturer, Northwestern University,
Evanston, Illinois

Presenting in Cooperation with the Center for Church Music



Frank Senn
*Ordinary Hymns: Hymns That Have
a Specific Liturgical Assignment
as Part of the Ordo*



David Rogner:
Hymn Texts of F. Samuel Janzow

Banquet Speaker

Mark Bender
Minister of Music, St. Paul's Lutheran Church,
Des Peres, Missouri

Concerts

All concerts are at Grace Lutheran Church, River Forest.

Bach Cantata Vespers

Cantata 79 (*Gott der Herr ist Sonn und Schild*)
Concordia University **Kapelle**
Charles P. Brown, conductor

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

Hymn Festival



Walter Pelz
Professor Emeritus, Bethany College
Lindsborg, Kansas, with the Schola Cantorum
of Concordia University Chicago and
he Senior Choir of Grace Lutheran Church,
River Forest
Jonathan Kohrs and Michael D. Costello
Douglas Anderson, soloist

Other Events

Workshops
Choral Reading Sessions
Publisher Exhibits

For more information,
visit www.cuchicago.edu/lectures

BACKGROUND OF THE CANTATA

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

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

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

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

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

Bach uses the original tune of the chorale, *Or sus, serviteurs du seigneur*, which the German reformers borrowed from their Swiss counterpart, Louis Bourgeois, and his *Genevan Psalter* (1551). We know the tune as “Old Hundredth,” because it was originally the melody for the Psalm 100 in a Reformed collection of metrical paraphrases of all of the Psalms. Today, the melody is sung most commonly to the words “Praise God, from whom all blessings flow” (*LBW* 564).

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

Carlos Messerli

THANK YOU

Dear Friends,

For the last twelve years Dr. Carlos Messerli has written background notes on the cantatas performed during the Bach Cantata Vespers series. On behalf of all who worship at these services, I wish to express appreciation for his dedication to this ministry at Grace. Dr. Messerli recently wrote:

“For twelve years (and about 100 services) at Grace I have offered notes on which I drew from my more than forty years of leadership in Lutheran worship music, my training in musicology, and a desire to help worshipers appreciate and understand the music and texts of the cantatas in worship.”

His notes have been a tremendous help to those who hear these magnificent works as part of the Bach Cantata Vespers services. Dr. Messerli has decided that the time has come to hand over the task of writing new program notes to others, but we will continue the notes that he has prepared when appropriate. The notes that appear in today’s bulletin were written for the performance of Cantata #130 on September 28, 2008.

Please take a moment after the service to thank Dr. Messerli for his years of service to the Church and to this particular ministry at Grace.

In Christ,

Pastor Michael D. Costello, Cantor



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.



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



Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and is a regular soloist at Grace.



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



Michael D. Costello, 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.



Cynthia Fudala, flutist, 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. Her teachers were Katherine Borst Jones, Kyril Magg, Jack Wellbaum, and Walfrid Kujala. She is currently principal flutist of the Illinois Philharmonic Orchestra, Northwest Indiana Symphony, and the Whiting Park Festival Orchestra. Cindy is currently the instructor of flute at Valparaiso University, Concordia University Chicago, and the First Conservatory of Music, La Grange, Illinois.



Greg Fudala, trumpeter, maintains an active freelance trumpet career in the Chicago area and is currently a rostered member of the Illinois Philharmonic Orchestra. He performs regularly with the Elgin Symphony, Northwest Indiana Symphony, Chicago Chamber Orchestra, and Chicago Brass Quintet. He has backed up such performers as Tony Bennett, Ray Charles, Olivia Newton-John, Bobby Vinton, the Temptations, and the Buckingham. Mr. Fudala is also director of bands in the Mt. Prospect Public Schools.



Betty Lewis, violinist, is an active violinist and violist in the Chicago area performing with groups such as the Joffrey Ballet of Chicago, Broadway in Chicago, the Elgin Symphony and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, Wisconsin. Ms. Lewis maintains a full teaching schedule in violin and viola as well as conducting the orchestras at Francis Parker School in Chicago. Ms. Lewis is a long-standing member of the Bach Cantata Vespers orchestra.



Marda Messick, homilist, serves St. Stephen Lutheran Church, a lively and progressive ELCA congregation in Tallahassee, Florida. She came to faith in mid-life and was baptized in 1994 in Durham, N.C., where she worked in clinical research as a registered nurse. She was ordained ten years ago after studying at Duke Divinity School and the Lutheran Theological Seminary at Philadelphia. Her first call was to Epiphany Lutheran Church in Burtonsville, Md. (near Washington, D.C.). She is married to Woods NeSmith and has four children and four grandchildren.



Christine Janzow Phillips, oboist, is a long-time member of Grace Lutheran Church. She is the principal oboist of the Northbrook Symphony, oboist and English horn player with the Illinois Philharmonic Orchestra, and a member of the Quintuplex Woodwind Quintet and the oboe trio Amber. She studied at St. Olaf College and received her master of music degree from Northwestern University, where she was a student of Ray Still. She performs frequently with Chicago area orchestras and has taught at VanderCook College of Music and Concordia University. She maintains a private studio of oboe students and is on the faculty at the Merit School of Music in Chicago.

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These listings acknowledge contributions to the 43rd season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after September 22 will be acknowledged in next month's bulletin.

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

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)



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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

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

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



October 20

BWV 79

Gott der Herr ist Sonn und Schild *God the Lord is sun and shield*

Paul Westermeyer, Luther Seminary, homilist
Steven Wentz, Concordia University Chicago, organist
Kapelle, Concordia University Chicago, Charles P. Brown, director

November 24

BWV 17

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

Paul Landahl, Lutheran School of Theology at Chicago, homilist
J. S. Bach: Concerto in A Major for Oboe d'amore (BWV 1055)

December 22

BWV 10

Meine Seel erhebt den Herren *My soul magnifies the Lord*

At Grace, in conjunction with the Bach Cantata ministry of Saint Luke Church, Mark P. Bangert, director
Michael D. Costello, Grace Lutheran Church & School, homilist
Timothy Spelbring, St. Mark Lutheran Church, Mt. Prospect, organist

January 12

BWV 248.5-6

Weihnachts-Oratorium *Christmas Oratorio (Parts 5 & 6)*

Bach for the Sem concert, 4:00 p.m., benefiting the Lutheran School of Theology at Chicago
Tickets available at the door (\$22 Adults, Seniors/Students \$12), Mark P. Bangert, director

January 26

BWV 64

Sehet, welch eine Liebe hat uns der Vater erzeiget

Behold, what love the Father has shown to us
Paul D. Weber, Lenoir-Rhyne University, homilist; Florence Jowers, Lenoir-Rhyne University, organist

February 23

BWV 84

Ich bin vergnügt mit meinem Glücke *I am content with my fortune*

Rosalie de Rosset, Moody Bible Institute, homilist
David Schrader, Chicago, organist and harpsichordist; Maura Janton Cock, Valparaiso University, soprano

March 30

BWV 150

Nach dir, Herr, verlanget mich *Unto you, Lord, do I long*

Jill Peláez Baumgaertner, Wheaton College, homilist
G. P. Telemann: Sonata in F minor for bassoon (TWV41:f1)
W. A. Mozart: Sonata da chiesa in B-flat Major (KV 212)

April 27

BWV 42

Am Abend aber desselbigen Sabbats *On the evening of the same Sabbath*

Wayne N. Miller, Metropolitan Chicago Synod, ELCA, homilist
Karg-Elert: Fuge, Kanzone, und Epilog: Credo in vitam venturi (Op. 85, No. 3)

May 18

BWV 43

Gott fährt auf mit Jauchzen *God goes up with rejoicing*

Phyllis N. Kersten, homilist
J. Haydn: Symphony No. 30 in C Major "Alleluia"

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