

Bach Cantata Vespers

2012–2013

Grace Lutheran Church River Forest, Illinois 42nd Year



September 30, 2012

Man singet mit Freuden vom Sieg (BWV 149)

They sing now of triumph with joy

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.

Eighteenth Sunday after Pentecost
September 30, 2012 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Concerto in D Major, BWV 54:D3

Georg Philipp Telemann
(1681–1767)

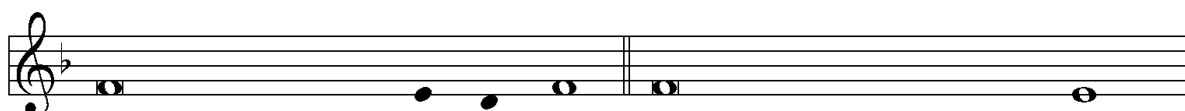
1. Intrada—Grave
2. Allegro
3. Largo
4. Vivace

Canzon Septimi Toni a 8, Ch. 171

Giovanni Gabrieli
(c. 1554–1612)

We stand, facing the candle as we sing.

SERVICE OF LIGHT



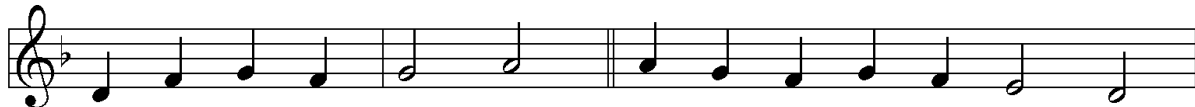
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**




☐ 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 III.



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.



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 refuge. 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.

III Amen.



MOTET: *Factum est silentium*

Richard Deering
(c. 1580–1630)

*Factum est silentium in coelo
dum committeret bellum draco
cum Michaelae Archangelo;
Audita est vox,
milia milium dicentium,
Salus, honor et virtus omnipotenti Deo.
Alleluia.*

There was silence in heaven
while the dragon began a battle
with Michael the Archangel;
A voice was heard,
thousands upon thousands, saying,
Salvation, honor, and power be to almighty God.
Alleluia.

Silence for meditation is observed, then:

COLLECT

- ☐ 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 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

Two settings on FORTUNATUS NEW

Robert J. Powell (b. 1932)
Carl F. Schalk (b. 1929)

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

We stand and sing.

HYMN: Christ, the Lord of Hosts, Unshaken

Carl F. Schalk

Omitted online for copyright reasons.

✠ WORD ✠

We sit.

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.

G Thanks be to God.

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.

G Thanks be to God.



CANTATA: *Man singet mit Freuden vom Sieg*, BWV 149
(They sing now of triumph with joy)

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22–23 in this worship folder.*

1. Chorus

Man singet mit Freuden vom Sieg in den Hütten der Gerechten:

They sing with joy of victory in the tents of the righteous:

Die Rechte des Herrn behält den Sieg,

The right hand of the Lord remains victorious,

Die Rechte des Herrn ist erhöht,

The right hand of the Lord is exalted,

Die Rechte des Herrn behält den Sieg!

The right hand of the Lord remains victorious!

The cantata begins as the titanic battle with Satan noted in the reading from Revelation has just ended. After an arresting triple-meter opening fanfare by the wind instruments, echoed by the strings, the cry of victory pronounced in Psalm 118:15, 16 is taken up by the chorus in celebration of the defeat of the Devil. The voices enter successively (bass, tenor, soprano, alto) in a little *fugue* on a busy, pulsing theme that reappears in fragments for voices and instruments throughout. The movement concludes brilliantly with an exact *da capo* repetition of the opening fanfare and choral sections.

Scholars have determined that this opening chorus is drawn from music written for Bach's "Hunt" cantata (BWV 208) of 1716. However, this partial "parody" of the composer's own music is accomplished so skillfully that, were the other cantata not in existence, few could guess that the present work is not entirely original.



2. Aria (bass)

Kraft und Stärke sei gesungen
Power and strength be sung
Gott, dem Lamme, das bezwungen
To God, the Lamb, who conquered
Und den Satanas verjagt,
And chased away Satan,
Der uns Tag und Nacht verklagt.
Who accused us day and night.
Ehr und Sieg ist auf die Frommen
Honor and victory has come to the godly
Durch des Lammes Blut gekommen.
Through the blood of the Lamb.

Kraft und Stärke (Power and strength), the key words of the aria text, receive special attention as the bass relates the victory of the Lamb (meaning Christ) over Satan. Although the accompaniment of the wide-ranging vocal line is limited to the *continuo* instruments, the vigor—even violence—of the combat is clearly articulated in the music. The opening lines of the singer and the bass instruments share in common a rugged melodic line appropriate to the text which is based on the Revelation reading for the day.

3. Recitative (alto)

Ich fürchte mich vor tausend Feinden nicht,
I am not afraid of a thousand enemies,
Denn Gottes Engel lagern sich um meine Seiten her;
Because God's angels camp at my side;
Wenn alles fällt, wenn alles bricht,
When everything falls, when everything breaks,
So bin ich doch in Ruhe.
Yet I am still at peace.
Wie wär es möglich zu verzagen?
How could I possibly despair?
Gott schickt mir ferner Roß und Wagen
God sends me furthermore horse and chariot,
Und ganze Herden Engel zu.
And whole hosts of angels, too.

The thought turns to the protection afforded us by angels as recorded in Psalms 27, 34, 91, 4, and 3, as well as 2 Kings 6. Accompaniment is provided by the *continuo* alone in the form of a *secco* (dry) recitative.

4. Aria (soprano)

Gottes Engel weichen nie,
God's angels never yield,
Sie sind bei mir allerenden.
They are with me everywhere.
Wenn ich schlafe, wachen sie,
When I sleep, they keep watch,
Wenn ich gehe,
When I go,
Wenn ich stehe,
When I stand still,
Tragen sie mich auf den Händen.
They hold me in their hands.

An undulating accompaniment of upper strings and *continuo* in triple meter perhaps suggests the hovering of angels in this calm, reflective aria which expresses the believer's trust in the perpetual guidance and protection of angels. Certain words receive special treatment, such as *weichen* (to watch) and *Hände* (the "hands" of angels). The text is drawn largely from Psalm 91:1–12.

5. Recitative (tenor)

Ich danke dir, mein lieber Gott, dafür;
I thank you, my dear God, for this:
Dabei verleihe mir,
Grant me as well,
Dass ich mein sündlich Tun bereue,
That I repent my sinful deeds,
Dass sich mein Engel drüber freue,
So that my angel will rejoice,
Damit er mich an meinem Sterbetage
And thus on my dying day he will
In deinen Schoß zum Himmel trage.
Carry me into your heavenly bosom.

The solo is a brief *recitativo secco* in which the believer begs forgiveness of sins and asks for angelic guidance to heaven. The text refers, perhaps, to the parable of the rich man and poor Lazarus in Luke 16:19–25, but cites God's bosom, not Abraham's, as our heavenly goal.

6. Aria (alto, tenor)

Seid wachsam, ihr heiligen Wächter,

Be watchful, you holy guardians,

Die Nacht ist schier dahin.

The night is almost gone,

Ich sehne mich und ruhe nicht,

I am filled with longing and will not rest,

Bis ich vor dem Angesicht meines lieben Vaters bin.

Till I am before my dear Father's face.

The town watchmen (guardian angels) are invoked to be alert as in Isaiah 21:11. In this imitative (*fugue*-like) duet with bassoon *obbligato* and *continuo* accompaniment the singers present melodic lines that are almost exactly parallel—with one beginning first and other following. At times the bassoon anticipates the vocal lines; elsewhere it follows them. At other times the voices alone move in parallel motion above the contrasting bassoon line. Because of the proximate ranges of the two voices, Bach gives us a duet of special grace and beauty in which the lines intertwine and parallel each other often in sweet intervals of the third and sixth. Because the composer wants the listener to pay particular attention to certain words he “illustrates” them in the music: The key word *wachsam* (watchful) is sung to matching extended broken chord passages. Later, long notes in both voices give emphasis to *sehne* (to long for).



7. Chorale

Ach Herr, lass dein lieb Engelein
Oh, Lord, let your dear angel,
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
Let my body in its little chamber rest
Gar sanft ohn einge Qual und Pein
Gently without torment or pain
Ruhn bis am jüngsten Tage!
Until that final judgment day!
Alsdenn vom Tod erwecke mich,
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 God's Son,
Mein Heiland und Genadenthron!
My Savior, and my throne of grace!
Herr Jesu Christ, erhöre mich, erhöre mich,
Lord Jesus Christ, hear me, hear me,
Ich will dich preisen ewiglich!
I will praise you eternally!

In an inspired selection by Bach or his librettist, the cantata concludes with the third stanza of a 1567 chorale by Martin Schalling that was set to the present tune by an unknown composer and published by Bernhard in 1577. Undoubtedly it was chosen because of its familiarity to the congregation and its relevance to the theme of angels. The author refers again to Luke 16:19–25 and Abraham's bosom as synonymous with heaven. The chorale forms one of the most beloved of Reformation era hymns as it recounts the certain hope of the resurrection.



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- 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

L In peace, let us pray to the Lord.

G Lord, have mer - cy.

After each petition:

L ...let us pray to the Lord.

G Lord, have mer - cy.

The litany concludes:

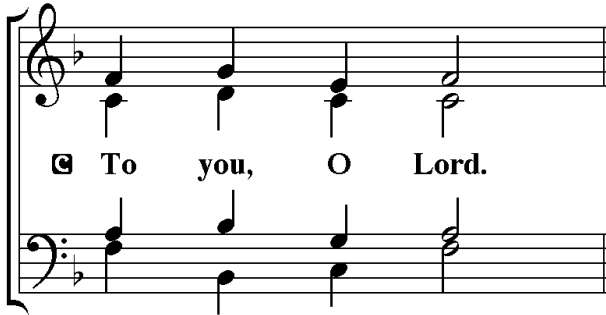
L For the faithful who have gone before us and are at rest, let us give thanks to the Lord.

G Al - le - lu - ia.

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

Silence is kept, then:

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



COLLECTS

- ℣ 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.

- ℣ We give thanks to you, heavenly Father, through Jesus Christ, your beloved Son, that you have this day so graciously protected us. We beg you to forgive us all our sins and the wrong which we have done. By your great mercy, defend us from all the perils and dangers of this night. Into your hands we commend our bodies and souls and all that is ours. Let your holy angel be with us, that the wicked foe may have no power over us.

☩ Amen.

- ℣ 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

Let us bless the Lord. Thanks be to God.

BENEDICTION

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



We stand and sing.

HYMN: Now Rest Beneath Night's Shadow

Concertato by Paul Bouman
(b. 1918)

All 1 Now rest be - neath night's shad - ow the wood - land, field,
Choir 2 Lord Je - sus, since you love me, now spread your wings
All 3 My loved ones, rest se - cure - ly, for God this night

and mead - ow— the world in slum - ber lies. But you, my heart,
a - bove me and shield me from a - larm. Though e - vil would
will sure - ly from per - il guard your heads. Sweet slum-ber may

a - wak - ing and prayer and mu - sic mak - ing:
 as - sail me, your mer - cy will not fail me;
 God send you; the an - gel hosts at - tend you

let praise to your cre - a - tor rise.
 I rest in your pro - tect - ing arm.
 and through the night watch o'er your beds.

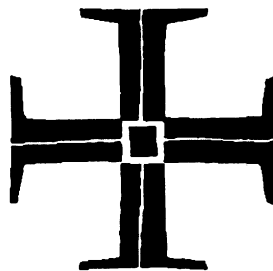
Text: Paul Gerhardt, 1607–1676; tr. composite
 Music: O WELT, ICH MUSS DICH LASSEN, Heinrich Isaac, 1450–1517; arr. *Lutheran Book of Worship*
 Arr. © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

Please join us for a reception in Fellowship Hall.



BACKGROUND OF THE CANTATA

When Johann Sebastian Bach came to Leipzig as Cantor, the Town Council had remarkable expectations of him. Like most modern church music directors, he was expected to provide music for worship for Sunday and special services. This included directing “pieces” (cantatas) that would illustrate and comment on the Gospel or the Epistle for the day, leading the instrumentalists and, at times, playing the organ. In Bach’s case, however, the expectations were much greater. He also had to teach music and Latin in the St. Thomas’ Christian day school and supervise school dormitory life; in addition he administered the music for three other town churches. Of course he had some student and occasional part-time help in various aspects of the duties, but his contracted responsibilities included all of these duties. And the Council had engaged Bach because they expected music of a particularly high quality—impressive music that would be worthy of their view of Leipzig as one of the leading cities of the land.

Bach accepted the challenge but with some reservations. He would perform his duties on his own terms, which meant that he would need help in the supervision of the boys and the teaching of Latin and that he could engage copyists and assistants (and some performers). An ambitious man whose goal was to maintain “well ordered music in worship,” he insisted, for the most part, on writing his own cantatas and Passion settings, which were in difficulty, length, and musical demands often beyond the scope of anything the town had heard before. *Man singet mit Freuden vom Sieg* is an excellent example of Bach’s extraordinary approach to his work and of his unique ability to preach the word through music.

The cantata, one of Bach’s most festive, was written for the day in the church year set aside to honor God’s holy angels. It was probably first performed on the Festival of Saint Michael and All Angels on September 29, 1729, or possibly already on the Festival in 1728.

In our age of mechanical and electronic marvels of immense complexity, speed, and power that govern, inform, and assist our every waking hour, it is difficult to imagine the importance of angels in human life in the eighteenth century. In that devout time the angels of the Bible were considered to be real figures, honored and loved as messengers and agents of Almighty God throughout history. Jesus referred to angels in Matthew 18 and Luke 15, and mention of Michael the Archangel is made in Daniel, Jude, and Revelation. In Bach’s day angels were seen as spirits who offered protection for travelers, guarded little ones from harm in the dark hours of the night, and comforted the sick and troubled, especially at the time of death.

Even today Lutherans consider angels to be important partners in human activity. The ancient Prayer of the Day (Collect) for St. Michael, still found in *Lutheran Book of Worship*, gives further insight into that theology of angels:

Everlasting God, you have ordered 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

The Festival at one time was a major division marker of the latter part of the season of Sundays after Trinity Sunday (now called Sundays after Pentecost). The Epistle for the Day is Revelation 12:7–12, which speaks of war in heaven between St. Michael and Satan, and the victory over the latter effected by “the blood of the Lamb.” The Gospel is St. Matthew 18:1–11, which includes the judgment, “Whoever humbles himself like this child, he is the greatest in the kingdom of heaven.”

The cantata libretto was likely written by Christian Friedrich Henrici (1700–1764, known as Picander). It was part of Bach’s fourth annual cantata cycle, sometimes called the Picander Cycle because of the number of texts in it that were authored by Henrici. It is scored for three oboes, bassoon, three trumpets, strings (2 violins, viola, cello), and *basso continuo* (keyboard and bass), soprano, alto, tenor, and bass solos, and four-part choir.

Carlos Messerli

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. William Trexler, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Greg Fudala, Noah Lambert, Candace Horton, trumpets
Kyle Bellin, timpani
Rebecca Schalk Nagel, Meg Busse, oboes
Nancy Hagen, oboe/English horn
Dianne Ryan, bassoon

Betty Lewis, Heather Wittels, Lou Torick, violin I
Carol Yampolsky, Paul Vanderwerf, Karen Nelson, violin II
Becky Coffman, Vannia Phillips, viola
Craig Trompeter, cello
Judith Hanna, double bass
Laura Zimmer and Michael D. Costello, continuo

✠ IN MEMORIAM ✠

Sylvia Behrens
 Victoria Bouman
 Paul G. Bunjes
 Eugene Carlson
 Walter and Maxine Christopher
 Susanne Failing
 Virginia Folgers
 Thomas E. Gieschen
 Ronald James Gresens
 Michael G. Gorvin
 Herbert M. Gotsch
 Carl Gubitz
 Evelyn and Alvin H. Haase
 Matthew Hofmaier Heim
 Richard Hillert
 Vernice Krout
 Phyllis Lucht
 Allen Meyers
 Sarah Moeller
 Helen Navarre
 Daniel O'Connell
 JoAnn and Daniel Oexeman
 Jeanne and Robert Ramsay
 Melvin Rotermund
 Stephen Schmidt
 Eugene Venezia

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 Leonard and Judy Berghaus
 Marguerite Bloch
 Bill and Susan Bogner
 Karl and Daniele Bruhn
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 The Christopher Family Foundation
 Eunice Eifert
 Forest Park National Bank
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 Rev. Bruce and Jackie Modahl
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 Rhea Sprecher
 Faith and Gene Schoon
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 Albert R. Vollrath
 Richard and Tammy Wojtowicz

Carol Wooten
 Rev. And Mrs. L. James Wylie

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 Kim and Karen Brunssen
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 Robert and Marilyn Busse
 Christopher and Maura Cock
 Gerald and Magdalena Danzer
 Paul and Rachel Frese
 Carl Grapentine
 Liz Grapentine
 Carl and Donna Gruendler
 Rev. Paul and Dorothy Haberstock
 Jan and Jane Hall
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 Frederick L. and Junita Borg Hemke
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 Stephen* and Hildegarde Schmidt
 Gerlinde VanDriesen
 Dennis and Laura Zimmer

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 Helen Costello
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BIOGRAPHIES



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson 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, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in roles drawn from a wide-ranging repertoire that extends from Baroque to contemporary music. She is a member of Grace and has performed in Bach cantatas here many times.



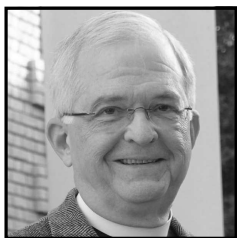
Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling 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 Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. 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, is Cantor at Grace. 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. 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.



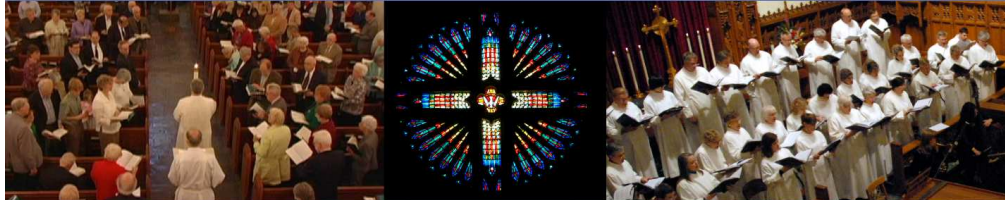
William Trexler, homilist, graduated from Duke University in 1966 and Lutheran Theological Southern Seminary in 1970. He has served congregations in Florida, South Carolina, and Virginia, and in 1995 was elected Bishop of the Florida-Bahamas Synod of the Evangelical Lutheran Church in America. Pastor Trexler's 1991 doctoral thesis was *Church Architecture as Communicator of Incarnation Theology*. He retired in 2009 as Senior Pastor of First Lutheran, Norfolk, Virginia, and currently serves as interim Senior Pastor at Holy Trinity Lutheran, Hickory, North Carolina.

Bach

Cantata Vespers

2012–2013

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



September 30

Man singet mit Freuden vom Sieg (BWV 149)

They sing now of triumph with joy

October 28

Nun danket alle Gott (BWV 192)

Now thank we all our God

November 18

Ich will den Kreuzstab gerne tragen (BWV 56)

Gladly will I bear the cross

Douglas Anderson, baritone

January 27

Herr, wie du willst, so schicks mit mir (BWV 73)

Lord, as you will, so let it be done with me

February 24

Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)

I believe, dear Lord, help my unbelief!

Kapelle, Concordia University Chicago, Charles P. Brown, director

March 24

Matthäus-Passion (BWV 244)

St. Matthew Passion

Performed in a 4:00 p.m. concert, free and open to the public

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

April 28

Weinen, Klagen, Sorgen, Zagen (BWV 12)

Weeping, wailing, fretting, fearing

May 19

Wer mich liebet, der wird mein Wort halten (BWV 74)

Whoever loves me will keep my word





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