

# *Bach*

2016-2017 46<sup>th</sup> Year

# Cantata Vespers



[www.bachvespers.org](http://www.bachvespers.org)

Grace Lutheran Church  
River Forest, Illinois

Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.



**September 25, 2016**

**Lobe den Herren, den mächtigen König der Ehren, BWV 137**

*Praise to the Lord, the mighty king of honor*

## 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.

We ask that you kindly refrain from applause during this service of worship.

The Nineteenth Sunday after Pentecost  
September 25, 2016 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Concerto for Trumpet in E-flat Major, Hob VIIIE:1

Franz Joseph Haydn  
(1732–1809)

Allegro  
Andante  
Allegro

Barbara Butler, trumpet

*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-u-ge. 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.

**MOTET:** He Hath Done All Things Well

Jan Bender  
(1909–1994)

He hath done all things well;  
He maketh both the deaf to hear and the dumb to speak. Amen.

Mark 7:37

*Silence for meditation is observed, then:*

**COLLECT**

☪ Almighty God, to whom our needs are known before we ask:  
Help us to ask only what accords with your will;  
and those good things which we dare not or, in our blindness, cannot ask,  
grant us for the sake of your Son, Jesus Christ our Lord.

☪ **Amen.**

*The offering is gathered.*

**OFFERING/ORGAN VOLUNTARY**

Two Chorale Preludes on “Oh, That I Had a Thousand Voices”

Paul O. Manz  
(1919–2009)

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



*The voluntary serves as the introduction to the hymn.*

*We stand as directed.*

**HYMN:** Oh, That I Had a Thousand Voices

Concertato by Michael D. Costello  
(b. 1979)



- 1 Oh, that I had a thou - sand voic - es to praise my
- 2 O all you pow'rs that he im - plant - ed, a - rise, keep
- Choir** 3 You for - est leaves so green and ten - der that dance for
- 4 All crea - tures that have breath and mo - tion, that throng the
- 5 Cre - a - tor, hum - bly I im - plore you to lis - ten



God with thou - sand tongues! My heart, which in the Lord re -  
si - lence now no more; put forth the strength that God has  
joy in sum - mer air, you mead - ow grass - es, bright and  
earth, the sea, the sky, come, share with me my heart's de -  
to my earth - ly song un - til that day when I a -



joic - es, would then pro - claim in grate - ful songs to all, wher -  
grant - ed! Your no - blest work is to a - dore! O soul and  
slen - der, you flow'rs so fra - grant and so fair, you live to  
vo - tion, help me to sing God's prais - es high! My ut - most  
dore you, when I have joined the an - gel throng and learned with



ev - er I might be, what great things God has done for me!  
bod - y, join to raise with heart - felt joy our mak - er's praise!  
show God's praise a - lone. Join me to make his glo - ry known!  
pow'rs can nev - er quite de - clare the won - ders of his might!  
choirs of heav'n to sing e - ter - nal an - thems to my king!

Text: Johann Mentzer, 1658–1734; tr. composite

Music: O DASS ICH TAUSEND ZUNGEN HÄTTE, Johann B. König, 1691–1758



## ✠ WORD ✠

*We sit.*

**READING:** 2 Corinthians 3:4–11

[St. Paul writes:] <sup>4</sup>Such is the confidence that we have through Christ toward God. <sup>5</sup>Not that we are competent of ourselves to claim anything as coming from us; our competence is from God, <sup>6</sup>who has made us competent to be ministers of a new covenant, not of letter but of spirit; for the letter kills, but the Spirit gives life.

<sup>7</sup>Now if the ministry of death, chiseled in letters on stone tablets, came in glory so that the people of Israel could not gaze at Moses' face because of the glory of his face, a glory now set aside, <sup>8</sup>how much more will the ministry of the Spirit come in glory? <sup>9</sup>For if there was glory in the ministry of condemnation, much more does the ministry of justification abound in glory! <sup>10</sup>Indeed, what once had glory has lost its glory because of the greater glory; <sup>11</sup>for if what was set aside came through glory, much more has the permanent come in glory!

**L** The Word of the Lord.

**C** Thanks be to God.

**READING:** Mark 7:31–37

<sup>31</sup>Then [Jesus] returned from the region of Tyre, and went by way of Sidon towards the Sea of Galilee, in the region of the Decapolis. <sup>32</sup>They brought to him a deaf man who had an impediment in his speech; and they begged him to lay his hand on him. <sup>33</sup>He took him aside in private, away from the crowd, and put his fingers into his ears, and he spat and touched his tongue. <sup>34</sup>Then looking up to heaven, he sighed and said to him, “Ephphatha,” that is, “Be opened.” <sup>35</sup>And immediately his ears were opened, his tongue was released, and he spoke plainly. <sup>36</sup>Then Jesus ordered them to tell no one; but the more he ordered them, the more zealously they proclaimed it. <sup>37</sup>They were astounded beyond measure, saying, “He has done everything well; he even makes the deaf to hear and the mute to speak.”

**L** The Word of the Lord.

**C** Thanks be to God.

**HOMILY**

Pastor Peter W. Marty

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on page 18 in this worship folder.*

## 1. Chorus

Lobe den Herren, den mächtigen König der Ehren,  
**Praise to the Lord, the mighty king of honor,**  
Meine geliebete Seele, das ist mein Begehren.  
**My beloved soul, this is my desire.**  
Kommet zu Hauf,  
**Come together,**  
Psalter und Harfen, wacht auf!  
**Psalter and harps, awake!**  
Lasset die Musicam hören.  
**Let the music be heard.**

The first movement begins with a brief, but impressive *sinfonia* for all instruments. Its musical motives are based on the intervals and style of the chorale but not on the tune itself, a characteristic it shares with the other movements of the cantata.

The original chorale melody itself is in the familiar *barform*, in which the opening phrase (the *Stollen*) is immediately repeated, only to be followed by a contrasting phrase called the *Abgesang*. Since the entire cantata is based on the chorale it is interesting to see how Bach treats it in each movement.

After the instrumental introduction, the voices—alto, tenor, and bass—enter one by one singing a slightly syncopated theme that quickly gives way to the sopranos who present the chorale tune in long notes. While Bach evened out the irregular rhythm of most of the old chorale tunes that he used in cantatas, in this movement he kept the original rhythm of the chorale (also preserved in *Lutheran Book of Worship*). For the most part throughout the movement the voices are not doubled by instruments.

The second phrase of the original chorale melody (repetition of the *Stollen*) is treated just as the first: an instrumental section is followed by the entry of the voices one by one before the sopranos again crown the action with the chorale melody.

The *Abgesang* also begins with a section for instruments, but when the chorale melody appears it is sung by all four voices in simple block harmony.

The *Abgesang* concludes just as the movement began: after an instrumental section, the voices enter one by one, followed by sopranos singing the unadorned last chorale phrase over a busy choral and instrumental accompaniment. The movement closes with a repetition of the opening *Sinfonia*. All in all, an impressive statement of praise!

## 2. Aria (alto)

Lobe den Herren, der alles so herrlich regieret,  
**Praise to the Lord, who reigns over all so wonderfully,**  
Der dich auf Adlers Fittichen sicher geführet,  
**Who bears you on eagle's wings so securely,**  
Der dich erhält,  
**Who preserves you**  
Wie es dir selber gefällt;  
**As is pleasing to you;**  
Hast du nicht dieses verspüret?  
**Have you not perceived this?**

The movement is really a duet for violin and voice, with the instrument playing a non-stop, fast-moving filigree of arpeggiated sixteenth notes based in part on an outline of the chorale melody. The vocalist soon enters, singing a simply ornamented but easily recognized version of stanza two of the chorale. Here, the magnificence of the first movement has been exchanged for a light and airy triple-meter setting of the text of praise. Bach liked the movement so much that he later transcribed it for organ as one of the six famous *Schübler Chorales* (BWV 650).

### 3. Duet (soprano and bass)

Lobe den Herren, der künstlich und fein dich bereitet,  
**Praise to the Lord, who so well and finely prepares you,**  
Der dir Gesundheit verliehen, dich freundlich geleitet;  
**Who grants you good health and kindly leads you;**  
In wieviel Not  
**In how much hardship**  
Hat nicht der gnädige Gott  
**Has not God in his mercy**  
Über dir Flügel gebreitet!  
**Spread his wings over you!**

The movement is a kind of double duet that consists of the pairing of two oboes and two voices. Each of the partners plays lines in imitation of the other partner, but independent of the contrasting pair. The vocal lines are highly ornamented versions of the chorale (which at times may be difficult to recognize), while the instrumental lines consist mostly of arpeggios drawn from the chorale melody.

### 4. Aria and Chorale (tenor)

Lobe den Herren, der deinen Stand sichtbar gesegnet,  
**Praise to the Lord, who has visibly blessed your place,**  
Der aus dem Himmel mit Strömen der Liebe geregnet;  
**Who from heaven has rained down streams of love;**  
Denke dran,  
**Think of this,**  
Was der Allmächtige kann,  
**What the Almighty can do,**  
Der dir mit Liebe begegnet.  
**Who approaches you with love.**

The soloist sings the words of the fourth stanza to a typically lyrical Bach aria melody that is set in contrast to a simple statement of the soaring chorale melody by the trumpet. Of special interest is the bustling bass line of the continuo that consists of brief segments of rising (or falling) scale lines separated by descending arpeggios. Depending on how they are measured, there are between twenty and thirty of these fragments at various pitch levels, with various harmonic implications. While the chorale melody is carried wordlessly by the trumpet, certain words are emphasized by long vocal melismas of the tenor. Bach saves his longest for the final statement of *mit Liebe begegnet* (with love bestowed).

## 5. Chorale

Lobe den Herren, was in mir ist, lobe den Namen!

**Praise to the Lord, all that is in me, praise his name!**

Alles, was Odem hat, lobe mit Abrahams Samen!

**Let everything that has breath praise him with Abraham's offspring!**

Er ist dein Licht,

**He is your light,**

Seele, vergiss es ja nicht;

**Soul, never forget this;**

Lobende, schließe mit Amen!

**In praising, finish with Amen!**

All instruments and voices join in a final grand statement of the last stanza of the chorale. While the voices sing the customary simple unadorned block chords of a harmonized chorale, two trumpets sound a glorious double descant above. A fitting conclusion for an inspired creation!

*Silence is observed, then:*

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

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

*We stand.*

### MAGNIFICAT



☑ My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.

He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.

He has shown the strength of his arm; he has scat-tered the

proud in their con-ceil. He has cast down the might-y from their thrones,

and has lift-ed up the low-ly. He has filled the

hun-gry with good things, and the rich he has sent a-way emp-ty.

He has come to the help of his ser-vant Is-ra-el,

for he has re-mem-bered his prom-ise of mer-cy, the prom-ise he

made to our fa-thers, to A-bra-ham and his chil-dren for-ev-er.

Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it;

as it was in the be-gin-ning, is now, and will be for-ev-er. A-men

## ✠ PRAYERS ✠


### LITANY



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

*After each petition:*

☒ ...let us pray to the Lord.



☑ Lord, have mer - cy.

*The litany continues:*

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



☑ Al - le - lu - ia.

*The litany concludes:*

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

*Silence is kept, then:*

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



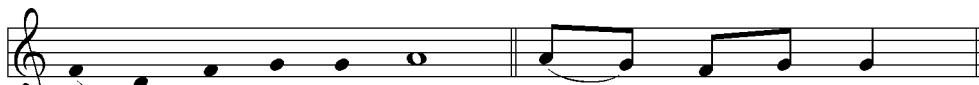
☑ To you, O Lord.

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

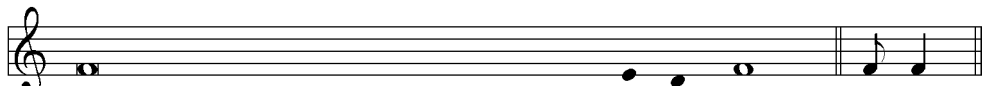
- L** Lord, remember us in your kingdom and teach us to pray:
- C** **Our Father, who art in heaven, hallowed be thy name,**  
 thy kingdom come, thy will be done, on earth as it is in heaven.  
 Give us this day our daily bread;  
 and forgive us our trespasses,  
 as we forgive those who trespass against 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



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

### BENEDICTION



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

### HYMN: The Day You Gave Us, Lord, Has Ended

Concertato by Carl F. Schalk  
 (b. 1929)

*Stanzas two and four are sung by the choir.*



**All** 1 The day you gave us, Lord, has end - ed;  
**Choir** 2 We thank you that your church, un - sleep - ing  
**All** 3 As to each con - ti - nent and is - land  
**Choir** 4 The sun, here hav - ing set, is wak - ing  
**All** 5 So be it, Lord; your realm shall nev - er,  
 the dark - ness falls at your be - hest.  
 while earth rolls on - ward in - to light,  
 the dawn leads on an - oth - er day,  
 your chil - dren un - der west - ern skies,  
 like earth's proud em - pires, pass a - way;





To you our morn - ing hymns as - cend - ed;  
through all the world its watch is keep - ing,  
the voice of prayer is nev - er si - lent,  
and hour by hour, as day is break - ing,  
but stand and grow and rule for - ev - er,





your praise shall hal - low now our rest.  
and nev - er rests by day or night.  
nor dies the strain of praise a - way.  
fresh hymns of thank - ful praise a - rise.  
till all your crea - tures own your sway.

Text: John Ellerton, 1826–1893, alt.

Music: ST. CLEMENT, Clement C. Scholefield, 1839–1904

## DISMISSAL

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

Join us in Fellowship Hall after the service to celebrate the beginning of the new season. A light-hearted musical presentation of P.D.Q. Bach's (1807–1742)? Schleptet in E-flat Major (S. 0) will be performed by members of the Bach Cantata Vespers Orchestra with Cantor Michael D. Costello “conducting.” Join us for good food and fellowship to celebrate the start of another year.

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## BACKGROUND NOTES

Among Bach's many cantatas, nearly all include one bit of "popular" music that people had heard before, something they already knew. That was a Lutheran chorale or hymn, which he often placed at the end of the work. The hymn texts he used were an affirmation of the theme of the day set to a melody that the people could leave church singing.

The popularity of Bach's cantata "Praise to the Lord" is not hard to understand, for its five movements form a collection of variations on one of the most enduring hymns of praise to God. Even after nearly three centuries Christians of most denominations in many lands still sing this venerable chorale with enthusiasm. Today we have the opportunity to enjoy hearing the stirring and inventive settings created by Bach for this great tune.

The cantata was first performed at St. Thomas Church in Leipzig on August 19, 1725, the Twelfth Sunday after Trinity in the Christian church year. It was probably written to complete Bach's second cycle of cantatas at St. Thomas, in which most works were based on chorale texts and tunes. The present example is unusual among Bach cantatas in that the chorale text and tune are found in all movements.

It is also unusual among Bach cantatas in that its text does not appear to be based directly on the assigned Sunday readings. The Epistle, 2 Corinthians 3:4–11, speaks of the ministers of the new covenant, and the Gospel, Mark 7:31–37, tells of the healing of the deaf man. Instead, Bach chooses a chorale text for his libretto, one that is always appropriate for worship and, in this case, one that is suitable for a festive civic event. Although no evidence has been found to support the widely held conjecture that assigns its performance to the Leipzig Council Election Service on August 25, 1725, its text of praise to God and its majestic construction would surely have made it suitable for such an auspicious occasion.

The text of the chorale was written by the Pietistic educator, Joachim Neander (1650–1680), who set his words to a tune of unknown origin that was later slightly revised when the hymn appeared in the modern English translation of Catherine Winkworth. Her translation is found in *Lutheran Book of Worship* (No. 543), where the five original stanzas have been condensed to four. A more literal English translation of the original German sung by the choir appears in the present worship folder.

The cantata has a festive scoring of 3 trumpets and timpani, 2 oboes, strings (2 violins, viola, cello), and *basso continuo* (bass and keyboard).

Carlos Messerli

## LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

The Rev. Peter W. Marty, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Dane Thomas, tenor

Douglas Anderson, baritone

Kelly Langenberg and Josh Hernday, horns

Barbara Butler, Charles Geyer, and Greg Fudala, trumpets

Kyle Bellin, timpani

Cynthia Fudala and Donna Port, flutes

Rebecca Schalk Nagel and Christine Janzow Phillips, oboes

Dianne Ryan and Lynette Pralle, bassoons

Betty Lewis, Paul Zafer, Carol Yampolsky, and Becky Coffman, violin I

Lee Joiner, Lou Torick, and Amanda Fenton, violin II

Naomi Hildner and Bridget Andes, viola

Craig Trompeter, cello

Douglas Johnson, bass

Laura Zimmer, continuo

## BIOGRAPHIES



**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.

**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.

**Barbara Butler**, trumpeter, is Professor of Trumpet at the Shepherd School of Music of Rice University in Houston, Texas. She is a soloist with Music of the Baroque, Chicago Chamber Musicians, and Grand Teton Music Festival Orchestra. She is a former member of Eastman Brass, Eastman Virtuosi, and the Vancouver and Grant Park Symphony Orchestras. She has performed, recorded, and appeared in broadcasts with the St. Louis, Chicago, and Houston Symphony Orchestras and the New York Philharmonic. She has made solo appearances with many major orchestras and festivals and presented recitals and master classes worldwide. She appears on recordings and international broadcasts with Eastman Brass, Music of the Baroque, Chicago Chamber Musicians, and CBC Radio. She is a former faculty member of the Eastman School of Music and University of British Columbia. She studied with Vincent Cichowicz and Adolph Herseth.





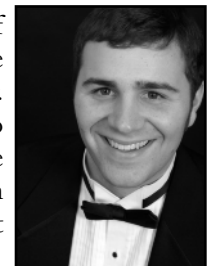
**Maura Janton Cock**, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women's Choir. She earned her bachelor of music at the University of Arizona (Tucson) and her master of arts at Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, and the Cuesta Master Chorale and Orchestra (Calif.).

**Betty Lewis**, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows 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, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



**Peter W. Marty**, homilist, serves as senior pastor of St. Paul Lutheran Church in Davenport, Iowa, and publisher of *The Christian Century*. A frequent preacher and speaker at churches and conferences across the country, Marty has written numerous articles related to culture, character, and faith issues in our day. He is the author of *The Anatomy of Grace* (Augsburg Fortress, 2008). From 2004–2009, he served as host of the national radio broadcast, *Grace Matters*. He is a graduate of The Colorado College and Yale Divinity School, and was the recipient of an honors fellowship in history for study at Oxford University.

**Dane Thomas**, tenor, is a native of Chicago and performs with the Lyric Opera of Chicago Chorus and the Chicago Symphony Orchestra Chorus. In 2013 he could be seen as a Lehrbuben in the Lyric Opera of Chicago's production of *Die Meistersinger*. Dane has done apprenticeships with Chautauqua Opera and Des Moines Metro Opera. During his Master's program at Northwestern University, he performed the roles of Count Almaviva in John Corigliano's *The Ghosts of Versailles* and Danilo in Franz Lehar's *The Merry Widow*. In 2010, Dane was a finalist in the Illinois District Metropolitan Opera National Council Auditions.



# SUPPORTERS

## ✠ IN MEMORIAM ✠

Paul Bunjes  
Robert L. Busse  
Holger and Olive Cattau  
Walter and Maxine Christopher  
Thomas Gieschen  
Dr. Richard J. Gotsch  
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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

These listings acknowledge contributions to the 46<sup>th</sup> season of Bach Cantata Vespers, beginning July 1, 2016. Donations received after September 11 will be acknowledged in the October 30 bulletin of Grace's Bach Cantata Vespers.

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

## 2016 European Tour

For the third time in four years, the Bach Cantata Vespers Chorus sang at the Thomaskirche in Leipzig, Germany, where Johann Sebastian Bach was Kantor from 1723 until his death in 1750. Under the direction of Grace's Cantor, Michael D. Costello, the choir sang unaccompanied works by Heinrich Schütz, Heinz Werner Zimmermann, Pyotr Ilyich Tchaikovsky, Felix Mendelssohn, and a new setting of the German *Gloria* by Costello. The musical centerpiece in the liturgy was Bach's Cantata #113, *Herr Jesu Christ, du höchstes Gut* (Lord Jesus Christ, you are the highest good).



Grace members Christine Janzow Phillips, oboist, and Lauren Conley, violinist, joined the Sächsisches Barockorchester in accompanying the cantata. Grace members Susan Krout, soprano, Karen Brunssen, mezzo-soprano, and Douglas Anderson, baritone, were soloists, along with tenor Patrick Grahl, a former singer of the Thomanerchor (St. Thomas Boys Choir) who recently won the International Johann Sebastian Bach Competition.



Prior to their time in Leipzig, the choir spent ten days in England, where they sang in Christ Church, Oxford, the Lady Chapel of Ely Cathedral, Great St. Mary's Church and Clare College, Cambridge, and St. Anne's Lutheran Church, London. The host for the choir's time in England was Tim Brown, retired director of music at

Clare College. Brown introduced new techniques and methods for excellent choral singing that brought out the choir's best.

Thank you to all who supported our tour with financial gifts and to all who followed us on Facebook and held us in prayer for safe travel.



## Recordings for Sale

The Bach **Christmas Oratorio** as performed at Grace during the Christmas Season of 2015–2016 is now available for purchase in a six-compact disc set, along with extensive program notes and translations. Each of the six sections of the Christmas Oratorio is captured on a disc, along with the sermon preached and one of the festive hymn settings sung at each service. Whether you purchase this recording set for the music alone or for devotional purposes during the coming year, it is an excellent memoir of our project to sing all six parts of the Christmas Oratorio in worship on the day for which Bach wrote each of them. Cost is \$25.



Purchase a copy in the atrium today, e-mail [mcostello@graceriverforest.org](mailto:mcostello@graceriverforest.org), or call 708-366-6900 to order.

The Bach **Mass in B Minor**, performed at Grace in March of 2015, is also available for purchase on CD or DVD. Cost is \$25 for the DVD and \$20 for the CD. Purchase a copy in the atrium today, e-mail [mcostello@graceriverforest.org](mailto:mcostello@graceriverforest.org) or call 708-366-6900 to order.

## Donate Now

All of the wonderful music that is made at Grace to the glory of God depends on the support of hundreds of people like you. Please consider making a gift of any size at [www.bachvespers.org](http://www.bachvespers.org) or by sending a check made out to Grace Lutheran Church (with Bach Vespers in the Memo line) to Grace at 7300 Division Street, River Forest, Illinois, 60305.

Opportunities to underwrite an entire Bach Cantata Vespers service are still available for this season. For more information, call Grace's Cantor, Michael D. Costello, at 708-366-6900 or e-mail at [mcostello@graceriverforest.org](mailto:mcostello@graceriverforest.org).

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*

## Upcoming Concerts at Grace

### October 20, 7:00 p.m.

Resurrection Ringers of Valparaiso University

Join us for a concert of favorites for handbell choir.

Presented by students of Valparaiso University and sponsored by the Grace Bell Choir.

### October 23, 8:00 p.m.

Chicago Choral Artists: Songs and Psalms—Full and Final

Michael D. Costello, artistic director

Part of Concordia University Chicago's *Lectures in Church Music*

Tickets required at the door: \$25 general admission, \$15 seniors/students

### October 24, 8:00 p.m.

Festival of Hymns with Robert Hobby

A Mighty Fortress—Hymns of and for the Reformation

Part of Concordia University Chicago's *Lectures in Church Music*

### October 30, 8:00 p.m.

Spiritual Standards—Bach and Luther in Contemporary Jazz

*Following the Bach Cantata Vespers service on October 30, grab dinner and hang around for more.*



The most well-known chorales and hymns stand as the foundation for one of the most innovative and exciting musical collaborations in contemporary jazz. Renowned German jazz instrumentalists, pianist Markus Burger and saxophonist Jan Von Klewitz, blend modern improvisation with the art of interpreting baroque music while remaining true to its original musical integrity. The duo has been touring the world extensively in support of their collaboration since 2000, consistently performing to sold-out audiences year after year, from Germany to Switzerland, Italy, Austria, Ukraine, Lithuania, France, Poland, and most recently, the United States. Burger and Von Klewitz were the winners of the coveted Bach Award from the City of Erfurt for their innovative interpretation of some of the legendary composer's most notable works. Their album, "Spiritual Standards," rose to No. 20 on the German charts when it was released in 2000. *Spiritual Standards* was selected as the 2013 musical ambassadors

for the 'Luther Decade,' a 10-year celebration sponsored by the German State of Saxony-Anhalt, that marks the 500th anniversary of the Lutheran Reformation.

# Bach

2016-2017 46<sup>th</sup> Year

# Cantata Vespers



[www.bachvespers.org](http://www.bachvespers.org)

Grace Lutheran Church  
River Forest, Illinois

Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.



**September 25**

*BWV 137*

**Lobe den Herren, den mächtigen König der Ehren**

*Praise to the Lord, the mighty king of honor*

Peter W. Marty, St. Paul Lutheran Church, Davenport, Iowa, homilist  
Haydn: Concerto for Trumpet in E-flat Major, Hob VIIe:1  
Barbara Butler, Rice University, Houston, trumpeter  
A reception follows the service.

**October 30**

*BWV 180*

**Schmücke dich, o liebe Seele** *Deck thyself, O dear soul*

Katie Hines-Shah, Redeemer Lutheran Church, Hinsdale, Ill., homilist  
Richard Hoskins, St. Chrysostom's Episcopal Church, Chicago, organist

**November 20**

*BWV 71*

**Gott ist mein König** *God is my king*

David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist  
Bach: Concerto for Harpsichord in D Major, BWV 1054  
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., harpsichordist

**January 29**

*BWV 14*

**Wär Gott nicht mit uns diese Zeit** *Were God not with us at this time*

David J. Lose, Lutheran Theological Seminary at Philadelphia, homilist  
Timothy Spelbring, St. Mark Lutheran Church, Mount Prospect, Ill., organist  
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

**February 19**

*BWV 127*

**Herr Jesu Christ, wahr' Mensch und Gott** *Lord Jesus Christ, true man and God*

Jan Rippenrop, Lutheran School of Theology at Chicago, homilist  
Telemann: Concerto for Recorder in C Major, TWV 51:C1  
Lisette Kielson, Bloomington, Ill., recordist

**March 19**

*BWV 165*

**O heiliges Geist- und Wasserbad** *O sacred bath of water and the Holy Spirit*

Elizabeth A. Eaton, Evangelical Lutheran Church in America, Chicago, homilist  
Steven Wenthe, Concordia University Chicago, organist

**April 8, 7 p.m.**

**April 9, 4 p.m.**

*BWV 245*

**Johannes-Passion** *St. John Passion*

*Admission is free; free-will offering will be received*

Bach Cantata Vespers Chorus and Orchestra with Chicago Choral Artists

Michael D. Costello, conductor	Susan Nelson, soprano
Hoss Brock, tenor (Evangelist)	Karen Brunssen, mezzo-soprano
Keven Keys, baritone (Jesus)	Patrick Muehleise, tenor
	Douglas Anderson, baritone

**May 21**

*BWV 11*

**Lobet Gott in seinen Reichen** *Praise God in his kingdoms (Ascension Oratorio)*

Ben Gieslik, Bethlehem Lutheran Church, Minneapolis, homilist  
Florence Jowers, Christ Lutheran Church, Staunton, Va., organist

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