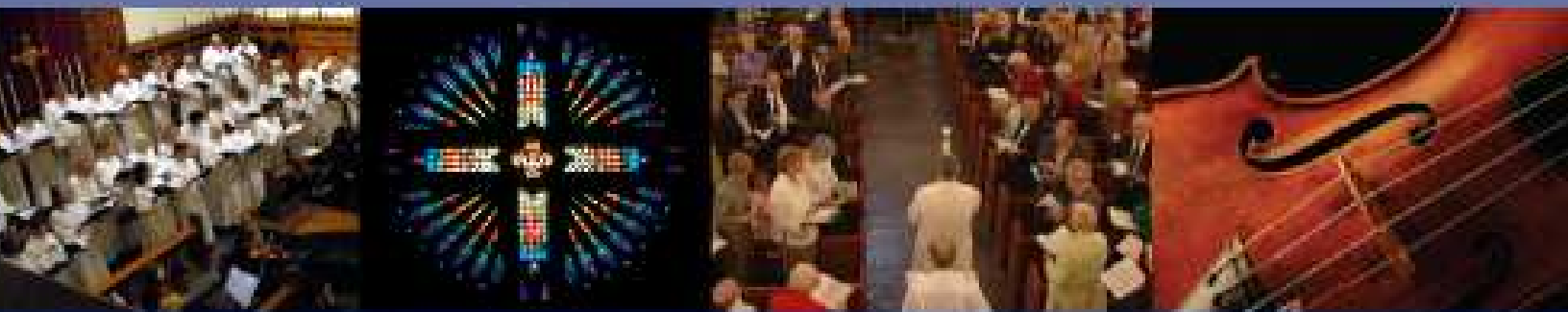


Bach Cantata Vespers

2012–2013

Grace Lutheran Church River Forest, Illinois 42nd Year



October 28, 2012

Nun danket alle Gott (BWV 192)
Now thank we all our God

Welcome to Grace Lutheran Church

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

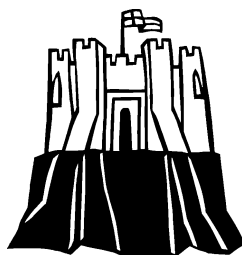
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

Reformation Sunday
October 28, 2012 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Praeludium et Fuga in D, BWV 532

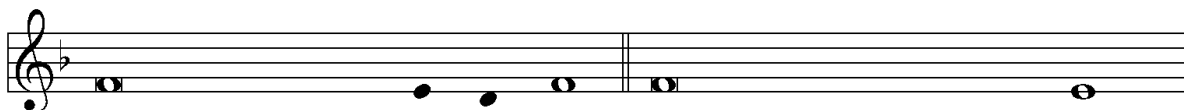
Johann Sebastian Bach
(1685–1750)

Nun danket alle Gott (Now thank we all our God)

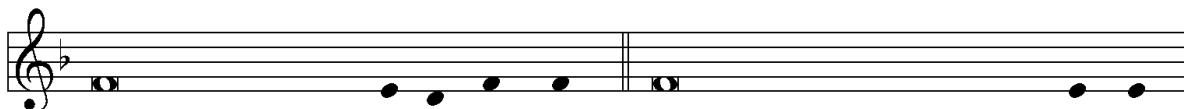
J. S. Bach

We stand, facing the candle as we sing.

SERVICE OF LIGHT



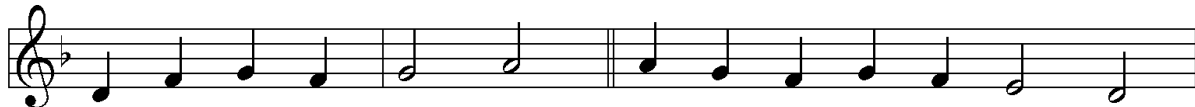
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**




☐ 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 ❶. Men sing parts marked ❷. All sing parts marked ❸.

❸ Let my prayer rise be - fore you as in - cense;

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

❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.

❷ Let my prayer rise be - fore you as in - cense;

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

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

❷ 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. ❶ But my eyes are



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: *Deus noster refugium* (from Psalm 46)

Hans Leo Hassler
(1564–1612)

Deus noster refugium et virtus,

God is our refuge and strength:

adjutor in tribulationibus, quae invenerunt nos nimis.

a helper in troubles, which have found us exceedingly.

Propterea non timebimus dum turbabitur terra,

Therefore we will not fear, when the earth shall be troubled;

et transferentur montes in cor maris.

and the mountains shall be removed into the heart of the sea.

Sonnerunt et turbatae sunt aquae eorum,

Their waters roared and were troubled:

conturbati sunt montes in fortitudine ejus.

the mountains were troubled with his strength.

Fluminis impetus laetificat civitatem Dei,

The stream of the river makes the city of God joyful:

sanctificavit tabernaculum altissimus.

the Most High hath sanctified his own tabernacle.

Deus in medio ejus, non commovebitur,

God is in the midst of her; she shall not be moved:

adjuvabit eam Deus mane diluculo.

God will help her at the break of day.

Conturbatae sunt gentes, et inclinata sunt regna,

Nations were troubled, and kingdoms were bowed down:

dedit vocem suam, mota est terra.

He uttered his voice, the earth trembled.

Dominus virtutum nobiscum,

The Lord of hosts is with us:

susceptor noster, Deus Jacob.

the God of Jacob is our protector.

Silence for meditation is observed, then:

PSALM PRAYER

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

☒ Amen.



The offering is gathered.

VOLUNTARY

Chorale Prelude on *O dass ich tausend Zungen hätte* (DRETZEL)

Richard Hillert
(1923–2010)

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

Your generosity is appreciated.

We stand and sing.

HYMN: By Grace I'm Saved

Concertato by Michael D. Costello
(b. 1979)



- All 1. By grace I'm saved, grace free and bound-less; My soul, be-lieve and doubt it not.
Women 2. By grace! None dare lay claim to mer - it; Our works and con - duct have no worth.
Choir 3. By grace God's Son, our on - ly Sav - ior, Came down to earth to bear our sin.
All 4. By grace! This ground of faith is cer - tain; As long as God is true, it stands.
Men 5. By grace to tim - id hearts that trem - ble, In tri - bu - la - tion's fur - nace tried,
All 6. By grace! On this I'll rest when dy - ing; In Je - sus' pro - mise I re - joice;



Why stag - ger at this word of prom - ise? Has Scrip - ture ev - er false - hood taught?
God in His love sent our Re - deem - er, Christ Je - sus, to this sin - ful earth;
Was it be - cause of your own mer - it, That Je - sus died your soul to win?
What saints have penned by in - spi - ra - tion, What in His Word our God com - mands,
By grace, in spite of fear and trou - ble The Fa - ther's heart is o - pen wide.
For though I know my heart's con - di - tion, I al - so know my Sa - vior's voice.



No! Then this word must true re - main: By grace you too will life ob - tain.
His death did for our sins a - tone, And we are saved by grace a - lone.
No, it was grace, and grace a - lone, That brought Him from His heav'n - ly throne.
Our faith in what our God has done De - pends on grace—grace through His Son.
Where could I help and strength se - cure If grace were not my an - chor sure?
My heart is glad, all grief has flown Since I am saved by grace a - lone.

Text: Christian Ludwig Scheidt, 1709–1761; tr. *The Lutheran Hymnal*, 1941, alt.
Music: Cornelius Heinrich Dretzel, 1697–1775

✠ WORD ✠

We sit.

READING: 2 Thessalonians 2:3–8

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

L The Word of the Lord.

G Thanks be to God.

READING: Revelation 14:6–8

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

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

L The Word of the Lord.

G Thanks be to God.

HOMILY

The Rev. Dr. Frederick A. Niedner



CANTATA: *Nun danket alle Gott*, BWV 192
(Now thank we all our God)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20–21 in this worship folder.*

1. Chorus

Nun danket alle Gott

All people now thank God

Mit Herzen, Mund und Händen,

With heart, mouth and hands!

Der große Dinge tut

Thank him, who does great things

An uns und allen Enden,

For us and to all ends;

Der uns von Mutterleib

Who, since our mother's womb

Und Kindesbeinen an

And childhood steps

Unzählig viel zугut

Has done and still does

Und noch itzund getan.

Immeasurable good for us.

The main feature of the movement is the chorale melody. After a lengthy instrumental introduction of a kind of intricate double counterpoint, the choir sings the first line of the text twice and then continues with its own imitative phrases. Soon the sopranos, supported by oboes, sound the simple melody of the chorale in long notes, phrase by phrase, above a vast sea of vocal and instrumental polyphonic complexity. The phrases of the text of thanksgiving of the first stanza of the hymn are spread over the course of the movement with intervening instrumental *ritornelli* (returning sections). The opening line of the text is then repeated in a dramatic four-measure cadence of affirmation at the end of the movement.

Since the melody of the hymn is constructed in barform (AAB) with the first section (the *Stollen*) being repeated before the second section (the *Abgesang*) appears, Bach's elaborate accompaniment is likewise repeated as the choir sings the new words of the second "A."

The style and shape of the instrumental accompaniment of the "B" section resembles that of the first section.

2. Aria (soprano, bass)

Der ewig reiche Gott

The eternally rich God

Woll uns bei unserm Leben

Wants to give us in our life

Ein immer fröhlich Herz

An always joyful heart

Und edlen Frieden geben

And noble peace;

Und uns in seiner Gnad

And to preserve us in his mercy

Erhalten fort und fort

For ever and ever;

Und uns aus aller Not

And to save us from all distress

Erlösen hier und dort.

Here and everywhere.

The chorale melody does not appear directly in this duple meter vocal duet, which is accompanied by strings with a flute and an oboe doubling the first violin. The instruments begin in duple-meter motion that is first joined by the bass voice and then by the soprano to sing a new melody in imitation of each other. After a mid-point instrumental *ritornello*, the voices return with their same theme, but now the soprano begins, followed by the bass. The movement concludes with a written-out return to the opening material.

3. Recitative (alto)

Lob, Ehr und Preis sei Gott,
Glory, honor and praise be to God,
Dem Vater und dem Sohne
To the Father and to the Son
Und dem, der beiden gleich
And to Him, who is equal to both
Im hohen Himmelsthron,
On the high heavenly throne,
Dem dreieinigen Gott,
To the triune God,
Als der ursprünglich war
As he was from the beginning
Und ist und bleiben wird
And is and will remain
Jetzt und immerdar.
Now and forevermore.

The doxology of praise to the Holy Trinity of the third stanza receives an unusual, but fitting treatment by Bach. The customary simple, concluding four-part chorale setting of most of his cantatas is exchanged here for an elaborate chorus that once-again features the sopranos singing the entire chorale melody phrase by phrase in long notes over an accompaniment of the other voices and instruments that all move in the flowing triplets of the 12/8 meter of a joyful gigue dance. While these triplets might be a kind of reference to the Holy Trinity (a symbolism that is not unfamiliar to Bach), they certainly do not provide the majestic accompaniment of trumpets, horns and tympani that Bach sometimes used for such texts of praise. Instead, the composer conveys a kind of quiet confidence and trust in the Trinity by the reflective instrumentation of flutes, oboes, and strings in the flowing motion of the stylized dance-rhythm of the movement.

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- mighty 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.

♩ To you, O Lord.

COLLECT

- ℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☩ Amen.

- ℣ Lord, 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

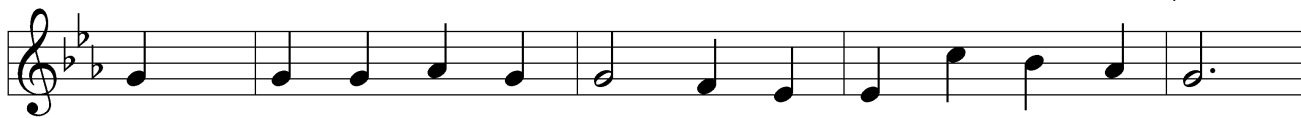
℣ Let us bless the Lord. ☩ Thanks be to God.

BENEDICTION

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

HYMN: The Church's One Foundation

Concertato by Paul Manz
(1919–2009)



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



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



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



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

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

DISMISSAL

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

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Frederick A. Niedner, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Douglas Anderson, baritone

Donna Port, Ann Anderson, flutes
Christine Janzow Phillips, Meg Busse, oboes
Dianne Ryan, bassoon

Betty Lewis, Clara Lindner, Karen Nelson, violin I
Carol Yampolsky, Lou Torick, Helen Blazie, violin II
Naomi Hildner, Becky Coffman, viola
Craig Trompeter, cello
Judith Hanna, double bass
Laura Zimmer, organ
Dennis Zimmer, harpsichord



BACKGROUND OF THE CANTATA

The shelf life of most Christian hymns is quite short. Of the thousands of hymns written over the centuries, only a few hundred are found in current hymnals. Examination of hymn books of a few decades ago reveals many hymns that are unfamiliar and some that now appear quite dated. Upon looking at the books of the early nineteenth century, even fewer hymns are familiar, and many appear somewhat old fashioned. As for the books of centuries preceding the nineteenth, one really needs to look diligently to find hymns that are still in use today.

That is the way it is with hymns. Hymn texts are written to communicate certain truths at a certain time, in a way that will satisfy then-current needs. And the tunes to which the hymns are set have to be in a relatively current musical idiom as well. It is rare indeed in Christianity today to encounter a centuries-old text and tune that still speaks to the hearts and pleases the ears of current worshipers.

Nun danket alle Gott (Now thank we all our God, *LBW* 533, 534), on which Cantata No. 192 by Bach is based, is a hymn that defies normal tendencies. The text was written before 1636, and the tune to which it was later set first appeared in 1647. Together they have been part of Christian hymnody for at least 360 years! While at various times their popularity may have waned as fashions changed, today “Now thank we all our God” is found in hymnals of virtually all Protestant bodies and in most standard Roman Catholic hymnals. It is sung by people of all ages and of many different ethnic groups. In Germany, its land of origin, it is considered appropriate for birthdays, weddings, anniversaries, and many celebratory civic and church events. The renowned British hymn scholar, Erik Routley, goes so far as to call it “the greatest hymn in the world.” Bach created a splendid setting of the first stanza and its melody in the third movement of his cantata, *Gott, der Herr ist Sonn und Schild* (BWV 79), which has become one of his most popular works.

The text of the first stanza of the hymn expresses heartfelt gratitude to God for blessings received; the second stanza offers a prayer for continuation of God’s gifts. The concluding third stanza forms a doxology of praise to the Triune God. The thought of the first two stanzas seems to have been drawn from the apocryphal book of Ecclesiasticus (Sirach) 50:22–24.* This inspiration should not be surprising in view of Luther’s high regard for the Apocrypha as worthy literature. Although outside of the canon of Holy Scripture, the Apocrypha was often bound between the Old and New Testaments in German Bibles of the day.

*Sirach 50: 22-24: “And now bless the God of all, who everywhere works great wonders,
who fosters our growth from birth, and deals with us according to his mercy.
May he give us gladness of heart,
and may there be peace in our days in Israel, as in the days of old.
May he entrust to us his mercy,
and may he deliver us in our days!”

The text was probably written by Martin Rinckart, a pastor who endured the devastation and terror of the Thirty Years' War (1618–1648) which, combined with the onslaught of the plague, ravaged Germany. It is said that Pastor Rinckart conducted as many as seventy burial services for victims of the war or the plague on a given day. Remarkably, in spite of the horrors of the times, Rinckart expresses heartfelt thanks and praise to God for his blessings.

The tune of the hymn was written by Johann Crüger, the cantor of St. Nicolas Church in Berlin. It first appeared in his chorale book *Praxis pietatis melica* (The musical practice of piety) in 1647.

The repeated first line of the melody indicates that it is in the familiar musical shape called barform (AAB). The melody is harmonized in two ways in *Lutheran Book of Worship*. At No. 533 the melody appears in its original rhythmic form with its lively syncopations; No. 534 presents the smoother and more regular melodic style that became popular in the early eighteenth century. Bach commonly used this latter iso-rhythmic style in his writing.

The present work, one of Bach's shortest cantatas, probably was first performed in 1730 for an unspecified occasion in the church year, possibly Reformation Day or even a wedding involving the families of important citizens of Leipzig. It formed a later addition to Bach's second annual cycle of cantatas, which consisted largely of chorale-based works.

Scoring of the cantata calls for 2 flutes, 2 oboes, 2 violins, viola, cello, *basso continuo* (keyboard and bass), soprano and bass solos, and four-part choir. Since the manuscript of the original tenor chorus part was lost over time, the reconstructed tenor line by Bernhard Todt is heard in this performance.

Carlos Messerli

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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.



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.



Frederick A. Niedner, homilist, is Professor of Theology at Valparaiso University. He holds a Master of Divinity and Master of Sacred Theology from Concordia Seminary, St. Louis, and received his Th.D. from Christ Seminary-Seminex in 1979. His ongoing work in biblical theology focuses primarily on enmity and polarization in the biblical world and the ways in which biblical texts have been employed to perpetuate those same things in our world. He contributes regularly to publications that offer text studies and other resources for preaching in the church.

Bach Cantata Vespers

2012–2013

42nd Year

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

Find us online in these locations:



www.bachvespers.org

The website of the Bach Cantata Vespers ministry at Grace.
Watch videos, read about the history of the series and preview the current season.



www.graceriverforest.org

The website of Grace Lutheran Church and School.
Read about news and events at Grace, including worship services and concerts.



Find us on Facebook.

Search Bach Cantata Vespers,
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**Ben Schmidt-Swartz
Nelson Oliva Group**

Coming to Grace Church

Benefit Concert for Amigas Ministry in Brazil

**November 5, Grace Fellowship Hall
Benefit Concert at 7:30 p.m., Vespers to Follow**



**Ben Schmidt Swartz, tenor saxophone
Nelson Oliva, drums
Mike Jellick, piano
Sam Weber, bass
Jon Ailabouni, trumpet
Eric Bowman, trombone**

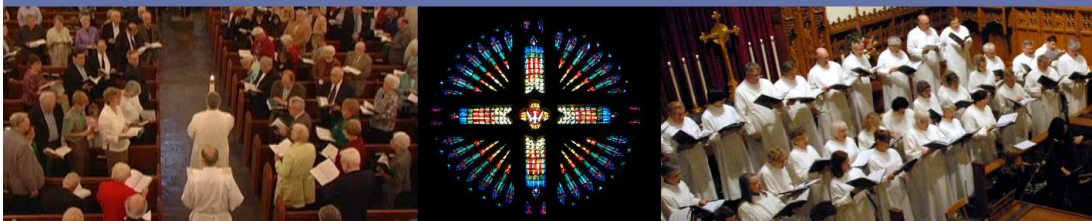
Bach

Cantata Vespers

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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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