

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

Grace Lutheran Church • River Forest, Illinois



November 24, 2013

Wer Dank opfert, der preiset mich (BWV 17)
Whoever offers thanks praises me

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.

Christ the King Sunday
November 24, 2013 † 3:45 p.m.

EVENING PRAYER



PRELUDE: Concerto in A Major, BWV 1055

Johann Sebastian Bach
(1685–1750)

- I. Allegro
- II. Larghetto
- III. Allegro ma non tanto

Rebecca Schalk Nagel, oboe d'amore

We stand, facing the candle as we sing.

SERVICE OF LIGHT



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



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**

☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;

heav - en - ly, ho - ly, bless - ed Je - sus Christ.

We have come to the set - ting of the sun, and we look to the eve - ning light.

We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of

be - ing praised with pure voic - es for - ev - er. O Son of God,

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

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

☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.

☐ Blessed are you, O Lord our God, king of the universe, who led your people

Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **C** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked I. Men sing parts marked II. All sing parts marked C.

C Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

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

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

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

① Set a watch be-fore my mouth, O Lord, and guard the door of my lips.

② 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. ① But my eyes are

turned to you, Lord God; in you I take ref - uge. Strip me not of my life.

② Glo-ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

① as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.

③ Let my prayer rise be - fore you as in - cense;

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

Silence for meditation is observed, then:

PSALM PRAYER

☒ Let the incense of our repentant prayer ascend before you, O Lord,
and let your lovingkindness descend upon us, that with purified minds
we may sing your praises with the Church on earth and the whole heavenly host,
and may glorify you forever and ever.

☑ **Amen.**

MOTET: *Repleatur os meum laude tua*

Jacquet de Mantua
(1483–1559)

Repleatur os meum laude tua,

Let my mouth be filled with your praise

et hymnum dicam gloriae tuae tota die, magnificentia tuam

and I will sing a hymn to your glory and magnificence all day long.

Noli me projicere in tempore senectutis;

Do not reject me in the time of old age;

cum defecerit virtus mea, ne derelinquas me.

do not abandon me when my strength fails.

Psalm 71:8–9

Silence for meditation is observed, then:

PSALM PRAYER

☒ Lord God of the living, do not desert us in old age,
but help us to follow your will in both good and bad times,
so that forever we may praise your faithfulness; through your Son, Jesus Christ our Lord.

☑ **Amen.**

MOTET: Sing with Joy to God, Our Strength

Walter L. Pelz
(b. 1926)

Sing with joy to God, our strength, and raise a loud shout to the God of Jacob.

Raise a song, sound the timbrel, the merry harp and the lyre.

Blow the trumpet at the new moon, and at the full moon, the day of our feast.

The Lord is gracious and full of compassion, slow to anger and of great kindness.

The Lord is loving to everyone and his compassion is over all his works.

All your works praise you, O Lord, and your faithful servants bless you.

Sing with joy to God, our strength, and raise a loud shout to the God of Jacob.

Hallelujah! Praise the Lord. I will praise the Lord as long as I live.

Make music to our God. Sing to the Lord with thanksgiving. Hallelujah!

Psalms 81:1–3; 145:8–10; 146:1; 147:7

Silence for meditation is observed, then:

PSALM PRAYER

☐ Loving Father, you are faithful in your promises and tender in your compassion. Listen to our hymn of joy, and continue to satisfy the needs of all your creatures, that all flesh may bless your name in your everlasting kingdom, where with your Son and the Holy Spirit you live and reign, now and forever.

☐ Amen.

The offering is gathered.

VOLUNTARY: *Nun lob, mein Seel, den Herren*

Johann Gottfried Walther

(1684–1748)

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.

HYMN: My Soul, Now Praise Your Maker

Stanza three is sung by the choir in a setting by Michael D. Costello.



- ☐ 1 My soul, now praise your mak - er! Let all with - in me bless his name
☐ 2 He of - fers all his trea - sure of jus - tice, truth, and righ - teous - ness,
☐ 3 For as a lov - ing moth - er has pit - y on her chil - dren here,
☐ 4 His grace re - mains for - ev - er, and chil - dren's chil - dren yet shall prove



who makes you full par - tak - er of mer - cies more than you dare claim.
his love be - yond our mea - sure, his yearn - ing pit - y o'er dis - tress;
God in his arms will gath - er all those who him like chil - dren fear.
that God for - sakes them nev - er who in true fear shall seek his love.



For - get him not whose meek - ness still bears with all your sin,
nor treats us as we mer - it, but sets his an - ger by.
He knows how frail our pow - ers, who but from dust are made.
In heav'n is fixed his dwell - ing, his rule is o - ver all;



who heals your ev - 'ry weak - ness, re - news your life with - in;
The poor and con - trite spir - it finds his com - pas - sion nigh;
We flour - ish as the flow - ers, and e - ven so we fade;
you hosts with might ex - cel - ling, with praise be - fore him fall.



whose grace and care are end - less and saved you through the past;
and high as heav'n a - bove us, as break from close of day,
the wind but o'er them pass - es, and all their bloom is o'er.
Praise him for - ev - er reign - ing, all here who hear his word—



who leaves no suf - f'rer friend - less, but rights the wronged at last.
so far, since he has loved us, he puts our sins a - way.
We with - er like the grass - es; our place knows us no more.
our life and all sus - tain - ing. My soul, oh, praise the Lord!

Text: Johann Gramann, 1487–1541; tr. Catherine Winkworth, 1829–1878, alt.
Music: NUN LOB, MEIN SEEL, Kugelmann, *Concentus Novi*, 1540

✠ WORD ✠

READING: Galatians 5:16–24

[St. Paul writes:] Live by the Spirit, I say, and do not gratify the desires of the flesh. For what the flesh desires is opposed to the Spirit, and what the Spirit desires is opposed to the flesh; for these are opposed to each other, to prevent you from doing what you want. But if you are led by the Spirit, you are not subject to the law. Now the works of the flesh are obvious: fornication, impurity, licentiousness, idolatry, sorcery, enmities, strife, jealousy, anger, quarrels, dissensions, factions, envy, drunkenness, carousing, and things like these. I am warning you, as I warned you before: those who do such things will not inherit the kingdom of God.

By contrast, the fruit of the Spirit is love, joy, peace, patience, kindness, generosity, faithfulness, gentleness, and self-control. There is no law against such things. And those who belong to Christ Jesus have crucified the flesh with its passions and desires.

- ℣ The Word of the Lord.
- ✠ Thanks be to God.



READING: Luke 17:11–19

On the way to Jerusalem Jesus was going through the region between Samaria and Galilee. As he entered a village, ten lepers approached him. Keeping their distance, they called out, saying, “Jesus, Master, have mercy on us!” When he saw them, he said to them, “Go and show yourselves to the priests.” And as they went, they were made clean. Then one of them, when he saw that he was healed, turned back, praising God with a loud voice. He prostrated himself at Jesus’ feet and thanked him. And he was a Samaritan. Then Jesus asked, “Were not ten made clean? But the other nine, where are they? Was none of them found to return and give praise to God except this foreigner?” Then he said to him, “Get up and go on your way; your faith has made you well.”

- ℣ The Word of the Lord.
- ✠ Thanks be to God.

CANTATA: *Wer Dank opfert, der preiset mich*, BWV 17
(Whoever offers thanks praises me)

J. S. Bach

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

1. Chorus

Wer Dank opfert, der preiset mich,

Whoever offers thanks praises me,

und das ist der Weg, dass ich ihm zeige das Heil Gottes.

and that is the way that I show him the salvation of God.

The opening chorus is a choral fugue on a text from scripture. After a simple orchestral introduction, the fugue's subject, stated first by the tenors, places the word *opfert* (offers, or offers sacrifices) on a sequence of rising sixteenth notes, showing thanks rising heavenward. The music then bubbles over into an outpouring of praise with a long melisma on the word *preiset* (praises).

2. Recitative (Alto)

Es muss die ganze Welt ein stummer Zeuge werden

The world becomes a silent witness

Von Gottes hoher Majestät,

To God's great majesty,

Luft, Wasser, Firmament und Erden,

When air, water, sky and earth,

Wenn ihre Ordnung als in Schnuren geht;

Are strung together in their order;

Ihn preiset die Natur mit ungezählten Gaben,

Nature praises him with countless gifts,

Die er ihr in den Schoß gelegt,

That in her lap he has laid,

Und was den Odem begt,

And whatever contains breath,

Will noch mehr Anteil an ihm haben,

Longs even more to share in him,

Wenn es zu seinem Ruhm so Zung als Fittich regt.

When tongues are raised like wings to his glory.

The choruses and arias of the cantata will cycle through related major keys (A, E, and D) before returning to A major for the final chorale. In contrast, the recitatives are in minor keys; thus, the alto's description of God's majesty in nature is sung in a surprisingly downcast tone. The seriousness underscores the obligation of creatures to praise their creator.

3. Aria (Soprano)

Herr, deine Güte reicht, so weit der Himmel ist,

Lord, your goodness reaches as far as heaven,

Und deine Wahrheit langt, so weit die Wolken gehen.

And your truth extends as far as the clouds blow.

Wüßtest ich gleich sonst nicht, wie herrlich groß du bist,

If I did not know how wonderfully great you are,

So könnt ich es gar leicht aus deinen Werken sehen.

I would see it easily in your works.

Wie sollt man dich mit Dank davor nicht stetig preisen?

How could we not praise you constantly with thanks?

Da du uns willst den Weg des Heils hingegen weisen.

Since it is your will to show us the way to salvation.

The opening text of the soprano aria echoes Psalm 36: “Your steadfast love, O Lord, extends to the heavens, your faithfulness to the clouds.” The vocal line depicts God’s goodness reaching into the heavens. The lively contrapuntal exchange between two solo violins is reminiscent of Bach’s two-part inventions for keyboard.

HOMILY

The Rev. Paul Landahl

4. Recitative (Tenor)

Einer aber unter ihnen, da er sahe, dass er gesund worden war,

When one among them saw that he had been healed,

kebrete um und preisete Gott mit lauter Stimme

he turned around and praised God with a loud voice,

und fiel auf sein Angesicht zu seinen Füßen und dankte ihm,

and fell on his face at his feet, and thanked him;

und das war ein Samariter.

and this man was a Samaritan.

In Bach’s church, the Sunday sermon would have followed the soprano aria (as it did this afternoon). Part two of the cantata begins with the tenor, in a style like that of the Evangelist in the Passions, retelling part of the Gospel reading for the day. The text and the vocal line link the healed Samaritan’s thankfulness with his falling to his knees to worship Jesus.

5. Aria (Tenor)

Welch Übermaß der Güte schenkst du mir!

What surfeit of goodness you grant me!

Doch was gibt mein Gemüte dir dafür?

But what does my soul give you in return?

Herr, ich weiß sonst nichts zu bringen,

Lord, I know not what else to do

Als dir Dank und Lob zu singen.

Than to sing thanks and praise to you.

The tenor aria might be the Samaritan thanking God or the words of any believer responding to God's goodness with thanks and praise. Though this aria is not, strictly speaking, in the da capo form, material from the opening section returns at the end, with new variations on thanks and praise. The ritornello in the string accompaniment modulates to the relative minor between sections and back to the original, bright D-major key at the end.

6. Recitative (Bass)

Sieh meinen Willen an, ich kenne, was ich bin:

Look at my will, I know what I am:

Leib, Leben und Verstand, Gesundheit, Kraft und Sinn,

Body, life and understanding, health, strength and mind,

Der du mich lässt mit frohem Mund genießen,

Which you let me savor with joyful tongue,

Sind Ströme deiner Gnad, die du auf mich lässt fließen.

Are streams of your mercy, you let flow over me.

Lieb, Fried, Gerechtigkeit und Freud in deinem Geist

Love, peace, righteousness and joy in your Spirit

Sind Schätz, dadurch du mir schon hier ein Vorbild weist,

Are treasures through which you give me a foretaste here and now

Was Gutes du gedenkst mir dorten zuzuteilen

Of the good things you mean to share with me,

Und mich an Leib und Seel vollkommentlich zu heilen.

And to heal my body and soul perfectly.

Navigating through changing tonalities, the bass recitative shifts the focus from the air, water, firmament, and earth named in the alto recitative to personal blessings—life, health, mind—and especially the spiritual blessings of love, peace, righteousness and joy, bestowed on God's children on earth and perfected in heaven. Bach makes the words *Ströme deiner Gnad* (streams of your mercy) especially beautiful.

7. Chorale

Wie sich ein Vatr erbarmet

Just as a father has mercy

Üb'r seine junge Kindlein klein:

On his young children:

So tut der Herr uns Armen,

So does the Lord for us poor mortals,

So wir ihn kindlich fürchten rein.

So that we fear him in childlike purity.

Er kennt das arme Gemächte,

He knows his lowly creation,

Gott weiß, wir sind nur Staub.

He knows, we are only dust.

Gleichwie das Gras vom Rechen,

Just as the grass is raked,

Ein Blum und fallendes Laub,

A flower and falling leaves

Der Wind nur drüber wehet,

Are blown by the wind,

So ist es nimmer da:

So it is gone forever:

Also der Mensch vergehet,

Thus does man pass away,

Sein End, das ist ihm nah.

His end is ever near.

The cantata concludes with a tender setting of stanza three of Johann Gramann's popular 16th-century hymn *Nun lob, mein Seel, den Herren* (My soul, now praise your maker). The text is based on Psalm 103, and reminds us that God has compassion on his children. Though the melody reaches upward, movement in the lower voices, particularly the bass line, directs listeners' attention to the words *Ein Blum und fallendes Laub* (a flower and falling leaves), images of mortality, and to the wind that blows the leaves away so easily.

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 concludes:

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



℣ Al - le - lu - ia.

- ℣ 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.

LORD'S PRAYER

- ℣ 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 & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.



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

HYMN: Oh, That I Had a Thousand Voices

Concertato by Michael D. Costello



- ☑ 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

DISMISSAL

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

LEADING WORSHIP TODAY

The Rev. Paul Landahl, homilist

The Rev. Bruce K. Modahl, leader

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Maura Janton Cock, soprano

Christopher M. Cock, tenor

Douglas Anderson, baritone

Christine Janzow Phillips and Rebecca Schalk Nagel, oboe

Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, Paul Vanderwerf, Karen Nelson, violin I

Carol Yampolsky, Lisa Fako, and Lou Torick, violin II

Naomi Hildner and Becky Coffman, viola

Jean Hatmaker, cello

Judith Hanna, double bass

Laura Zimmer, continuo

Timothy Spelbring, organist

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BACKGROUND OF THE CANTATA

Wer Dank opfert, der preiset mich (Whoever offers thanks praises me) was composed for the 14th Sunday after Trinity and was first performed in Leipzig on September 22, 1726. It belongs to Bach's third cycle of Leipzig cantatas, which began in 1725 and extends over several years. The cantata is scored for modest orchestral forces: strings, continuo, and two oboes.

The Gospel reading for the 14th Sunday after Trinity was the story of the healing of the ten lepers, only one of whom returned to Jesus to give thanks (Luke 17:11–19). Cantata 17 is the third of three cantatas Bach wrote for this Sunday. The theme of the first, *Es ist nichts Gesundes an meinem Leibe* (BWV 25), is healing from sin. The second, *Jesu, der du meine Seele* (BWV 78), one of Bach's finest, is about redemption through Jesus' suffering. *Wer dank opfert* is less ambitious than these cantatas from 1723 and 1724.

A quotation from the Old Testament opens the first part of Cantata 17; a quotation from the New Testament begins the second part. This structure is found in other cantatas by Bach. It was also the structure of several cantatas composed by Johann Ludwig Bach that were performed in Leipzig earlier in 1726. Johann Ludwig set the *Wer dank opfert* text himself. This and other evidence leads researchers to believe that the libretto was written by Johann Ludwig's employer, Ernst Ludwig, Duke of Saxe-Meiningen.

The text of the cantata's opening chorus, a choral fugue, is a quotation from the last verse of Psalm 53: "Those who bring thanksgiving as their sacrifice honor me; to those who go the right way I will show the salvation of God." Bach assigns the words of the first part of this text to the subject of the fugue; the words of the second part, about salvation, are assigned to the countersubject. Subject and countersubject are sung simultaneously, linking the offering of thanks with being shown the way of salvation. (Bach used the fugue of the opening chorus again as the "*Cum sancto Spiritu*" in the *Gloria* of his *Missa in G major*, BWV 236.)

The texts of the succeeding movements quote from and allude to scripture, with little free poetry or emotionalism. The argument being presented moves from praising God for the awe and majesty of nature, to a personal expression of thanks for God's kindness and healing, and finally to the acknowledgment that the most precious gifts are spiritual blessings bestowed through God's mercy. This echoes Luther's explanation of the first article of the Apostles' Creed in the Small Catechism: "all this is done out of pure, fatherly, and divine goodness and mercy, without any merit or worthiness of mine at all. For all of this I owe it to God to thank and praise, serve and obey him." This cantata of thanks and praise ends with a stanza from a well-loved hymn; as the choir sang stanza three, Bach's listeners would also have contemplated the chorale's title: My Soul, Now Praise Your Maker.

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

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



- December 22** **Meine Seel erhebt den Herren** *My soul magnifies the Lord*
 BWV 10
 At Grace, in conjunction with the Bach Cantata ministry of Saint Luke Church, Mark P. Bangert, director
 Michael D. Costello, Grace Lutheran Church & School, homilist
 Timothy Spelbring, St. Mark Lutheran Church, Mt. Prospect, organist
- January 12** **Weihnachts-Oratorium** *Christmas Oratorio (Parts 5 & 6)*
 BWV 248.5-6
 Bach for the Sem concert, 4:00 p.m., benefiting the Lutheran School of Theology at Chicago
 Tickets available at the door (\$22 Adults, Seniors/Students \$12), Mark P. Bangert, director
- January 26** **Sehet, welch eine Liebe hat uns der Vater erzeiget**
 BWV 64
Behold, what love the Father has shown to us
 Paul D. Weber, Lenoir-Rhyne University, homilist; Florence Jowers, Lenoir-Rhyne University, organist
- February 23** **Ich bin vergnügt mit meinem Glücke** *I am content with my fortune*
 BWV 84
 Rosalie de Rosset, Moody Bible Institute, homilist
 David Schrader, Chicago, organist and harpsichordist; Maura Janton Cock, Valparaiso University, soprano
- March 30** **Nach dir, Herr, verlanget mich** *Unto you, Lord, do I long*
 BWV 150
 Jill Peláez Baumgaertner, Wheaton College, homilist
 G. P. Telemann: Sonata in F minor for bassoon (TWV41:f1)
 W. A. Mozart: Sonata da chiesa in B-flat Major (KV 212)
- April 27** **Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*
 BWV 42
 Wayne N. Miller, Metropolitan Chicago Synod, ELCA, homilist
 Karg-Elert: Fuge, Kanzone, und Epilog: Credo in vitam venturi (Op. 85, No. 3)
- May 18** **Gott fährt auf mit Jauchzen** *God goes up with rejoicing*
 BWV 43
 Phyllis N. Kersten, homilist
 J. Haydn: Symphony No. 30 in C Major "Alleluia"

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 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.



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



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



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Harrisburg, 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 and is President of Region 3 of the Association of Lutheran Church Musicians. He also serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.



Paul Landahl, homilist, is the Coordinator for Candidacy at the Lutheran School of Theology at Chicago. Pastor Landahl served as bishop of the Metropolitan Chicago Synod of the Evangelical Lutheran Church in America from 2001–2007. Prior to his call as bishop he served as Mission Developer at Hope Lutheran Church in Warren, Michigan (1965–1972); was pastor at Ascension Lutheran Church in Riverside, Illinois (1972–1975), and served as Associate to the Bishop, Metropolitan Chicago Synod (1995–2001). Pastor Landahl received a B.A. in history from Valparaiso University, and an M.Div. from Concordia Seminary in Springfield, Illinois.



Rebecca Schalk Nagel, oboist, is Professor of Music at the University of South Carolina. She enjoys a varied career as a soloist, chamber and orchestral performer, teacher, and administrator. Principal oboist of the South Carolina Philharmonic, Ms. Nagel has performed across the United States and in Europe with the Bethlehem Bach Choir and the New York City Opera National Company. She is a frequent performer at conferences of the International Double Reed Society. Ms. Nagel is a native of Melrose Park, and grew up at Grace Lutheran Church and School. She received her B.M. Degree from Lawrence University, her M.M. from Yale University, and a D.M.A. from the State University of New York at Stony Brook.

Join us for 3:00 p.m. lectures in December and January:

December 22

- 3:00 p.m.** Cantata Preview: Mark Peters, Trinity Christian College
- 3:45 p.m.** **Meine Seel erhebt den Herren** *My soul magnifies the Lord* (BWV 10)
In conjunction with the Bach Cantata Series of Saint Luke Church, Chicago
Mark P. Bangert, Lutheran School of Theology at Chicago, director
Timothy Spelbring, St. Mark Lutheran Church, Mt. Prospect, organist
Michael D. Costello, Grace Lutheran Church and School, homilist

January 12

- 3:00 p.m.** Pre-concert lecture: Carl Grapentine, WFMT Radio
- 4:00 p.m.** **Weihnachts-Oratorium** *Christmas Oratorio* (BWV 248, parts 5 & 6)
Bach for the Sem concert, benefiting the
Lutheran School of Theology at Chicago
Tickets available at the door (\$22 Adults, Seniors/Students \$12)
Mark P. Bangert, Lutheran School of Theology at Chicago, director

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These listings acknowledge contributions to the 43rd season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after November 10 will be acknowledged in next month's bulletin.

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

Join the Bach Cantata Vespers Choir in Germany!

Sing with the choir or travel with us as we tour Germany for two weeks in August 2014.



Bach Cantata Vespers Choir with the orchestra of the Leipzig Thomaskirche (August 2012)

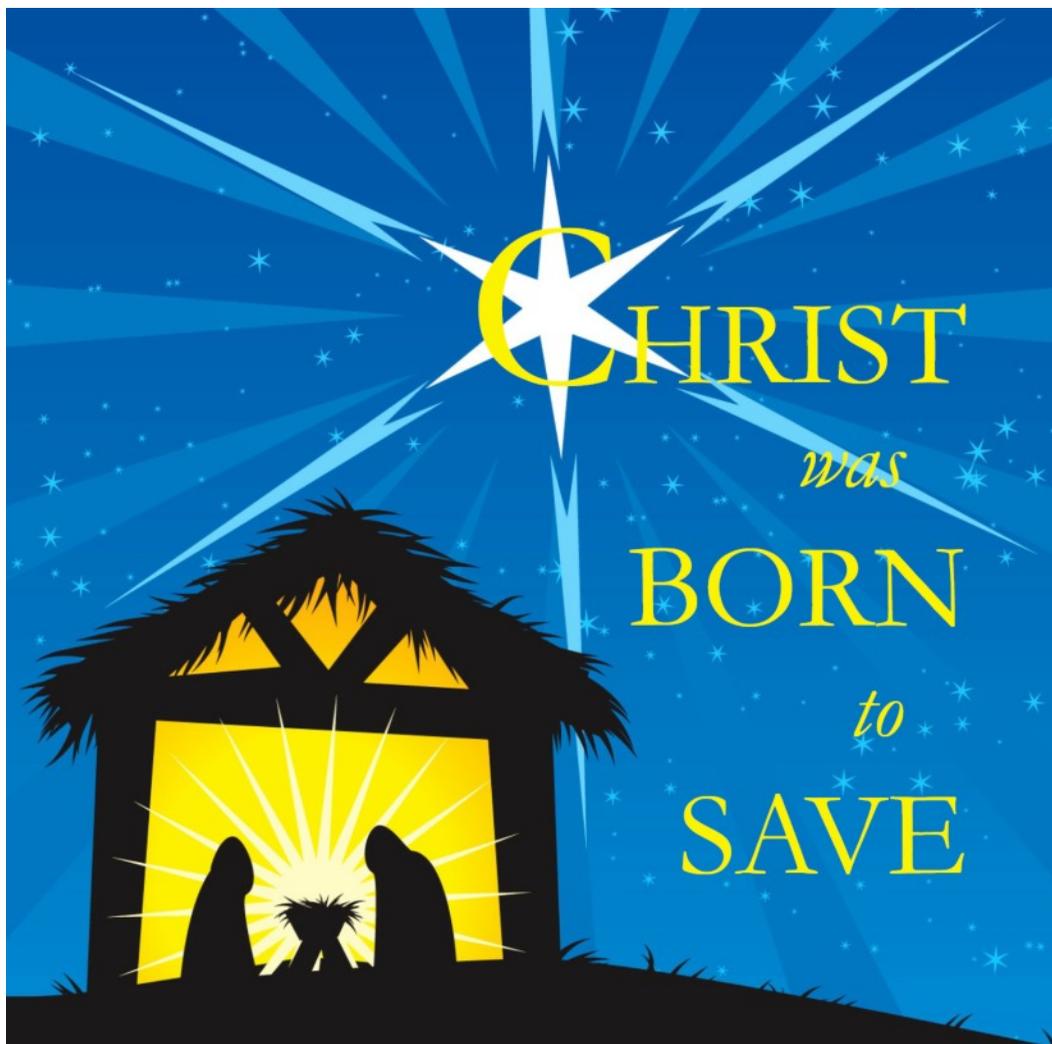


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For information on the tour,
including itinerary, pricing,
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Costello, Grace Cantor, at
708-366-6900 or by e-mail
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Concert at the St. Wigberti Priorat in Werningshausen



Advent/Christmas Concert

Music by Holst, Pinkham, Britten, and more

December 15, 4:00 p.m.

Choirs of Grace Lutheran Church & School

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