

# THE SEVENTEENTH SUNDAY AFTER PENTECOST

September 27, 2009 † 3:45 p.m.

Lutheran Book of Worship

Evening Prayer



## † OPENING †

### PRELUDE

Trumpet Tune

Frederick Swann  
(b. 1931)

Prelude and Fugue in A minor, BWV 543

Johann Sebastian Bach  
(1685–1750)

Michael D. Costello, organ

*We stand, facing the candle as we sing.*

**SERVICE OF LIGHT:** page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

## † PSALMODY †

*We sit.*

**PSALM 141:** page 145

*Women sing parts marked ❶. Men sing parts marked ❷.*

*All sing parts marked ❸.*

*Silence for meditation is observed, then:*

### PSALM PRAYER

❶ 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.

❸ **Amen.**

**MOTET:** *Lobet den Herrn, alle Heiden* (Praise the Lord, All Nations), BWV 230

J. S. Bach

*Notes on the motet are found on page 6 in this worship folder.*

*Lobet den Herrn, alle Heiden,  
und preiset ihn, alle Völker!  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit.  
Alleluja.*

Praise the Lord, all nations,  
and honor him, all you peoples!  
For his grace and his truth  
have power over us for evermore.  
Alleluia.  
(Psalm 117)

*Silence for meditation is observed, then:*

**PSALM PRAYER**

☐ Lord God, you have revealed your kindness to all people.  
Gather the nations into your Church,  
that in all the various tongues of this world  
one hymn of praise may be offered to you;  
through your Son, Jesus Christ our Lord.

☑ **Amen.**

**VOLUNTARY:** Selections from Partita on “Let All Mortal Flesh Keep Silence”

Richard Hillert  
(b. 1923)

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

*We stand.*

**HYMN:** Let All Mortal Flesh Keep Silence

(green) **LBW #198**  
Concertato by Gustav Holst  
(1874–1934)

Stanza 1 – Women  
Stanza 2 – Men  
Stanza 3 – Choir  
Stanza 4 – All

✝ **WORD** ✝

*We sit.*

**READING:** Revelation 12:7–12

*After the reading:*

☐ The Word of the Lord.

☑ **Thanks be to God.**

**READING:** Matthew 18:1–11

*After the reading:*

☐ The Word of the Lord.

☑ **Thanks be to God.**

**HOMILY**

The Rev. Dr. Kurt K. Hendel

**CANTATA:** *Nun ist das Heil und die Kraft* (Now Is the Salvation and the Power), BWV 50

*Notes on the cantata are found on page 7 in this worship folder.*

**CHORUS**

*Nun ist das Heil und die Kraft  
und das Reich und die Macht  
unsers Gottes seines Christus worden,  
weil der verworfen ist,  
der sie verklagete  
Tag und Nacht vor Gott.*

Now is the salvation and the power  
and the kingdom and might  
of our God and of his Christ come to us,  
for he is cast down now  
who was accusing them  
day and night to God.

*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 and sing.*

**GOSPEL CANTICLE:** page 147 in the *front* of the green LBW

## ✠ PRAYERS ✠

**LITANY:** page 148 in the *front* of the green LBW

*The following collects are prayed:*

☐ O God, from whom come all holy desires, all good counsels, and all just works:  
Give to us, your servants, the 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.**

☐ God of majesty, whom saints and angels delight to worship in heaven:  
We give you thanks for the ministry of Carl Schalk  
as he celebrates his eightieth birthday this year, for his leadership in this place,  
and for his work as a co-founder of the Bach Cantata Vespers.  
Continue to be with Carl and all your servants who make art and music to your glory,  
that with joy we may glimpse your beauty.  
Finally, bring us all to the fulfillment of that hope of perfection  
which will be ours as we stand before your unveiled glory.  
We pray in the name of Jesus Christ our Lord.

☑ **Amen.**

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

☑ **Amen.**

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

☑ **Our Father, who art in heaven, hallowed be thy name,  
thy kingdom come, thy will be done, on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our trespasses, as we forgive those who trespass against us;  
and lead us not into temptation, but deliver us from evil.  
For thine is the kingdom, and the power, and the glory, forever and ever. Amen.**

**BENEDICAMUS DOMINO & BENEDICTION:** page 152

**HYMN:** Evening and Morning

*(green)* **LBW #465**

Concertato by Carl F. Schalk  
(b. 1919)

Stanza 1 – All  
Stanza 2 – Choir  
Stanza 3 – Choir  
Stanza 4 – All

**DISMISSAL**

☐ Go in peace. Serve the Lord.

☑ **Thanks be to God.**

**YOU ARE INVITED** to a reception in Fellowship Hall in thanksgiving for Carl Schalk's eightieth birthday. Fellowship Hall is located through the doors in the front of the church (on the pulpit side), down the ramp, and through the double doors.

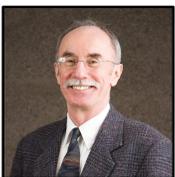
## LEADING WORSHIP TODAY

<b>Kurt K. Hendel</b>	Homilist
<b>Bruce K. Modahl</b>	Liturgist
<b>Senior Choir</b>	Choir
<b>Michael D. Costello</b>	Cantor
<b>Laura Zimmer</b>	Service Organist
<b>Carl Grapentine</b>	Conductor for the Motet
<b>Betty Lewis, Paul Zafer, Carol Yampolsky</b>	Violin I
<b>Mark Agnor, Lou Torick, Nina Saito</b>	Violin II
<b>Naomi Hildner, Elizabeth Coffman</b>	Viola
<b>Susan Ross</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Christine Phillips, Meg Busse, Adele-Marie Buis</b>	Oboes
<b>Greg Fudala, Candace Horton, Andrew Bruhn</b>	Trumpets
<b>Lydia Bruhn</b>	Horn
<b>Bradley Payne</b>	Trombone
<b>Tina Laughlin</b>	Timpani
<b>Laura Zimmer</b>	Continuo

## BIOGRAPHIES



**MICHAEL D. COSTELLO** is the Cantor of Grace Lutheran Church and School. He is a graduate of Lenoir-Rhyne University in Hickory, North Carolina and Lutheran Theological Southern Seminary in Columbia, South Carolina, where he also served for two years on the adjunct faculty. Also a pastor, Michael has served congregations in Pennsylvania and North Carolina as a church musician and served as a pastor and church musician at St. Andrew's Lutheran Church in Columbia, South Carolina. Known best for his creative hymn improvisations and sensitive service playing, Michael is the winner of several awards in organ performance and a composer of both organ and choral music. Michael is married to Rebekah Weant, also a musician and a graduate student at Lutheran Theological Southern Seminary. Michael and Rebekah have a son, Andrew.



**KURT K. HENDEL** is the Bernard, Fischer, Westberg Distinguished Ministry Professor of Reformation History at the Lutheran School of Theology at Chicago. His teaching interests are Martin Luther and his theology, the Lutheran Confessions and Reformation church history. His publications deal primarily with the theology and ministry of Martin Luther and Johannes Bugenhagen, Luther's colleague and pastor and the leading reformer of northern Germany and parts of Scandinavia. He has also been translating Luther writings for the expansion of *Luther's Works*. Dr. Hendel was born in Germany but was educated primarily in the United States. He is an ordained clergyperson of the ELCA and has taught at Concordia Seminary, Christ Seminary-Seminex and the Lutheran School of Theology at Chicago. Teaching is his passion, although he also finds great satisfaction in the research and administrative responsibilities of his vocation. Dr. Hendel is married to Jobey, has three adult children and a growing number of grandchildren and enjoys sports, reading, and the beauties of nature.

## NOTES ON THE MOTET

By most modern standards Bach's choirs were extremely busy during Sunday and festival services at St. Thomas and St. Nicholas in Leipzig. At regular services of Holy Communion the choir prepared, in addition to the chief *Stück* ("piece" or "music" of the day), the *Introit Motet* (entrance music, described below), the *Litany* (chanted prayers), hymn stanzas, and a setting of portions of the Ordinary of the liturgy, that is, the *Kyrie* (Lord have mercy), the *Gloria in excelsis* (Glory be to God on high), and possibly the *Sanctus* (Holy, Holy, Holy — but without the *Hosanna, Benedictus, and Agnus Dei*).

Singing Vespers on alternate Sundays, the choir's responsibilities were similar, except that the liturgical portions of the order, of course, were different; and, in addition to the cantata, the *Magnificat* canticle was sung by the choir in a Latin setting at every service.

For both orders, in Leipzig and other leading centers of Lutheran church music, the tradition had been established that the entrance song should be a historic choral motet appropriate to the theme of the day, a motet taken from a generally accepted collection of choral masterpieces. These were found in the two volumes of *Florilegium Portense* (1618, 1621), edited by Erhard Bodenschatz, which contained works by such Lutheran composers as Hassler, Praetorius, and Vulpus, as well as pieces by such Roman Catholic musicians as Giovanni Gabrieli, and Luca Marenzio. The inclusion of these great works illustrates the respect that Bach and other Lutheran leaders had for earlier members of their own tradition, but also for great composers of sacred music of the entire church. It can be further assumed that these old volumes, bound and rebound over many years of use in Leipzig, contributed to Bach's keen understanding of historic principles of composition that influenced his entire body of works.

The entrance motet chosen for Grace today is not from the *Florilegium*, or some other pre-Bach composition, but one of Bach's own six great motets, *Lobet den Herrn, alle Heiden*, BWV 230 (Praise the Lord, All Nations). In view of the fact that after Bach's death much of his other music, including the cantatas, was set aside as old-fashioned and too complicated for use, five of his motets continued to be studied and performed occasionally. However, *Lobet den Herrn* was not "discovered" until 1821. Although its authenticity as a work of Bach has been established, no record of its purpose or first performance has been found.

This motet is the only one of the six of Bach that is set for four voices; one of the other motets was composed for five voices, and all of the rest require a double choir of eight voices. The inclusion in the score of *Lobet den Herrn* of an original, independent *basso continuo* part for bass instrument and keyboard

indicates that the composer intended instrumental accompaniment for it and probably for all of the other motets (in sharp contrast to the a cappella performances frequently heard in modern times).

The present motet is a setting of the two verses of Psalm 117. The first verse is set to a fugue, whose first theme is sung by all voices in turn, followed by its presentation by these voices in imitation in various guises at different pitch levels. The second half of the first verse (beginning *preiset ihn*) is assigned to the second theme that receives a similar treatment. At *denn seine Gnade* the second Psalm verse is set to a chordal structure that then becomes more freely imitative than the fugal beginning of the work. Noteworthy is the frequent, descriptive setting of the word *Ewigkeit* (evermore or eternity) to long, long notes by a single voice part. Finally, while the writing in the early sections of the motet is in a duple meter that presents skillfully conceived imitative counterpoint, the final *Alleluia* (Praise the Lord) section in triple meter is a miniature masterpiece of contrapuntal writing on a single theme and its permutations. It conveys a spirit of transcendent choral joy that leads to an impressive conclusion worthy of the text.

## NOTES ON THE CANTATA

*Nun is das Heil und die Kraft*, BWV 50 (Now Is the Salvation and the Power), is a cantata of great strength and complexity, entirely appropriate to an important Church festival. The occasion of its first performance is unknown, although it seems likely that it was intended to be sung on September 29, the Feast of the Archangel Michael, since its text is based on Revelation 12:7–12 (especially verse 10), which was the Epistle for that day. The Holy Gospel for the day was St. Matthew 18:1–11, which speaks of the humbling of one's self as a mark of greatness. The cantata is an unusual work of Bach, the only one written for a double choir of eight vocal parts plus instruments. And it is one of only two cantatas that consist of just one movement, possibly a fragment that was the opening or the closing movement of a larger work that has not survived. To add to the mystery, the work was preserved only in posthumous manuscript copies in a hand other than Bach's.

St. Michael's Day assumed great importance in the times of Luther and of Bach, since it divides the long Pentecost (then called Trinity) season of the church year in half. Dr. Ralph Gehrke, a distinguished liturgical scholar and former member of Grace, has noted that the day is "celebrated at that time in the year of nature when in their seasonal struggle night and day are at a deadly lock. . . . [Since June] daytime has been becoming shorter and shorter and nighttime has been

longer and longer until at this earnest time of the year night has caught up with day and is even getting the better of day.”<sup>1</sup> The slaying of the dragon [the Devil] by St. Michael is a clear metaphor for Christians who may also view the conflict in nature as a reflection of the more critical spiritual conflicts of life in which they are continually being attacked by all the evil powers that threaten God’s creatures on earth.

Bach wrote three cantatas for St. Michael’s Day early in his career at Leipzig, in addition to the likely possibility of the present work: *Es erhob sich ein Streit* (There Arose a Strife), BWV 19; *Man singet mit Freuden vom Sieg* (Let Songs of Rejoicing be Heard), BWV 149; and *Herr Gott, dich loben alle wir* (Lord God, We All Praise Thee), BWV 130. Each of the three has been sung at Grace in recent years.

The large size of the instrumental ensemble of *Nun ist das Heil* would reflect the importance that Bach attached to St. Michael’s Day: three trumpets and timpani, three oboes, strings, and *basso continuo* (bass and keyboard), in addition to the double choir of voices.

The cantata is a profound example of fugal construction in which the first theme, consisting of slowly expanding rising intervals, gives force and strength to the text and dominates the work. This forceful theme is presented by each of the voices of the first choir in turn, immediately followed by a counter theme that is sung against the next entry of the first theme. The decisive hammer strokes of the first theme that emphasize *Heil, Kraft, Reich, Macht, and Gottes* (salvation, power, kingdom, might, God) are followed by the more florid, yet vigorous, counter theme in each voice of the first choir. Soon the second choir enters singing chords in the steady rhythm of the main theme as the first choir continues its exposition. Thereafter the two choirs continue, joining together at times, often singing the theme and the counter theme simultaneously in their original version and in their inversion and in various other permutations.

To add to the complexity and the brilliance of this structure, ascending and descending rhythmic arpeggios are sounded (often antiphonally) in choirs of the strings, the oboes, and the trumpets, at times doubling voice parts, and at other times proceeding independently. The whole movement comes to a glorious conclusion as each voice sings inversions of the first theme before being joined in climax by the rising arpeggios of each of the instrumental choirs.

Carlos Messerli

<sup>1</sup>*Planning the Service* by Ralph Gehrke (St. Louis: Concordia, 1961), p. 98.

## ✠ IN MEMORIAM ✠

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Portativ Organ tuning is graciously provided by Leonard Berghaus.



The presentation of the Bach Cantata Vespers is made possible primarily by the contribution of many donors who are hereby gratefully acknowledged. Please inform the Grace Church office of any inadvertent errors or omissions.



If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located on tables in the narthex and in the atrium.

# **Bach**

## **Cantata Vespers**

### **2009-2010**

*Join us on cantata Sundays in the Seminar Room at 9:45 a.m.  
for an in-depth conversation on Bach, his music, and theology.*

- October 25**    *Cantata 79*    ***Gott der Herr ist Sonn und Schild***  
(God the Lord Is Sun and Shield)  
Homilist: Ralph W. Klein, Lutheran School of Theology at Chicago, Chicago, Illinois  
Prelude: A. Corelli, Concerto Grosso, Op. 6, No. 10
- November 22**    *Cantata 61*    ***Nun komm, der Heiden Heiland***  
(Savior of the Nations, Come)  
Homilist: Kelly K. Faulstich, Grace Lutheran Church and School, River Forest, Illinois  
Prelude: Mark Brewer, harp; Jason Deroche, classical guitar
- January 31**    *Cantata 123*    ***Liebster Immanuel, Herzog der Frommen***  
(Dearest Immanuel, Ruler of the Righteous)  
Homilist: Martin A. Seltz, Augsburg Fortress Publishing House, Minneapolis, Minnesota  
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois  
Guest Conductor: Charles Brown, Concordia University Chicago, River Forest, Illinois  
Organ prelude: Steven Wentz, Concordia University Chicago, River Forest, Illinois
- February 28**    *Cantata 54*    ***Widerstehe doch der Sünde***  
(Stand Firm Against Sin)  
Homilist: Frederick A. Niedner, Valparaiso University, Valparaiso, Indiana  
Soloist: Countertenor Ryan Belongie, Chicago, Illinois  
Prelude: J. S. Bach, Concerto for Harpsichord, Flute, and Violin in A minor, BWV 1044
- March 21**    *Cantata 1*    ***Wie schön leuchtet der Morgenstern***  
(How Lovely Shines the Morning Star)  
Homilist: Karen Salvo Hawkins, Christ the King Lutheran Church, Columbia, South Carolina  
Extended thirty-minute prelude beginning at 3:30 p.m.  
Prelude: Brandenburg Concerto #1, BWV 1046 *and*  
Organ prelude: Robert D. Hawkins, Lutheran Theological Southern Seminary, Columbia, South Carolina
- April 25**    *Cantata 4*    ***Christ lag in Todesbanden***  
(Christ Lay in Death's Strong Bands)  
Homilist: Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America  
Organ prelude: Laura Zimmer, Grace Lutheran Church, River Forest, Illinois
- May 23**    *Cantata 172*    ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***  
(Ring Forth, You Songs, Resound, You Strings!)  
Homilist: Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois  
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo