

*All generations shall call me blessed.*

# *Bach*

## Cantata Vespers

2010–2011

Grace Lutheran Church  
River Forest, Illinois

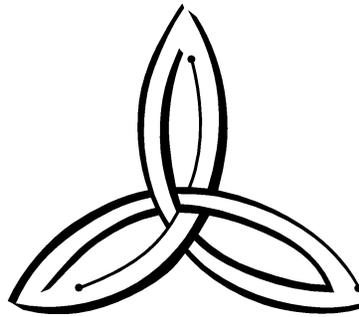
October 17, 2010

*Cantata 129: Gelobet sei der Herr, mein Gott*  
(Praised by the Lord, my God)



The Twenty-first Sunday after Pentecost  
October 17, 2010 † 3:45 p.m.

## EVENING PRAYER



### † OPENING †

#### **PRELUDE**

Six Fugues on the name BACH, Op. 60

No. 1 Langsam

No. 5 Lebhaft

No. 2 Lebhaft

Robert Schumann  
(1810–1856)

Steven Wente, organ

*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.**



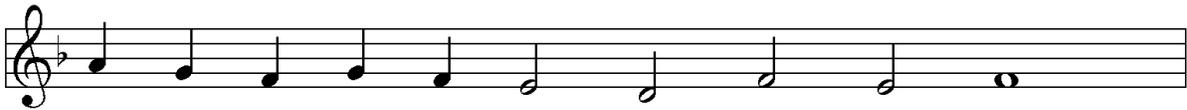
☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ 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

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

☐ 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.

☐ 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.



**PSALM 81:1–3** (*Exsultate Deo*)

Francis Poulenc  
(1899–1963)

*Exsultate Deo, adiutori nostro:  
jubilate Deo Jacob.  
Sumite psalmum et date tympanum:  
psalterium jucundum cum cithara.  
Buccinate in neomenia tuba:  
insigni die solemnitate vestrae.*

Rejoice in God our helper:  
sing aloud to the God of Jacob.  
Raise the psalm and sound the timbrel:  
the merry harp with the lute.  
Blow the trumpet in the new moon:  
even on our solemn feast day.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

**L** Almighty Father,  
you rescued your people from slavery and,  
through the Passion of your Son,  
acquired a new people united in his body  
and marked with the sign of his holiness.  
Feed us with your finest bread so that we may have  
food for this life and a foretaste of eternity,  
where you live and reign with your Son and the Holy Spirit, now and forever.

**C** Amen.

*The offering is gathered.*

**VOLUNTARY:** *Wir glauben all an einen Gott*, BWV 680  
(We All Believe in One True God)

Johann Sebastian Bach  
(1685–1750)

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

*We stand and sing.*

**CHORALE:** We All Believe in One True God

*Stanza two is sung by the choir in a harmonization by J. S. Bach.*

1 We all be - lieve in one true God,  
2 We all be - lieve in Je - sus Christ,  
3 We all con - fess the Ho - ly Ghost

who cre - at - ed earth and heav - en, the Fa - ther,  
 his own Son, our Lord, pos - sess - ing an e - qual  
 who, in high - est heav - en dwell - ing with God the

who to us in love has the right of chil - dren giv - en.  
 God-head, throne, and might, source of ev - 'ry grace and bless - ing;  
 Fa - ther and the Son, com - forts us be - yond all tell - ing;

He in soul and bod - y feeds us; all we need his  
 born of Mar - y, vir - gin moth - er, by the pow - er  
 who the church, his own cre - a - tion, keeps in u - ni -

hand pro - vides us; through all snares and per - ils leads us.  
 of the Spir - it, Word made flesh, our el - der broth - er;  
 ty of spir - it. Here for - give - ness and sal - va - tion

Watch - ing that no harm be - tide us, he cares  
 that the lost might life in - her - it, was put  
 dai - ly come through Je - sus' mer - it. All flesh

for us by day and night.  
 to death up - on the cross,  
 shall rise, and we shall be

All things are gov - erned by his might. A - men  
 and raised by God vic - to - ri - ous.  
 in bliss with God e - ter - nal - ly.

Text: Martin Luther, 1483-1546; tr. *Evangelical Lutheran Hymn-Book*, 1912, alt.  
 Music: WIR GLAUBEN ALL., Latin credo, c. 1300

## ✠ WORD ✠

*We sit.*

**READING:** Romans 11:33–36

<sup>33</sup>O the depth of the riches and wisdom and knowledge of God!  
How unsearchable are his judgments and how inscrutable his ways!

<sup>34</sup>"For who has known the mind of the Lord?  
Or who has been his counselor?"

<sup>35</sup>"Or who has given a gift to him,  
to receive a gift in return?"

<sup>36</sup>For from him and through him and to him are all things. To him be the glory forever. Amen.

**L** The Word of the Lord.

**G** Thanks be to God.

**MOTET:** Salvation unto Us Has Come

Hugo Distler  
(1908–1942)

Salvation unto us has come  
By God's free grace and favor;  
Good works cannot avert our doom,  
They help and save us never.  
Faith looks to Jesus Christ alone,  
Who did for all the world atone;  
He is our one Redeemer.

Since Christ hath full atonement made  
And brought to us salvation,  
Each Christian therefore may be glad  
And build on this foundation.  
Thy grace alone, dear Lord, I plead,  
Thy death is now my life indeed,  
For thou hast paid my ransom.

Let me not doubt, but trust in thee,  
Thy Word cannot be broken.  
Thy call rings out, "O come to me,"  
No falsehood hast thou spoken.  
Baptized into thy precious name,  
My faith cannot be put to shame.  
I shall not perish. Amen.

Paul Speratus, 1523 (tr., composite)



## READING: John 3:1–15

Now there was a Pharisee named Nicodemus, a leader of the Jews. <sup>2</sup>He came to Jesus by night and said to him, "Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God." <sup>3</sup>Jesus answered him, "Very truly, I tell you, no one can see the kingdom of God without being born from above." <sup>4</sup>Nicodemus said to him, "How can anyone be born after having grown old? Can one enter a second time into the mother's womb and be born?" <sup>5</sup>Jesus answered, "Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit. <sup>6</sup>What is born of the flesh is flesh, and what is born of the Spirit is spirit. <sup>7</sup>Do not be astonished that I said to you, 'You must be born from above.' <sup>8</sup>The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes. So it is with everyone who is born of the Spirit." <sup>9</sup>Nicodemus said to him, "How can these things be?" <sup>10</sup>Jesus answered him, "Are you a teacher of Israel, and yet you do not understand these things?

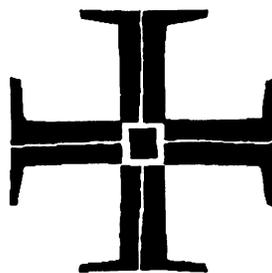
<sup>11</sup>Very truly, I tell you, we speak of what we know and testify to what we have seen; yet you do not receive our testimony. <sup>12</sup>If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? <sup>13</sup>No one has ascended into heaven except the one who descended from heaven, the Son of Man. <sup>14</sup>And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, <sup>15</sup>that whoever believes in him may have eternal life.

📖 The Word of the Lord.

🙏 Thanks be to God.

HOMILY

The Rev. Michael D. Costello



**CANTATA: *Gelobet sei der Herr, mein Gott* (Praised be the Lord, my God), BWV 129 J. S. Bach**

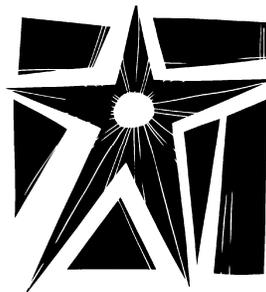
*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on page 20 in this worship folder.*

**1. CHORUS**

*Gelobet sei der Herr,  
Mein Gott, mein Licht, mein Leben,  
Mein Schöpfer, der mir hat  
Mein Leib und Seel gegeben,  
Mein Vater, der mich schützt  
Von Mutterleibe an,  
Der alle Augenblick  
Viel Guts an mir getan.*

Praised be the Lord,  
My God, my light, my being,  
My maker, who hath me  
My soul and body given,  
My Father, who hath kept  
Me since my mother's womb,  
Who ev'ry moment hath  
Much good for me fulfilled.

The work begins with a joyful setting of stanza one of the chorale for all instruments and voices in praise of God the Father. In the substantial introduction the instruments move busily on two planes with a firm bass underpinning; strings and woodwinds bustle about busily while trumpets and drums provide arresting punctuation along the way. Each phrase of the chorale is then sung by the choral sopranos in long notes over patterns of imitation for the three lower voices. Occasionally the trumpets call out brilliantly between the chorale phrases, while for the most part the winds and strings continue throughout to provide their busy passage work. Remarkably, the lower chordal lines are not drawn from the melody and are unique to each particular phrase. The movement closes with a slightly abridged recapitulation of its instrumental introduction. All in all, a concise, yet splendid tribute to God the Father.



## 2. ARIA (Bass)

*Gelobet sei der Herr,  
Mein Gott, mein Heil, mein Leben,  
Des Vaters liebster Sohn,  
Der sich für mich gegeben,  
Der mich erlöset hat  
Mit seinem teuren Blut,  
Der mir im Glauben schenket  
Sich selbst, das höchste Gut.*

Give honor to the Lord,  
My God, my health, my being,  
The Father's dearest Son,  
Himself for me hath given,  
Himself hath me redeemed  
With his own precious blood,  
Who me through faith doth give  
Himself, the highest good.

The second stanza of the chorale praises the Son of God, the Father's dearest, who gave himself for us. The triple meter aria for bass features the accompaniment of only the *continuo* (bass instrument and keyboard). The unusual accompaniment consists of a bass line with a recurring little rhythmic "hitch" that is often followed by an exceptionally wide downward skip. Above this the singer floats with a lyrical and expressive melody that often lingers on special words, such as *gelobet* (to give honor or praise), *Glauben* (faith), and *höchste* (highest). The sixteen-measure introduction is repeated at the movement's close in the usual *da capo* form.

## 3. ARIA (Soprano)

*Gelobet sei der Herr,  
Mein Gott, mein Trost, mein Leben,  
Des Vaters werter Geist,  
Den mir der Sohn gegeben,  
Der mir mein Herz erquicket,  
Der mir gibt neue Kraft,  
Der mir in aller Not  
Rat, Trost und Hülfe schafft.*

Give honor to the Lord,  
My God, my hope, my being,  
The Father's Holy Ghost,  
Whom me the Son hath given,  
Who doth my heart restore,  
Who me doth give new strength,  
Who me in all distress  
Word, hope and help provides.

The supportive work of God the Holy Ghost is extolled in the third stanza in a somewhat solemn aria for soprano, accompanied in typical Baroque fashion by a pair of treble instruments (flute and violin) over the *continuo*. The instruments proceed at times in parallel motion and then in imitation of each other, with the bass often joining the conversation and also supplying harmonic support. The melodic motive that pervades all is a brief rising and then falling figure. The instrumental introduction is repeated at the end.

#### 4. ARIA (Alto)

*Gelobet sei der Herr,  
Mein Gott, der ewig lebet,  
Den alles lobet, was  
In allen Lüften schwebet;  
Gelobet sei der Herr,  
Des Name heilig heißt,  
Gott Vater, Gott der Sohn  
Und Gott der Heilige Geist.*

Give honor to the Lord,  
My God, who always liveth,  
Whom all things honor which  
In ev'ry sphere now hover;  
Give honor to the Lord,  
Whose name is holy called,  
God Father, God the Son  
And God the Holy Ghost.

This pastorale movement in 6/8 meter conveys a quality of gentle well-being that is somewhat in contrast to Bach's customarily lively, even exuberant setting of a text of praise. Instead, in stanza four of the chorale, the *oboe d'amore* ("oboe of love" or alto oboe), and alto and bass voices engage in a gently flowing trio. Special prominence is given to the oboe part, which, with the *continuo*, presents lengthy instrumental *ritornello* (returning) sections before, between, and after the phrases of the singer.

#### 5. CHORALE

*Dem wir das Heilig itzt  
Mit Freuden lassen klingen  
Und mit der Engel Schar  
Das Heilig, Heilig singen,  
Den herzlich lobt und preist  
Die ganze Christenheit:  
Gelobet sei mein Gott  
In alle Ewigkeit!*

Whom we that "Holy" now  
With gladness make to echo  
And with the angels' host  
Are "Holy, Holy" singing,  
Whom deeply laud and praise  
Doth all Christianity:  
Give honor to my God  
For all eternity!

In the fifth and concluding stanza all instruments and voices join in an unusual—even stunning tribute to the Holy Trinity that perhaps is intended to echo the song of the angelic host. The instrumental introduction begins with a single trumpet beginning a memorable melody, followed immediately by all instruments joining to project two upward bounding arpeggios for oboes and strings. One can imagine that the oft-repeated motive even propels the song of praise aloft. The chorus then enters singing the phrases of the simply-harmonized chorale melody, during which the instruments support the melody and continue their own counter melody on the way to a brilliant reprise complete with the upward bounding arpeggios of the opening measures of the movement.

*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.



- ℣ 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.



- ℣ 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.

- ℣ Almighty God our Father, dwelling in majesty and mystery, renewing and fulfilling creation by your eternal Spirit, and revealing your glory through our Lord, Jesus Christ: Cleanse us from doubt and fear, and enable us to worship you, with your Son and the Holy Spirit, one God, living and reigning, now and 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.

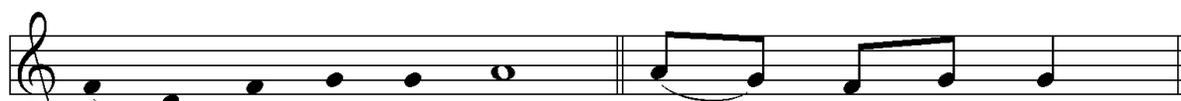
**ANTHEM:** God So Loved the World

John Stainer  
(1840–1901)

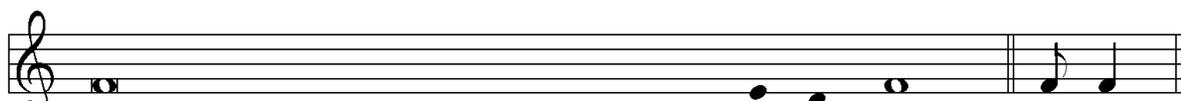
God so loved the world that he sent his only begotten Son,  
that whosoever believeth in him should not perish, but have everlasting life.  
For God sent not his Son into the world to condemn the world,  
but that the world through him might be saved.

John 3:16–17

### BENEDICAMUS DOMINO & BENEDICTION



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



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

HYMN: In Christ an Inheritance Is Ours

Michael D. Costello  
(b. 1979)

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



1. In Christ an in - her - i - tance is ours; \_\_\_\_\_ So that
2. In Christ when we heard the word of truth \_\_\_\_\_ We were
3. In Christ, with our hearts en - light - ened now \_\_\_\_\_ We may
4. In Christ was this Eas - ter pow'r re - vealed \_\_\_\_\_ When God
5. Through Christ, who is head o'er all the church, \_\_\_\_\_ We give



we, the first to set our hope on Christ, Might  
sealed and marked with God's re - demp - tive pledge Toward  
know the hope to which the saints are called, The  
raised and seat - ed him a - bove all rule For  
praise to God, the Fath - er, Spir - it, Son, for



live for the praise \_\_\_\_\_ of the glo - ry \_\_\_\_\_ of God.  
life in the Lord \_\_\_\_\_ and the glo - ry \_\_\_\_\_ of God.  
great - ness and pow'r \_\_\_\_\_ of the glo - ry \_\_\_\_\_ of God.  
age af - ter age, \_\_\_\_\_ to the glo - ry \_\_\_\_\_ of God.  
age af - ter age \_\_\_\_\_ to the glo - ry \_\_\_\_\_ of God.

Text: Michael D. Costello (b. 1979), based on Ephesians 1:11–23

Tune: Michael D. Costello

DUTCH FORK

9 11 11

Text and tune © 2010 by Michael D. Costello. All Rights Reserved.

**DISMISSAL**

**L** Go in peace. Serve the Lord.

**C** Thanks be to God!

## BACKGROUND OF THE CANTATA

Traditional Lutheran chorales exercised an irresistible attraction for Johann Sebastian Bach. Not only did the sturdy and memorable tunes lend themselves to quotation and elaboration in his compositions—over 100 different chorale melodies were quoted by Bach in his more than 200 sacred cantatas—most were familiar to worshipers. Also, since the chorale texts proclaimed the Gospel in clear, unmistakably biblical terms, easily applied to the various themes of the liturgical calendar, they satisfied Bach’s deeply spiritual motivation in composing cantatas for traditional worship. Thus, chorales became the most popular feature in Bach’s cantatas, which were themselves the most significant musical element of Lutheran worship in Leipzig.

*Gelobet sei der Herr* belongs to a small group of Bach’s chorale cantatas whose texts are based entirely on that of a preexisting chorale; no other text appears in the cantata. The chorale text was written by the noted German theologian, poet, and professor, Johannes Olearius (1672). Its five stanzas form a poetic vehicle for praise of the Trinity; the first three each address a person of the Trinity, and the final two form doxological tributes to the Triune God. Today, it is usually sung to the tune, *Nun danket alle Gott* (Now Thank We All Our God, LBW, No. 533). A great favorite of those in the Lutheran Church–Missouri Synod, the hymn text of the cantata, strangely is not found in either *Lutheran Book of Worship*, or the new hymnal of the ELCA.

The pairing of hymn tunes with hymn texts has often changed over the years. In few cases do they match from the beginning. In others, it may take musicians some time before the tune that is just right is found for a particular hymn. The melody used by Bach for the hymn of this cantata is by Johann J. Schutz, found in a collection of hymns by Ahasuerus Fritsch (1679). Today it can be found in *Lutheran Book of Worship*, where it is set to another text (“O God, My Faithful God,” No. 504). The Schutz tune appeared in *The Lutheran Hymnal* (1941) set to the text “What is the world to me.” Bach must have been particularly fond of this appealing tune, for he used it in four different cantatas. In the present cantata, two of the movements also feature Bach’s preferred chorale melody.

*Gelobet sei der Herr* was written for performance in Leipzig on Trinity Sunday, probably on June 16, 1726, for Bach’s third annual cycle of cantatas. (It was originally intended also as a replacement on Trinity Sunday in his second annual series of cantatas, all of which were based on chorales.) The cantata is one of at least four by Bach written for the day. The Epistle for Trinity Sunday was Romans 11:33–36, which addresses the depth of the riches of the wisdom and knowledge of God. The Holy Gospel was John 3:1–15, which relates Jesus’ conversation with Nicodemus, when our Lord described the mystery of the faith, including that of the “born again” believer.

Trinity Sunday is unique among Christian festivals in that it alone celebrates a doctrine and not a person or event. It is always observed on the first Sunday after Pentecost. It was not celebrated universally in the Western Church until 1334. For several centuries the Lutheran church, among other bodies, numbered the summer and fall Sundays as “after Trinity.” Today, of course, these Sundays are numbered “after Pentecost.” Since the Reformation, Lutherans have marked the day with songs of praise to the Holy Trinity as in the Olearius chorale of the present cantata.

The cantata is set for three trumpets, timpani, transverse (side-blown) flute, two oboes, two violins, viola, and *continuo* (bass and keyboard), soprano, alto, and bass solos, and four-voiced choir.

Carlos Messerli

## LEADING WORSHIP TODAY

The Rev. Michael D. Costello, homilist  
The Rev. Bruce K. Modahl, leader  
Steven Wentz, organist

Grace Lutheran Church Senior Choir  
Michael D. Costello, director

Concordia University Chicago Kapelle  
Charles Brown, director

Amy Conn, soprano  
Amy Anderson de Jong, mezzo-soprano  
Douglas Anderson, baritone

Cynthia Fudala, flute  
Meg Busse and Christine Janzow Phillips, oboe/d’amore  
Dianne Ryan, bassoon  
Greg Fudala, Andrew Bruhn, and Candace Horton, trumpets  
Tina Laughlin, timpani

Laura Miller, Paul Vanderwerf, Heather Wittels, violin I  
Sheila Hanford, Clara Lindner, Betsy Cline, violin II  
Naomi Hildner, Vannia Phillips, viola  
Vicki Mayne, cello  
Judith Hanna, double bass  
Laura Zimmer, continuo

## BIOGRAPHIES



**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.

**Charles P. Brown**, guest conductor, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in choral conducting, choral music education, and choral literature. Charles taught in the Pennsylvania and New Jersey public school systems, performed professionally as a member of *Fuma Sacra*, a critically acclaimed early music ensemble in New Jersey, and was also a member of the Westminster Choir. Charles is a member of Chicago's Grant Park Chorus. He earned both bachelor and master degrees in music education and choral conducting at Westminster Choir College in Princeton, NJ, and recently completed a Doctorate of Musical Arts at the University of Arizona.



**Amy Conn**, soprano, appears on both the concert and theater stage in music of many periods, with a special love for baroque repertoire. Ms. Conn is one of the founding members of *Urban Baroque*, a small voice and period instrument ensemble, and has performed with the group since 1999 in concerts and radio broadcasts. Ms. Conn is featured on a CD of Celtic Baroque music with *Ars Antigua*. In 2006 she participated in the Handel Singing Competition in London and was a semi-finalist in the American Bach Soloists Young Artist's Competition in Berkeley, California. In 2010 Amy was a finalist in the New York Oratorio Society's Young Artist Competition, performing in Carnegie's Weill Recital Hall and was a winner of the Bel Canto Chorus Regional Artist's Competition.

**Michael D. Costello**, homilist, is Cantor at Grace Lutheran Church and School. A graduate of Lenoir-Rhyne University (Hickory, NC) and Lutheran Theological Southern Seminary (Columbia, SC), Pastor Costello enjoys combining pastoral and musical crafts in ministry for the sake of the Gospel. Known best for his creative and sensitive service playing, Pastor Costello is also a composer of organ and choral music and is published through Augsburg Fortress and MorningStar Music. In 2010 Michael served as the chaplain for Lutheran Summer Music on the campus of Luther College (Decorah, IA) and is currently President of Region 3 of the Association of Lutheran Church Musicians. He is married to Rebekah Weant Costello, Religious Education Coordinator at Grace. They have one son, Andrew.





**Amy Anderson de Jong**, mezzo-soprano, attended University of Illinois and went on to finish her degree at Northwestern University where she also earned her Master of Music degree. Amy is a founding member of the vocal trio called “Times Three”. They sing swing tunes with Symphony orchestras and have sung all over the US and Canada (including Baltimore and Edmonton Symphonies) and went on a humanities/educational grant to perform in the Northern Marianas Islands (Saipan, Rota and Tinian). Amy met her husband David at a masterclass on the music of Bach at the Aldeburgh Festival in England. She has performed locally at Grace Lutheran in the Bach Cantata series, and with Handel Week at Grace Episcopal Church. She lives in Oak Park with her husband David and children Evan and Sonja.

**Steven Wentz**, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is music director at First Saint Paul’s Lutheran Church in Chicago. His degrees are from Concordia, River Forest, and from Northwestern University. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsam. He keeps an active schedule as a teacher, workshop leader and organ recitalist. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.



*Join us at Grace for these upcoming musical events:*

Tuesday, November 2, 2010  
7:30 p.m.

★  
**AMERICAN**  
★  
**BOYCHOIR**



Tickets available at [www.graceriverforest.org](http://www.graceriverforest.org) or at the door.  
Reserve your seats now!

Sunday, November 7, 2010  
4:00 p.m.

Music for Trumpet & Organ

Andrew Bruhn, trumpet  
Michael D. Costello, organ  
*with*  
Jennifer Rosetti, soprano

Free and open to the public.

*Join us next month and all season long!*

# **Bach**

## **Cantata Vespers**

2010–2011

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

<b>November 21</b>	<i>Cantata 140</i>	<b>Wachet auf, ruft uns die Stimme</b> (Wake, awake, for night is flying)
<b>December 12</b>	<i>BWV 243</i>	<b>Magnificat in D Major</b> <i>Performed as part of Grace's annual Advent/Christmas Concert</i>
<b>December 26</b>	<i>Cantata 40</i>	<b>Dazu ist erschienen der Sohn Gottes</b> (For this the Son of God is manifest) <i>Performed as part of Grace's Sunday Eucharist at 10:00 a.m.</i>
<b>January 30</b>	<i>Cantata 152</i>	<b>Tritt auf die Glaubensbahn</b> (Step upon the path of faith) Soloists: Soprano Amy Conn and Baritone Douglas Anderson with the Newberry Consort
<b>February 27</b>	<i>Cantata 126</i>	<b>Erhalt uns Herr, bei deinem Wort</b> (Lord, keep us steadfast in your word)
<b>March 27</b>	<i>Cantata 182</i>	<b>Himmelskönig, sei willkommen</b> (King of heaven, welcome)
<b>April 17</b>	<i>Cantata 55</i>	<b>Ich armer Mensch, ich Sündenknecht</b> (I, a poor man, I, a slave to sin) Soloist: Tenor Christopher M. Cock
<b>May 22</b>	<i>Cantata 11</i>	<b>Lobet Gott in seinen Reichen</b> (Praise God in his kingdoms - "Ascension Oratorio")

## ✠ IN MEMORIAM ✠

Sylvia Behrens  
Patricia Ricci Doyle  
Carl Gubitz  
Howard Hallman  
Matthew Hofmaier Heim  
Richard Hillert  
Marj Koenig

Arthur and Alma Kolb  
Phyllis Lucht  
Sarah Moeller  
Andy Prinz  
Melvin Rotermund  
Anita Schardt

## BENEFACTOR

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Bill and Susan Bogner  
Karl and Daniele Bruhn  
Carl and Liz Grapentine  
Robert and Kathryn Jandeska

Phyllis N. Kersten  
John Kolb  
Rev. Bruce and Jackie Modahl  
Carol Prinz and Family  
Judith Reinhardt

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Martin and Jill Baumgaertner  
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Stephen and Hildegard Schmidt  
Robert A. Sideman  
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Cary Webb  
Dennis Zimmer

\* deceased

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The Kokaska Family  
Elizabeth Kurth  
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Carol Lewis  
Kathryn Lucht

\* deceased

Mark Lucht  
Wayne Lucht  
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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.



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