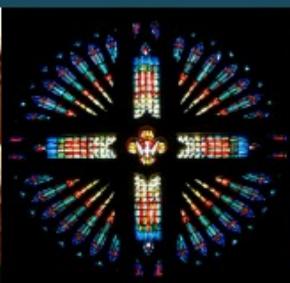


Bach 44th Year

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

Cantata Vespers 2014–2015



January 25, 2015

Gott, wie dein Name, so ist auch dein Ruhm (BWV 171)
God, as your name is, so also is your glory

Welcome to Grace Lutheran Church

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

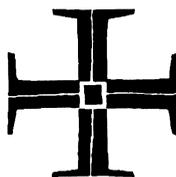
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

Third Sunday after Epiphany
January 25, 2015 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Prelude and Fugue in A minor, BWV 543

Johann Sebastian Bach
(1685–1750)

Dieu parmi nous (from *La Nativité du Seigneur*)

Olivier Messiaen
(1908–1992)

Program notes on the Messiaen are printed on pages 20–21 in this worship folder.

Michael D. Costello, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ The people who walked in darkness have seen a great light. ☑ **The light shines in the darkness, and the darkness has not overcome it.**



☐ Those who dwelt in the land of deep darkness, on them has light shined. ☑ **We have beheld Christ's glory, glory as of the only Son from the Father.**



☐ For to us a child is born, to us a Son is given. ☑ **In him was life, and the life was the light of man.**

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

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

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

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

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

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

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

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

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

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

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

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☒**.*

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

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

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



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



Ⓜ 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. Ⓘ But my eyes are



turned to you, Lord God; in you I take ref - uge. 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.

Herr, unser Herrscher, wie herrlich ist dein Nam' in allen Landen;

O Lord, our Lord, how exalted is your name in all the world;

Da man dir danket im Himmel.

since you are given thanks in heaven.

Aus dem Munde der jungen Kinder und Säuglinge

Out of the mouths of children and babies,

hast du eine Macht zugerichtet um deiner Feinde willen,

you have established a stronghold against your enemies,

daß du vertilgest den Feind und den Rachgierigen.

that you might quell the enemy and the avenger.

Denn ich werde sehen die Himmel, deiner Finger Werk,

Therefore I consider the heavens, the work of your fingers,

den Monden und die Sterne, die du bereitest.

the moon and the stars you have prepared.

Was ist der Mensch, daß du sein gedenkest,

What is man, that you are mindful of him,

und des Menschen Kind, daß du dich sein annimmst?

and the son of man, that you should seek him out?

Du wirst ihn lassen ein'kleine Zeit von Gott verlassen sein,

You allow him for a small time to be away from God,

aber mit Ehren und Schmuck wirst du ihn krönen.

but with glory and honor you have crowned him.

Du wirst ihn zum Herren machen über deiner Hände Werk.

You make him lord over the works of your hands.

Alles hast du unter seine Füße getan, Schafe und Ochsen allzumal,

All things you have put under his feet, sheep and oxen all together,

darzu auch die wilden Tier, die Vögel unter dem Himmel

and even the wild beasts, the birds under the skies,

und die Fisch im Meer, und was im Meer gebet.

and the fish in the sea, and all that dwell therein.

Herr, unser Herrscher, wie herrlich ist dein Nam' in allen Landen!

O Lord, our Lord, how exalted is your name in all the world!

Ehre sei dem Vater und dem Sohn und auch dem heiligen Geiste.

Glory be to the Father and to the Son and also to the Holy Ghost.

Wie es war im anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit, Amen.

As it was in the beginning, is now and will be forever and ever. Amen.

Silence for meditation is observed, then:

PSALM PRAYER

- L** Almighty Lord,
amid the grandeur of your creation you sought us out,
and by the coming of your Son you adorned us with glory and honor,
raising us in him above the heavens.
Enable us so to care for the earth
that all creation may radiate the splendor of your Son, Jesus Christ our Lord.
- C** Amen.

The offering is gathered.

VOLUNTARY

Oh, Rejoice, Ye Christians, Loudly

Setting by Michael D. Costello

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

Following the Voluntary, which serves as the hymn introduction, we stand and sing.

HYMN: Oh, Rejoice, Ye Christians, Loudly

Stanza 3: Harmonization by J. S. Bach



1. Oh, re-joice, ye Christ-ians, loud-ly, For our joy hath now be-gun;
2. See, my soul, thy Sav-ior choos-es Weak-ness here and pov-er-ty;
Choir 3. Lord, how shall I thank thee right-ly? I ack-now-ledge that by thee
4. Je-sus, guard and guide thy mem-bers; Fill thy breth-ren with thy grace;



Won-drous things our God hath done. Tell a-broad his good-ness proud-ly
In such love he comes to thee Nor the hard-est couch re-fus-es;
I am saved e-ter-nal-ly. Let me not for-get it light-ly,
Hear their prayers in ev-'ry place. Bright-en now faith's glow-ing em-bers;



Who our race hath hon-ored thus That he deigns to dwell with us.
All he suf-fers for thy good, To re-deem thee by his blood.
But to thee at all times cleave And my heart true peace re-ceive.
Grant all Chris-tians, far and near, Ho-ly peace, and god-ly cheer!



Joy O joy, be - yond all glad - ness, Christ hath done a - way with sad - ness!
 Joy, O joy, be - yond all glad - ness, Christ hath done a - way with sad - ness!
 Joy, O joy, be - yond all glad - ness, Christ hath done a - way with sad - ness!
 Joy, O joy, be - yond all glad - ness, Christ hath done a - way with sad - ness!



Hence, all sor - row and re - pin - ing, For the Sun of Grace is shin - ing!
 Hence, all sor - row and re - pin - ing, For the Sun of Grace is shin - ing!
 Hence, all sor - row and re - pin - ing, For the Sun of Grace is shin - ing!
 Hence, all sor - row and re - pin - ing, For the Sun of Grace is shin - ing!

Text: Christian Keimann (1607–1662), tr. Catherine Winkworth (1827–1878), alt.
 Tune: Andreas Hammerschmidt (1611–1675)

8.8.7.8.8.7 with refrain
 FREUET EUCH, IHR CHRISTEN ALLE

✠ WORD ✠

We sit.

READING: Galatians 3:23–29

[St. Paul writes:] Now before faith came, we were imprisoned and guarded under the law until faith would be revealed. Therefore the law was our disciplinarian until Christ came, so that we might be justified by faith. But now that faith has come, we are no longer subject to a disciplinarian, for in Christ Jesus you are all children of God through faith. As many of you as were baptized into Christ have clothed yourselves with Christ. There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female; for all of you are one in Christ Jesus. And if you belong to Christ, then you are Abraham's offspring, heirs according to the promise.

L The Word of the Lord.

C Thanks be to God.

ANTHEM: Jesus, Name of Wondrous Love

Carl F. Schalk
(b. 1929)

Jesus, name of wondrous love
Name all other names above,
Unto which must every knee
Bow in deep humility.

Jesus! Name decreed of old,
To the maiden mother told
Kneeling in her lonely cell
By the angel Gabriel.

Jesus! Name of priceless worth
To the fallen of the earth,
For the promise that it gave,
“Jesus shall His people save.”

Jesus! Name of mercy mild,
Given to the holy Child,
When the cup of human woe
First He tasted here below.

Jesus! Only name that’s given
Under all the mighty heaven
Whereby those to sin enslaved,
Burst their fetters, and are saved.

Jesus! Name of wondrous love,
Human name of God above;
Pleading only this, we flee,
Helpless, O our God, to Thee.

—William W. How (1823–1897), alt.

READING: Luke 2:21

After eight days had passed, it was time to circumcise the child; and he was called Jesus, the name given by the angel before he was conceived in the womb.

L The Word of the Lord.

G Thanks be to God.

HOMILY

The Rev. Dr. Stephen P. Bouman

CANTATA: *Gott, wie dein Name, so ist auch dein Ruhm*, BWV 171
(God, as your name is, so also is your glory)

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 21–22 in this worship folder.*

1. Chorale (Chorus)

Gott, wie dein Name, so ist auch dein Ruhm bis an der Welt Ende.

God, as your name is, so also is your glory to the ends of the earth.

The text of the opening chorus, a fugue, is from Psalm 48:10: “Your name, O God, like your praise, reaches to the ends of the earth” (NRSV). The tenor states the subject, and the alto, soprano and bass enter in turn, doubled by strings and woodwinds. A solo trumpet takes up the tune, extending God’s name high above the voices. The second round of fugal entrances begins in the soprano, and trumpet fanfares and a coda depict God’s name echoing throughout creation.

2. Aria (Tenor)

Herr, so weit die Wolken gehen,

Lord, as far as the clouds go,

Gebet deines Namens Ruhm.

Goes the glory of your name.

Alles, was die Lippen rührt,

Everything that moves lips,

Alles, was noch Odem führt,

Everything that still draws breath

Wird dich in der Macht erheben.

Will exalt you in your power.

The airy imitative melodies of the two violins suggest clouds billowing through the sky or continuous praises rising from the lips of living and breathing creatures in praise of God. Each of the vocal sections cadences on a different degree of the scale, an excursion through time and space which returns to A major at the end, as the violins repeat the opening section.

3. Recitative (Alto)

Du süßer Jesus-Name du,

You, sweet name of Jesus, you,

In dir ist meine Ruh,

In you is my peace,

Du bist mein Trost auf Erden,

You are my comfort on earth,

Wie kann denn mir im Kreuze bange werden?

How then can I be afraid of the cross?

Du bist mein festes Schloß und mein Panier,

You are my strong castle and my banner

Da lauf ich hin, wenn ich verfolgt bin.

Where I run to when I am persecuted.

Du bist mein Leben und mein Licht,

You are my life and my light,

Mein Ehre, meine Zuversicht,

My honor, my confidence,

Mein Beistand in Gefahr

My help in trouble

Und mein Geschenk zum neuen Jahr.

And my gift for the new year.

The recitative is a reflection on all that the name of Jesus means to the believer. The melodic line adds color and character to the text at words such as *Kreuz* (cross) and *Schloß und Panier* (castle and banner, like a battle flag).

4. Aria (Soprano)

Jesus soll mein erstes Wort in dem neuen Jahre heißen.

Jesus should be my first word spoken in the new year.

Fort und fort lacht sein Nam in meinem Munde,

On and on his name laughs in my mouth,

Und in meiner letzten Stunde ist Jesus auch mein letztes Wort.

And in my last hours Jesus is also my last word.

In a joyful, personal response the soprano sings that Jesus' name is the first word said in the new year, "laughs in my mouth" throughout life and will be "my last word" in the hour of death. The almost-continuous playing of the violin illustrates this idea. The form is ABA, though the repeat of the opening material is altered and expanded.

5. Recitative (Bass)

Und da du, Herr, gesagt:

And as you, Lord, have said:

“Bittet nur in meinem Namen,

“Only ask in my name,

So ist alles Ja! und Amen!”

Then is everything Yes! and Amen!”

So flehen wir,

Therefore we plead,

Du Heiland aller Welt, zu dir:

You Savior of all the world, to you:

“Verstoß uns ferner nicht,

“Do not cast us away,

Behüt uns dieses Jahr

Protect us during this year

Für Feuer, Pest und Kriegsgefahr!

From fire, disease and the dangers of war!

Laß uns dein Wort, das helle Licht,

Let your word, the bright light

Noch rein und lauter brennen;

Still burn pure and clear for us.

Gib unsrer Obrigkeit

Grant that our government

Und dem gesamten Lande

and the whole country

Dein Heil des Segens zu erkennen;

May know the salvation of your blessing;

Gib allezeit

Grant at all times

Glück und Heil zu allem Stande.

Good fortune and salvation to all stations.

Wir bitten, Herr, in deinem Namen,

We ask this, Lord, in your name,

Sprich: ja! darzu, sprich: Amen, Amen!

Say: Yes! to this, say: Amen, Amen!”

The bass recitative, accompanied by moving eighth notes in the continuo, invokes the words of Jesus from John 14:13, “I will do whatever you ask in my name.” Oboes accompany the petitions that follow, and the steady pulse in the continuo returns at the end of the recitative, where the text again refers to the name of Jesus.

6. Chorale

Laß uns das Jahr vollbringen

Let us complete the year

Zu Lob dem Namen dein,

With praise for your name,

Daß wir demselben singen

So that we may sing of this

In der Christen Gemein.

In the Christian congregation.

Wollst uns das Leben fristen

If you want us to eke out our existence

Durch dein allmächtig Hand,

Through your almighty hand,

Erhalt dein liebe Christen

Support your dear Christians

Und unser Vaterland!

And our fatherland!

Dein Segen zu uns wende,

Turn your blessing to us,

Gib Fried an allem Ende,

Grant peace everywhere,

Gib unverfälscht im Lande

Grant in the country, unadulterated,

Dein seligmachend Wort,

Your word that brings blessing,

Die Teufel mach zuschanden

Destroy the devils

Hier und an allem Ort!

Here and in all places!

The closing chorale is the second stanza of the 16th-century chorale “*Jesus, nun sei gepreiset,*” made festive with fanfares from the trumpets and timpani. It appears to have been a popular New Year’s hymn in Leipzig, since Bach used it in two other cantatas for New Year’s Day (BWV 41 and BWV 190). Johann Hermann, the author of the text, served as Thomaskantor from 1531–36.

Silence is observed, then:

- Ⓐ In many and various ways God spoke to his people of old by the prophets.
- Ⓑ But now in these last days he has spoken to us by his Son.

We stand.

MAGNIFICAT



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



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



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



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



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



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



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



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

hun- gry with good things, and the rich he has sent a - way emp - ty.
 He has come to the help of his ser- vant Is - ra - el,
 for he has re-mem-bered his prom- ise of mer- cy, the prom- ise he
 made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.
 Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir - it;
 as it was in the be- gin-ning, is now, and will be for- ev- er. A - men

✠ PRAYERS ✠

LITANY

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

After each petition:

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.

The litany continues:

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



The litany concludes:

- ℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



- ℣ 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.

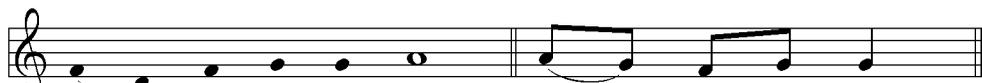
☩ Amen.

LORD'S PRAYER

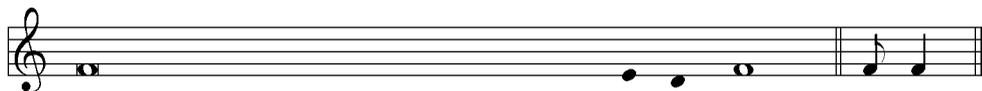
- ℣ Lord, remember us in your kingdom and teach us to pray:

☩ **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, ☑ A - men
the Father, † the Son, and the Holy Spirit, bless and pre - serve you.

HYMN: O Jesus Christ, Thy Manger Is

Stanza 4: Setting by Paul Bouman
(b. 1918)



1. O Je - sus Christ, Thy man - ger is My par - a - dise at
2. He whom the sea And wind o - bey Doth come to serve the
3. Thy light and grace Our guilt ef - face, Thy heav'n - ly rich - es
Choir 4. Thou Christ - ian heart, Who e'er thou art, Be of good cheer and
5. Re - mem - ber thou What glo - ry now The Lord pre - pared thee
6. The world may hold Her wealth and gold; But thou, my heart, keep



which my soul re - clin - eth. For there, O Lord, Doth lie the
sin - ner in great meek - ness. Thou, God's own Son, With us are
all our loss re - triev - ing. Im - man - u - el, Thy birth doth
let no sor - row move thee! For God's own Child, In mer - cy
for all earth - ly sad - ness. The an - gel host Can ne - ver
Christ as thy true trea - sure. To Him hold fast Un - til at



Word Made flesh for us; here - in Thy grace forth shin - eth.
one, Dost join us and our child - ren in our weak - ness.
quell The pow'r of hell and Sa - tan's bold de - ceiv - ing.
mild, Joins thee to Him; how great - ly God must love thee!
boast Of great - er glo - ry, great - er bliss or glad - ness.
last A crown be thine and hon - or in full mea - sure.

Text: Paul Gerhardt (1607–1676), tr. Composite
Tune: Johann Crüger (1598–1662)

4.4.11.4.4.11
O JESU CHRIST, DEIN KRIPPLEIN IST

DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Stephen P. Bouman, homilist

The Rev. Robert L. Shaner, leader

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, organist and cantor

Timothy Spelbring, assistant organist

The Kapelle of Concordia University Chicago

Charles P. Brown, director

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Christopher M. Cock, tenor

Douglas Anderson, baritone

Greg Fudala, Ross Beaucraft, and Candace Horton, trumpets

Christine Janzow Phillips and Meg Busse, oboe

Dianne Ryan, bassoon

Kyle Bellin, timpani

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

Lee Joiner, Elizabeth Brathwaite, and Lou Torick, violin II

Naomi Hildner and Vannia Phillips, viola

Vicki Mayne, cello

Douglas Johnson, double bass

Michael D. Costello, continuo

Kapelle is Concordia University Chicago's premier choral performance ensemble. This select-voice choir tours annually throughout the United States as well as internationally every four years, and records regularly. The choir's active performance schedule also includes Concordia's annual Lessons and Carols services during Advent as well as performing major choral works with Concordia's Chamber Orchestra.

BACKGROUND OF THE PRELUDE

Dieu parmi nous (“God Among Us”) is the climactic final movement of *La Nativité du Seigneur*. Messiaen provides a biblical subtitle to the movement with words from Ecclesiasticus and the Gospels of St. Luke and St. John: “Words from the communicant, the Virgin, the entire Church: the One who has created me has rested in my tent, the Word is made flesh and it has lived in me. My soul glorifies the Lord, my spirit has thrilled from gladness in God my Savior.” He presents three themes in succession at the start of the work. The rest of the piece is a development of those three themes.

The first theme represents God’s descent from heaven to become human. It is actually two short motifs (musical ideas) heard in succession, the first in the manuals, the second in the pedal. The pedal motif is especially important. It will reappear at critical times in the piece:



The second movement is the “theme of love or communion. . . [expressing the] sweetness of our union with Jesus Christ.” This theme, presented quietly in this short first exposition, is fully developed in the middle section of the piece:



Finally, the third theme is marked “lively and joyous” and is Messiaen’s first use of *style oiseau* (bird song). *Style oiseau* becomes a hallmark of Messiaen’s work in later years. He was fascinated with the sound of birds and eventually tried to imitate the sounds of specific birds in his music. This early *style oiseau* is not a literal bird imitation, but is meant to express the idea of birdsong. Messiaen

described it as a “Magnificat in bird style.” This is a direct reference to the last phrase of the subtitle, “My soul glorifies the Lord, my spirit has thrilled from gladness in God my Savior” (the first verse of the *Magnificat*, Mary’s song of exaltation found in Luke upon greeting her cousin Elizabeth).



The development of the communion theme leads into a grand and stately restatement of the first part of the descent theme. The second part of the descent theme, however, is inverted, rising by exactly the same intervals by which it descended earlier. This is often interpreted as our response to God’s Incarnation – the ascent of our souls into the heavenly splendor.

This representation of our response is followed by an ecstatic toccata in the classic French style of fast chords in alternating hands and represents Mary’s dance of joy at the birth of her son. Underlying the toccata in the hands, the pedal descent theme recurs, almost like an ostinato. The ecstatic frenzy builds to the closing measures as the descent theme begins to fragment. Finally the trumpets announce a final statement of joy and the last four notes of the pedal descent motif make their final statement: God is among us.

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BACKGROUND OF THE CANTATA

Cantata 171 was composed for New Year’s Day, an occasion in the Lutheran liturgical calendar also designated as Holy Name or the Circumcision of Christ. The gospel text for the day was from Luke 2: “After eight days had passed, it was time to circumcise the child; and he was called Jesus.”

The cantata was first performed on January 1, 1729. It is one of five cantatas Bach composed for New Year’s Day. One is part of the Christmas Oratorio (BWV 248). Others debuted in 1724, 1725, and 1726. The librettos for these celebrate the new year, proclaiming the general praise of God and offering prayers for peace and security. The text of BWV 171, written by Christian Friedrich Henrici, takes a different approach, focusing instead on God’s name and the name of Jesus.

Henrici, whose pen name was Picander, had collaborated with Bach on the libretto for the St. Matthew Passion in 1727. In 1728 he published a year-long cycle of cantata texts and on the title page expressed the hope that “what the texts lack in poetic charm may be made up for by the loveliness of the music to which they are set by the incomparable chapel Master Bach.” They became Bach’s fourth cycle of cantatas, nine of which survive, though there may have been others whose sources have been lost.

Bach borrowed from several earlier compositions as he prepared the music for Cantata 171. The opening movement with its abrupt opening may have originated as an instrumental piece. Bach used the fugal subject of this movement again in the *Patrem omnipotentem* of the creed in the Mass in B minor. The expressive soprano aria praising the name of Jesus was originally addressed to the wind god Zephyrus in a secular cantata, *Der zufriedengestellte Aeolus* (Aeolus placated, BWV 205), composed for the nameday of a well respected academic at the University of Leipzig in 1725. The baroque mind was not troubled by crossovers from secular to sacred, or from Greek myth to Christian religion. The final chorale is the second stanza of the chorale at the end of Cantata 41, also for New Year’s Day, with the same harmony and the same trumpet fanfares.

The musical term for borrowing material is parody, and in music it’s a value-free description for the honest reuse of musical ideas. It may at times have been a short-cut to completing a composition, especially in works such as church cantatas, created on a demanding weekly schedule. But parody was also a way to preserve interesting and worthy ideas and explore what else could be done with them—important in an era when performances were “one-off” occasions, and hand-copied scores and parts were soon filed away in dusty libraries, to be eaten by mice.

Bach’s genius as a composer and performer was not only in coming up with new ideas, but also in reworking existing material and adapting it to new contexts. Picander, in writing the text for this cantata, also combined existing material—quotations from scripture, a favorite hymn—with original poetry. As artists they made good choices, patching together diverse sources to make a unified devotional work that inspires praise and reflection.

Gwen Gotsch



JOHANN SEBASTIAN BACH

MASS IN

B MINOR

MARCH 22, 2015 † 4:00 PM

Bach Cantata Vespers Chorus and Orchestra
in collaboration with Chicago Choral Artists

Michael D. Costello, director
Susan Nelson, soprano
Amanda Koopman, mezzo-soprano
Karen Brunssen, mezzo-soprano
Derek Chester, tenor
Douglas Anderson, baritone

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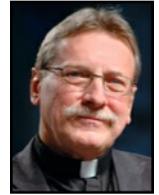
These listings acknowledge contributions to the 44th season of Bach Cantata Vespers, beginning July 1, 2014. Donations received after January 11, 2015, will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

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



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 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.

Stephen P. Bouman, homilist, is Executive Director of the Congregational and Synodical Mission unit of the Evangelical Lutheran Church in America. He previously served as bishop of the ELCA Metropolitan New York Synod from 1996 through 2008. He graduated from Concordia Theological Seminary/Seminex in 1973. He received his Master of Sacred Theology from New York Theological Seminary in 1978 and his Doctor of Ministry degree in 1980. Pastor Bouman is a published author of a number of scholarly articles, books, curricula and devotionals.



Charles P. Brown, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fama Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.

Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



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, organist and director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy and Festival.

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