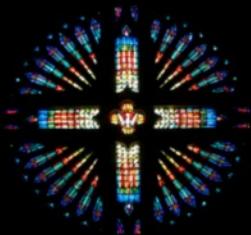




Bach Cantata Vespers

2017-2018 47th Year

www.bachvespers.org



Grace Lutheran Church
River Forest, Illinois
Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

September 24, 2017

Erhalt uns, Herr, bei deinem Wort, BWV 126

Uphold us, Lord, by your word

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.

We ask that you kindly refrain from applause during this service of worship.



Sixteenth Sunday after Pentecost
September 24, 2017 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Brandenburg Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach
(1685–1750)

1. Allegro
2. Adagio
3. Allegro

Prelude to Evening Prayer

Richard Hillert
(1923–2010)

We stand, facing the candle as we sing.

SERVICE OF LIGHT

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

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

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



L Joy - ous light of glo - ry: C of the im - mor - tal Fa - ther;

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

We have come to the set - ing 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.

L The Lord be with you. C And al - so with you.

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

L 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.



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

II Let not my heart incline to any evil thing; let me not be occupied in wickedness with evildoers. I But my eyes are

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

II Glory to the Father, and to the Son, and to the Holy Spirit;

I as it was in the beginning, is now, and will be forever. Amen.

C Let my prayer rise before you as incense; the lifting up of my hands as the evening sacrifice.

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: Dear Christians, One and All, RejoiceBenedictus Ducis
(1490–1544)

Dear Christians, one and all rejoice,
With exultation springing,
And with united heart and voice
And holy rapture singing,
Proclaim the wonders God has done,
How his right arm the vict'ry won.
What price our ransom cost him!

The Lord had seen my wretched state
Before the world's foundation,
And, mindful of his mercies great,
He planned for my salvation.
He turned to me a father's heart;
He did not choose the easy part,
But gave his dearest treasure.

Martin Luther, 1483–1546
tr. Richard Massie, 1800–1887, alt.

*Silence for meditation is observed, then:***COLLECT**

L Lord God, heavenly Father,
you gave your only Son for us and for salvation.
Equip your people with grateful hearts,
that we may evermore rejoice in your mercy
and proclaim the wonders of Jesus' death and resurrection,
who now lives and reigns with you and the Holy Spirit in unity,
one God, now and forever.

C Amen.



The offering is gathered.

VOLUNTARY: Aria on a Chaconne

Joel Martinson
(b. 1960)

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

Your generosity is appreciated.

At the conclusion of the introduction, we stand.

HYMN: O God of Light

Settings of st. 3–4 by Richard Hillert



1 O God of light, your word, a lamp un - fail - ing,
2 From days of old, through blind and will - ful a - ges,
Choir 3 Un - dimmed by time, those words are still re - veal - ing
4 To all the world your sum - mons you are send - ing,



shall pierce the dark - ness of our earth - bound way
though we re - belled, you gent - ly sought a - gain,
to sin - ful hearts your jus - tice and your grace;
through all the earth, to ev - 'ry land and race,



and show your grace, your plan for us un - veil - ing,
and spoke through saints, a - pos - tles, proph - ets, sa - ges,
and quest - ing spir - its, long - ing for your heal - ing,
that myr - iad tongues, in one great an - them blend - ing,



and guide our foot - steps to the per - fect day.
who wrote with ea - ger or re - luc - tant pen.
see your com - pas - sion in the Sav - ior's face.
may praise and cel - e - brate your gift of grace.

Text: Sarah E. Taylor, 1883–1954, alt.

Music: ATKINSON, H. Barrie Cabena, b. 1933

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Music © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.



† WORD †

We sit.

READING: 2 Corinthians 11:19–12:9

¹⁹For you gladly put up with fools, being wise yourselves! ²⁰For you put up with it when someone makes slaves of you, or preys upon you, or takes advantage of you, or puts on airs, or gives you a slap in the face. ²¹To my shame, I must say, we were too weak for that!

But whatever anyone dares to boast of — I am speaking as a fool — I also dare to boast of that. ²²Are they Hebrews? So am I. Are they Israelites? So am I. Are they descendants of Abraham? So am I. ²³Are they ministers of Christ? I am talking like a madman — I am a better one: with far greater labors, far more imprisonments, with countless floggings, and often near death. ²⁴Five times I have received from the Jews the forty lashes minus one. ²⁵Three times I was beaten with rods. Once I received a stoning. Three times I was shipwrecked; for a night and a day I was adrift at sea; ²⁶on frequent journeys, in danger from rivers, danger from bandits, danger from my own people, danger from Gentiles, danger in the city, danger in the wilderness, danger at sea, danger from false brothers and sisters; ²⁷in toil and hardship, through many a sleepless night, hungry and thirsty, often without food, cold and naked. ²⁸And, besides other things, I am under daily pressure because of my anxiety for all the churches. ²⁹Who is weak, and I am not weak? Who is made to stumble, and I am not indignant?

³⁰If I must boast, I will boast of the things that show my weakness. ³¹The God and Father of the Lord Jesus (blessed be he forever!) knows that I do not lie. ³²In Damascus, the governor under King Aretas guarded the city of Damascus in order to seize me, ³³but I was let down in a basket through a window in the wall, and escaped from his hands.

^{12:1}It is necessary to boast; nothing is to be gained by it, but I will go on to visions and revelations of the Lord. ²I know a person in Christ who fourteen years ago was caught up to the third heaven — whether in the body or out of the body I do not know; God knows. ³And I know that such a person — whether in the body or out of the body I do not know; God knows — ⁴was caught up into Paradise and heard things that are not to be told, that no mortal is permitted to repeat. ⁵On behalf of such a one I will boast, but on my own behalf I will not boast, except of my weaknesses. ⁶But if I wish to boast, I will not be a fool, for I will be speaking the truth. But I refrain from it, so that no one may think better of me than what is seen in me or heard from me, ⁷even considering the exceptional character of the revelations. Therefore, to keep me from being too elated, a thorn was given me in the flesh, a messenger of Satan to torment me, to keep me from being too elated. ⁸Three times I appealed to the Lord about this, that it would leave me, ⁹but he said to me, “My grace is sufficient for you, for power is made perfect in weakness.” So, I will boast all the more gladly of my weaknesses, so that the power of Christ may dwell in me.

- The Word of the Lord.
- ▣ Thanks be to God.



READING: Luke 8:4–15

⁴When a great crowd gathered and people from town after town came to him, he said in a parable: “⁵A sower went out to sow his seed; and as he sowed, some fell on the path and was trampled on, and the birds of the air ate it up. ⁶Some fell on the rock; and as it grew up, it withered for lack of moisture. ⁷Some fell among thorns, and the thorns grew with it and choked it. ⁸Some fell into good soil, and when it grew, it produced a hundredfold.” As he said this, he called out, “Let anyone with ears to hear listen!”

⁹Then his disciples asked him what this parable meant. ¹⁰He said, “To you it has been given to know the secrets of the kingdom of God; but to others I speak in parables, so that

looking they may not perceive,
and listening they may not understand.”

¹¹Now the parable is this: The seed is the word of God. ¹²The ones on the path are those who have heard; then the devil comes and takes away the word from their hearts, so that they may not believe and be saved. ¹³The ones on the rock are those who, when they hear the word, receive it with joy. But these have no root; they believe only for a while and in a time of testing fall away. ¹⁴As for what fell among the thorns, these are the ones who hear; but as they go on their way, they are choked by the cares and riches and pleasures of life, and their fruit does not mature. ¹⁵But as for that in the good soil, these are the ones who, when they hear the word, hold it fast in an honest and good heart, and bear fruit with patient endurance.”

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

HOMILY

Pastor Lauren Dow Wegner



CANTATA: *Erbalt uns, Herr, bei deinem Wort*, BWV 126
(Uphold us, Lord, by your word)

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

Erhalt uns, Herr, bei deinem Wort,
Uphold us, Lord, by your word,
Und steure deiner Feinde Mord,
And direct the murder of your enemies,
Die Jesum Christum, deinen Sohn,
Who, Jesus Christ, your Son,
Stürzen wollen von seinem Thron.
They want to overthrow from his throne.

An arresting trumpet call, which becomes a repeated motif also for other instruments throughout the movement, announces the introduction of this setting of stanza one of the chorale. The text entreats the Lord for protection from the foes of the church. Sopranos carry the chorale melody in long notes in four separate phrases above the supporting polyphonic imitation of the three lower voices. Throughout the movement, trumpet, oboes, strings, and *continuo* engage in a seamless flow of other lines of intricate, independent polyphony.

2. Aria (tenor)

Sende deine Macht von oben,
Send your power from above,
Herr der Herren, starker Gott!
Lord of Lords, mighty God!
Deine Kirche zu erfreuen
Your church to delight
Und der Feinde bittern Spott
And our enemies' bitter scorn
Augenblicklich zu zerstreuen.
Momentarily to disperse.

Bach sets a poetic paraphrase of chorale stanza two in an aria for tenor, oboes, and *continuo* in which the singer pleads for divine intervention for protection from the foes of the church. However, at “*zu erfreuen*” (to delight) the vocal motion becomes animated, and at “*zu zerstreuen*” (to disperse) the singer must negotiate one of the longest and most difficult one-word passages in the repertoire in order to express the longed-for destruction of the enemy.



3. Recitative and Chorale (alto and tenor)

- [*alto*] Der Menschen Gunst und Macht wird wenig nützen,
Human beings' goodwill and power would do little
Wenn du nicht willt das arme Häuflein schützen,
Were you not willing to protect your little flock.
- [*both*] Gott Heiliger Geist, du Tröster wert,
God, Holy Spirit, you dear comforter,
- [*tenor*] Du weißt, dass die verfolgte Gottesstadt
You know that the persecuted city of God
Den ärgsten Feind nur in sich selber hat
Contains the worst enemy within itself
Durch die Gefährlichkeit der falschen Brüder.
In the dangerous nature of false brethren.
- [*both*] Gib dein'm Volk einerlei Sinn auf Erd,
Give to your people all one purpose on earth,
- [*alto*] Dass wir, an Christi Leibe Glieder,
That we, as members of Christ's body,
Im Glauben eins, im Leben einig sei'n.
In faith and in life, may be united as one.
- [*both*] Steh bei uns in der letzten Not!
Stand by us in our final need!
- [*tenor*] Es bricht alsdann der letzte Feind herein
Then when the final foe breaks in
Und will den Trost von unsern Herzen trennen;
And wants to tear all comfort from our hearts;
Doch lass dich da als unsern Helfer kennen.
Let yourself then as our helper be known.
- [*both*] G'leit uns ins Leben aus dem Tod!
Lead us into life from death!
- In an unusual duet recitative, individual lines of the third chorale stanza are prefaced with poetic commentary. The alto sings two lines of poetry before the tenor joins her to sing the first line of the chorale text to an embellished form of the original melody. The singers alternate in this manner throughout the movement accompanied only by the *continuo*.



4. Aria (bass)

Stürze zu Boden, schwülstige Stolze!

Dash to the ground pompous proud ones!

Mache zunichte, was sie erdacht!

Destroy what they conceive!

Laß sie den Abgrund plötzlich verschlingen,

Let the abyss suddenly devour them,

Wehre dem Toben feindlicher Macht,

Battle the rampage of enemy power,

Laß ihr Verlangen nimmer gelingen!

Let their demands never succeed!

In an aria full of rage, the bass accompanied only by the continuo expresses the righteous zeal of an Old Testament prophet or a psalmist denouncing the enemies of the Lord. The bass's message of denunciation is intensified in downward arpeggios and wide-ranging skips that are supported by a continuo accompaniment of flashing, descending scales and intervals that stomp about in rapid succession. In the middle section of this da capo aria the singer echoes the rapid intervals of the continuo accompaniment before returning "to the head" of the aria to repeat the fury expressed in the opening section.

5. Recitative (tenor)

So wird dein Wort und Wahrheit offenbar

Thus your word and truth become apparent

Und stellet sich im höchsten Glanze dar,

And are presented in the highest glory,

Dass du vor deine Kirche wachst,

That you keep watch over your church,

Dass du des heilgen Wortes Lehren

That you make the holy word's teaching

Zum Segen fruchtbar machst;

A blessing that is fruitful;

Und willst du dich als Helfer zu uns kehren,

And if you're willing, as helper, to turn to us,

So wird uns denn in Frieden

Then to us will be granted in peace

Des Segens Überfluss beschieden.

Blessings in abundance.

A simple *recitativo secco*, that is, a "dry recitative" with no other instruments than the continuo, assures the faithful that as long as the word is proclaimed the church will be protected, peace will be restored and blessings assured.



6. Chorus

Verleih uns Frieden gnädiglich,
Grant us peace, mercifully,
Herr Gott, zu unsern Zeiten;
Lord God, in our time;
Es ist doch ja kein andrer nicht,
There is indeed none other
Der für uns könnte streiten,
Who could fight for us
Denn du, unser Gott, alleine.
Except you, our God, alone.

Gib unsren Fürst'n und aller Obrigkeit
Grant to our princes and all authority
Fried und gut Regiment,
Peace and good government
Dass wir unter ihnen
So that we, under them,
Ein geruh'g und stilles Leben führen mögen
May lead a calm and quiet life,
In aller Gottseligkeit und Ehrbarkeit. Amen.
In all godliness and honesty. Amen.

The closing chorale is sung to the customary four-part harmony for voices and instruments. The first stanza of the movement consists of Luther's prayer for peace based on the Latin antiphon *Da pacem Domine* ("Give Peace, We Pray," *LBW* 471). The text and tune of a complementary second stanza by Johann Walter follow without pause to conclude the cantata.



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 seat-tered the
proud in their con-ceit. He has cast down the might-y from their thrones,
and has lift-ed up the low-ly. He has filled the



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

+ PRAYERS +

LITANY

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

After each petition:

L ...let us pray to the Lord.

Lord, have mer - cy.



The litany continues:

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



The litany concludes:

- L** Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



- L** 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.

C 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.



BENEDICAMUS DOMINO

Let us bless the Lord.
Thanks be to God.

BENEDICTION

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

HYMN: On What Has Now Been Sown

Setting of st. 3 by Michael D. Costello
(b. 1979)

1 On what has now been sown your bless-ing Lord, be - stow; the
2 To you our wants are known, from you are all our pow’rs; ac -
3 Oh, grant that each of us, now met be - fore you here, may

pow’r is yours a - lone to make it sprout and grow. O Lord, in
cept what is your own and par-don what is ours. Our prais - es,
meet to - geth-er thus when you and yours ap - pear, and fol - low

grace the har - vest raise, and yours a - lone shall be the praise!
Lord, and prayers re - ceive and to your word a bless-ing give.
you to heav’n, our home. E’en so, A - men! Lord Je - sus, come!

Text: John Newton, 1725–1807, alt.

Music: DARWALL’S 148TH, John Darwall, 1731–1789



DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

*Please join us for a reception in Fellowship Hall
to celebrate the beginning of our 47th year of Bach Cantata Vespers.*

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

The Rev. Lauren Dow Wegner, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Amanda Koopman, mezzo-soprano

Hoss Brock, tenor

Douglas Anderson, baritone

Greg Fudala, trumpet

Rebecca Schalk Nagel and Christine Janzow Phillips, oboes

Lynette Pralle, bassoon

Betty Lewis, Paul Zafer, and Becky Coffman, violin I

Carol Yampolsky, Elizabeth Brausa, and Lou Torick, violin II

Naomi Hildner, Claudia Lasareff-Mironoff, and Becky Coffman, viola

William Cernota, Anna Steinhoff, Vicky Mayne, cello

Douglas Johnson, bass

Timothy Spelbring, continuo organ

Michael D. Costello, harpsichord

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BACKGROUND NOTES

If you have attended Reformation festival services at a Lutheran church at any time, you have probably sung “Lord, Keep Us Steadfast in Your Word” (LBW 230), for it has become a fixture of Reformation worship. This is also the hymn that, in text and tune, forms the basis of Cantata 126. The three stanzas of the original chorale, *Erhalt uns, Herr, bei deinem Wrort*, by Martin Luther (1546), form a fervent prayer for fidelity to God’s Word, for peace for the church, and for protection by God on our heavenward way. In its original version the wording of the second line of the first stanza specifically prays for protection from the onslaughts of “Turks and the Pope.” The fear of both was quite real to sixteenth- and seventeenth-century Germans, for during that time the Muslim Turkish army was threatening Vienna, and the simultaneous persecution of Lutheran and other Protestant reformers by various Roman Catholic governments and their armies was well known. The dated phrase is now generally replaced by wording that implores God for refuge and for peace for the church and its members, as in the text and translation for today’s performance. Most modern American Lutheran hymnals translate the sentence to read, “Curb those who by deceit or sword.”

But the cantata is much more than a setting of three stanzas of a Reformation-era chorale. Its six movements are an interesting and well-unified conflation of seven hymn stanzas and two melodies: Stanzas 1, 2, and 3 are by Martin Luther; stanzas 4 and 5 are paraphrases based on stanzas by his colleague Justus Jonas; stanza 6, written by Luther, is based on a Latin antiphon for peace; stanza 7 is by Luther’s musical advisor, Johann Walter. The original chorale melody by Luther appears only in movement one; another tune, *VERLEIH uns FRIEDEN* (“Grant Peace, We Pray,” LBW 471), also by Luther, appears in the sixth movement. To complicate matters, the text and tune of a seventh stanza by Johann Walter have been appended to Luther’s last stanza to conclude the cantata. The two Luther chorale melodies are similar, for they are both related to the old chant tune *VENI REDEMPTOR GENTIUM* (LBW 28). Walter’s melody is also similar.

To understand the appearance of these various chorales in one cantata, one must examine the chorale book in use in Leipzig at that time, where worshippers would find the seven stanzas that were to appear in Bach’s cantata gathered together in one place.* Traditionally these stanzas were often treated in services as one extended chorale in two parts; each had its own melody, but with a single textual theme. While the creator of the cantata libretto is unknown, in Cantata 126 Bach had, once again, based his cantata on elements of worship that were familiar to his congregations, in this case a chorale assembled from four different sources.

The cantata was first performed in Leipzig on February 4, 1725, on Sexagesima Sunday—the old name of the second-last Sunday before Ash Wednesday, the beginning of Lent. (The Sunday was so named for it occurred approximately 60 days before Easter.) The Epistle for Sexagesima Sunday is 2 Corinthians 11:19–12:9, which speaks of God’s help for the weak, illustrated chiefly by events from Paul’s own experiences. The Gospel is Luke 8:4–15, the parable of the sower of the seed that is God’s Word.

The work is scored for a (high) trumpet in D, 2 oboes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), alto, tenor, and bass solos, and four-part choir.

* The arrangement of the chorales in the Leipzig book in Bach’s day follows that of *Das Babstsche Gesangbuch* (1545), where *Erhalt uns, Herr* was first printed followed immediately by *Verlieh uns Frieden*, also by Luther. The chorales are followed in turn by a prose prayer for peace that is possibly also by Luther. The practice of singing the chorales in succession, possibly with the addition of the Walter stanza, began sometime between their creation in the sixteenth century and the eighteenth-century publication of the Leipzig chorale books.

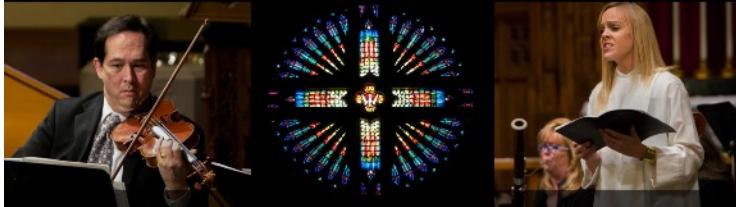




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2017-2018 47th Year

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Grace Lutheran Church
River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

September 24

BWV 126

Erhalt uns, Herr, bei deinem Wort *Uphold us, Lord, by your word*

Lauren Dow Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048

October 29

BWV 80

Ein feste Burg ist unser Gott *A mighty fortress is our God*

Mark A. Granquist, Luther Seminary, St. Paul, Minn., homilist
Mendelssohn: Symphony No. 5, Op. 107 ("Reformation"); Prelude begins at 3:30 p.m.

November 19

BWV 140

Wachet auf, ruft uns die Stimme *Awake, the voice calls to us*

Amy Gillespie, Holy Trinity Lutheran Church, Lombard, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist

November 20

Thomanerchor Leipzig *St. Thomas Boys Choir of Leipzig, Germany*

Thomaskantor Gotthold Schwarz, conducting music of Bach, Mendelssohn, Schütz, and Schein
Tickets available at ticketor.com/grace or by calling the Grace Music Office (\$12-\$45)

December 10

BWV 10

Meine Seele erhebt den Herren *My soul magnifies the Lord*

Presented as part of Grace's annual Advent/Christmas Concert at 4:00 p.m.

January 28

BWV 227

Jesu, meine Freude *Jesus, my joy*

Gorden R. Estenson, Rockford, Minn., homilist
Samuel R. Backman, University of Oklahoma and Church of the Assumption, Norman, Okla., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

February 25

BWV 169

Gott soll allein mein Herze haben *God alone shall have my heart*

Mark A. Noll, Wheaton College, Wheaton, Ill., homilist
Angela Young-Smucker, Evanston, Ill., mezzo-soprano
Steven Wente, Concordia University Chicago, organist

March 25

BWV 1

Wie schön leuchtet der Morgenstern *How lovely shines the morning star*

Matthew J. Marohl, St. Olaf College, Northfield, Minn., homilist
Eric Budzynski, Northwestern University, Evanston, Ill., organist

April 29

BWV 112

Der Herr ist mein getreuer Hirt *The Lord is my faithful shepherd*

Sarah J. Stumme, Metropolitan Chicago Synod, ELCA, homilist
Kontras Quartet: Dmitri Pogorelov, François Henkens, Ben Weber, and Jean Hatmaker

May 20

BWV 68

Also hat Gott die Welt geliebt *For God so loved the world*

Bruce K. Modahl, Fernandina Beach, Fla., homilist
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127

BIOGRAPHIES



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 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.



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.



Hoss Brock, tenor, has performed with many organizations, including several appearances as soloist with the Grant Park Music Festival, Bach Week Evanston, and Moravian College in Bethlehem, Pennsylvania. Mr. Brock appears regularly as a guest artist with chamber ensembles, including the Chicago Chamber Musicians and Newberry Consort. He has performed with the Peninsula Music Festival, Music of the Baroque, Grand Rapids Symphony, and made his Carnegie Hall debut in Handel's *Messiah*. A member of the Lyric Opera chorus, Hoss made his Lyric Opera solo debut as Ike Skidmore in *Oklahoma!* and has appeared as the Spanish Ambassador in the world premiere of Lopez's *Bel Canto*, broadcast on PBS Great Performances. Mr. Brock sang the role of Evangelist in Grace's performances of Bach's *St. John Passion* in April.



Amanda Koopman, mezzo soprano, has performed Handel's *Messiah* with Bella Voce, performed several recitals in cities in China, and performed Saint-Saens' Christmas Oratorio with Harper College Festival Chorus. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Harper Festival Choir, Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, and Green Lake Music Festival. She graduated from Northwestern with her Masters in vocal performance in 2011.

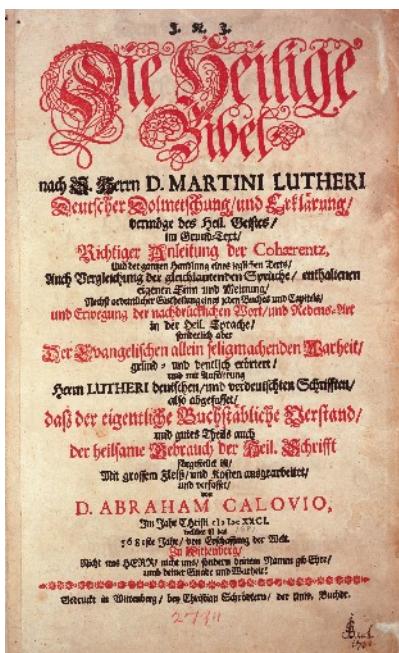




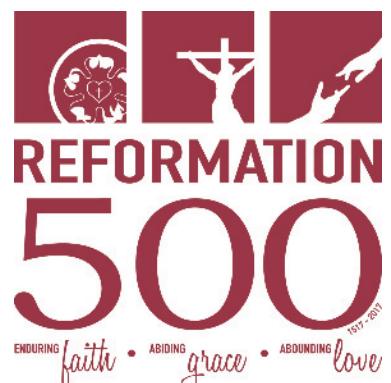
Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



Lauren Dow Wegner, homilist, is Associate Pastor at Grace. Her call at Grace includes oversight and pastoral support of youth and family ministries. In 2010 she received her Master of Divinity degree with honors from Lutheran Theological Southern Seminary in Columbia, South Carolina. She earned her B.A. from Texas Lutheran University in 2003. She and her husband, Pastor Dave Wegner, serve in ministry together at Grace, just as they did in their previous call in Raleigh, North Carolina. She enjoys playing flute and guitar, writing songs, frequenting local coffee shops and thrift stores, and spending time with her children, Owen and Caroline.



Prior to the October 29 Bach Cantata Vespers, Concordia University Chicago invites you to view J. S. Bach's personal Bible, which contains his signature and hand-written notes, along with many Reformation-era documents. The Ferguson Gallery display, "Reformation Treasurers," and the rare book exhibit (Kretzmann 271, near the chapel) open on October 29 at 1:00 p.m.



Photos courtesy of St. Louis Seminary Library

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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

These listings acknowledge contributions to the 47th season of Bach Cantata Vespers, beginning July 1, 2017. Donations received after September 17 will be acknowledged in the October 29 bulletin of Grace's Bach Cantata Vespers.

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

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Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*





THOMANNERCHOR

L E I P Z I G

St. Thomas Boys Choir from Leipzig, Germany
Thomaskantor Gotthold Schwarz

In Concert at Grace Lutheran Church
7300 Division Street, River Forest

November 20, 7:30 p.m.

Tickets at www.ticketor.com/grace or 708-366-6900



Music Events at Grace this Fall

Celebrating 500 Years of the Reformation



October 8, 4:00 p.m.

Lutheran Composer Heinrich Schütz's *Der Schwanengesang* (Swan Song), performed by CCA Kammerchor.

Tickets available at the door or at chicagochoralartists.com.

October 15, 4:00 p.m.

Festival of Hymns: *Around This Reformation Year*

Grace Senior Choir, Grace School Choir, Brass, Percussion, and Organ

Admission free; free-will offering.

October 29, 3:30 p.m.

Bach Cantata Vespers with Mendelssohn's *Reformation Symphony* and

Luther's hymn of comfort, *A Mighty Fortress Is Our God.*

Admission free; free-will offering.

November 19, 3:45 p.m.

Bach Cantata Vespers with Philipp Nicolai's beloved "King of Chorales,"

Wake, Awake, for Night Is Flying.

Admission free; free-will offering.

November 20, 7:30 p.m.

St. Thomas Boys Choir (Thomanerchor) from Leipzig, Germany, in concert

Thomaskantor Gotthold Schwarz, conducting

Tickets available at ticketor.com/grace or by calling 708-366-6900.





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