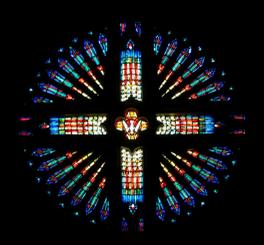




Bach 2018-2019 48th Year Cantata Vespers

www.bachvespers.org



Grace Lutheran Church
River Forest, Illinois

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

January 27, 2019

Alles nur nach Gottes Willen, BWV 72

All things according to God's will

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.

Third Sunday after Epiphany
January 27, 2019 † 3:45 p.m.

EVENING PRAYER

PRELUDE: Toccata and Fugue in F Major, BWV 540

Johann Sebastian Bach
(1685–1750)

Steven Wentz, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT

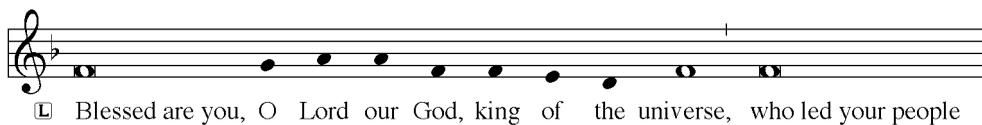




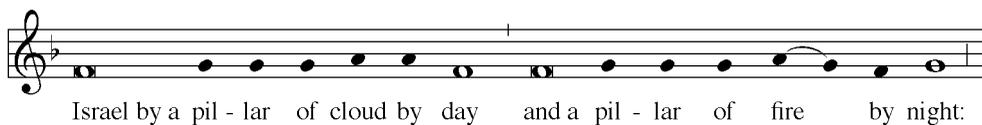
☐ The Lord be with you. ☑ **And al - so with you.**



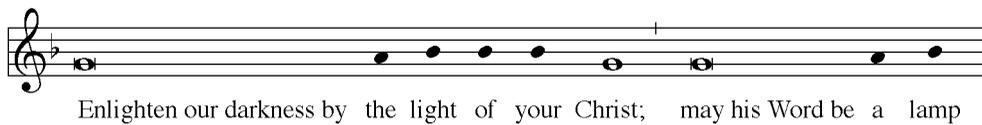
☐ Let us give thanks to the Lord our God. ☑ **It is right to give him thanks and praise.**



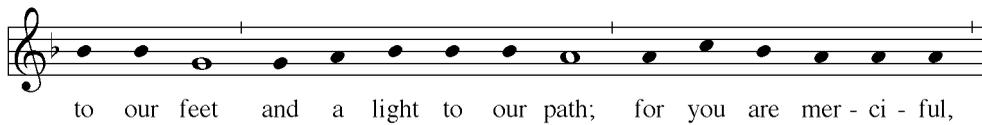
☐ Blessed are you, O Lord our God, king of the universe, who led your people



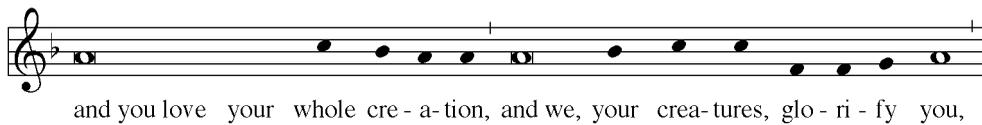
Israel by a pil - lar of cloud by day and a pil - lar of fire by night:



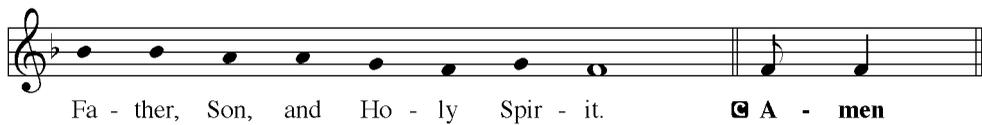
Enlighten our darkness by the light of your Christ; may his Word be a lamp



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.



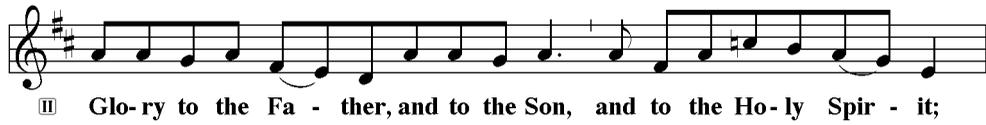
❶ Set a watch be - fore my mouth, O Lord, and guard the door of my lips.



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



Silence for meditation is observed, then:

PSALM PRAYER

L 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.

C Amen.



MOTET: *Was mein Gott will, das g'scheh allzeit*

Adam Gumpelzhaimer
(1559–1625)

Was mein Gott will, das g'scheh allzeit,

What my Gott wills, that happens always;

Sein Will, der ist der beste.

His will is what is best.

Zu helfen den'n er ist bereit,

He is ready to help all those

Die an ihn glauben feste.

Who believe firmly in him.

Er hilft aus Not, der fromme Gott,

He helps us in our need, this righteous God;

Er tröst die Welt ohn' Maßen.

He comforts the world without measure.

Wer Gott vertraut, fest auf ihn baut,

Whoever trusts in God and builds firmly on him,

Den will er nicht verlassen.

Those he will never forsake.

Markgraf Albrecht von Brandenburg, 1547; tr. Karen P. Danford

Silence for meditation is observed, then:

COLLECT

☞ Direct us, O Lord, in all our doings with your most gracious favor and further us with your continual help, that in all our works, begun, continued, and ended in you, we may glorify your holy name and finally, by your mercy, obtain everlasting life; through Jesus Christ our Lord.

☞ **Amen.**

The offering is gathered.

VOLUNTARY: Chorale Prelude on *Allein zu dir, Herr Jesu Christ*

Daniel Erich
(1649–1712)

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

Please make checks payable to Grace Lutheran Church.

Your generosity is appreciated.

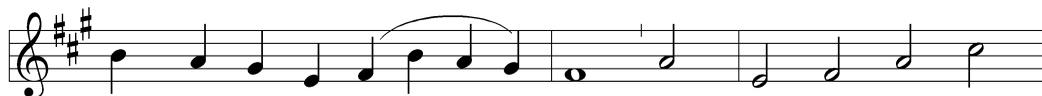
We stand.

HYMN: I Trust, O Christ, in You Alone

Stanza 2 Setting by J. S. Bach



All 1 I trust, O Christ, in you a - lone; no
Choir 2 My sin and guilt are plagu - ing me; oh,
All 3 Con - firm in us your gos - pel, Lord, your



earth - ly hope a - vails me. You will not see me
grant me true con - tri - tion and, by your death up -
prom - ise of sal - va - tion. And make us keen to



o - ver - thrown when Sa - tan's host as - sails
on the tree, your par - don and re - mis -
hear your word and fol - low our vo - ca -



me. No hu - man strength, no earth - ly pow'r can see me
sion. Be - fore the Fa - ther's throne a - bove re - call your
tion: to spend our lives in love for you, to bear each



through the e - vil hour, for you a - lone my strength re - new.
match - less deed of love that he may lift my dread - ful load,
oth - er's bur - dens, too. And then, at last, when death shall loom,



I cry to you! I trust, O Lord, your prom - ise true.
O Son of God! I plead the grace your death be - stowed.
O Sav - ior, come, and bear your loved ones safe - ly home.

Text: Konrad Hubert, 1507–1577; tr. Gilbert E. Doan, b. 1930
Music: ALLEIN ZU DIR, broadsheet, Wittenberg, c. 1541

Text © 1967 Lutheran Council in the USA, admin. Augsburg Fortress

✠ WORD ✠

We sit.

READING: Romans 12:17–21

[St. Paul writes:] ¹⁷Do not repay anyone evil for evil, but take thought for what is noble in the sight of all. ¹⁸If it is possible, so far as it depends on you, live peaceably with all. ¹⁹Beloved, never avenge yourselves, but leave room for the wrath of God; for it is written, “Vengeance is mine, I will repay, says the Lord.” ²⁰No, “if your enemies are hungry, feed them; if they are thirsty, give them something to drink; for by doing this you will heap burning coals on their heads.” ²¹Do not be overcome by evil, but overcome evil with good.

L The Word of the Lord.

G Thanks be to God.

READING: Matthew 8:1–13

¹When Jesus had come down from the mountain, great crowds followed him; ²and there was a leper who came to him and knelt before him, saying, “Lord, if you choose, you can make me clean.” ³He stretched out his hand and touched him, saying, “I do choose. Be made clean!” Immediately his leprosy was cleansed. ⁴Then Jesus said to him, “See that you say nothing to anyone; but go, show yourself to the priest, and offer the gift that Moses commanded, as a testimony to them.”

⁵When he entered Capernaum, a centurion came to him, appealing to him ⁶and saying, “Lord, my servant is lying at home paralyzed, in terrible distress.” ⁷And he said to him, “I will come and cure him.”

⁸The centurion answered, “Lord, I am not worthy to have you come under my roof; but only speak the word, and my servant will be healed. ⁹For I also am a man under authority, with soldiers under me; and I say to one, ‘Go,’ and he goes, and to another, ‘Come,’ and he comes, and to my slave, ‘Do this,’ and the slave does it.” ¹⁰When Jesus heard him, he was amazed and said to those who followed him, “Truly I tell you, in no one in Israel have I found such faith. ¹¹I tell you, many will come from east and west and will eat with Abraham and Isaac and Jacob in the kingdom of heaven, ¹²while the heirs of the kingdom will be thrown into the outer darkness, where there will be weeping and gnashing of teeth.” ¹³And to the centurion Jesus said, “Go; let it be done for you according to your faith.” And the servant was healed in that hour.

L The Word of the Lord.

G Thanks be to God.

HOMILY

The Rev. Dr. Frederick Niedner

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22 and 23 in this worship folder.*

1. Chorus

Alles nur nach Gottes Willen,
All things according to God's will,
So bei Lust als Traurigkeit,
Both in pleasure and sorrow,
So bei gut als böser Zeit.
In good times and bad.
Gottes Wille soll mich stillen
God's will shall calm me
Bei Gewölk und Sonnenschein.
In clouds and in sunshine.
Alles nur nach Gottes Willen!
All things according to God's will,
Dies soll meine Losung sein.
This shall be my motto.

The opening chorus is in free da capo form: the beginning material returns at the end, though not as an exact repetition of the first section. Bach's setting of the text emphasizes the word *alles* (all), at first by stretching the word out over two measures of sixteenth notes in the vocal entrances and later by almost shouting it from section to section in the choir. A lyrical line assigned to the sopranos (and to the altos in the repeat) describes "pleasure and sorrow," "good times and bad" as equally part of all that happens according to God's will. Even in the soothing calm of the middle section, the accompanying chords in the orchestra continue to repeat *alles*.



2. Recitative, Arioso, Aria (Alto)

O selger Christ, der allzeit seinen Willen

O blessed Christian, who at all times sinks his will

In Gottes Willen senkt, es gehe wie es gehe,

Into God's will, come what may,

Bei Wohl und Wehe.

In weal and woe.

Herr, so du willst, so muß sich alles fügen!

Lord, as you will, so must all things happen!

Herr, so du willst, so kannst du mich vergnügen!

Lord, as you will, you can please me!

Herr, so du willst, verschwindet meine Pein!

Lord, as you will, my pain vanishes!

Herr, so du willst, werd ich gesund und rein!

Lord, as you will, I become healthy and pure!

Herr, so du willst, wird Traurigkeit zur Freude!

Lord, as you will, sorrow turns to joy!

Herr, so du willst, find ich auf Dornen Weide!

Lord, as you will, I find pasture in thorns!

Herr, so du willst, werd ich einst selig sein!

Lord, as you will, I shall some day be blessed!

Herr, so du willst, – laß mich dies Wort im Glauben fassen

Lord, as you will, – let me seize this word in faith

Und meine Seele stillen! –

And calm my soul! –

Herr, so du willst, so sterb ich nicht,

Lord, as you will, I shall not die,

Ob Leib und Leben mich verlassen,

Though body and life forsake me,

Wenn mir dein Geist dies Wort ins Herze spricht!

If your Spirit speaks this word into my heart!



Mit allem, was ich hab und bin,
With all that I have and am
Will ich mich Jesu lassen,
I want to give myself to Jesus.
Kann gleich mein schwacher Geist und Sinn
Although my weak spirit and mind cannot
Des Höchsten Rat nicht fassen;
Grasp the counsel of the Highest;
Er führe mich nur immer hin
May he lead me always there
Auf Dorn- und Rosenstraßen!
Down the streets of thorns and roses!

The recitative, firmly grounded with a long bass note in the opening measures, becomes an arioso at the words "*Herr, so du willst.*" Each repetition of that prayer is paired with a melodic example of God's ability to turn sorrow to joy, concluding with "Lord, as you will, I shall not die."

A brief return to recitative provides the transition that leads right into the aria, as the vocalist proclaims the aria's main theme without an introduction. That opening statement returns four more times during the aria, emphasizing confidence in giving all of one's self to Jesus. The contrasting middle section depicts the good and bad of life with some "thorny" passages. The obbligato violin parts throughout imitate one another in the style of a formal fugue, with the fugue subject appearing eventually even in the continuo.

3. Recitative (Bass)

So glaube nun!

Now therefore believe!

Dein Heiland saget: Ich wills tun!

Your Savior says: I want to do it!

Er pflegt die Gnadenhand

He takes care that his merciful hand

Noch willigst auszustrecken,

Is always willingly outstretched;

Wenn Kreuz und Leiden dich erschrecken,

When cross and suffering terrify you,

Er kennet deine Not und löst dein Kreuzesband.

He knows your need and loosens the bands of affliction.

Er stärkt, was schwach,

He strengthens what is weak,

Und will das niedre Dach

And despite the lowly roof

Der armen Herzen nicht verschmähen,

Of your poor hearts he will not scorn,

Darunter gnädig einzugehen.

Graciously enterering into them.

A *secco** recitative proclaims Jesus' words from the gospel lesson, "*Ich wills tun*," (I want to do it) preparing for the soprano aria which begins with these words. Though the centurion in the gospel said, "Lord, I am not worthy to have you come under my roof," Jesus willingly comes under the "lowly roof" of the believer's heart.

**Secco recitative*: "dry" recitative, a type of speech-song, notated in rhythm but freely declaimed.



4. Aria (Soprano)

Mein Jesus will es tun, er will dein Kreuz versüßen.

My Jesus wants to do this, he wants to sweeten your cross.

Obgleich dein Herze liegt in viel Bekümmernissen,

Although your heart lies amid many troubles,

Soll es doch sanft und still in seinen Armen ruhn,

It shall rest gently and still in his arms,

Wenn ihn der Glaube faßt; mein Jesus will es tun!

If faith holds him fast: my Jesus wants to do this!

The soprano aria in C major is a bright contrast to earlier movements. Troubles appear in the minor mode of the middle section, but sustained notes give a feeling of contentment and peace. The aria ends with one final statement of “*Mein Jesus will es tun*” coming to rest over a repeated note in the continuo—the same low C that anchored the alto aria.

5. Chorale

Was mein Gott will, das g'scheh allzeit,

What my God wills, that happens always;

Sein Will, der ist der beste.

His will is what is best.

Zu helfen den'n er ist bereit,

He is ready to help all those

Die an ihn glauben feste.

Who believe firmly in him.

Er hilft aus Not, der fromme Gott,

He helps us in our need, this righteous God,

Und züchtigt mit Maßen.

And chastises with moderation.

Wer Gott vertraut, fest auf ihn baut,

Whoever trusts in God and builds firmly on him,

Den will er nicht verlassen.

Those he will never forsake.

A plain four-part setting of a chorale well-known to Bach's listeners summarizes 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 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.



☑ Al - le - lu - ia.

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.



☑ To you, O Lord.

☒ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☑ Amen.



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.

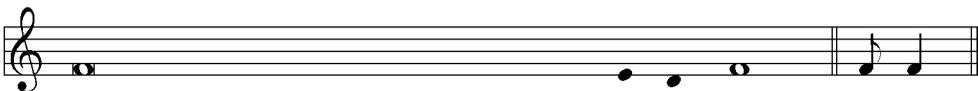
For thine is the kingdom,
and the power, and the glory,
forever and ever. Amen.

BENEDICAMUS DOMINO



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

BENEDICTION



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



HYMN: Your Hand, O Lord, in Days of Old

Stanza 2 Setting by Stephen Lancaster



- All** 1 Your hand, O Lord, in days of old was strong to heal and save;
Choir 2 And lo, your touch brought life and health, gave speech and strength and sight;
All 3 Oh, be our great de - liv - 'rer still, the Lord of life and death;



it tri-umphed o'er dis - ease and death, o'er dark - ness and the grave.
and youth re - newed and fren - zy calmed re - vealed you, Lord of light.
re - store and quick - en, soothe and bless, with your life - giv - ing breath.



To you they came, the blind, the dumb, the pal - sied and the lame,
And now, O Lord, be near to bless, al - might - y as be - fore,
To hands that work and eyes that see give wis - dom's heal - ing pow'r,



the lep - ers in their mis - er - y, the sick with fe - vered frame.
in crowd - ed street, by beds of pain, as by Gen - nes - 'ret's shore.
that whole and sick and weak and strong may praise you ev - er - more.

Text: Edward H. Plumptre, 1821–1891, alt.
Music: OLD 107TH, Marot, *Trente Pseulmes de David*, 1542

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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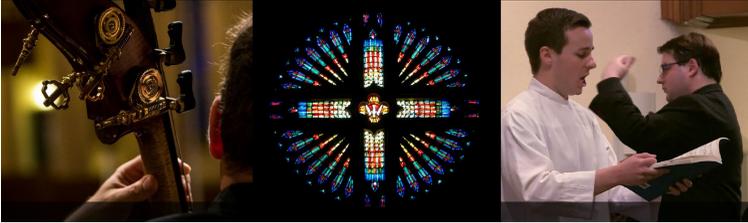


Bach

2018-2019 48th Year

Cantata Vespers

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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 30** **Es erhob sich ein Streit** *There arose a great strife*
BWV 19
Stephen P. Bouman, Evangelical Lutheran Church in America, Chicago, Ill., homilist
Bach: Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044
- BWV 211* **Schweigt stille, plaudert nicht** *Be quiet, don't chatter* (Coffee Cantata)
Presented during a post-vespers reception in Grace's Fellowship Hall
- October 28** **Gott der Herr ist Sonn und Schild** *God the Lord is sun and shield*
BWV 79
Saïd Ailabouni, Grace Lutheran Church, LaGrange, Ill., homilist
Bach: Orchestral Suite No. 3 in D Major, BWV 1068
- November 18** **Nun komm, der Heiden Heiland** *Now come, Savior of the nations*
BWV 62
David W. Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist
Scott M. Hyslop, St. Lorenz Lutheran Church and School, Frankenmuth, Mich., organist
- January 6** **Sie werden aus Saba alle kommen** *They will all come forth out of Sheba*
BWV 65
Presented as part of Grace's Sunday morning service of Holy Communion at 10:00 a.m.
David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Prelude and Fugue in C Major (9/8), BWV 547
- January 27** **Alles nur nach Gottes Willen** *All things according to God's will*
BWV 72
Frederick Niedner, Valparaiso University, Valparaiso, Ind., homilist
Steven Wentte, Concordia University Chicago, organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 24** **Jesus nahm zu sich die Zwölfe** *Jesus gathered the twelve to himself*
BWV 22
M. Daniel Carroll R. (Rodas), Wheaton College, Wheaton, Ill., homilist
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- March 24** **Aus der Tiefe rufe ich, Herr, zu dir** *Out of the depths I call, Lord, to you*
BWV 131
Elizabeth Palmer, *The Christian Century*, Chicago, Ill., homilist
Musicians from the Haymarket Opera Company, Chicago, Ill.
- April 28** **Christ lag in Todesbanden** *Christ lay in death's bonds*
BWV 4
Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist
Daniel Schwandt, South Bend, Ind., organist
- May 19** **Erfreut euch, ihr Herzen** *Rejoice, you hearts*
BWV 66
Lois E. Malcom, Luther Seminary, St. Paul, Minn., homilist
Telemann: Concerto for 3 Trumpets, 2 Oboes, and Timpani in D Major, TWV 54:D3
Hillert: Prelude to Evening Prayer

BACKGROUND OF THE CANTATA

BWV 72, *Alles nur nach Gottes Willen*, was first performed in Leipzig on the Third Sunday after Epiphany, January 27, 1726. The libretto is from Salomo Franck's cycle of cantata texts for the church year, *Evangelisches Andachts-Opffer* (1714–15). Franck (1659–1725) was Chief Consistory Secretary at the Court of Weimar, where Bach was employed from 1708–17. He wrote cantata texts as early as 1694, and published additional cycles for the 1715–16 and 1716–17 church years. All but two of the cantatas that Bach wrote at Weimar use texts by Franck, who Bach scholar Alfred Dürr considers to be “the most gifted and original poetic talent with whom Bach collaborated.” The use of the Franck libretto suggests that BWV 72 may be a revision of an earlier Weimar cantata, or perhaps Bach selected the Franck text in 1726 in memory of the poet, who had died the previous year.

BWV 72 is one of four cantatas composed by Bach for the Third Sunday after Epiphany. The gospel lesson assigned to the day is Matthew 8:1–13, in which Jesus heals a leper and later, the servant of a Roman army officer. All four cantatas quote or paraphrase the leper's statement of faith in Matthew 8:2: “Lord, as you will, you can make me clean” (or, as the NRSV translates it, “Lord, if you choose”). All four concern themselves with believers' acceptance of the will of God in good times and bad. The other three focus heavily on death. BWV 156, first performed on the Third Sunday after Epiphany in 1729, begins with the words “I stand with one foot in the grave.”

Today's cantata however, is upbeat, even joyful. In both the bass recitative and the soprano aria which follows it, Franck's text highlights Jesus' response to the leper's request to be cured: “*Ich will es tun!*” I want to do it! I will do it! The opening chorus and the alto recitative and aria also focus on God's promises and actions rather than on human struggles to trust God's will.

Nevertheless BWV 72 has things in common with Bach's other cantatas for this day. The opening choruses of BWV 72 and BWV 73, composed two years earlier, are both in the key of A minor and begin with similar rhythmic patterns in the orchestra. (Did Bach look over the earlier score as he worked on “*Alles nur nach Gottes Willen*”?) A graceful musical motto associated with the words “*Herr, so du willst*” appears in the bass aria in BWV 73; Bach gives the same words a similar emphasis in the gentle arioso section of BWV 72's alto recitative. Musical-rhetorical devices found in today's cantata—the immediate transition from recitative to aria for the alto and the moving restatement of “Jesus wants to do it” at the end of the soprano aria—are also used in BWV 73.



The closing chorale of BWV 72, *“Was mein Gott will, das g’scheh allzeit,”* was the basis of BWV 111, the previous year’s cantata for the Third Sunday after Epiphany. Albrecht of Prussia, the first European ruler to establish Lutheranism as the official state religion of his lands, wrote this chorale text in 1547 in memory of the death of his wife, Dorothea. The melody was composed by 16th century French composer Claudin de Sermisy and first appeared in print in a collection of secular songs in 1528. Today’s motet is a 16th-century setting of the first stanza of Albrecht’s hymn text.

After presenting new cantatas for the Christmas celebrations and the first three Sundays after Epiphany in December and January of 1725–16, Bach took a break from performing his own works, presenting instead 18 cantatas by his cousin Johann Ludwig Bach. Very likely he was beginning work on his St. Matthew Passion for Good Friday of 1727.

Gwen Gotsch

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The Rev. David R. Lyle, leader
The Rev. Dr. Frederick Niedner, homilist
Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Kapelle of Concordia University Chicago
Charles P. Brown, conductor
Steven Wentz, organist
Maura Janton Cock, soprano
Angela Young Smucker, mezzo-soprano
Douglas Anderson, baritone
Christine Janzow Phillips and Meg Busse, oboes
Dianne Ryan, bassoon
Betty Lewis, Paul Zafer, and Becky Coffman, violins 1
François Henkins, Amanda Fenton, and Lou Torick, violins 2
Naomi Hildner and Becca Wilcox, violas
Anna Steinhoff, cello
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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!*

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BIOGRAPHIES



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 *Fuma 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.



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 adult children, all of whom have studied music.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.





Betty Lewis, principal violinist, received her bachelor's degree 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.



Frederick Niedner, homilist, is Senior Research Professor in Theology at Valparaiso University. He leads retreats and workshops on biblical topics around the country and writes for numerous publications that support the ministry of preaching. He also writes a Sunday op-ed column for the *Chicago Tribune's* northwest Indiana edition, the *Post-Tribune*.



Angela Young Smucker, mezzo-soprano, has been featured with the Chicago Symphony Orchestra, Music of the Baroque, Oregon Bach Festival, Conspirare, Seraphic Fire, Santa Fe Desert Chorale, Haymarket Opera Company, Bach Collegium San Diego, Carmel Bach Festival, Newberry Consort, Leipzig Baroque Orchestra, Bach Institute at Valparaiso University, and other ensembles. She is pursuing her doctorate at Northwestern University and holds degrees from Valparaiso University and University of Minnesota. She is an alumna of the NATS Intern Program and Carmel Bach Festival Adams Masterclass Fellows. She is also co-founder and Executive Director of Third Coast Baroque.



Steven Wente, organist, is distinguished professor of music at Concordia University Chicago, where he teaches organ and courses in music history, and serves as organist to the chapel. He also is cantor at First Saint Paul's Lutheran Church, Chicago. He has performed hymn festivals and recitals throughout the United States, as well as in the Luther and Bach lands of Germany. He has written on the topics of the organ in early Lutheranism and the music of Bach.



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