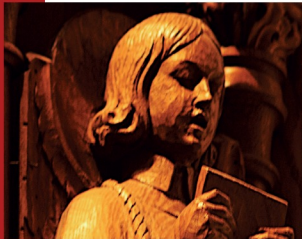




51st Year
2021-2022

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 26, 2021

Wir danken dir, Gott, wir danken dir
We thank you, God, we thank you

Welcome to Grace Lutheran Church

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

Those worshipping in person at Grace are asked to wear masks throughout the service, in accordance with state and local mandates. For those not able to worship with us in person, today's service is available on the [Bach Cantata Vespers YouTube Channel](#).

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.

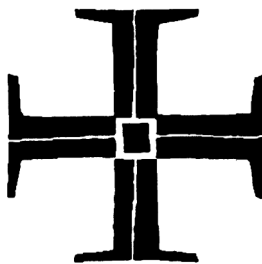
Recording or photography of any kind during the service is strictly forbidden.

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



The Eighteenth Sunday after Pentecost
September 26, 2021

EVENING PRAYER



PRELUDE

Chorale No. 1 in E Major, FWV 38

César Franck
(1685–1759)

Thomas Schmidt, organist

We stand.

SERVICE OF LIGHT



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



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



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



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



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



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



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



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



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




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



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



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



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

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

✠ PSALMODY ✠

We sit.
PSALM 141

I Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.
II O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.
III 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 be-fore my mouth, O Lord, and guard the door of my lips.



II 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. I But my eyes are



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



II Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



I as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.



III 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

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.

Choir Let everything that has breath praise the Lord. Hallelujah!

C ANTIPHON (*below*)



C Let ev - 'ry - thing that has breath praise the Lord, Hal - le - lu - jah!

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Choir Hallelujah! Praise God in his holy temple;
Praise him in the firmament of his power.

C ANTIPHON

Choir Praise him for his mighty acts;
Praise him for his excellent greatness.

C ANTIPHON

Choir Praise him with the blast of the ram's horn;
Praise him with lyre and harp.
Praise him with timbrel and dance;
Praise him with strings and pipe.

C ANTIPHON

Choir Praise him with resounding cymbals;
Praise him with loud-clanging cymbals.
Let everything that has breath praise the Lord! Hallelujah!

C ANTIPHON

Silence for meditation is observed, then:

COLLECT

L Lord God, unite our voices with the praise of all creation,
that we may worthily magnify your excellent greatness;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

OFFERING/VOLUNTARY: *Allein Gott in der Höh sei Ehr*, BWV 676 Johann Sebastian Bach
 (All glory be to God on high) (1685–1750)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
 Please place your offering in the plates at the doors to the church following the service
 or contribute online at www.bachvespers.org. Your generosity is appreciated.*

We stand.

HYMN: When in Our Music God Is Glorified Tune and Concertato by Paul D. Weber



All	1	When	in	our	mu - sic	God	is	glo - ri - fied,
Women	2	How	oft,	in	mak - ing	mu - sic,	we	have
Choir	3	So	has	the	Church, in	lit - ur - gy	and	found
Men	4	And	did	not	Je - sus	sing	a	psalm
All	5	Let	ev - 'ry	in - stru - ment	be	tuned	for	praise;



And	ad - o - ra - tion	leaves	no	room	for	pride,
A	new	di - men - sion	in	the	world	of
In	faith	and	love,	through	cen - tu - ries	of
When	ut - most	e - vil	strove	a - gainst	the	light?
Let	all	re - joice	who	have	a	voice
					to	raise;



It	is	as	though	the	whole	cre - a - tion	cried:
As	wor - ship	moved	us	to	a	more	pro - found
Borne	wit - ness	to	the	truth	in	ev - 'ry	tongue:
Then	let	us	sing,	for	whom	he	won
And	may	God	give	us	faith	to	sing
							al - ways:



Al	-	-	-	le	-	lu	-	-	-	ia!
Al	-	-	-	le	-	lu	-	-	-	ia!
Al	-	-	-	le	-	lu	-	-	-	ia!
Al	-	-	-	le	-	lu	-	-	-	ia!
Al	-	-	-	le	-	lu	-	-	-	ia! (repeat Alleluia!)

✠ WORD ✠

We sit.

READING: 1 Timothy 2:1–6

First of all, then, I urge that supplications, prayers, intercessions, and thanksgivings be made for everyone, for kings and all who are in high positions, so that we may lead a quiet and peaceable life in all godliness and dignity. This is right and is acceptable in the sight of God our Savior, who desires everyone to be saved and to come to the knowledge of the truth. For

there is one God;
there is also one mediator between God and humankind,
Christ Jesus, himself human,
who gave himself a ransom for all —

this was attested at the right time.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 6:25–33

“Therefore I tell you, do not worry about your life, what you will eat or what you will drink, or about your body, what you will wear. Is not life more than food, and the body more than clothing? Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? And can any of you by worrying add a single hour to your span of life? And why do you worry about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin, yet I tell you, even Solomon in all his glory was not clothed like one of these. But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, will he not much more clothe you — you of little faith? Therefore do not worry, saying, ‘What will we eat?’ Or ‘What will we drink?’ Or ‘What will we wear?’ For it is the Gentiles who strive for all these things; and indeed your heavenly Father knows that you need all these things. But strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Rebekah Weant Costello



CANTATA: *Wir danken dir, Gott, wir danken dir*, BWV 29
(We thank you, God, we thank you)

Johann Sebastian Bach

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

1. Sinfonia

The cantata begins with a splendid instrumental overture that marks the festive nature of the occasion. It features a virtuoso part for solo organ that may have been played by the composer himself.

Bach must have been particularly fond of the music, for the organ part was adapted from the *Praeludium* of his *Partita for Unaccompanied Violin in E Major* (BWV 1006). The *Sinfonia* itself was adapted from the fourth movement of a wedding cantata of 1729 (BWV 120a).

After the arresting opening theme (which does not return in full again) the movement consists entirely of rapid organ passagework reminiscent of its origin as a violin solo. Regal trumpets appear throughout to punctuate the ceaseless motion of the organ line.

2. Chorus

Wir danken dir, Gott, wir danken dir und verkündigen deine Wunder.

We thank you, God, we thank you, and proclaim your great wonders.

This grand fugue-like movement for voices and instruments forms the model of two choruses of the later *Mass in B Minor*: “*Gratias agimus*” and “*Dona nobis pacem*” (BWV 232). The two themes are presented several times in intricate relation to each other. Oboes double the violin parts throughout, while trumpets enter later to support and complement the voices. The text is based on Psalm 75:1.



3. Aria (Tenor)

Halleluja, Stärk und Macht

Hallelujah, power and might

Sei des Allerhöchsten Namen!

Be the names of the Most High!

Zion ist noch seine Stadt,

Zion is still his city,

Da er seine Wohnung hat,

Where he has his dwelling,

Da er noch bei unserm Samen

Where he, among our offspring, still

An der Väter Bund gedacht.

Remembers the covenant of our fathers

The tenor and a solo violin participate in a loosely organized duet with *basso continuo* (bass and keyboard) accompaniment. The violin is given long solo passages, but it also interacts with the singer. The text of the three-section *da capo* form praises God in the first part and identifies Zion, the city where God dwells, in the second section.

4. Recitative (Bass)

Gottlob! es geht uns wohl!

Praise God! We are faring well!

Gott ist noch unsre Zuversicht,

God is still our confidence;

Sein Schutz, sein Trost und Licht

His protection, his comfort and light,

Beschirmt die Stadt und die Paläste,

Shields the city and the palaces,

Sein Flügel hält die Mauern feste.

His wings hold the walls secure.

Er läßt uns allerorten segnen,

In all places we are blessed.

Der Treue, die den Frieden küßt,

Faithfulness, which kisses peace,

Muß für und für

Must forever

Gerechtigkeit begegnen.

Meet with righteousness.

Wo ist ein solches Volk wie wir,

Where is there such a people as we,

Dem Gott so nah und gnädig ist!

To whom God is so near and gracious!

A recitativo secco (singer and *basso continuo* alone) presents the text that dutifully praises God for his protection of the city and the people whom he has blessed.



5. Aria (Soprano)

Gedenk an uns mit deiner Liebe,

Think of us with your love,

Schleuß uns in dein Erbarmen ein!

Enfold us in your mercy!

Segne die, so uns regieren,

Bless those who rule us,

Die uns leiten, schützen, führen,

Who lead, protect and guide us,

Segne, die gehorsam sein!

Bless those who are obedient!

This *Siciliano* movement for soprano, oboe, and strings asks God to remember his people affectionately and bless those who govern. The gentle and flowing character of the music perhaps recognizes another side of the nature of the pompous German *Ratsheer* (councilman) of the day. The movement is cast in *da capo* form with a repetition of the opening material.

6. Recitative (Alto and Choir)

Vergiß es ferner nicht, mit deiner Hand

Forget not also, with your hand

Uns Gutes zu erweisen;

To show us what is good;

So soll

Then shall

Dich unsre Stadt und unser Land,

Our city and our land,

Das deiner Ehre voll,

Thus filled with your honor,

Mit Opfern und mit Danken preisen,

With offerings and thanks praise you,

Und alles Volk soll sagen: Amen!

And all the people shall say: Amen!

A brief *recitativo secco* setting of a prayer text concludes with a startling unison “Amen” for full choir.

7. Aria (Alto)

Halleluja, Stärk und Macht

Hallelujah, power and might

Sei des Allerhöchsten Namen!

Be the names of the Most High!

The movement is a transposition of the text and music of the first part of movement three of the cantata, with the tenor soloist being replaced by the alto and the violin part replaced by the organ.

8. Chorale

Sei Lob und Preis mit Ehren

Glory and praise with honor

Gott Vater, Sohn, Heiligem Geist!

Be to God the Father, Son, Holy Spirit!

Der woll in uns vermehren,

In us he will increase

Was er uns aus Gnaden verheißt,

What he, by grace, has promised,

Daß wir ihm fest vertrauen,

So that him we firmly trust,

Gänzlich verlassn auf ihn,

Completely relying on him,

Von Herzen auf ihn bauen,

In our hearts building on him,

Daß unsr Herz, Mut und Sinn

That our heart, spirit and mind

Ihm tröstlich solln anhangen;

To him should in comfort cleave.

Drauf singen wir zur Stund:

Therefore we sing at this hour:

Amen, wir werden's erlangen,

Amen, we shall receive it,

Glaubn wir aus Herzens Grund.

If we believe with all our heart.



The popular Reformation chorale melody, *Nun lob, mein Seel, den Herren* (“My soul, now praise your maker,” LBW 519) is set by Bach in an enriched form for all instruments and voices. The trumpets especially add a majestic touch at the close of the first and final chorale phrases.

The chorale text, based on Psalm 103, was written by Johann Graumann (1487–1541), an important Reformation-era theologian. The well-known German folk tune was first printed with this text in 1540 in a collection by Johann Kugelmann that was dedicated to Margrave Albrecht of Prussia, a prince and patron of music.



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- 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,



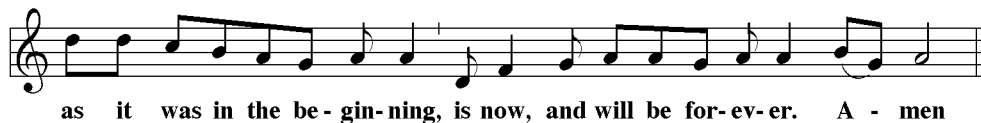
for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.



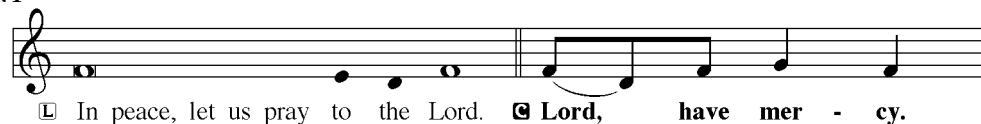
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



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:

☐ ...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 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.

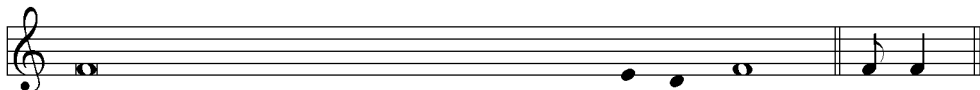
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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

BENEDICAMUS DOMINO & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.

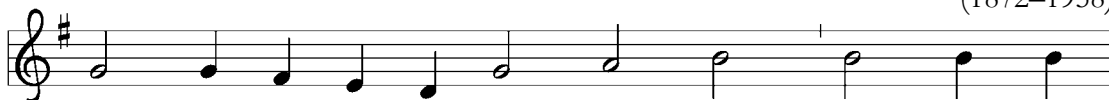


☐ The almighty and merciful Lord, ☑ A - men
the Father, ✠ the Son, and the Holy Spirit, bless and pre - serve you.

HYMN: All People That on Earth Do Dwell

Concertato by Ralph Vaughan Williams

(1872–1958)



☐ 1 All peo - ple that on earth do dwell, sing to the
☐ 2 Know that the Lord is God in - deed; with - out our
☐ Choir 3 Oh, en - ter then his gates with praise; ap - proach with
☐ Choir 4 For why? The Lord our God is good: his mer - cy
Interlude, then ☐ 5 To Fa - ther, Son, and Ho - ly Ghost, the God whom



Lord with cheer - ful voice; him serve with mirth, his
aid he did us make. We are his folk, he
joy his courts un - to; praise, laud, and bless his
is for - ev - er sure; his truth at all times
heav'n and earth a - dore, from us and from the



praise forth tell; come ye be - fore him and re - joice.
doth us feed, and for his sheep he doth us take.
name al - ways, for it is seem - ly so to do.
firm - ly stood, and shall from age to age en - dure.
an - gel host be praise and glo - ry ev - er - more.

Text: William Kethe, d. c. 1594

Music: OLD HUNDREDTH, Louis Bourgeois, 1510–1561



DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Rebekah Weant Costello, homilist
Bach Cantata Vespers Chorus and Orchestra
The Rev. Michael D. Costello, cantor
Thomas Schmidt, organist
Maura Janton Cock, soprano
Karen Brunssen, mezzo soprano
Ace Gangoso, tenor
Douglas Anderson, baritone
Eunice Eifert, videographer
Bill Rohlfing, audio engineer
Julie Hinz, sound board operator

Orchestra

Christine Janzow Phillips and Meg Busse, oboes
Dianne Ryan, bassoon
Greg Fudala, Christian Anderson,
Candi Horton, and Brian Becker, trumpets
Tina Laughlin, timpani
Betty Lewis, Paul Zafer,
Eleanor Bartsch, and Lou Torick, violins 1
Roy Meyer, Carol Yampolsky,
and Amanda Fenton, violins 2
Naomi Hildner and Becky Coffman, violas
Jean Hatmaker, cello
Michael Hovnanian, double bass
Timothy Spelbring, continuo organ
Thomas Schmidt, obbligato organ

Chorus

Soprano

Ann Anderson
Katrina Beck
Judy Berghaus
Maura Janton Cock
Janel Dennen
Donna Dumpys
Gwen Gotsch
Sarah Gruendler-Ladner
Kate Hogenson
Ellen Pullin
Liz Rudy
Ngaire Whiteside-Bull

Alto

Karen Brunssen
Lois Cornils
Leanne Cribbs
Margaret Garmatz
Lois Guebert
Catherine Hegarty
Cynthia Hill
Martha Houston
Johanna Johnson
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Karen Rohde
Irmgard Swanson
Liz Thompson

Tenor

Paul Aanonsen
Paul Cline
Ace Gangoso
Daniel Krout
Justin Martin
John Rudy

Bass

Douglas Anderson
John Bouman
Mark Bouman
Kim Brunssen
Jeff Cribbs
David Kluge
Craig Mindrum
Bill Pullin
Greg Rohlfing

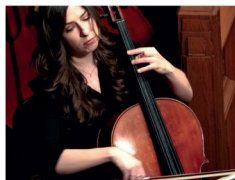


51st Year

2021-2022

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 26

BWV 29

Wir danken dir, Gott, wir danken dir *We thank you, God, we thank you*

Rebekah Weant Costello, Lord of Life Lutheran Church, Schaumburg, Illinois, homilist
Thomas Schmidt, Chicago, Illinois, guest organist

October 31

BWV 80

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

James L. Brooks, Harmony Community Church, Chicago, homilist
Barbara Harbach: *Suite Luther*

November 21

BWV 61

Nun komm, der Heiden Heiland *Now come, Savior of the nations*

Esther Menn, Lutheran School of Theology at Chicago, homilist
Chad Fothergill, Birmingham, Alabama, guest organist

January 30

BWV 123

Liebster Immanuel, Herzog der Frommen *Dearest Immanuel, ruler of the righteous*

Troy E. Medlin, Grace Lutheran Church and School, River Forest, Illinois, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 27

BWV 23

Du wahrer Gott und Davids Sohn *You true God and David's son*

Peter A. Pettit, St. Paul Lutheran Church, Davenport, Iowa, homilist
J. S. Bach: *Orchestral Suite No. 1 in C Major, BWV 1066*

March 27

BWV 178

Wo Gott der Herr nicht bei uns hält *Where the Lord God does not abide with us*

Myron F. McCoy, First United Methodist Church at the Chicago Temple, homilist
Vivaldi: *Concerto for 4 violins in B minor, RV 580*
Hillert: *Prelude to Evening Prayer*

April 24

BWV 67

Halt im Gedächtnis Jesum Christ *Hold in remembrance Jesus Christ*

E. Jon Benson, Saint John Lutheran Church, Council Bluffs, Iowa, homilist
Steven Wentz, Concordia University Chicago, guest organist

May 22

BWV 172

Erschallet ihr Lieder, erklinget ihr Saiten! *Ring forth, you songs, resound, you strings!*

Ingrid Schalk, Shepherd of the Lake Lutheran Church, Loudon, Tennessee, homilist
J. M. Molter: *Sonata Grossa in D Major for 3 trumpets, 2 oboes, timpani, strings, and continuo*

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& SCHOOL

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BACKGROUND OF THE CANTATA

The cantata was composed for the Inauguration of the Leipzig Town Council, an annual event that was celebrated with a special service of Holy Communion on the first Monday after August 24, St. Bartholomew's Day. It was performed first in 1731 and again in 1739 and 1749. It is one of seven preserved cantatas that Bach composed for Council inaugurations. The festive nature of the music and the themes of praise, thanksgiving, and commitment of *Wir danken dir, Gott, wir danken dir* (BWV 29) make it appropriate for this inaugural presentation of the 2021–2022 Bach Cantata Vespers Series at Grace.

The interrelation of government and the church in 18th-century Leipzig is well illustrated by the presentation of such cantatas. Johann Sebastian Bach was employed by three separate but related bodies, namely, the Leipzig Town Council, the local church authorities, and the leaders of the University of Leipzig. Of these, the Council was the most important for Bach, but he also worked with and was governed by obligations toward the other two.

When Bach agreed to come to Leipzig from Cöthen in 1723, he signed an agreement with the Town Council that specified the conditions of his employment as Cantor, listing certain duties to be performed with and under the church and the University leaders. Portions of the agreement were vague, incomplete, or even misleading, which led to a large body of correspondence between Bach and various authorities on matters of teaching duties, salary and payments for service of various kinds, types of music to be performed, number of musicians or students Bach could engage in his ensembles, leaves of absence, scheduling of performances, and other matters. The long list of problems addressed stems also from differences of opinion among Council members, as well as Bach's overarching desire to create and perform an advanced type of music that often taxed the resources made available by the Council. In fairness to the Council, one should not overlook the fact that Bach was also a man of strongly held convictions and an unquenchable desire to produce for Leipzig a "well-regulated church music" of high quality.

The numerous exchanges of lengthy handwritten correspondence between Bach and the Council (all intended to solve, or at least address such problems) are filled with the obsequious and deferential phrases common to the day which seem to cloud deep-seated differences of opinion. Read today, the exchange of documents causes one to wonder in amazement that the composer had any time left over to make music.



The inauguration of the Leipzig Town Council was celebrated in a festival Lutheran service of Holy Communion in which all of the musical resources of the community at Bach's command could participate. One can imagine that the attendant ceremony included all local magistrates and administrators vested in a way appropriate for one of the leading commercial and artistic cities of the land. In spite of any differences of opinion Bach may have had with the Council members, he no doubt saw the inauguration as a service of great importance. The music of the cantata, the chief music of the service, was designed to match the importance of the occasion.

The author of the text of the cantata is unknown. The work is scored for two oboes, three trumpets, timpani, strings (two violins, viola, cello), *basso continuo* (bass and keyboard), solo organ, solo soprano, alto, tenor and bass, and chorus.

Some of the music of the cantata may sound familiar to the listener, for it also appears in other works of Bach. Such parody was common in Bach's day, and it often extended from revising one's own work for reuse to incorporating the music of other compositions into one's own pieces as a way of paying tribute to another composer. The practice does not of itself indicate any lack of inspiration or effort by the composer.

Carlos Messerli

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BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since 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 with a Bachelor in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Sacred Theology from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers and is Artistic Director of Chicago Choral Artists.



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.



Karen Brunssen, mezzo-soprano, has appeared with many 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 Grace Parish 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. Ms. Brunssen is past president of the National Association of Teachers of Singing and recently authored a book titled *The Evolving Singing Voice: Changes Across the Lifespan*.



Maura Janton Cock, soprano, is Adjunct Professor of Voice at Valparaiso University. 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 (Illinois), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (California). 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.





Rebekah Weant Costello, homilist, is pastor of Lord of Life Lutheran Church in Schaumburg, Illinois. She earned her Bachelor of Arts in psychology with a minor in music from Lenoir-Rhyne University in Hickory, North Carolina, and her Master of Divinity and Master of Sacred Theology degrees at Lutheran Theological Southern Seminary in Columbia, South Carolina. Pastor Costello enjoys music, systematic theology, teaching, spending time with her family, and gardening.



Ace Gangoso, tenor, enjoys an eclectic musical career in Chicago as a singer, music director, pianist, and teacher. Gangoso sings with Chicago a cappella, where he has also served as Program Director for the High School Apprenticeship program and has led residencies as part of the organization's Education Outreach offerings. He also sings with the Chicago Symphony Chorus, Grant Park Chorus, and Fourth Coast Ensemble. Gangoso is the Director of Music Ministry at St. Nicholas Parish in Evanston, a pianist for the Chicago Black Catholics Choir, a supplementary staff musician at St. Michael in Old Town, and also a private voice instructor at Highland Park High School. He holds bachelor's degrees in music education and voice performance from the University of Central Arkansas, and a master's degree in voice performance from Northwestern University.



Betty Lewis, principal violinist, 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 teaches violin and viola at Francis Parker School in Chicago and at the Chicago School of Violin Making.



Thomas Schmidt, organist, was Director of Music and Cantor at St. Peter's Church in New York City from 1990 until his retirement in 2015. He studied organ and church music with Philip Gehring at Valparaiso University. He holds a Master of Music degree from the University of Wisconsin and a Doctor of Musical Arts degree from Yale University. For 22 years he was Professor of Music at Concordia College, Bronxville, New York. There he taught piano, music theory and music history. Tom was Assistant Conductor of The Gregg Smith Singers and conductor of the Long Island Symphonic Choral Association in Suffolk County. As a pianist he performed for 25 years with the Arden Trio and the past 10 years with the Omni Piano Quartet.

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Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English and to Len Berghaus for tuning the continuo organ.

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