

*Magnificat  
anima mea  
Dominum*

My soul proclaims  
the greatness  
of the Lord

Advent/Christmas Concert

December 12, 2010  
4:00 p.m.

Grace Lutheran Church  
River Forest, Illinois



*Magnificat anima mea Dominum.*

My soul proclaims the greatness of the Lord.

The words traditionally ascribed to Mary, the Mother of Our Lord, have been sung for centuries at each service of Evening Prayer. God worked through Mary to bring about the incarnation; God works through the Church to proclaim the Word made flesh in the hearing of God's word, in sacramental celebration, and in Christian community.

We gather together this afternoon to hear the proclamation of God's mighty acts in Jesus Christ through the gift of music. From Johann Sebastian Bach's glorious setting of the *Magnificat* to music for organ and brass, from handbell music to music for children's choirs, from solo aria to congregational song, we proclaim the greatness of the Lord made known in Jesus of Nazareth, the Word made flesh.

In Christ,

A handwritten signature in black ink, appearing to read "Michael D. Costello". The signature is written in a cursive, flowing style.

The Rev. Michael D. Costello, Cantor

**PLEASE SILENCE** all cell phones and pagers. Thank you.

**PLEASE HOLD YOUR APPLAUSE** until the conclusion of the program.

**RECORDING** this afternoon's program in any way is forbidden.

**NURSERY FACILITIES** are located on the lower level. Nursery care is provided for children age 4 and under. We offer a silent paging system that allows the nursery staff to contact parents when needed.

✠ *In Nomine Jesu* ✠

Magnificat noni toni

Samuel Scheidt  
(1587–1654)

1. Versus à 4 Voc. Et exultavit
2. Versus à 4 Voc. Quia fecit. Choralis in Cantu
3. Versus Bicinium. Fecit potentiam. Choralis in Cantu
4. Versus à 3 Voc. Esurientes. Choralis in Tenore
5. Versus à 4 Voc. Sicut locutus est. Choralis in Tenore et Basso
6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

Laura Zimmer, organ  
Douglas Anderson, baritone

Two Dances

Anonymous  
(ca. 1550)

Brass Ensemble

Tomorrow Shall Be My Dancing Day

arr. Michael Helman

Handbell Choir

**READING:** Luke 1:26–38

*We stand.*

**HYMN:** In the Lord My Soul Rejoices

Michael D. Costello  
(b. 1979)



1. In the Lord my soul re - joic - es, In my God is all my song; With sal -
2. *Ma-ry, Moth - er of our Sav - ior, Bless - ed hand - maid of the Lord, Saw the*
3. In the full - ness of the a - ges, God the Fath - er sent his Son, Born be -
4. Glo - ry to our God and Fath - er, and to Christ, his own dear Son; Glo - ry



va - tion's robe he clothes me, Grace that lasts my whole life long! As a  
*great things that were prom - ised Come to pass through God's strong Word. Je - sus,*  
neath the law's stern stat - utes, Born of wo - man, chos - en one. Ma - ry  
to the Ho - ly Spir - it, Ev - er Three and ev - er One! With the



bride be - decked with jew - els, Gowned in cloth - of - gold is led To the  
*prom - ised through the proph - ets, Took on flesh in vir - gin womb. Thus in -*  
 heard the an - gel's tid - ings, And, o - be - dient to God's voice, Turned her  
 praise of bless - ed Ma - ry And the saints' and an - gels' laud Ris - es



Pasch - al feast of heav - en Where the saved by Christ are \_\_\_ fed!  
*car - nate, he has come to Save us all from sin's dark \_\_\_ gloom.*  
 heart and mind to heav - en; Grace - filled, made God's will her \_\_\_ choice.  
 praise from ev - 'ry na - tion, Those re - deemed by Christ for \_\_\_ God.

Text: © J. Michael Thompson, 2010  
 Tune: © Michael D. Costello, 2010

ASSUMPTION  
 7 6 7 6 D

*We sit.*

Mary, Mary

Carolyn Jennings  
 (b. 1936)

Mary, Mary, what you gonna name that baby?  
 What you gonna call that holy baby?  
 Slaves are we and looking for a master.  
 Why don't you call him Lord?  
 Let's all call him Lord!

Mary, Mary, what you gonna name that baby?  
 What you gonna call that holy baby?  
 Hungry and poor, we need someone to save us.  
 Why don't you call him Savior?  
 Let's all call him Savior!

Mary, Mary, what you gonna name that baby?  
 What you gonna call that holy baby?  
 We, like our sheep, need someone to guide us.  
 Why don't you call him Shepherd?  
 Let's all call him Shepherd!

Mary, Mary, what you gonna name that baby?  
 What you gonna call that holy baby?  
 Kings of the world, we seek someone to rule us.  
 Why don't you call him King?  
 Let's all call him King!

Women's Choir

While Shepherds Watched their Flocks by Night

Edward C. Bairstow  
(1874–1946)

While shepherds watched their flocks by night,  
All seated on the ground,  
The angel of the Lord came down,  
And glory shone around.

“The heavenly Babe you there shall find  
To human view displayed,  
All meanly wrapped in swathing bands,  
And in a manger laid.”

“Fear not,” said he, (for mighty dread  
Had seized their troubled mind).  
“Glad tidings of great joy I bring  
To you and all mankind.

Thus spake the Seraph: and forthwith  
Appeared a shining throng  
Of angels praising God, who thus  
Addressed their joyful song,

“To you in David’s town this day  
Is born of David’s line  
A Savior, who is Christ the Lord;  
And this shall be the sign:

“All glory be to God on high,  
And to the earth be peace;  
Good will henceforth from heaven to men  
Begin and never cease!”

Nahum Tate

5–8 Grade Choir

*Ab oriente venerut* (From the East came the Magi)

Hieronymus Praetorius  
(1560–1629)

Brass Ensemble

**READING:** John 1:1–14

What Is the Crying at Jordan?

Dennis W. Zimmer  
(b. 1958)

What is the crying at Jordan?  
Who hears, O God, the prophecy?  
Dark is the season, dark our hearts  
and shut to misery.

Lord, give us grace to awake us,  
to see the branch that begins to bloom;  
In great humility is hid  
all heav’n in a little room.

Who then shall stir in this darkness,  
prepare for joy in the winter night?  
Mortal in darkness we lie down,  
blindhearted seeing no light.

Now comes the day of salvation,  
in joy and terror the Word is born!  
God gives himself into our lives;  
O let salvation dawn!

Carl Christopher Drake, alt.

7–8 Grade Choir

# In the Dark of the Night

arr. Carl Halter  
(1916–1989)

In the dark of the night  
The shepherds in fright  
Heard the angel host singing  
The heavens were ringing  
In the dark of the night.  
Born today!  
God's Son born today.

In haste they did flee  
The Christ Child to see.  
Their flocks they left sleeping  
As they went out searching  
The Christ Child to find.  
Little Child!  
The Christ Child to find.

So hastened they all  
To Bethlehem's stall  
And found there the Savior,  
The infant Redeemer  
And worshiped the Lord.  
Their Lord!  
They worshiped their Lord.

German folk song, tr. Carl Halter

5–6 Grade Choir

# Let Your Light So Shine

Paul D. Weber  
(b. 1949)

**Choir** Let your light so shine before others  
that they may see your good works  
and glorify your Father in heaven.

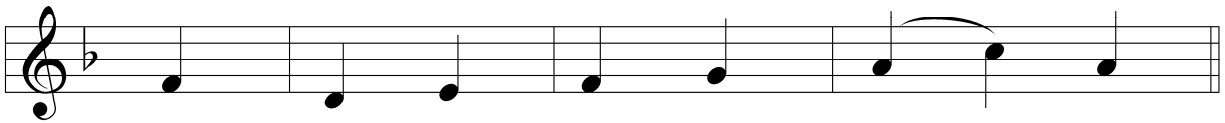
O earth, exult in radiance bright,  
illuminated by Christ's splendor!  
Your darkness now is put to flight;  
To him due praises render!  
Be glad, O Church! Sing out your songs  
To hail the glorious victor!

*We sing, repeating each phrase after the choir.*

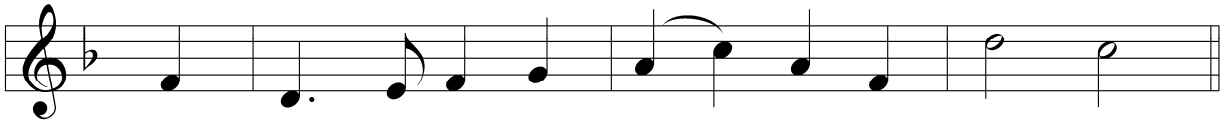
Let your light so shine\_\_\_\_\_ be - fore oth - ers!

Let your light so shine\_\_\_\_\_ be - fore oth - ers!

*Continued on the next page.*



That they may see your good—— works



and glo - ri - fy your Fa - ther in heav - en!



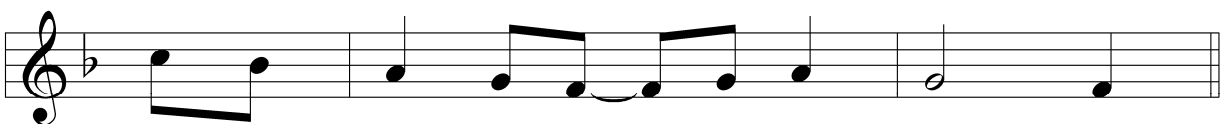
Let your light so shine,—— so shine!



Let your light so shine,—— so shine!



Let your light—— so shine,—— so shine! Shine,—— so shine!



Let your light so shine—— be - fore oth - ers!

5–8 and Senior Choirs

Light Everlasting

Olaf C. Christiansen  
(1908–1984)

O Light everlasting, O Love never failing,  
Illumine our darkness, and draw us to thee;  
May we from thy spirit receive inspiration  
That brethren together thy wisdom may see.  
Make known to all nations thy peace and salvation  
And help us O Father, thy temple to be.

Senior Choir



A Festival Flourish

William Ferris  
(1937–2000)

Brass Ensemble

Immanuel

Michael Card  
(b. 1957)

A sign shall be given, a virgin will conceive  
A human baby bearing undiminished deity.  
The glory of the nations, a light for all to see,  
And hope for all who will embrace his warm reality.

Immanuel, our God is with us,  
And if God is with us, who could stand against us? Our God is with us, Immanuel.  
For all those who live in the shadow of death: a glorious light has dawned.  
For all those who stumble in the darkness: behold, your light has come!

So what shall be your answer? Oh, will you hear the call  
Of him who did not spare his Son, but gave him for us all?  
On earth there is no power, there is no depth or height  
Could ever separate us from the love of God in Christ.

Women's Choir

A Carol for Christmas

Carl F. Schalk  
(b. 1929)

A little child there is y-born,  
*Eia, eia, susanni, susanni,*  
And he sprang out of Jesse's thorn,  
*Alleluia, alleluia,*  
To save us all that were forlorn.

It fell upon the high midnight,  
*Eia, eia, susanni, susanni,*  
The stars they shone both fair and bright,  
*Alleluia, alleluia,*  
The angels sang with all their might.

Now Jesus is the child's name,  
*Eia, eia, susanni, susanni,*  
And Mary mild she is his dame,  
*Alleluia, alleluia,*  
And so our sorrow is turned to game.

Three kings there came with their presents  
*Eia, eia, susanni, susanni,*  
Of myrrh and gold and frankincense,  
*Alleluia, alleluia,*  
As clerks sing in their sequence.

Now sit we down upon our knee,  
*Eia, eia, susanni, susanni,*  
And pray we to the Trinity,  
*Alleluia, alleluia,*  
Our help and succor for to be.

Traditional

Youth Choir  
David Zyer, clarinet

**READING:** Matthew 1:18–23

Now the Holly Bears a Berry

arr. Anna Laura Page  
(b. 1943)

Handbell Choir

Fantasia on Greensleeves

Ralph Vaughan Williams  
(1872–1958)

Orchestra

*We stand.*

**HYMN:** What Child Is This? (*Stanza 2 may be sung in harmony*)

1 What child is this, who, laid to rest, on Mar-y's lap is sleep-ing?  
2 Why lies he in such mean es - tate where ox and ass are feed - ing?  
3 So bring him in - cense, gold, and myrrh; come, peas-ant, king, to own him.

Whom an - gels greet with an-thems sweet while shep-herds watch are keep - ing?  
Good Chris-tian, fear; for sin-ners here the si - lent Word is plead-ing.  
The King of kings sal - va - tion brings; let lov - ing hearts en-throne him.

This, this is Christ the king, whom shep-herds guard and an - gels sing;  
Nails, spear shall pierce him through, the cross be borne for me, for you;  
Raise, raise the song on high, the vir - gin sings her lul - la - by;

haste, haste to bring him laud, the babe, the son of Mar - y!  
 hail, hail the Word made flesh, the babe, the son of Mar - y!  
 joy, joy, for Christ is born, the babe, the son of Mar - y!

Text: William C. Dix, 1837–1898  
 Music: GREENSLEEVES, English ballad, 16th cent.

*We sit.*

Zumba, Zumba

Marie Stultz

Zumba, zumba, sound the trumpet,  
 Zumba, zumba, beat the drum,  
 Zumba, zumba, strike the cymbal,  
 Bring your tambourine and come!

Now, Mary must wash at the fountain,  
 “Dear shepherds please watch o’er the baby.”  
 “We’ll play our instruments softly,  
 Shh! Careful, let’s try not to wake him.”

For born to us all is a baby,  
 White, yellow, black, is his color.  
 All shepherds rejoice at his coming,  
 The sheep bray a song in celebration.

Ah, Mary, the child has been crying. Sh! Sh! Sh!  
 Only your voice seems to soothe him. Sh! Sh! Sh!  
 Rock him while we play our rattles. Sh! Sh! Sh!  
 Surely our song will amuse him. Sh! Sh! Sh!

Anonymous Spanish, *Tr.* Marie Stultz

Joyful Voices

*Chanson à 5*

Claude Le Jeune  
 (1528–1600)

Brass Ensemble



We remain seated for the hymn.

**HYMN:** The Angel Gabriel from Heaven Came (*Stanza 2 is sung by the choir*) arr. Anthony Prower



1 The an - gel Ga - bri - el from heav - en came,  
2 "For know a bless - ed moth - er thou shalt be,  
3 Then gen - tle Mar - y meek - ly bowed her head;  
4 Of her, Em - man - u - el, the Christ, was born



with wings as drift - ed snow, with eyes as flame:  
all gen - er - a - tions laud and hon - or thee;  
"To me be as it pleas - eth God," she said.  
in Beth - le - hem all on a Christ - mas morn,



"All hail to thee, O low - ly maid - en Mar - y,  
thy son shall be Em - man - u - el, by seers fore - told,  
"My soul shall laud and mag - ni - fy God's ho - ly name."  
and Chris - tian folk through - out the world will ev - er say:



most high - ly fa - vored la - dy."  
most high - ly fa - vored la - dy." Glo - ri - a!  
Most high - ly fa - vored la - dy,  
"Most high - ly fa - vored la - dy."

Text: Basque carol, para. Sabine Baring-Gould, 1834-1924  
Music: GABRIEL'S MESSAGE, Basque carol

*Translation of the Latin text and notes corresponding to each movement are below.  
Background notes for the Magnificat are found on pages 18 and 19 in this program.*

### 1. CHORUS

*Magnificat anima mea Dominum.*

My soul proclaims the greatness of the Lord.

An arresting statement by the full ensemble of voices and instruments that focuses chiefly on the word *Magnificat* in both imitative passages and commanding block chords.

### 2. ARIA (Soprano II)

*Et exsultavit spiritus meus in Deo salutari meo.*

And my spirit rejoices in God my Savior.

An intricate minuet dance for the soprano who sings joyfully to the flowing accompaniment of the upper strings and a persistent counter theme in the bass.

### 3. ARIA (Soprano I)

*Quia respexit humilitatem ancillae suae;*

For he has regarded the lowliness of his servant;

*ecce enim ex hoc beatam me dicent...*

From this day shall call me blessed...

The third verse of the canticle begins with a reflective aria for the lower range of the soprano and the counter melody of the *oboe d'amore* (alto oboe) that reflects the Virgin's "low estate."

### 4. CHORUS

*...Omnes generationes.*

...All generations.

The third verse concludes with an explosive setting for all instruments (except trumpets) and voices of the all-embracing *omnes generationes* (all generations). A hammer-like theme of repeated notes and long passages of sixteenth notes fills the thick texture of the choral setting.

## 5. ARIA (Bass)

*Quia fecit mihi magna qui potens est, et sanctum nomen eius.*

The Almighty has done great things for me, and holy is his name.

The opening musical gesture of the *continuo* bass instruments, written in a gavotte dance rhythm, forms an *ostinato* (repeated) figure that is ever present beneath the lyrical vocal line.

## 6. ARIA (Alto and Tenor)

*Et misericordia a progenie in progenies timentibus eum.*

And he has mercy on those who fear him throughout all generations.

God's gentle mercy is portrayed in flowing triplets of a 12/8 meter for alto and tenor accompanied by flutes, strings, and *continuo*.

## 7. CHORUS

*Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.*

He has shown strength with his arm;

*dispersit superbos mente cordis sui.*

he has scattered the proud in the imagination of their hearts.

Mighty block chords proclaim the strength of God's arm in a setting for all instruments and voices. A long, sinuous theme of rapid sixteenth notes, sung first by one voice, then another (and always against the chords), exemplifies another aspect of almighty strength. For a concluding emphasis, the last three words are sung twice to massive chords at a slower tempo.

## 8. ARIA (Tenor)

*Deposuit potentes de sede*

He has cast down the mighty from their thrones,

*et exaltavit humiles.*

and has exalted the humble and meek.

Two motives illuminate the text of the aria for tenor, unison strings, and *continuo*: descending lines for the fall of the mighty and corresponding, long rising lines, chiefly in the violins, for the ascent of the lowly.

## 9. ARIA (Alto)

*Esurientes implevit bonis*

He has filled the hungry with good things

*et divites dimisit inanes.*

and the rich he has sent away empty.

Two flutes, playing both sweetly flowing parallel and complementary lines, accompany the vocalist in a felicitous trio-like texture supported by the *continuo*.

## 10. ARIA (Soprano I, II & Alto)

*Suscepit Israel puerum suum recordatus misericordiae suae.*

Remembering his mercy, he has come to the help of his servant Israel.

A gentle, tranquil trio for three trebles with accompaniment of the oboes and *continuo* portrays the mercy of God. In a reference to traditional Lutheran practice of chanting the *Magnificat*, the oboes sound the old *Tonus peregrinus* (a “wandering” chant tone) in long notes above the singers.

## 11. CHORUS

*Sicut locutus est ad patres nostros,*

The promise he made to our forebears,

*Abraham et semini eius in saecula.*

to Abraham and his offspring forever.

In remembrance of Israel’s past, Bach concludes the Canticle text with an impressive, archaic, choral motet with only *continuo* accompaniment. The name of the patriarch Abraham is sung in solid chords.

## 12. CHORUS

*Gloria Patri, gloria Filio, gloria et Spiritui Sancto!*

Glory be to the Father, glory be to the Son, and glory be to the Holy Spirit!

*Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*

As it was in the beginning, is now, and ever will be, world without end. Amen.

Following liturgical tradition, a *Gloria Patri* is added to the Canticle. The initial word *gloria* and the names of the Father, Son, and Holy Spirit are given massive chords between which *gloria* is sung to two pyramids of ascending imitative lines. All join in an exuberant setting of the final *amen* affirmation.

Hope for Resolution

Of the Father's love begotten,  
E'er the worlds began to be.  
He is Alpha and Omega,  
He the source, the ending he.  
Of the things that are, that have been,  
And that future years shall see,  
Evermore and evermore.

O ye heights of heaven adore him,  
Angel hosts his praises sing,  
Powers, dominions bow before him,  
And extol our God and King.  
Let no tongue on earth be silent,  
Every voice in concert ring  
Evermore and evermore.

*Thula sizwe, ungabokhala,  
uJehovah wakho uzokunqobela.  
Inkululeko, sizoyithola,  
uJehovah wakho uzokunqobela.*

Plainsong and South African Freedom Song (Zulu)  
arr. Paul Caldwell & Sean Ivory

Oh, that birth, forever blessed,  
When the virgin full of grace,  
By the Holy Ghost conceiving,  
Bare the Savior of our race.  
And the babe, the world's redeemer,  
First revealed his sacred face,  
Evermore and evermore.

Nation, do not cry.  
The Lord will protect us.  
We will attain freedom.  
The Lord will protect us.

Combined Choirs

*Applause may be offered at this time.*

Before the Marvel of This Night

Carl F. Schalk  
(b. 1929)

Before the marvel of this night  
Adoring, fold your wings and bow,  
Then tear the sky apart with light  
And with your news the world endow.  
Proclaim the birth of Christ and peace,  
That fear and death and sorrow cease:  
Sing peace, sing peace, sing gift of peace,  
Since peace, sing gift of peace!

Awake the sleeping world with song,  
This is the day the Lord has made,  
Assemble here, celestial throng,  
In royal splendor come arrayed.  
Give earth a glimpse of heavenly bliss,  
A teasing taste of what they miss:  
Sing bliss, sing bliss, sing endless bliss,  
Sing bliss, sing endless bliss!

The love that we have always known,  
Our constant joy and endless light,  
Now to the loveless world be shown,  
Now break upon its deathly night.  
Into one song compress the love  
That rules our universe above:  
Sing love, sing love, sing God is love,  
Sing love, sing God is love!

Jaroslav J. Vajda

Senior Choir



*Please join us for a reception in Fellowship Hall.*

## CHOIRS

<b>Grades 5–6 Choir</b>	Janel Dennen and Gwen Gotsch, directors
<b>Grades 7–8 Choir</b>	Michael D. Costello and Janel Dennen, directors
<b>Adult Handbell Choir</b>	Lisa Wolfanger, director
<b>Senior Choir</b>	Michael D. Costello, director
<b>Women’s Choir</b>	Claudia Beguin, director
<b>Youth Choir</b>	Gwen Gotsch, conductor
<b>Joyful Voices</b>	Gwen Gotsch, director

## SOLOISTS

<b>Maura Janton Cock</b>	Soprano
<b>Angela Young Smucker</b>	Mezzo Soprano
<b>Karen Brunssen</b>	Alto
<b>Christopher M. Cock</b>	Tenor
<b>Douglas Anderson</b>	Baritone

## ORCHESTRA

<b>Betty Lewis, Lisa Fako, Henry Criz</b>	Violin I
<b>Lou Torick, Betsy Cline, Brigid McCarthy</b>	Violin II
<b>Naomi Hildner, Paul Vanderwerf</b>	Viola
<b>Vicky Mayne, Susan Ross</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Jeremy Zimmer</b>	Soprano Saxophone
<b>David Zyer</b>	Clarinet
<b>Cynthia Fudala, Donna Port</b>	Flute
<b>Christine Janzow Phillips, Nancy Hagen</b>	Oboe/English horn
<b>Dianne Ryan</b>	Bassoon
<b>Lydia Bruhn</b>	Horn
<b>Barbara Butler, Charles Geyer, Greg Fudala</b>	Trumpet
<b>David Ferguson and Brad Payne</b>	Trombone
<b>Kyle Bellin</b>	Percussion
<b>Laura Zimmer</b>	Organ and Harpsichord
<b>Dennis Zimmer</b>	Continuo
<b>Janel Dennen</b>	Piano

*A word of thanks to Candice Hill Buchbinder for organizing this evening’s reception, to Leonard Berghaus and Dennis Zimmer for tuning the organ and harpsichord, to Dan Muriello for his assistance with building needs, to all directors and music assistants at Grace, and to Pastors Modahl and Faulstich for their support and leadership this evening.*

## BACKGROUND OF THE MAGNIFICAT

Mary's song of praise, the canticle commonly called *Magnificat*, is recorded in Luke 1:46–55 as her poetic reaction to the angel's announcement that she is to be the virgin mother of the Messiah. Mary's words suggest familiarity with the Old Testament, for they are closely related to aging Hannah's song of thanksgiving for her God-given son, Samuel (I Samuel 2:1–10).

The psalm-like text of the canticle found a place in the liturgy of the early church and, with an attached *Gloria Patri* (Glory be to the Father) has, at least from the sixth century onward, found a climactic position as the chief canticle of the evening Vesper service. Until the fifteenth century the text was sung by choirs in traditional chant, often in alternation by verse between sections of the choir or between choir and organ. Thereafter, while the practice of chanting the canticle continued as normative, nearly all composers also wrote polyphonic settings of the Vesper canticle, and some wrote many such works. Lutheran practice after the Reformation continued the traditional form of Vespers with its canticle and, with some exceptions, retained its traditional Latin text. As time passed and styles of music changed in Roman Catholic and Lutheran practice, the popularity of the text remained. Today there are hundreds upon hundreds of musical settings of Mary's Song, of which that by Bach is the most highly regarded.

Bach's *Magnificat* was first composed in 1723 in the key of E flat for performance at his new post at St. Thomas Church in Leipzig. He revised it for later performance, probably in 1733. This version in D major (BWV 243) has become the most commonly performed setting. It is scored for 3 trumpets, timpani, 2 flutes, 2 oboes, 2 *oboes d'amore* (alto oboe), bassoon, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), 5 soloists (2 sopranos, alto, tenor, bass), and choir (2 sopranos, alto, tenor, bass).

Following traditional practice of the 17<sup>th</sup> and 18<sup>th</sup> centuries, the canticle text is divided into twelve brief movements that alternate choruses with solo and small ensemble pieces. Bach also added four songs of the Christmas season for insertion between the canticle movements when the work was performed at that time of the year.

When viewed from a purely Scriptural context, Bach's setting may present problems to some listeners. After all, Mary was a very young woman when she received the angelic message of her selection as mother-to-be of the Messiah. She then expressed in poetry her intimate thoughts on this startling news of divine intervention in her life. Her words reveal her humble recognition of God's favor and her personal submission to his will. She also reflects upon God's mercy for all humanity, and God's special kindness to his chosen people.

By contrast, the style of Bach's writing is more grandly architectural than intimate, although reflective movements do appear in the structure. His work, intended for festival congregational worship, employs the largest orchestra available to him and reflects the meaning of the text on a large scale—a majestic song of the Incarnation.

Throughout the *Magnificat* Bach, the master illustrator of Scripture, draws attention to significant words and phrases by the type of setting and by means of musical text-painting typical of the Baroque period. But the quality of his *Magnificat* is based on much more than the use of these techniques. The cumulative effect of the words of the text, the musical creativity of the settings, the appropriateness of the melodies and harmonies of individual movements to the text, and the grand sweep of the whole render Bach's setting a profound expression of faith and a work of sublime beauty for which one can only give thanks to God.

Carlos Messerli

GRACE  
LUTHERAN  
CHURCH  
& SCHOOL

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