

50TH
YEAR



2020-2021

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

March 28, 2021

Schmücke dich, o liebe Seele
Deck thyself, O dear soul

Welcome to Grace Lutheran Church

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

To minimize the spread of COVID-19, we worship online today via live stream on the [Bach Cantata Vespers YouTube Channel](#). We encourage you to follow along in this bulletin and join us in singing the hymns and liturgy as you watch and listen.

The Bach Cantata Vespers ministry relies on the financial support of hundreds of people like you, especially this year when we are not able to be together in person. If you are able to support this ministry financially, please consider making a donation [online](#). Thank you!



Sunday of the Passion/Palm Sunday
March 28, 2021

EVENING PRAYER



PRELUDE

Brandenburg Concerto No. 4 in G Major

Johann Sebastian Bach
(1685–1750)

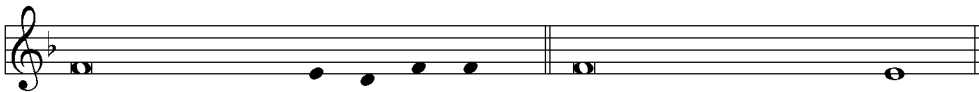
Allegro
Andante
Presto

Betty Lewis, violin
Lisette Kielson and Patrick O'Malley, recorders

SERVICE OF LIGHT



Behold, now is the accept - ab - le time; now is the day of sal - va - tion.



Turn us again,
O God of our sal - va - tion, that the light
of your face may shine on us.



May your justice shine like the sun; and may the poor be lifted up.



☐ 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.



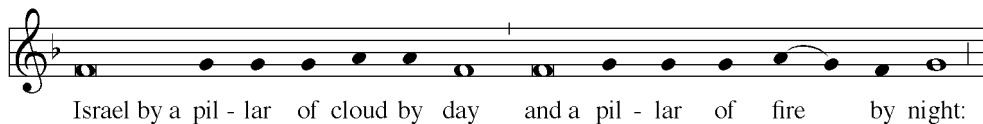
☐ The Lord be with you. ☑ And al - so with you.



☐ 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 ✠

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.



OFFERING/VOLUNTARY: Now, My Tongue, the Mystery Telling

Matthew Machemer
(b. 1965)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
[Click here to contribute online.](#) Your generosity is appreciated.*

HYMN: Now, My Tongue, the Mystery Telling



1. Now, my tongue, the mys - t'ry tell - ing Of the glo - rious
2. Giv'n for us, and con - de - scend - ing To be born for
3. That last night at sup - per ly - ing Mid the Twelve, his
4. Word made flesh, the bread he tak - eth, By his word his
5. Glo - ry let us give and bles - sing To the Fa - ther



bod - y sing, And the blood, all price ex - cel - ling,
us be - low, He with us in con - verse blend - ing
cho - sen band, Je - sus, with the Law com - ply - ing,
flesh to be; Wine his sa - cred blood he mak - eth,
and the Son, Hon - or, thanks, and praise ad - dress - ing,



Which the Gen - tiles' Lord and King, Once on earth a -
Dwelt, the seed of truth to sow, Till he closed with
Keeps the feast its rites de - mand; Then, more pre - cious
Though the sens - es fail to see; Faith a - lone the
While e - ter - nal a - ges run; Ev - er too his



mong us dwell - ing, Shed for this world's ran - som - ing.
won - drous end - ing His most pa - tient life of woe.
food sup - ply - ing, Gives him - self with his own hand.
true heart wak - eth To be - hold the mys - ter - y.
love con - fess - ing Who from both with both is One.

✠ WORD ✠

READING: Ephesians 5:15–21

[St. Paul writes:] ¹⁵Be careful then how you live, not as unwise people but as wise, ¹⁶making the most of the time, because the days are evil. ¹⁷So do not be foolish, but understand what the will of the Lord is. ¹⁸Do not get drunk with wine, for that is debauchery; but be filled with the Spirit, ¹⁹as you sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts, ²⁰giving thanks to God the Father at all times and for everything in the name of our Lord Jesus Christ.

²¹Be subject to one another out of reverence for Christ.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 22:1–14

¹Once more Jesus spoke to them in parables, saying: ²“The kingdom of heaven may be compared to a king who gave a wedding banquet for his son. ³He sent his slaves to call those who had been invited to the wedding banquet, but they would not come. ⁴Again he sent other slaves, saying, ‘Tell those who have been invited: Look, I have prepared my dinner, my oxen and my fat calves have been slaughtered, and everything is ready; come to the wedding banquet.’ ⁵But they made light of it and went away, one to his farm, another to his business, ⁶while the rest seized his slaves, mistreated them, and killed them. ⁷The king was enraged. He sent his troops, destroyed those murderers, and burned their city. ⁸Then he said to his slaves, ‘The wedding is ready, but those invited were not worthy. ⁹Go therefore into the main streets, and invite everyone you find to the wedding banquet.’ ¹⁰Those slaves went out into the streets and gathered all whom they found, both good and bad; so the wedding hall was filled with guests.

¹¹“But when the king came in to see the guests, he noticed a man there who was not wearing a wedding robe, ¹²and he said to him, ‘Friend, how did you get in here without a wedding robe?’ And he was speechless. ¹³Then the king said to the attendants, ‘Bind him hand and foot, and throw him into the outer darkness, where there will be weeping and gnashing of teeth.’ ¹⁴For many are called, but few are chosen.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Deacon E. Louise Williams

CANTATA: *Schmücke dich, o liebe Seele*, BWV 180
Deck thyself, O lovely soul

Johann Sebastian Bach

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

1. Chorale

Schmücke dich, o liebe Seele,
Deck thyself, O lovely soul,
Laß die dunkle Sündenhöhle,
Leave the dark cavern of sin,
Komm ans helle Licht gegangen,
Come into the bright light,
Fange herrlich an zu prangen;
Begin gloriously to shine;
Denn der Herr voll Heil und Gnaden
For the Lord, full of goodness and mercy,
Läßt dich itzt zu Gaste laden.
Bids you now come in as guest.
Der den Himmel kann verwalten,
He who can govern heaven
Will selbst Herberg in dir halten.
Wants himself to dwell in you.

The movement is based on stanza one of the familiar chorale *Schmücke dich, o liebe Seele*. The text invites the Soul (the believer), as a wedding guest, to dress for the joyful, even brilliant occasion of the coming of the Lord, the Bridegroom. The sopranos sing the simple chorale melody in long notes phrase by phrase over ever active lower choral voices. These voices all partake in the polyphonic imitation of an oft-repeated six-note figure that seems to turn on itself. The meter of the movement is the graceful 12/8 of a *pastorale*; the flowing eighth notes of the *gigue*-like accompaniment introduce and conclude the movement as well as provide interludes between the choral sections.

2. Aria (tenor)

Ermuntre dich: dein Heiland klopft,
Awaken, your Savior is knocking,
Ach, öffne bald die Herzenspforte!
Ah, open soon your heart's gates!
Ob du gleich in entzückter Lust
Even if in enchanted joy
Nur halb gebrochne Freudenworte
Only half broken words of gladness
Zu deinem Jesu sagen musst.
Might be spoken to your Jesus.

The text is a paraphrase of the second chorale stanza, which encourages the believer to open the door and welcome Jesus. The setting, also a dance-like movement (a French *bourée*) for an agile transverse flute and an equally agile tenor, continues the spirit of buoyant joy. The repeated singing of *öffne bald* (open soon) accentuates the urgency of the plea. The form is that of a true *da capo* aria, which calls for the repetition of the beginning material to conclude the movement.



3. Recitative and Chorale (soprano)

Wie teuer sind des heiligen Mahles Gaben!

How dear are the gifts of the holy meal!

Sie finden ihresgleichen nicht.

Their like cannot be found.

Was sonst die Welt

What the world otherwise

Vor kostbar hält,

Consider precious

Sind Tand und Eitelkeiten;

Are trinkets and vanities;

Ein Gotteskind wünscht diesen Schatz zu haben

A child of God wishes to have this treasure

Und spricht:

And says:

Ach, wie hungert mein Gemüte,

Ah, how my spirit hungers,

Menschenfreund, nach deiner Güte!

Friend of humankind, for your goodness!

Ach, wie pfleg ich oft mit Tränen

Ah, how accustomed am I with tears

Mich nach dieser Kost zu sehnen!

To long for this food!

Ach, wie pfleget mich zu dürsten

Ah, how accustomed am I to thirst

Nach dem Trank des Lebensfürsten!

For the drink of the Prince of Life!

Wünsche stets, dass mein Gebeine

Constantly I wish that my bones

Sich durch Gott mit Gott vereine.

Might be united with God through God.

A simple recitative accompanied only by the *continuo* presents a paraphrase of the third stanza of the chorale followed by an *arioso* (little aria) on the text of the fourth stanza with an embellished, but recognizable version of the chorale melody. Bach provides continuous arpeggios on one of his favorite instruments, the *violoncello piccolo* (little cello); the part is played today on the cello. The text here clearly equates the festive banquet with the Lord's Supper and the precious union with God available to the believer therein.



4. Recitative (alto)

Mein Herz fühlt in sich Furcht und Freude;

My heart is filled with fear and joy;

Es wird die Furcht erregt

Fear is aroused

Wenn es die Hoheit überlegt

When it contemplates the majesty,

Wenn es sich nicht in das Geheimnis findet,

When it cannot penetrate the mystery,

Noch durch Vernunft dies hohe Werk ergündet.

Nor through reason fathom this exalted work.

Nur Gottes Geist kann durch sein Wort uns lehren,

Only through his Word can God's Spirit teach us,

Wie sich allhier die Seelen nähren,

As all souls here are nourished,

Die sich im Glauben zugeschickt.

Who surrender themselves in faith.

Die Freude aber wird gestärket,

Our gladness, though, is strengthened,

Wenn sie des Heilands Herz erblickt

When we behold the Savior's heart

Und seiner Liebe Größe merket.

And feel the greatness of his love.

The chorale texts of stanzas five and six are conflated into an alto recitative accompanied by recorders and *continuo*. The long notes of the recorders and bass form a support for the speech-song of the soloist.



5. Aria (soprano)

Lebens Sonne, Licht der Sinnen,

Sun of Life, light of the senses

Herr, der du mein alles bist!

Lord, you who are all to me!

Du wirst meine Treue sehen

You will see my faithfulness

Und den Glauben nicht verschmähen,

And not be ashamed of my belief,

Der noch schwach und furchtsam ist.

Which still is weak and fearful.

In mostly unison passages, the instruments play a rhythmic theme that the soloist picks up as she sings a paraphrase of the seventh stanza of the chorale. The instruments drop out at times, but occasionally pairs of strings or winds return, briefly darting upward in three-note flashes, perhaps reflecting bursts of the *Lebens Sonne* (Sun of life). Since the aria is in *da capo* form, the opening section is repeated for the conclusion of the movement. The instruments called for are the same as in the first movement.

6. Recitative (bass)

Herr, lass an mir dein treues Lieben,

Lord, grant that your faithful love for me,

So dich vom Himmel abgetrieben,

Which separated you from heaven,

Ja nicht vergeblich sein!

May not be in vain!

Entzünde du in Liebe meinen Geist,

Kindle in love my spirit,

Dass er sich nur nach dem, was himmlisch heißt,

So that only toward what is heavenly,

Im Glauben lenke

In faith it is guided,

Und deiner Liebe stets gedenke.

And thinks ever of your love.

It is unusual for the penultimate cantata movement to be a recitative, but in this simple paraphrased setting of the eighth stanza of the chorale, the soloist asks for his spirit to be enkindled with love, and gives the phrase *Und deiner Liebe stets gedenke* (And thinks ever of your love) an extended, almost passionate melisma that emphasizes the need to remember the love our Lord has for us. Two recorders and *continuo* accompany the singer.



7. Chorale

Jesu, wahres Brot des Lebens,
Jesus, true Bread of Life,
Hilf, dass ich doch nicht vergebens
Help me so that not in vain
Oder mir vielleicht zum Schaden
Or perhaps to my misfortune
Sei zu deinem Tisch geladen.
I may be invited to your table.
Laß mich durch dies Seelenessen
Grant that I, through this soul's meal,
Deine Liebe recht ermessen,
May take full measure of your love,
Dass ich auch, wie itzt auf Erden,
So that I too, just as now on earth,
Mög ein Gast im Himmel werden.
May become a guest in heaven.

A simple four-part setting of the final stanza of the chorale. No instruments are specified in the score, but they are most likely intended to double the voices.



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.

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,



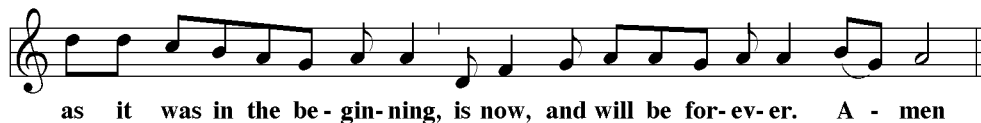
for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



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



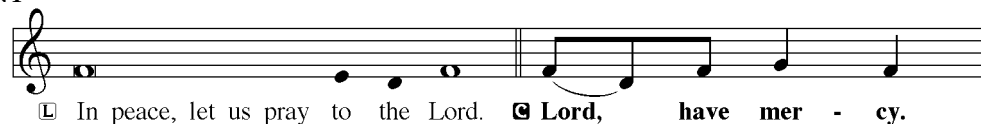
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



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 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.



C To you, O 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,

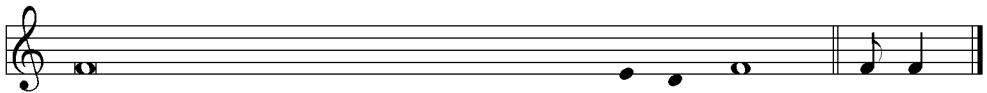
forever and ever. Amen.

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: Of the Glorious Body Telling




1 Of the glo - rious bod - y tell - ing, O my
 2 Giv'n for us, for us de - scend - ing, of a
 3 At the last great sup - per ly - ing cir - cled
 4 Word made flesh, by word or - dain - ing ver - y



tongue, its mys - t'ries sing, and the blood, all price ex -
 vir - gin to pro - ceed, with us all in con - verse
 by his cho - sen band, meek - ly with the law com -
 bread his flesh to be; we, in wine Christ's blood ob -



cel - ling, which the world's e - ter - nal king,
 blend - ing, scat - tered he the gos - pel seed,
 ply - ing, first he fin - ished its com - mand;
 tain - ing, and, if sens - es fail to see,



in a no - ble womb once dwell - ing, shed for this
 till his so - journ drew to end - ing which he closed
 then, im - mor - tal food sup - ply - ing, gave him - self
 faith a - lone will wake those strain - ing to be - hold



world's ran - som - ing.
in won - drous deed.
with his own hand.
the mys - ter - y.

A - men

5 Therefore we, before him bending,
this great sacrament revere;
types and shadows have their ending,
for the newer rite is here;
faith, our outward sense befriending,
makes the inward vision clear.

6 Glory let us give, and blessing
to the Father and the Son;
honor, might, and praise addressing,
while eternal ages run;
ever, too, the Spirit blessing,
who, from both, with both is one.
Amen

Text: Thomas Aquinas, 1227–1274; tr. composite
Music: PANGE LINGUA, mode III; Vatican collection

DISMISSAL

📖 Go in peace. Serve the Lord.

📢 Thanks be to God!

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Leading Worship Today

The Rev. David R. Lyle, leader
Deacon E. Louise Williams, homilist
Bach Cantata Vespers Orchestra of Grace
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Maura Janton Cock, soprano
Karen Brunssen, mezzo soprano
Hoss Brock, tenor
Douglas Anderson, baritone
Eunice Eifert and Justin Martin, videographers
Bill Rohlfing, audio engineer
Julie Hinz, sound board operator

Orchestra

Lisette Kielson, recorder and flute
Patrick O'Malley, recorder
Christine Janzow Phillips, oboe
Nancy Hagen, English horn
Dianne Ryan, bassoon
Betty Lewis, Paul Zafer,
Elizabeth Brausa, and Henry Zheng, violins 1
Francois Henkins, Mark Agnor,
and Amanda Fenton, violins 2
Naomi Hildner and Becky Coffman, violas
Jean Hatmaker, cello
Douglas Johnson, double bass
Michael D. Costello, harpsichord
Timothy Spelbring, continuo organ



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 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 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.



Hoss Brock, tenor (Evangelist), has performed with many organizations, including appearances as soloist with the Grant Park Music Festival, Bach Week Evanston, and the Chicago Symphony Orchestra. 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 2017.



Karen Brunssen, mezzo-soprano, has appeared with many major symphony orchestras in the United States and abroad. Ms. Brunssen has performed all of Bach's major works and over 60 of his cantatas. 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 immediate past-president of the National Association of Teachers of Singing and recently authored a book titled *Evolving Singing Voice: Changes Across the Lifespan*.

Continued on the following page.





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.



Lisette Kielson, recorderist and flutist, performs at Early Music Festivals and in concert in Chicago and throughout the Midwest as soloist, chamber musician, and orchestral player. She serves as Music Director of the Chicago Chapter, ARS and maintains an active schedule as workshop presenter across the country. Lisette holds Bachelor and Master Degrees in flute from Indiana University and a post-master's Diploma in recorder from The Royal Conservatory of The Hague, The Netherlands.



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.



Patrick O'Malley, recorderist, has appeared with many ensembles, including Lyric Opera of Chicago, Bach Week Festival Orchestra, Chicago Opera Theater, Baroque Band, Rembrandt Chamber Players, and Chicago Chamber Orchestra. Patrick earned a Master of Music degree in recorder from Indiana University, studying with Eva Legêne. As the recipient of a Netherlands Fulbright Fellowship, he studied with Han Tol at the Rotterdam Conservatory. Patrick was an early adopter of online recorder teaching and is on the faculty of the Music Institute of Chicago, where he also serves as Campus Director. He is a founding member of Chicago Recorder Quartet.



E. Louise Williams, homilist, is a deacon in the Evangelical Lutheran Church in America and was consecrated a deaconess in 1967. After serving in parish ministry, she served on the staff of the Lutheran Diaconal Association (LDA), retiring as Executive Director in 2008. She is past president of Diakonia World Federation and Diakonia of the Americas and Caribbean. She teaches Theology of Diaconal Ministry at Valparaiso University in Indiana. She serves as a spiritual director and retreat leader, and is a frequent speaker and writer on matters related to the diaconate and spirituality.

BACKGROUND NOTES

The text of *Schmücke dich, o liebe Seele* is based on one of the most beloved of all chorales, “Soul, Adorn Yourself with Gladness” (LBW 224). Eight of the original nine stanzas of the chorale by Johann Franck (1618–1677) form the cantata text directly or in paraphrase. The libretto was probably organized by Andreas Stübel, who assisted Bach in preparing the librettos of many of the chorale cantatas of his second-year cycle at St. Thomas in Leipzig.

The melody of the chorale was written by Johann Crüger (1598–1662), often considered second in importance only to Martin Luther as a creator of early Lutheran hymn melodies. The tune was first printed in 1649 in Leipzig. The memorable four-line melody uses a minimum of means to achieve its effect: a single phrase that is repeated, a third phrase, the first half of which is immediately repeated, and a final phrase.

Bach’s cantata was first performed on the Twentieth Sunday after Trinity, October 22, 1724. It reflects the Gospel for the day, Matthew 22:1–14, which relates the invitation to the Great Wedding Feast. The libretto describes the feast as Holy Communion at which the believer is invited to partake of the Bread of Life for nourishment in the faith. Few other scriptural or hymnic texts speak so eloquently of the importance and beauty of the Lord’s Supper. The Epistle of the day is Ephesians 5:15–21, which admonishes us to walk carefully and to “be filled with the Spirit.”

The work is scored for 2 flutes, 2 oboes, strings (2 violins, viola, cello), *basso continuo* (bass and keyboard), soprano, alto, tenor, and bass soloists, and four-part choir. Bach often showed special care in specifying instruments for works of this period. The flutes originally called for are two *Blockflöte* (wooden recorders, which are end-blown flutes), and one wooden, side-blown flute (like the modern metallic flute); one of the oboes is an *oboe da caccia* (“hunting oboe,” pitched a third lower and often replaced by an English horn, as in today’s performance) and a *violoncello piccolo* (probably an arm-held instrument, smaller than a cello, but larger than a viola, and usually replaced by a modern cello). This last-named instrument, which could have been invented by Bach who loved to play the viola, was designed for lively pieces written in a high range, as in the third movement of the cantata.

Carlos Messerli



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Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

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50TH
YEAR



2020-2021

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 27
BWV 51

Jauchzet Gott in allen Landen *Exult in God in every land*

Susan Nelson, soprano

F. Dean Lueking, Grace Lutheran Church and School, River Forest, Illinois, homilist

November 1
BWV 106

Gottes Zeit ist die allerbeste Zeit *God's time is the very best time*

L. George Detweiler, Norristown, Pennsylvania, homilist

Stefan Kiessling, Leipzig, Germany, guest organist

November 22
BWV 70

Wachet! Betet! Betet! Wachet! *Watch! Pray! Pray! Watch!*

Phyllis N. Kersten, Grace Lutheran Church and School, River Forest, Illinois, homilist

Vivaldi: Concerto for Cello, Strings, and Continuo in A minor, RV 418

Hillert: Prelude to Evening Prayer

January 31
BWV 82

Ich habe genug *I have enough*

Douglas Anderson, baritone

Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, homilist

Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 28
BWV 32

Liebster Jesu, mein Verlangen *Dearest Jesus, my desire*

Yehiel Curry, ELCA Metropolitan Chicago Synod, homilist

Catherine R. Rodland, St. Olaf College, guest organist

March 28
BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*

E. Louise Williams, Valparaiso, Indiana, homilist

Bach: Brandenburg Concerto No. 4 in G Major, BWV 1049

April 25
BWV 6

Bleib bei uns, denn es will Abend werden *Stay with us, for evening falls*

Frank C. Senn, Evanston, Illinois, homilist

Steven Wentz, Concordia University Chicago, guest organist

Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

May 23
BWV 34

O ewiges Feuer, o Ursprung der Liebe *O eternal fire, O source of love*

David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist

Mozart: Sonata in F Major, KV 244

Händel: Organ Concerto in B-flat Major, Op. 4, No. 2

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