



All generations shall call me blessed.

Bach

Cantata Vespers

2010–2011

Grace Lutheran Church
River Forest, Illinois

May 22, 2011

Cantata 11: Lobet Gott in seinen Reichen
Praise God in his kingdoms (Ascension Oratorio)

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.

Fifth Sunday of Easter
May 22, 2011 † 3:45 p.m.

EVENING PRAYER

† OPENING †

PRELUDE

Concerto for Seven Trumpets and Timpani

Johann Ernst Altenburg
(1734–1801)

Allegro
Andante
Vivace

Adagio for Strings

Samuel Barber
(1910–1981)

Viri Galilaei

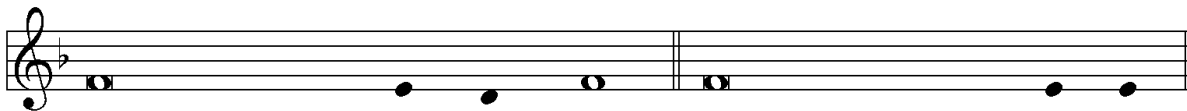
Dulos Couillart
(16th Century)

*Viri Galilaei,
quid admiramini aspicientes in caelum?
Hic Jesus,
qui assumptus est a vobis in caelum,
sic veniet. Alleluia.*

Men of Galilee,
why do you stand looking up toward heaven?
This Jesus,
who has been taken up from you into heaven
will come again in the same way. Alleluia.

We stand, facing the candle as we sing.

SERVICE OF LIGHT



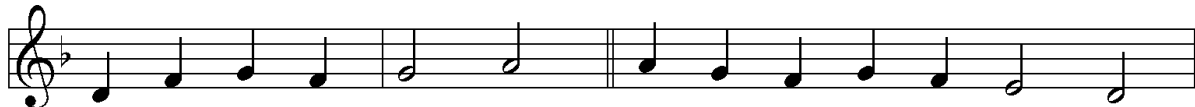
☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.



☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.



☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.



☐ 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

Women sing parts marked I. Men sing parts marked II. All sing parts marked III.



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 O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



II Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



I Set a watch 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



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.



PSALM 47: O Clap Your Hands

Ralph Vaughan Williams
(1872–1958)

O, clap your hands, all ye people; shout unto God with the voice of triumph.
For the Lord most high is terrible; he is a great king over all the earth.
God is gone up with a shout, the Lord with the sound of a trumpet.
Sing praises to God, sing praises; sing praises unto our king.
For God is the king of all the earth; sing ye praises, everyone that hath understanding.
God reigneth over the heathen, God sitteth upon the throne of his holiness.

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ Lord Jesus,
the dominion of the universe is yours,
for you have ascended on high
and are seated on the throne prepared for you by the Father.
Gather all peoples into your Church and make them a holy nation,
a royal priesthood, your own chosen heritage,
to praise and adore your divine majesty now and forever.
- ☑ Amen.



Albrecht Dürer, Woodcut,
The Ascension (The Small Passion), c. 1510

The offering is gathered.

VOLUNTARY: Partita on “Ascended Triumph”

Robert A. Hobby
(b. 1962)

Theme

- I. Ground Bass
- II. Bicinium
- III. Sicilienne

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

We stand.

HYMN: Up Through Endless Ranks of Angels

Concertato by Walter L. Pelz
(b. 1926)

Stanza two is sung by the choir.



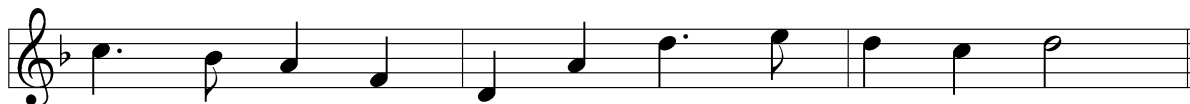
1 Up through end - less ranks of an - gels, cries of tri - umph
2 Death-de - stroy - ing, life - re - stor - ing, prov - en e - qual
3 To our lives of wan - ton wan - d'ring send your prom - ised
4 Al - le - lu - ia! Al - le - lu - ia! Oh, to breathe the



in his ears, to his heav'n - ly throne as - cend - ing,
to our need, now for us be - fore the Fa - ther
Spir - it guide; through our lives of fear and fail - ure
Spir - it's grace! Al - le - lu - ia! Al - le - lu - ia!



hav - ing van - quished all their fears, Christ looks down up -
as our broth - er in - ter - cede; flesh that for our
with your pow'r and love a - bid; wel - come us, as
Oh, to see the Fa - ther's face! Al - le - lu - ia!



on his faith - ful, leav - ing them in hap - py tears.
world was wound - ed, liv - ing, for the wound - ed plead!
you were wel - comed, to an end - less Eas - ter - tide.
Al - le - lu - ia! Oh, to feel the Son's em - brace!

Text: Jaroslav J. Vajda, 1919–2008, © 1974 Augsburg Publishing House, admin. Augsburg Fortress. Used by permission.
Music: ASCENDED TRIUMPH, © 1973 by Henry V. Gerike, b. 1948. Used by permission.

✠ WORD ✠

We sit.

READING: Acts 1:1–14

In the first book, Theophilus, I wrote about all that Jesus did and taught from the beginning ²until the day when he was taken up to heaven, after giving instructions through the Holy Spirit to the apostles whom he had chosen. ³After his suffering he presented himself alive to them by many convincing proofs, appearing to them during forty days and speaking about the kingdom of God. ⁴While staying with them, he ordered them not to leave Jerusalem, but to wait there for the promise of the Father. “This,” he said, “is what you have heard from me; ⁵for John baptized with water, but you will be baptized with the Holy Spirit not many days from now.”

⁶So when they had come together, they asked him, “Lord, is this the time when you will restore the kingdom to Israel?” ⁷He replied, “It is not for you to know the times or periods that the Father has set by his own authority. ⁸But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth.” ⁹When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. ¹⁰While he was going and they were gazing up toward heaven, suddenly two men in white robes stood by them. ¹¹They said, “Men of Galilee, why do you stand looking up toward heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven.”

¹²Then they returned to Jerusalem from the mount called Olivet, which is near Jerusalem, a sabbath day's journey away. ¹³When they had entered the city, they went to the room upstairs where they were staying, Peter, and John, and James, and Andrew, Philip and Thomas, Bartholomew and Matthew, James son of Alphaeus, and Simon the Zealot, and Judas son of James. ¹⁴All these were constantly devoting themselves to prayer, together with certain women, including Mary the mother of Jesus, as well as his brothers.

L The Word of the Lord.

C Thanks be to God.



CANTATA: *Lobet Gott in seinen Reichen*, BWV 11
(Praise God in his kingdoms)

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 20 in this worship folder.*

1. Chorus

<i>Lobet Gott in seinen Reichen,</i>	Praise God in his kingdoms,
<i>Preiset ihn in seinen Ehren,</i>	Praise to him in all his honors,
<i>Rühmet ihn in seiner Pracht;</i>	In his splendor tell his fame;
<i>Sucht sein Lob recht zu vergleichen,</i>	Strive his glory's due to honor
<i>Wenn ihr mit gesamten Chören</i>	When ye with assembled choirs
<i>Ihm ein Lied zu Ehren macht!</i>	Make a song to praise his name!

A large *da capo* chorus for the full ensemble sounds a note of spirited praise to God to open the cantata. The trumpets lead with a brief, rising flourish that forms a kind of motto for the movement to be repeated by all again and again. The chorus enters with its own theme, but often sounds the opening flourish. A contrasting middle section follows before the opening material is repeated in this bustling anthem that sets the stage for the Ascension story that follows. The music is a reworked movement from a Bach cantata of 1732 (BWV Anh.1.18) composed for the reconsecration of the St. Thomas school.

2. Recitative (tenor)

<i>Der Herr Jesus hub seine Hände auf</i>	The Lord Jesus then lifted up his hands
<i>und segnete seine Jünger,</i>	in blessing on his disciples,
<i>und es geschah, da er sie segnete,</i>	and thereupon, as he was blessing them,
<i>schied er von ihnen.</i>	he parted from them.

The biblical narrative (Luke 24:50, 51) begins with the traditional tenor singing the part of the Evangelist (as in the Passions) in a simply accompanied recitative.

3. Recitative (bass)

<i>Ach, Jesu, ist dein Abschied schon so nah?</i>	Ah, Jesus, is thy parting now so near?
<i>Ach, ist denn schon die Stunde da,</i>	Ah, is so soon the moment come
<i>Da wir dich von uns lassen sollen?</i>	When we shall have to let thee leave us?
<i>Ach, siehe, wie die heißen Tränen</i>	Ah, look now, how the burning teardrops
<i>Von unsern blassen Wangen rollen,</i>	Down these our pallid cheeks are rolling,
<i>Wie wir uns nach dir sehnen,</i>	How we for thee are yearning,

The believer laments the coming separation from Jesus in an expressive recitative for bass accompanied by two flutes and *continuo*. To add to the pathos, the flutes in duet passages play long notes with intervening staccato runs.

4. Aria (alto)

*Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden,
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz umgeben.*

Ah, stay with me, my dearest life thou,
Ah, flee thou not so soon from me!
Thy parting and thine early leaving
Bring me the most egregious suff'ring,
Ah yes, then stay yet here awhile;
Else shall I be with pain surrounded.

The singer pleads earnestly with Jesus to stay. The setting for alto, unison violins, and *basso continuo*, is perhaps better known as that of the *Agnus Dei* of Bach's *B minor Mass* (BWV 232), which music appeared first in the wedding cantata of 1725 (BWV Anh.1.196). Whatever the source, the wide skips of the melodic line and the pervasive two- and three-note slurs of "sighing" in the violins add intensity to the supplication of the believer.

5. Recitative (tenor)

*Und ward aufgehoben zusehend
und fuhr auf gen Himmel,
eine Wolke nahm ihn weg vor ihren Augen,
und er sitzt zur rechten Hand Gottes.*

And was lifted up manifestly
and went up toward heaven,
and a cloud did bear him off before their eyes,
and he sits at the right hand of God now.

The Evangelist relates Jesus' Ascension in a text based on Acts 1:9 and Mark 16:19 with the basic accompaniment of the *continuo*.

6. Chorale

*Nun lieget alles unter dir,
Dich selbst nur ausgenommen;
Die Engel müssen für und für
Dir aufzuwarten kommen.
Die Fürsten stehn auch auf der Bahn
Und sind dir willig untertan;
Luft, Wasser, Feuer, Erden
Muss dir zu Dienste werden.*

Now lieth all beneath thy feet,
Thyself the one exception;
The angels must forevermore
To wait upon thee gather.
The princes stand, too, on the way
And are thy willing servants now;
Air, water, earth and fire
Must thee their service offer.

A simple setting of a seventeenth-century chorale for all voices and instruments describes Jesus' state as Lord of all heaven and earth. The tune by Johann Schop (1641) does not appear in most Lutheran hymnals, but an altered version is found in *Lutheran Service Book* (378) in Bach's harmonization for *Break Forth, O Beauteous Heavenly Light*.

7. Recitative (alto, tenor, bass)

Evangelist:

*Und da sie ihm nachsahen gen Himmel fahren,
siehe, da stunden bei ihnen zwei Männer
in weißen Kleidern, welche auch sagten:*

Evangelist and Bass:

*Ihr Männer von Galiläa, was stehet ihr
und sehet gen Himmels? Dieser Jesus,
welcher von euch ist aufgenommen
gen Himmel, wird kommen,
wie ihr ihn gesehen habt gen Himmel fahren.*

Evangelist:

And as they looked at him going up to heaven,
lo, there standing beside them were two men
in shining raiment, and they were saying:

Evangelist and Bass:

Ye men of Galilee, why do ye stand
and gaze up to heaven? For this Jesus,
who hath from you been lifted up
unto heaven, shall come again
as ye have seen him going up to heaven.

The story in Acts 1:10, 11 continues; the astounded disciples looking heavenward are confronted by two men (angels?) who affirm what has just happened and state that Jesus will return. The Evangelist begins the story but soon becomes one of the two men as he joins to sing with the bass. The two address the disciples in a brief, but intricate duet.

Alto:

*Ach ja! so komme bald zurück:
Tilg einst mein trauriges Gebärden,
Sonst wird mir jeder Augenblick
Verhaßt und Jahren ähnlich werden.*

Alto:

Ah yes! so come thou soon again:
Efface at last my sad demeanor,
Else will my ev'ry moment be
Despised and years in length appearing.

In a setting for two flutes, alto, and *basso continuo*, the believer reflects on the promise of Christ's return.

Evangelist:

*Sie aber beteten ihn an,
wandten um gen Jerusalem
von dem Berge, der da heißet
der Ölberg, welcher ist nahe
bei Jerusalem und liegt
einen Sabbater-Weg davon,
und sie kehrten wieder gen Jerusalem
mit großer Freude.*

Evangelist:

And thereupon they prayed to him,
turned around toward Jerusalem
from that mountain which is called
Mount of Olives, that which is not far
from Jerusalem and lies
only one Sabbath's day away,
and they went up again into Jerusalem
filled with great gladness.

The Evangelist concludes the narrative with text that has been constructed from Luke 24:52a, Acts 1:12, and Luke 24:52b. The melody of the recitative is typical of Bach's careful attention to German declamation and is sung to the simplest kind of accompaniment.



8. Aria (soprano)

*Jesu, deine Gnadenblicke
Kann ich doch beständig sehn.
Deine Liebe bleibt zurücke,
Dass ich mich hier in der Zeit
An der künftigen Herrlichkeit
Schon voraus im Geist erquicke,
Wenn wir einst dort vor dir stehn.*

Jesus, thy dear mercy's glances
Can I, yea, forever, see.
For thy love doth bide among us,
That I here within these days
For that future majesty
Even now my soul may nurture,
When we'll there before thee stand.

The soloist pledges faithfulness to Jesus until their reunion in heaven. The movement begins as a trio for two flutes playing in unison, oboe, and unison violins and viola, and quickly becomes a quartet with the addition of the singer. Without the usual foundational accompaniment of the *continuo* the effect becomes ethereal, perfectly suited to the heavenward direction of the text. The believer looks up steadfastly at the extended setting of *beständig sehn* (to see forever). Natalie Jenne calls the movement a “minuet-like aria of simple joy and peace!” In true *da capo* form the beginning material is repeated after a middle, contrasting section.

9. Chorale

*Wenn soll es doch geschehen,
Wenn kömmt die liebe Zeit,
Dass ich ihn werde sehen,
In seiner Herrlichkeit?
Du Tag, wenn wirst du sein,
Dass wir den Heiland grüßen,
Dass wir den Heiland küssen?
Komm, stelle dich doch ein!*

When shall it ever happen,
When comes the welcome day
In which I shall behold him
In all his majesty?
Thou day, when wilt thou be,
In which we greet the Savior,
In which we kiss the Savior?
Come, make thyself appear!

The concluding chorale for all instruments and voices forms a majestic tribute in 6/8 meter to the very day when Christ will be welcomed again by the faithful. The sopranos are assigned the familiar chorale melody in long notes as the three lower voices engage in various kinds of supportive polyphony. Between and during these choral phrases the instruments move about busily, at times in persistent syncopation on a repeated note, at times sounding descending lines, which are designed, perhaps, to suggest the expected return to earth of Christ. Bach's mastery of composition is further illustrated by the placement of the chorale melody in E minor in a movement that proceeds largely in D major. The chorale text is stanza seven of an Ascension hymn by Wilhelm Sacer (1671); the tune is an altered version of *Von Gott will ich nicht lassen* (From God Can Nothing Move Me, LBW 468). The movement concludes with a stirring repetition of the material with which it opened.



Silence is observed, then:

L In many and various ways God spoke to his people of old by the prophets.

G But now in these last days he has spoken to us by his Son.

We stand.

MAGNIFICAT

Gerhard M. Cartford
(b. 1923)



Choir My soul proclaims the greatness | of the Lord;*
my spirit rejoices in | God my Savior,
for he has | looked with favor*
on his | lowly servant.

All From this day all | generations*
will | call me blessed.
The Almighty has done great | things for me,*
and holy | is his name.

W He has mercy on | those who fear him*
in every | generation.
He has shown the strength | of his arm;*
he has scattered the proud in | their conceit.

All He has cast down the mighty | from their thrones,*
and has lifted | up the lowly.
He has filled the hungry | with good things,*
and the rich he has sent | away empty.

M He has come to the help of his | servant Israel,*
for he has remembered his prom- | ise of mercy,
the promise he made | to our fathers,*
to Abraham and his chil- | dren forever.

All Glory to the Father, and | to the Son,*
and to the | Holy Spirit;
as it was in the begin- | ning, is now,*
and will be forev- | er. Amen



✠ 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:

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



☩ Al - le - lu - ia.

℣ 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.

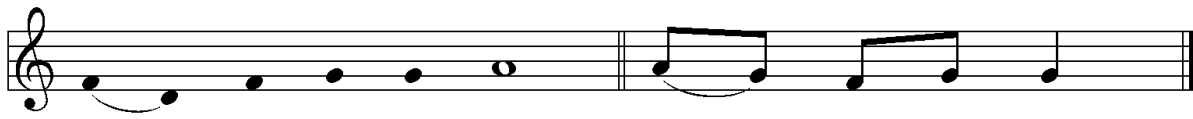
CHORAL BLESSING: The God of Peace

Paul D. Weber
(b. 1949)

The God of peace who brought again from the dead
our Lord Jesus Christ, the great shepherd of the sheep,
through the blood of the everlasting covenant
make you perfect in every good work to do his will,
working in you that which is well-pleasing in his sight;
through Jesus Christ, to whom be glory forever and ever. Amen.

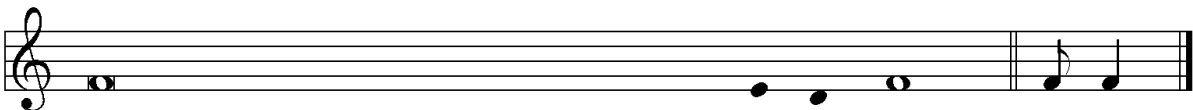
Hebrews 13:20–21

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: Alleluia! Sing to Jesus

Setting by Jeffrey Blersch, alt.
(b. 1967)

Stanza four is sung by the choir.



1 Al - le - lu - ia! Sing to Je - sus; his the scep - ter,
 2 Al - le - lu - ia! Not as or - phans are we left in
 3 Al - le - lu - ia! Bread of heav - en, here on earth our
 4 Al - le - lu - ia! King e - ter - nal, Lord om - nip - o -
 5 Al - le - lu - ia! Sing to Je - sus; his the scep - ter,



his the throne; Al - le - lu - ia! his the tri - umph, his the
 sor - row now; Al - le - lu - ia! he is near us; faith be -
 food, our stay; Al - le - lu - ia! here the sin - ful flee to
 tent we own; Al - le - lu - ia! born of Mar - y, earth your
 his the throne; Al - le - lu - ia! his the tri - umph, his the



vic - to - ry a - lone. Hark! The songs of peace - ful
 lieves, nor ques - tions how. Though the cloud from sight re -
 you from day to day. In - ter - ces - sor, friend of
 foot - stool, heav'n your throne. As with - in the veil you
 vic - to - ry a - lone. Hark! The songs of peace - ful



Zi - on thun - der like a might - y flood: "Je - sus
 ceived him when the for - ty days were o'er, shall our
 sin - ners, earth's re - deem - er, hear our plea where the
 en - tered, robed in flesh, our great high priest, here on
 Zi - on thun - der like a might - y flood: "Je - sus



out of ev - 'ry na - tion has re - deemed us by his blood."
hearts for - get his prom - ise: "I am with you ev - er - more"?
songs of all the sin - less sweep a - cross the crys - tal sea.
earth both priest and vic - tim in the eu - cha - ris - tic feast.
out of ev - 'ry na - tion has re - deemed us by his blood."

Text: William C. Dix, 1837–1898, alt.
Music: HYFRYDOL, Rowland H. Prichard, 1811–1887

DISMISSAL

- L** Go in peace. Serve the Lord.
- G** Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader
David Heim, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Angela Young Smucker, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Cynthia Fudala and Donna Port, flute
Meg Busse and Christine Janzow Phillips, oboe
Dianne Ryan, bassoon

Greg Fudala, Candace Horton, Jonathan Weber, Ross Beacraft,
Brian Becker, Bob Rieder, and Jean Laurenz, trumpets

Timothy Coffman, Dave Ferguson, and Dan Hubert, trombones
Kyle Bellin, timpani

Betty Lewis, Carol Yampolsky, and Lou Torick, violin I
Laura Miller, Paul Vanderwerf, and Brigid McCarthy, violin II
Naomi Hildner and Claudia Lasaroff-Mironoff, viola
Susan Ross and Victoria Mayne, cello
Judith Hanna, double bass

Jonathan Kohrs, harpsichord
Laura Zimmer, continuo organist

BACKGROUND OF THE CANTATA

Lobet Gott in seinen Reichen (BWV 11) is an oratorio written for Ascension Day, Thursday, May 19, 1735. Along with the *Christmas Oratorio* (BWV 248) and the *Easter Oratorio* (BWV 249), it was part of Bach's splendid contribution to the oratorio genre. The *Ascension Oratorio* tells the biblical story of the events and meaning of Christ's ascension in words from the Bible and in other poetry. The primary emphasis upon the narrative element distinguishes it from ordinary cantatas.

When most people think of oratorios, *Messiah* of George Frideric Handel probably comes to mind. Long before the creation of that legendary work, early in the seventeenth century the oratorio form was created in Italy. Its story-telling nature appealed to many, and it traveled from Italy to England, where Handel produced its most popular and enduring example in 1742.

By definition an oratorio may be thought of as an opera on a sacred subject that is not staged. In an oratorio a story is told, usually by means of recitatives, small ensemble numbers, and both active and reflective choruses. Arias flesh out the meaning of the action and inner thoughts of the protagonists. Oratorios were often sung as substitutes for opera during Lent, when opera productions were discouraged if not forbidden.

Bach's great flurry of Leipzig cantata composition began in 1723, which resulted in what is now thought to be five annual cycles of cantatas, tapered off towards the end of the 1730s. Although his production of new cantatas declined, he still wrote some new works, filling in gaps in the previous cycles. Also, he performed cantatas of other composers, such as those of his own cousin, Johann Ludwig (1677–1731). In the latter part of his life Bach didn't lose interest in writing for the church, he just seems to have turned his attention to creation and revision of larger works, such as oratorios, passion histories, and the mass. In addition to the present work, Bach had written three other cantatas for the Ascension: BWV 37 (1724), BWV 128 (1725), and BWV 43 (1726).

Lobet Gott in seinen Reichen relates specifically to the Epistle for Ascension, Acts 1:1–11, with its account of the event itself, and to the Holy Gospel for the day, Mark 16:14–20, which tells of Christ's last meeting with his disciples, his instructions to them to preach and baptize, and, finally, the ascent of Christ to heaven. The author and compiler of the cantata libretto is unknown, but much of the text is supplied by the accounts of the Epistle and the Gospel for the day as well as passages in St. Luke.

The work is scored for 3 trumpets, timpani, 2 transverse flutes, 2 oboes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), four-part choir, and soprano, alto, tenor, and bass soloists.

Carlos Messerli



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Sunday through Friday

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Closing worship/performance
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BIOGRAPHIES



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.



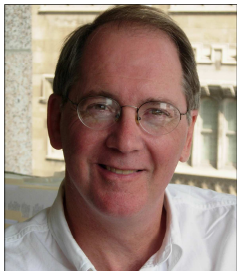
Christopher M. Cock, tenor, is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and often has been a soloist at Grace's Vesper Cantata services.



Maura Janton Cock, soprano, is an Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.



Greg Fudala, trumpeter, maintains an active freelance trumpet career in the Chicago area and is currently a rostered member of the Illinois Philharmonic Orchestra. He performs regularly with the Elgin Symphony, Northwest Indiana Symphony, Chicago Chamber Orchestra, and Chicago Brass Quintet. He has backed up such performers as Tony Bennett, Ray Charles, Olivia Newton-John, Bobby Vinton, the Temptations, and the Buckingham. Mr. Fudala is also director of bands in the Mt. Prospect Public Schools. He formerly served as Adjunct Professor of Trumpet at Concordia University-Chicago and Valparaiso University and as assistant director of bands at DePaul University.



David Heim, homilist, has since 1998 been executive editor of the *Christian Century*, a biweekly magazine of religion, politics and culture. He has written hundreds of signed and unsigned articles for the magazine, as well as reviews for the *Washington Post Book World*. He edited the books *How My Mind Has Changed* (Eerdmans, 1991) and *Living by the Word* (Chalice, 2004). A graduate of Amherst College, he has master's degrees from Yale Divinity School and Yale's American Studies program.



Angela Young Smucker, mezzo-soprano, has performed throughout the United States and Germany in oratorio, concert works, and opera. A resident of Chicago, Ms. Young Smucker performs with the Chicago Symphony Chorus, Grant Park Festival Chorus, and Vox 3 Collective. With the Bach Institute of Valparaiso University, she also serves as the resident alto soloist and section leader for the Bach Institute in addition to her position as Adjunct Instructor of Music at the University. She holds degrees from Valparaiso University and the University of Minnesota and has studied with Maura Janton Cock, Steven Rainbolt, and Lawrence Weller.

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Bach

Cantata Vespers ^{2011–2012}

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

- September 25** *Cantata 69* **Lobe den Herrn, meine Seele**
Praise the Lord, my soul
- Cantata 211* **Schweigt stille, plaudert nicht (Kaffeekantate)**
Be quiet, don't chatter (Coffee Cantata)
Performed during a reception following Vespers
- October 23** *Cantata 70* **Wachet! Betet! Betet! Wachet!**
Watch! Pray! Pray! Watch!
- November 20** *Cantata 62* **Nun komm, der Heiden Heiland**
Savior of the nations, come
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois
Guest Conductor: Charles Brown, Concordia University Chicago, River Forest, Illinois
- December 25** *Cantata 63* **Christen, ätzt diesen Tag**
Christians, engrave this day
Performed as part of Grace's Sunday Eucharist at 10:00 a.m.
- January 8** *BWV 248.3* **Herrscher des Himmels, erhöre das Lallen**
Ruler of heaven, give ear to our stammer (from the Christmas Oratorio)
*Performed as part of Bach for the Sem, a 4:00 p.m. concert to benefit
the Lutheran School of Theology at Chicago (tickets available at the door)*
Director: Mark P. Bangert, Lutheran School of Theology at Chicago, Chicago, IL
- January 29** *Cantata 124* **Meinen Jesum lass ich nicht**
My Jesus I will not leave
- February 26** *Cantata 52* **Falsche Welt, dir trau ich nicht!**
False world, I do not trust you!
- March 25** *BWV 232* **Messe in h-Moll**
Mass in B minor
Performed in a 4:00 p.m. concert, free and open to the public
Guest Choir: Concert Choir, Wheaton College, Wheaton, Illinois
Guest Conductor: Paul Wiens, Wheaton College, Wheaton, Illinois
- April 22** *Cantata 249* **Kommt, eilet und laufet [Oster-Oratorium]**
Come, hasten and run (Easter Oratorio)
- May 20** *Cantata 128* **Auf Christi Himmelfahrt allein**
On Christ's ascension into heaven alone

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