

# *Bach* Cantata Vespers

2012–2013

Grace Lutheran Church River Forest, Illinois 42<sup>nd</sup> Year



**April 28, 2013**

**Weinen, Klagen, Sorgen, Zagen (BWV 12)**  
*Weeping, wailing, fretting, fearing*

## 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.

## About today's service

The people of Grace extend a warm welcome to Laudate, the Women's Choir of Concordia University Chicago. Even in this season of Easter, the pieces they offer in worship this afternoon remind us of the Incarnation.

This afternoon we adopt the Anglican pattern of praying the *Magnificat* and *Nunc dimittis* after each of the two readings. Following the Cantata we will join together in singing the *Te Deum*, a fourth-century hymn of praise to God that sings of Christ's Incarnation and Resurrection.

*This afternoon's service is made possible  
by the generous support of the Sukup Family Foundation.*

Fifth Sunday of Easter  
April 28, 2013 + 3:45 p.m.

## EVENING PRAYER



### PRELUDE

*Weinen, Klagen, Sorgen, Zagen*

Franz Liszt  
(1811–1886)

*Background notes for the prelude are found on page 22 in this worship folder.*

*O Magnum Mysterium*

Maurice Boyer  
(b. 1969)

*O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum  
natum jacentem in praeseptio!*

O great mystery,  
and wondrous sacrament,  
that animals should see the Lord  
born and lying in a manger.

*Beata Virgo cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia.*

Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. 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 ❶. Men sing parts marked ❷. All sing parts marked ❸.*

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

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

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

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

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

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

❷ Let not my heart in - cline to an - y e - vil thing; let me not be oc - cu -

pied in wick - ed - ness with e - vil - do - ers. ❶ But my eyes are

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

☐ 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.

☑ 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**

- ☐ 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.
- ☑ Amen.



*The offering is gathered.*

**VOLUNTARY:** *Jesu, meine Freude*

Johann Ludwig Krebs  
(1713–1780)

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

*The voluntary serves as the introduction to the hymn; we stand.*

**HYMN:** Jesus, Priceless Treasure

Setting of stanza 2 by Johann Crüger (1598–1662)

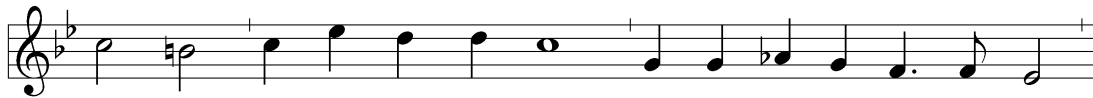
Setting of stanza 3 by Charles P. Brown (b. 1969)



1 Je - sus, price-less trea - sure, source of pur - est plea - sure,  
**Choir** 2 In thine arm I rest me; foes who would mo - lest me  
3 Hence, all fears and sad - ness, for the Lord of glad - ness,



tru - est friend to me: ah, how long I've pant - ed, and my heart has  
can-not reach me here. Though the earth be shak - ing, ev - 'ry heart be  
Je - sus, en - ters in. Those who love the Fa - ther, though the storms may



faint - ed, thirst-ing, Lord, for thee! Thine I am, O spot - less Lamb;  
quak-ing, Je - sus calms my fear. Sin and hell in con - flict fell  
gath - er, still have peace with - in. Yea, what-e'er I here must bear,



I will suf - fer nought to hide thee, nought I ask be - side thee.  
with their bit - ter storms as - sail me, Je - sus will not fail me.  
still in thee lies pur - est plea - sure, Je - sus, price-less trea - sure!

Text: Johann Franck, 1618–1677; tr. Catherine Winkworth, 1829–1878, alt.  
Music: JESU, MEINE FREUDE. Johann Crüger, 1598–1662



## ✠ WORD ✠

*We sit.*

**READING:** 1 Peter 2:11–20

<sup>11</sup>Beloved, I urge you as aliens and exiles to abstain from the desires of the flesh that wage war against the soul. <sup>12</sup>Conduct yourselves honorably among the Gentiles, so that, though they malign you as evildoers, they may see your honorable deeds and glorify God when he comes to judge.

<sup>13</sup>For the Lord's sake accept the authority of every human institution, whether of the emperor as supreme, <sup>14</sup>or of governors, as sent by him to punish those who do wrong and to praise those who do right. <sup>15</sup>For it is God's will that by doing right you should silence the ignorance of the foolish. <sup>16</sup>As servants of God, live as free people, yet do not use your freedom as a pretext for evil. <sup>17</sup>Honor everyone. Love the family of believers. Fear God. Honor the emperor.

<sup>18</sup>Slaves, accept the authority of your masters with all deference, not only those who are kind and gentle but also those who are harsh. <sup>19</sup>For it is a credit to you if, being aware of God, you endure pain while suffering unjustly. <sup>20</sup>If you endure when you are beaten for doing wrong, what credit is that? But if you endure when you do right and suffer for it, you have God's approval.

The Word of the Lord.

Thanks be to God.



MAGNIFICAT

Setting by Naji Hakim  
(b. 1955)

*Magnificat anima mea Dominum*

**My soul doth magnify the Lord,**

*et exsultavit spiritus meus in Deo salutari meo.*

**and my spirit hath rejoiced in God my Savior.**

*Quia respexit humilitatem ancillae suae.*

**For he hath regarded the lowliness of his handmaiden.**

*Ecce enim ex hoc beatam me dicent omnes generationes.*

**For behold from henceforth all generations shall call me blessed.**

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

**For he that is mighty hath magnified me, and holy is his name.**

*Et misericordia a progenie in progenies timentibus eum.*

**And his mercy is on them that fear him throughout all generations.**

*Fecit potentiam in brachio suo;*

**He hath showed strength with his arm;**

*dispersit superbos mente cordis sui.*

**he hath scattered the proud in the imagination of their hearts.**

*Deposuit potentes de sede*

**He hath put down the mighty from their seat,**

*et exaltavit humiles.*

**and hath exalted the humble and meek.**

*Esurientes implevit bonis*

**He hath filled the hungry with good things,**

*et divites dimisit inanes.*

**and the rich he hath sent empty away.**

*Suscepit Israel puerum suum recordatus misericordiae suae,*

**He, remembering his mercy, hath holpen his servant Israel,**

*sicut locutus est ad patres nostros,*

**as he promised to our forefathers,**

*Abraham et semini eius in saecula.*

**Abraham and his seed for ever.**

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

**Glory be to the Father, and to the Son, and 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 will be for ever. Amen.**



**READING:** John 16:16–23

<sup>16</sup>A little while, and you will no longer see me, and again a little while, and you will see me. <sup>17</sup>Then some of his disciples said to one another, “What does he mean by saying to us, ‘A little while, and you will no longer see me, and again a little while, and you will see me’; and ‘Because I am going to the Father?’” <sup>18</sup>They said, “What does he mean by this ‘a little while’? We do not know what he is talking about.” <sup>19</sup>Jesus knew that they wanted to ask him, so he said to them, “Are you discussing among yourselves what I meant when I said, ‘A little while, and you will no longer see me, and again a little while, and you will see me’?” <sup>20</sup>Very truly, I tell you, you will weep and mourn, but the world will rejoice; you will have pain, but your pain will turn into joy. <sup>21</sup>When a woman is in labor, she has pain, because her hour has come. But when her child is born, she no longer remembers the anguish because of the joy of having brought a human being into the world. <sup>22</sup>So you have pain now; but I will see you again, and your hearts will rejoice, and no one will take your joy from you. <sup>23</sup>On that day you will ask nothing of me. Very truly, I tell you, if you ask anything of the Father in my name, he will give it to you.”

**L** The Word of the Lord.

**C** Thanks be to God.

**NUNC DIMITTIS**

Setting by Naji Hakim

*Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:*

**Lord, now lettest thou thy servant depart in peace, according to thy word;**

*Quia viderunt oculi mei salutare tuum*

**For mine eyes have seen thy salvation,**

*Quod parasti ante faciem omnium populorum:*

**Which thou hast prepared before the face of all people:**

*Lumen ad revelationem gentium, et gloriam plebis tuae Israel.*

**To be a light to lighten the Gentiles, and to be the glory of thy people Israel.**

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

**Glory be to the Father, and to the Son, and 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 will be for ever. Amen.**

**HOMILY**

The Rev. Dr. Gary A. Weant

**CANTATA:** *Weinen, Klagen, Sorgen, Zagen*, BWV 12  
(Weeping, wailing, grieving, trembling)

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 pages 22–23 in this worship folder.*

## 1. Sinfonia

The first movement is marked by Bach, *Adagio assai* (rather slow), which prepares one for the solemn character of the next movement. The opening is written on three levels: a florid solo oboe that moves in somewhat emotional, brief outbursts of thirty-second notes, paired violins that play curling figures of five notes before dissolving eventually into an extended two-note slurred “sigh-motive” section, and the rhythmically steady violas, bassoon, and *continuo*, which together mark a solemn pulse in steady eighth-note and quarter-note motion.

## 2. Chorus

*Weinen, Klagen, Sorgen, Zagen,*  
**Weeping, wailing, grieving, trembling,**  
*Angst und Not*  
**Fear and distress**  
*Sind der Christen Tränenbrot,*  
**Are the bread of tears for Christians**  
*Die das Zeichen Jesu tragen.*  
**Who bear the mark of Jesus.**

Marked *Lento* (slow), the anguished setting of the first four words of the text of lament, which carries such a profound and serious meaning, forms the beginning of one of Bach’s most distressed cantata choral movements. He valued it so highly that he later revised and amplified it for even more effective use in the grief-stricken *Crucifixus* (Crucified) movement of the famous *B Minor Mass*.

The first half of the movement in triple meter presents polyphonic choral writing over an instrumental ground bass (chaconne) consisting of a descending pattern of twelve notes repeated without change twelve times. The four upper strings repeat reinforcing chords on the third and first beats of each measure.

At *Die das Zeichen Jesu tragen* ([Christians] who bear the mark of Jesus) the tempo increases and the writing brightens as instruments double the choral voices. Eventually, a slow tempo returns as if affirming positively “the mark of Jesus.” As in all *da capo* forms, the first section is then repeated at its tempo, reiterating the mournful setting of the first four words of the text.



### 3. Recitative (Alto)

*Wir müssen durch viel Trübsal*

**We must enter the kingdom of God**

*in das Reich Gottes eingehen.*

**through much tribulation.**

A direct quotation from Acts 14:22, which notes the tribulation of the believer on the way to the rewards of heaven. The solo is set to a sustained accompaniment of string chords while the singer thrice sings the outline of the interval of an augmented fourth—the “devilish” tritone at *Trübsal* (tribulation).

### 4. Aria (Alto)

*Kreuz und Krone sind verbunden,*

**Cross and crown are bound together,**

*Kampf und Kleinod sind vereint.*

**Struggle and treasure are united.**

*Christen haben alle Stunden*

**Christians have at every hour,**

*Ihre Qual und ihren Feind,*

**Their torment and their foe,**

*Doch ihr Trost sind Christi Wunden.*

**Yet Christ’s wounds are their comfort.**

The librettist continues to point out the contrast for the believer who must endure temporal suffering to gain eternal victory. Here again the poet focuses on the believer’s eventual reward to be found in *Christi Wunden* (Christ’s wounds), a reference from 1 Peter 2:24, a verse that comes just after the Epistle for the day. The text does not emphasize the eventual victory of Christ over death in the resurrection.

The *da capo* aria features an expressive solo oboe line above an equally expressive solo vocal line, which move separately in a freely imitative style over the accompaniment of the *basso continuo*. The potential of the contrasting *affects* suggested by *Kreuz und Krone* (cross and crown) and *Kampf und Kleinod* (struggle and treasure) are not illustrated musically by Bach.

## 5. Aria (Bass)

*Ich folge Christo nach,*

**I follow after Christ,**

*Von ihm will ich nicht lassen*

**From him I will not let go.**

*Im Wohl und Ungemach,*

**In prosperity and affliction,**

*Im Leben und Erblassen.*

**In living and in dying,**

*Ich küsse Christi Schmach,*

**I kiss Christ's shame,**

*Ich will sein Kreuz umfassen.*

**I will embrace his cross.**

*Ich folge Christo nach,*

**I follow after Christ,**

*Von ihm will ich nicht lassen.*

**From him I will not let go.**

The text *Ich folge Christo nach* (I follow after Christ), derived from the Epistle for the day, is quoted at the beginning and the end of this aria for two violins and a low bass. The opening motive is shared by the violins and the soloist. (Some will notice that the opening theme is identical to the beginning of the hymn "This Joyful Eastertide," sung at the conclusion of today's service. We can wonder if Bach was aware of the reference.) In spite of earthly difficulties the believer will remain faithful to Christ. The final assertion of the intention to follow Christ is set to the last statement of the theme, beginning and ending on the low e-flat below the staff.

## 6. Aria (Tenor)

*Sei getreu, alle Pein*

**Be faithful! All pain**

*Wird doch nur ein Kleines sein.*

**Will be but a small thing.**

*Nach dem Regen*

**After the rain,**

*Blüht der Segen,*

**Blessings will bloom,**

*Alles Wetter geht vorbei.*

**All weather passes by.**

*Sei getreu, sei getreu!*

**Be faithful, be faithful!**



The third of the arias features the tenor who earnestly exhorts the believer to remain faithful. Several disparate words, such as *getreu* (faithful), *alle Pein* (all pain), *alles Wetter geht vorbei* (all weather passes by), receive the attention of long-held notes or long passages. The trumpet plays a slightly ornamented version of a most appropriate 1653 chorale melody, *Jesu, meine Freude*, sung earlier in this evening's service; the *basso continuo* sounds a *chaconne*-like pattern (see No. 2, above), but here the repeated pattern is presented more freely and at several different pitches. In keeping with the barform (AAB) of the chorale, the first section (A) is repeated before continuing on with the final section (B).

## 7. Chorale

*Was Gott tut, das ist wohlgetan*

**Whatever God does is good,**

*Dabei will ich verbleiben,*

**I will abide by that.**

*Es mag mich auf die raube Bahn*

**I may be driven onto a rough path**

*Not, Tod und Elend treiben,*

**By distress, death and misery,**

*So wird Gott mich*

**But God will hold me**

*Ganz väterlich*

**Quite fatherly**

*In seinen Armen halten:*

**In his arms:**

*Drum lass ich ihn nur walten.*

**Therefore I just let him reign.**

All instruments participate in a simple setting of *Was Gott tut, das ist wohlgetan* (Whatever God ordains is right, LBW 446), which affirms our trust in the fatherly care of God. The text is attributed to Samuel Rodigast (1674), the tune is possibly the work of Severus Gastorius (ca. 1675). The chorale in barform (AAB) is topped by a lovely descant, probably originally assigned to the trumpet and first violin as in today's performance.

*Silence is observed, then:*

- L** In many and various ways God spoke to his people of old by the prophets.
- C** But now in these last days he has spoken to us by his Son.

*We stand.*  
**TE DEUM**

Setting by Richard Hillert

*Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.*



❸ You are God; we praise you. You are the Lord; we ac-claim you.



You are the e-ter-nal Fa-ther; all cre-a-tion wor-ships you.



❶ To you all an-gels, all the pow'rs of heav-en, cher-u-bim and ser-a-phim,



sing in end-less praise: ❸ Ho-ly, ho-ly, ho-ly Lord,



God of pow'r and might, heav-en and earth are full of your glo-ry.



❶ The glo-rious com-pan-y of a-pos-tles praise you.



❷ The no-ble fel-low-ship of proph-ets praise you.



❶ The white-robed ar-my of mar-tyrs praise you.



❷ Through-out the world the ho-ly Church ac-claims you:







☩ Fa-ther, of maj-es-ty un-bound-ed; your true and on-ly Son,



wor-thy of all wor-ship; and the Ho-ly Spir-it, ad-vo-cate and guide.



Ⅰ You, Christ, are the king of glo-ry, the e-ter-nal Son of the Fa-ther.



Ⅱ When you be-came man to set us free, you did not spurn the vir-gin's womb.



Ⅰ You o-ver-came the sting of death, and o-pened the king-dom of heav-en



to all be-liev-ers. Ⅱ You are seat-ed at God's right hand in glo-ry.



We be-lieve that you will come and be our judge. ☩ Come, then,



Lord, and help your peo-ple, bought with the price of your own blood,



and bring us with your saints to glo-ry ev-er-last-ing.

## † PRAYERS †

### LITANY

☐ In peace, let us pray to the Lord.

☑ Lord, have mer - cy.

The musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment provides harmonic support with chords and single notes.

*After each petition:*

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.

The musical score for the response consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a quarter rest, followed by quarter notes on G4, A4, B4, and C5. The piano accompaniment provides harmonic support.

*The litany concludes:*

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

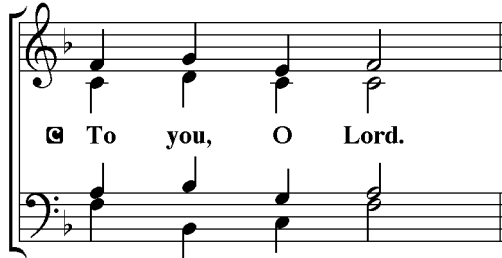
☑ Al - le - lu - ia.

The musical score for the concluding phrase consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a quarter rest, followed by quarter notes on G4, A4, B4, and C5. The piano accompaniment provides harmonic support.

☐ 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.

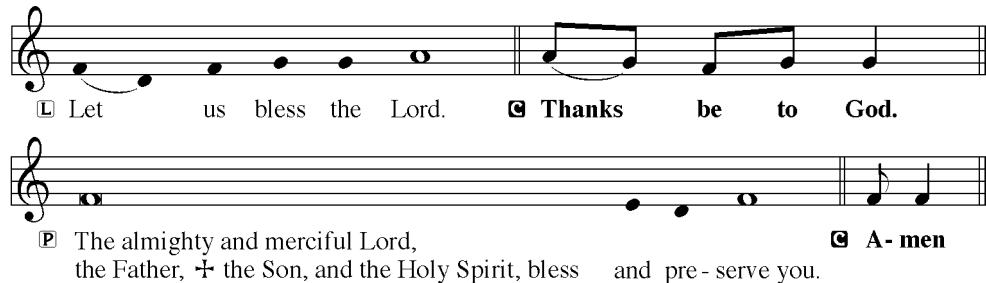


♩ To you, O Lord.

### COLLECT

- ℣ 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.
- ℣ Lord, remember us in your kingdom and teach us to pray:
- ☩ **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.

☩ A-men

☩ The almighty and merciful Lord, the Father, ✠ the Son, and the Holy Spirit, bless and pre-serve you.

HYMN: This Joyful Eastertide

This joy - ful Eas - ter - tide, a - way with sin and  
sor - row! My love, the Cru - ci - fied, has  
sprung to life this mor - row. Had Christ, who once was  
slain, not burst his three-day pris - on, our faith had been in  
vain. But now has Christ a - ris - en, a - ris - en, a -  
ris - en; but now has Christ a - ris - en!

Text: George R. Woodward, 1848–1934  
Music: VRUECHTEN, Dutch folk tune, 17th cent.

DISMISSAL

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

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## LEADING WORSHIP TODAY

The Rev. Kelly K. Faulstich, leader  
The Rev. Gary A. Weant, homilist

Grace Lutheran Church Senior Choir  
The Rev. Michael D. Costello, cantor

Concordia University Chicago Laudate  
Maurice Boyer, director

Steven Wentz, organist

Karen Brunssen, mezzo-soprano  
Christopher M. Cock, tenor  
Douglas Anderson, baritone

Greg Fudala, trumpet  
Christine Janzow Phillips, oboe  
Matt Lano, bassoon

Betty Lewis and Lee Joiner, violins  
Naomi Hildner and Becky Coffman, violas  
Craig Trompeter, cello  
Judith Hanna, double bass  
Laura Zimmer, continuo

## BACKGROUND OF THE ORGAN PRELUDE

“Weinen, Klagen, Sorgen, Zagen” was written first in 1859 as a short piano prelude on the opening movement of Bach’s Cantata 12. After the death of his daughter Blandine in 1862, Liszt expanded the work into a series of 30 variations. In 1863 he transcribed the work for organ.

Liszt’s interest in the organ and in the music of Bach coincided with his appointment as music director in Weimar in 1848, after he had given up his performing career. It is said that he may have felt a particular closeness to Bach, since Bach served in the same town a century earlier. Among Liszt’s first piano transcriptions upon arriving in Weimar were six Bach organ preludes and fugues.

The series of variations are based on two themes from the opening of Cantata 12: the chaconne bass and the soprano part of the choir. Variations are grouped in similar sets with widely varied dynamic contrast. At the close, Liszt quotes the closing chorale from the cantata, “What God ordains is always good,” followed by the so-called Dresden Amen. Thus, in the organ work, Liszt parallels the theological message of the cantata, moving from lament to a statement of sure confidence in God’s loving care.

Steven Wentz

## BACKGROUND OF THE CANTATA

The traditional celebration of the joy of Easter is extended for a period called the Great Fifty Days of Easter, which conclude at Pentecost. During this time the miraculous resurrection of Christ is emphasized in liturgical texts, ceremony, hymns, and readings. Worshipers in the eighteenth century also gloried in the resurrection, but the creeping influence of pietism with its emphasis on a personal piety that often bordered on sentimentality diluted somewhat the joyous orthodox emphasis on Christ’s resurrection. As an example, the unnamed librettist of the text of *Weinen, Klagen, Sorgen, Zagen* (Weeping, wailing, grieving, trembling, BWV 12), offers the modern listener a distressingly lachrymose theme for worshipers in Lutheran Leipzig on the Third Sunday after Easter (now numbered the Fourth Sunday of Easter). [Note: The Sunday is traditionally called *Jubilate* (be joyful) from the historic Latin *Introit* (entrance song) of the Day.]

The basis for the cantata text is the Gospel for the Sunday (John 16:16–23), which tells of the sorrow of the believer when Jesus announces his impending departure to prepare a place for those who await a crown in heaven. The assigned Epistle is 1 Peter 2:11–20, which speaks of the obedience of the believer who follows the example of Christ. The cantata libretto focuses on the sorrow over the temporary absence of the Savior and not the fact that the Gospel also states that upon reunion with Christ in heaven “sorrow will be turned into joy” (John 16:20). Following the thought of the libretto, Bach develops in the music of the cantata the personal and emotional potential of the text in a masterful way.

The cantata is a relatively early work of Bach. It was first performed in Weimar on April 22, 1714, and later revived for worship at Leipzig on April 30, 1724, as part of his first annual cycle of cantatas. In Weimar Bach had been employed as chamber musician at the court, but when the cantor, Johann Adam Driese, became ill, Bach was engaged as *Konzertmeister* (Concertmaster) as substitute, an assignment that included writing one cantata a month. The present work is but the second such work composed at Weimar.

Most of the about 200 sacred cantatas of Bach in existence were written for performance at St. Thomas or St. Nicolas in Leipzig between 1723 and 1750. The exact date of origin of some earlier works is problematic, but it seems that about five were probably written during his service as organist at Arnstadt and Mühlhausen (1703–1708) and about 22 when he was organist and concertmaster at Weimar (1708–1717). The nature of his court music position at Cöthen (1717–1723) did not require production of cantatas by Bach.

In each period of his writing Bach earnestly experimented with various forms of cantata organization, instrumentation, and style. In the present cantata, in common with several other early cantatas, he begins the work with an independent *Sinfonia*; in later cantatas he more often incorporated the instrumental introduction into the beginning of the opening chorus. BWV 12 includes a chorus and one recitative followed by three successive arias (without the usual introductory *recitative* for each) and the closing chorale.

The most remarkable writing of this cantata is found in the *chaconne* (a form that is closely related to the *passacaglia*) in the opening chorus. Here Bach accepts the common Baroque period challenge of writing polyphonic choral texture above a descending bass melody that is heard exactly twelve times, a compositional feat that lends itself to the melancholy nature of the present text.

The instrumentation features a solo oboe, a trumpet, strings (2 violins and 2 violas), bassoon, *basso continuo* (keyboard and bass), alto, tenor, and bass solos, and four-part choir. The added second viola was not uncommon in Bach’s Weimar cantatas.

Carlos Messerli



**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 children, all of whom have studied music.



**Karen Brunssen**, mezzo-soprano, has appeared with many of the 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 Senior 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.



**Maurice Boyer**, guest conductor, is Assistant Professor of Music at Concordia University Chicago, where he directs the Concordia University Chamber Orchestra and Laudate, the Women's Choir of Concordia University. He received his Doctor of Musical Arts degree in orchestral conducting from the University of Maryland, College Park. He holds a Master's degree in choral conducting and a Bachelor's degree in sacred music from Westminster Choir College of Rider University, Princeton, New Jersey. Boyer began his musical training (piano, voice, and solfège) in Aix-en-Provence, France, where he lived until the age of 18.



**Christopher M. Cock**, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of 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 is a regular soloist at Grace.





**Gary A. Weant**, homilist, is pastor at Philadelphia Evangelical Lutheran Church in Dallas, North Carolina. He is a graduate of Lenoir-Rhyne University (LRU) in Hickory, North Carolina. He received his Master of Divinity and Master of Sacred Theology degrees from Lutheran Theological Southern Seminary (LTSS) in Columbia, South Carolina. In 2001 Pastor Weant was awarded an honorary Doctor of Divinity degree and Citation for Outstanding Leadership by LRU. In 2008, LTSS selected Pastor Weant to receive the Alumni Association's John Benjamin Bedenbaugh Award for Distinguished Pastoral Leadership and in recognition of his instrumental work in drafting the resolution from the North Carolina Synod to the 2005 ELCA Churchwide Assembly which served as a catalyst in bringing to fruition the ELCA's "Book of Faith Initiative."



**Steven Wentz**, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is music director at First Saint Paul's Lutheran Church in Chicago. His degrees are from Concordia, River Forest, and from Northwestern University. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rüksam. He keeps an active schedule as a teacher, workshop leader and organ recitalist. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.



**Michael D. Costello**, director, has served as Cantor at Grace Lutheran Church and School since June 2008. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. A native of Harrisburg, Pennsylvania, Pastor Costello 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 President of Region 3 of the Association of Lutheran Church Musicians. In 2012 he led the Bach Cantata Vespers choir on a tour of Germany. During that tour, the choir sang Bach Cantata #94 with the orchestra of the Leipzig Thomaskirche, the church in which Bach served as Cantor from 1723–1750.

**Laudate**, the women's choir of Concordia University Chicago, performs the finest women's sacred and secular repertoire. The women sing on and off campus for concerts and worship services in the Chicago area, including Concordia's highly anticipated annual Lessons and Carols during the first weekend of December.

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Learn more at [www.bachvespers.org/camp](http://www.bachvespers.org/camp)



# Bach Cantata Camp

Sunday through Friday

July 21-26

Closing worship/performance  
Friday, July 26 at 7:15 p.m.



**Study** the music of Johann Sebastian Bach at this one-week intensive camp for high school students.

**Perform** one of Bach's sacred cantatas with professional singers and orchestral musicians from the Chicago area.

**Learn** other music for worship, including chamber orchestral works, motets, psalms, and hymns.



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**The Rev. Michael D. Costello, M.Div.**

Cantor, Grace Lutheran Church and School  
Program Director, Bach Cantata Camp

**Charles P. Brown, D.M.A.**

Assistant Professor of Music and Director,  
Choral Activities, Concordia University Chicago

**Steven Wentz, D.Mus.**

Professor of Music and Chair, Department of Music,  
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### *Daily schedule*

The day begins at 8:30 a.m. with Morning Prayer and includes rehearsals for both choir and orchestra. Each day includes workshops with guest speakers and clinicians. Lunch is included. The day concludes at 4:00 p.m. (except for those who choose the evening or on-campus housing option).

On Friday at 7:15 p.m. camp participants lead the Bach Cantata Vespers worship service, including the performance of Cantata #78, *Jesu, der du meine Seele*.



*Join us on May 19 for the final service of the 42<sup>nd</sup> year.*

# **Bach** **Cantata Vespers** <sup>2012–2013</sup> 42<sup>nd</sup> Year

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

**May 19** **Wer mich liebet, der wird mein Wort halten** *Whoever loves me will keep my word*  
BWV 74 Ralph W. Klein, Lutheran School of Theology at Chicago, homilist  
Orchestral Prelude: J. S. Bach, Orchestral Suite No. 1 in C Major (BWV 1066)

*And save the dates for our 43<sup>rd</sup> year...*

# Bach <sup>43<sup>rd</sup></sup> Year

## Cantata Vespers 2013–2014

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



- September 29** **Herr Gott, dich loben alle wir** *Lord God, we all praise you*  
 BWV 130 J. S. Bach, Brandenburg Concerto No. 2 in F Major (BWV 1047)
- October 20** **Gott der Herr ist Sonn und Schild** *God the Lord is sun and shield*  
 BWV 79 Steven Wentz, Concordia University Chicago, organist  
 Kapelle, Concordia University Chicago, Charles P. Brown, director
- November 24** **Wer Dank opfert, der preiset mich** *Whoever offers thanks praises me*  
 BWV 17 J. S. Bach, Concerto in A Major for Oboe d'amore (BWV 1055)
- December 22** **Meine Seel erhebt den Herren** *My soul magnifies the Lord*  
 BWV 10 At Grace, in conjunction with the Bach Cantata ministry of Saint Luke Church, Mark P. Bangert, director  
 Michael D. Costello, Grace Lutheran Church & School, organist
- January 12** **Weihnachts-Oratorium** *Christmas Oratorio (Parts 5 & 6)*  
 BWV 248.5-6 Bach for the Sem concert, 4:00 p.m., benefiting the Lutheran School of Theology at Chicago  
 Tickets available at the door (\$22 Adults, Seniors/Students \$12), Mark P. Bangert, director
- January 26** **Sehet, welch eine Liebe hat uns der Vater erzeiget**  
 BWV 64 Behold, what love the Father has shown to us  
 Florence Jowers, Lenoir-Rhyne University, organist
- February 23** **Ich bin vergnügt mit meinem Glücke** *I am content with my fortune*  
 BWV 84 David Schrader, Chicago, organist and harpsichordist; Jennifer Rossetti, New York, soprano
- March 30** **Nach dir, Herr, verlanget mich** *Unto you, Lord, do I long*  
 BWV 150 G. P. Telemann, Sonata in F minor for bassoon (TWV41:f1)  
 W. A. Mozart, Sonata da chiesa in B-flat Major (KV 212)
- April 27** **Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*  
 BWV 42 Karg-Elert: Fuge, Kanzone, und Epilog: Credo in vitam venturi (Op. 85, No. 3)
- May 18** **Gott fährt auf mit Jauchzen** *God goes up with rejoicing*  
 BWV 43 J. Haydn, Symphony No. 30 in C Major "Alleluia"



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