

CHRIST THE KING SUNDAY  
November 22, 2009 † 3:45 p.m.  
Evening Prayer



† OPENING †

**PRELUDE**

Prelude in C (from the *Anna Magdalena Notebook*)

J. S. Bach  
(1685–1750)

Arioso (from Cantata #156)

J. S. Bach

March in D (from the *Anna Magdalena Notebook*)

C.P.E. Bach  
(1714-1788)

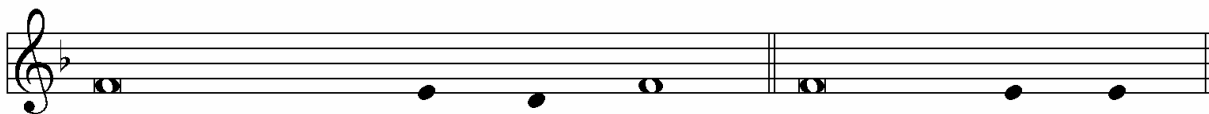
Sonata No. 521 in E major, K. 380

Domenico Scarlatti  
(1685-1757)

Mark Brewer, harp  
Jason Deroche, guitar

*We stand, facing the candle as we sing.*

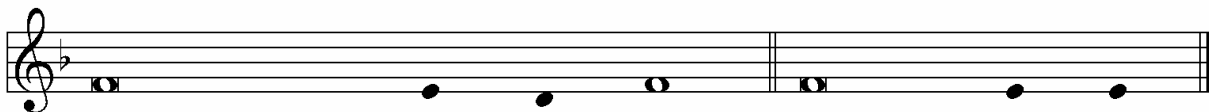
**SERVICE OF LIGHT**



☐ The Spirit and the Church cry out:      ☑ Come, Lord Je - sus.



☐ All those who await his ap - pear - ance pray:      ☑ Come, Lord Je - sus.



☐ The whole cre - a - tion pleads:      ☑ Come, Lord Je - sus.

**HYMN OF LIGHT:** page 143 in the *front* of the green *Lutheran Book of Worship* (LBW)

## ✠ PSALMODY ✠

*We sit.*

**PSALM 141:** page 145

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

*Silence for meditation is observed, then:*

### **PSALM PRAYER**

- ❶ 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.
- ❸ **Amen.**

**MOTET:** Psalm 25:4–5

Walter L. Pelz  
(b. 1926)

Show me thy ways, O Lord, teach me thy paths;  
Lead me in thy truth and teach me:  
For thou art the God of my salvation.  
And on thee do I wait all the day.

*Silence for meditation is observed, then:*

### **PSALM PRAYER**

- ❶ Lord Christ, Savior of the nations, for you we wait in joyful expectation.  
Show us your ways, teach us your paths, and lead us in your truth  
that, on that final and glorious day of your returning,  
we may stand ready and welcome with joy the salvation you have prepared;  
through the same Jesus Christ our Lord.
- ❸ **Amen.**

*The voluntary serves as the introduction to the hymn.*

**VOLUNTARY:** *Nun komm, der Heiden Heiland*, BWV 661  
(Savior of the Nations, Come)

J. S. Bach  
(1685–1750)

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

We stand.

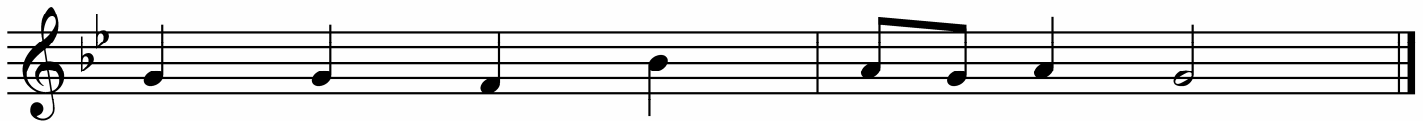
HYMN: Savior of the Nations, Come



1. Sav - ior of the na - tions, come. Vir - gin's Son, make
2. *Not by hu - man flesh and blood, By the Spir - it*
3. Here a maid was found with child, Yet re - mained a
4. *Then stepped forth the Lord of all From his pure and*
5. God the Fath - er was his source, Back to God he
6. *For you are the Fath - er's Son Who in flesh the*
7. From the man - ger new - born light Shines in glo - ry
8. Glo - ry to the Fath - er sing, Glo - ry to the



here your home! Mar - vel now, O heav'n and earth,  
*of our God, Was the Word of God made flesh—*  
vir - gin mild. In her womb this truth was shown:  
*king - ly hall; God of God, yet ful - ly man,*  
ran his course. In - to hell his road went down,  
*vic - t'ry won. By your might - y pow'r make whole*  
through the night. Dark - ness there no more re - sides;  
Son, our king, Glo - ry to the Spir - it be



That the Lord chose such a birth.  
*Wom - an's off - spring, pure and fresh.*  
God was there up - on his throne.  
*His he - ro - ic course be - gan.*  
Back then to his throne and crown.  
*All our ills of flesh and soul.*  
In this light faith now a - bides.  
Now and through e - ter - ni - ty. }

## ✠ WORD ✠

*We sit.*

**READING:** Romans 13:11–14

<sup>11</sup>Besides this, you know what time it is, how it is now the moment for you to wake from sleep. For salvation is nearer to us now than when we became believers; <sup>12</sup>the night is far gone, the day is near. Let us then lay aside the works of darkness and put on the armor of light; <sup>13</sup>let us live honorably as in the day, not in reveling and drunkenness, not in debauchery and licentiousness, not in quarreling and jealousy. <sup>14</sup>Instead, put on the Lord Jesus Christ, and make no provision for the flesh, to gratify its desires.

📖 The Word of the Lord.

🙏 **Thanks be to God.**

**READING:** Matthew 21:1–9

Gospel Motet by Carl Schalk  
(b. 1929)

When they had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, <sup>2</sup>saying to them, “Go into the village ahead of you, and immediately you will find a donkey tied, and a colt with her; untie them and bring them to me. <sup>3</sup>If anyone says anything to you, just say this, ‘The Lord needs them.’ And he will send them immediately.” <sup>4</sup>This took place to fulfill what had been spoken through the prophet, saying, <sup>5</sup>“Tell the daughter of Zion, Look, your king is coming to you, humble, and mounted on a donkey, and on a colt, the foal of a donkey.” <sup>6</sup>The disciples went and did as Jesus had directed them; <sup>7</sup>they brought the donkey and the colt, and put their cloaks on them, and he sat on them. <sup>8</sup>A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. <sup>9</sup>The crowds that went ahead of him and that followed were shouting,

[sung] “Hosanna to the Son of David!

Blessed is the one who comes in the name of the Lord!

Hosanna in the highest heaven!”

📖 The Word of the Lord.

🙏 **Thanks be to God.**



**HOMILY**

The Rev. Kelly K. Faulstich

**CANTATA: *Nun komm, der Heiden Heiland* (Savior of the Nations, Come), BWV 61**

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on pages 9 and 10 in this worship folder.*

**1. CHORUS**

*Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.*

**Savior of the nations, come,  
As the Virgin's child revealed,  
At whom marvels all the world  
That God him this birth ordained.**

The cantata begins with the first stanza of Luther's version of the ancient hymn *Veni Redemptor Gentium* (*Nun komm der Heiden Heiland*), which we know as the chorale, "Savior of the Nations, Come" (LBW 28), one of the greatest of all sung expositions of Christ's redeeming life and work. In the Latin, German, or English languages this hymn has become the historic choice for the day; among Lutherans it was always regarded as the featured Hymn of the Day for the First Sunday in Advent.

Bach's treatment of the hymn is unusually inventive. The entire movement is cast in the form of a true French Overture (slow-fast-slow tempos) with its characteristic dotted-note (or "limping") rhythm of the instruments accompanying the voices in the beginning and ending sections. On top of this plan Bach grafts the clearly audible melody of the chorale sung by the voices in a unique fashion: the first line of the hymn is sung in duple meter in unison by each voice of the choir in turn; the second phrase is then sung by the choir in slow-moving chorale style over the instrumental accompaniment.

The fast section of the movement, which presents the third line of the melody, moves in triple meter marked in French, *Gai* (Gaily) to express the *wundert* (wondering or marveling) indicated in the text. Bach sets this line to a lengthy fugue in which all of the voices and instruments sing a form of the melody in patterns of rapid imitation. The fourth line, sung by the entire choir in four-part hymn style, returns to the duple meter of the second line of the stanza. All in all, a remarkable movement!

**2. RECITATIVE (Tenor)**

*Der Heiland ist gekommen,  
Hat unser armes Fleisch und Blut  
An sich genommen  
Und nimmet uns zu Blutsverwandten an.  
O allerhöchstes Gut,  
Was hast du nicht an uns getan?*

To us is come the Savior,  
Who hath our feeble flesh and blood  
Himself now taken  
And taketh us as kinsmen of his blood.  
O treasure unexcelled,  
What hast thou not for us then done?

*Was tust du nicht  
Noch täglich an den Deinen?  
Du kömmt und lässt dein Licht  
Mit vollem Segen scheinen.*

What dost thou not  
Yet daily for thy people?  
Thy coming makes thy light  
Appear with richest blessing.

The poetry anticipates Jesus' coming; the tenor sings above the accompaniment of the *continuo* up to the last two lines of text. Then the singer and bass extol the coming of the Light (Christ) in an *arioso* (aria-like) with passages of brief imitation.

### 3. ARIA (Tenor)

*Komm, Jesu, komm zu deiner Kirche  
Und gib ein selig neues Jahr!  
Befördre deines Namens Ehre,  
Erhalte die gesunde Lehre  
Und segne Kanzel und Altar!*

Come, Jesus, come to this thy church now  
And fill with blessing the new year!  
Advance thy name in rank and honor,  
Uphold thou ev'ry wholesome doctrine,  
The pulpit and the altar bless!

Bach scores the dark sound of the unison violins and violas, the tenor, and the bass in the flowing 9/8 triple meter of a French *gigue* dance. The text covers a list of blessings anticipated at the coming of Jesus: blessings for the church, for sound doctrine, for preaching and the sacraments. The *da capo dal Segno* (to the head and up to the sign) marked at the end of the score of the movement, indicates a return to the beginning of the piece and then a conclusion at the given sign just before the voice enters.

### 4. RECITATIVE (Bass)

*Siehe, ich stehe vor der Tür  
und klopfe an.  
So jemand meine Stimme hören wird  
und die Tür auf tun,  
zu dem werde ich eingehen  
und das Abendmahl mit ihm halten  
und er mit mir.*

See now, I stand before the door  
and on it knock.  
If anyone my voice will render heed  
and make wide the door,  
I will come into his dwelling  
and take with him the evening supper,  
and he with me.

Another movement with unique characteristics! The words of an invitation that we attribute to Jesus, found in the book of Revelation (3:20), tell us that he stands at the door of our hearts and knocks, wanting to come in and eat the *Abendmahl* (evening meal; the German word also may mean Holy Communion) with us. The individuality of the ten measures of this movement derives from the setting of the knocking (*klopfen an*, “to knock”) of the visitor, a thought that inspired Bach to set the accompaniment of the singer to two violins and two violas that are played *pizzicato* by plucking, not bowing, of their strings throughout. The result is a reverent background for a lovely melody given to the bass, the traditional voice for Jesus in Bach's Passion compositions.

## 5. ARIA (Soprano)

*Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.  
Bin ich gleich nur Staub und Erde,  
Will er mich doch nicht verschmähn,  
Seine Lust an mir zu sehn,  
Dass ich seine Wohnung werde.  
O wie selig werd ich sein!*

Open wide, my heart and spirit,  
Jesus comes and draws within.  
Though I soon be earth and ashes,  
Me he will yet not disdain,  
That his joy he find in me  
And that I become his dwelling.  
Oh, how blessed shall I be!

The singer humbly welcomes Jesus into her heart in a little *da capo* aria accompanied by *basso continuo*. An inviting gesture of a rising pattern of three notes at *Öffne dich* (Open thyself) is repeated by the bass accompaniment and the soprano. The middle section of expectation of Jesus' coming is set to a slow duple meter that contrasts with the triple meter of the first part and its repetition.

## 6. CHORALE

*Amen, amen!  
Komm, du schöne Freudenkrone,  
Bleib nicht lange!  
Deiner wart ich mit Verlangen.*

Amen, amen!  
Come, thou lovely crown of gladness  
Do not tarry!  
Here I wait for thee with longing.

The final chorale movement is different from that of most of Bach's Leipzig cantatas: The movement is not the common four-part harmonization of one chorale stanza, but the polyphonic treatment for choir and instruments of only the last five lines of the concluding stanza of Philipp Nicolai's 1599 Epiphany chorale, *Wie schön leuchtet der Morgenstern* (O Morning Star, How Fair and Bright, LBW 76, stanza 5). The lower voices busy themselves with imitative phrases while the violins play an obbligato filigree of rapid sixteenth notes above the chorale melody, which is sung by the sopranos in long notes. The violins conclude with an ascending scale line of more than two octaves, one that ends on a high G. One author suggests that this is Bach's representation of the rising of the Epiphany Morning Star (Christ) of the first stanza of the chorale—aptly anticipated already in this Advent cantata.

*Silence is observed, then:*

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

*We stand and sing.*

**GOSPEL CANTICLE:** page 147 in the *front* of the green LBW

# ✠ PRAYERS ✠

**LITANY:** page 148 in the *front* of the green LBW

**LORD'S PRAYER:** page 152 (*Traditional*)

**BENEDICAMUS DOMINO & BENEDICTION:** page 152

**HYMN:** O Lord, How Shall I Meet You

(*green*) **LBW #23**

Concertato by Michael D. Costello

**Stanza 1 – All**

**Stanza 4 – Choir**

**Stanza 2 – Choir**

**Stanza 5 – Women**

**Stanza 3 – Men**

**Stanza 6 – All**

## **DISMISSAL**

☒ Go in peace. Serve the Lord.

☑ **Thanks be to God.**

## **LEADING WORSHIP TODAY**

**Kelly K. Faulstich**

Homilist

**Bruce K. Modahl**

Liturgist

**Senior Choir**

Choir

**Michael D. Costello**

Cantor/Organist

**Carl Grapentine**

Conductor

**Maura Janton Cock**

Soprano

**Christopher M. Cock**

Tenor

**Douglas Anderson**

Baritone

**Betty Lewis, Karen Nelson, Laura Zimmer**

Violin I

**Nina Saito, Lou Torick, Jennifer Cappelli**

Violin II

**Naomi Hildner, Elizabeth Coffman**

Viola

**Vicki Mayne**

Cello

**Judith Hanna**

Double Bass

**Meg Busse**

Oboe

**Mark Brewer**

Harp

**Jason Deroche**

Guitar

**Michael D. Costello**

Continuo



## BACKGROUND OF THE CANTATA

Lutheran tradition holds that Advent consists of four weeks of thoughtful spiritual preparation before the celebration of Christ's birth. Although the secular American world seemingly does not understand the concept, opting instead for a manic commercial orgy of extreme consumerism, the historic Christian church has observed the period as one of penitence—of expressing sorrow for one's sins prior to the coming to earth of Jesus Christ, the Savior from sin and of preparation for his final coming. In recent years the penitential aspect has been sublimated in many churches in favor of emphases on reflection and introspection. In this approach penitence and contemplation on Christ's final coming are not overlooked, but they are not the dominant themes they once were.

As valid as this slight change in approach is, it is quite different from the Lutheran world of Bach's Advent in Leipzig, when the penitential and somber mood of the season was reinforced by prohibitions of various kinds in daily life: weddings were postponed until after Christmas, festivities of any kind were curtailed, and even music was restricted in church. The organ was not played after the First Advent Sunday and no cantatas or other elaborate compositions were heard.

The First Sunday in Advent was recognized as a special day because it marked the beginning of the Christian church year. The Sundays just before this, at the end of the previous church year, were eschatological in nature, focusing on the end of all things and the Day of Judgment. Some of this emphasis carried over into the observance of Advent, but in the Sundays before Christmas the believer was led to focus more on the importance of coming to Christmas aware of the need for the forgiveness assured by Christ's Incarnation.

The year of the first performance of *Nun komm, der Heiden Heiland* (BWV 61) is clearly established by the notation on the score of the year "1714" in Bach's own hand. Thus we know that it was initially performed on December 2, 1714, during the composer's first year of service as Concertmaster in the ducal court in Weimar. (In Weimar, the Advent restrictions on music performance were less stringent than Bach would experience during his later service in Leipzig, and as a result we have Weimar cantatas by Bach that include four for the Advent season.) Of the total of six that have been preserved of those he wrote for the Advent season three were performed in Leipzig on the First Sunday of Advent. Cantata 61 was again performed there on November 28, 1723, as part of Bach's first annual cycle of cantatas.

The libretto of the present cantata is from the hand of the poet Erdmann Neumeister, who is credited with establishing the textual form of the cantatas that Bach used most frequently later in Leipzig: Chorus, various recitatives (on biblical texts) and arias (poetic commentaries), an optional chorus, and (later) a closing chorale. Neumeister, an influential devotional poet, was so highly regarded as an author of these annual cycles for the church year, that the most prominent composer in northern Europe of that time, George Phillip Telemann, called him “the most famous and only good poet in sacred matters.” Bach, of course, set these texts to a great variety of choral and solo vocal and instrumental movements in many different musical styles.

The cantata text reflects both the Epistle (Romans 13:11–14) and the Holy Gospel (St. Matthew 21:1–9), which set the theme of the day in worship. The former declares that night is almost past and the dawn of the end of all things is at hand; the latter describes Jesus’ entry into Jerusalem prior to his crucifixion. In the cantata text Neumeister anticipates the coming of the Divine Child, Jesus, whom we welcome warmly into our hearts and who lives there as our blessed Savior.

All in all, the music of the cantata reflects the individuality of a young, creative talent; Bach was only 29 when it was written, and he had composed relatively few cantatas before this. Its six movements feature two memorable German Lutheran chorales for Advent; three of the movements are quite unusual. The cantata also reflects Bach’s earlier exposure to French musical styles during his earlier secular service at the Cöthen court. The French influence is revealed in the score indications of *Overture*, and *Gai* (gaily, a tempo indication) in the first movement, and *gigue* (as in “jig”), the dance rhythm of the tenor aria.

The scoring is for the usual strings (2 violins, 2 violas instead of the usual one, and cello), *basso continuo* (keyboard and bass), bassoon, four-part choir, and soprano, tenor, and bass soloists.

Carlos Messerli

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Savior of the Nations, Come Text: attr. Ambrose of Milan, 340–397; German version, Martin Luther, 1483–1546; tr. William M. Reynolds, 1812–1776, sts. 1–2; tr. *Lutheran Service Book*, 2006, sts. 3, 6; tr. F. Samuel Janzow, 1913–2001, sts. 4–5, 8; tr. Gifford A. Grobrien, b. 1973, st. 7.

Tune: *Geystliche gesangk Buchleyn*, Wittenberg, 1524, ed. Johann Walter; setting: *Lutheran Service Book*, 2006.

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Stanza three setting by Michael Altenburg, 1584–1640 (ed. by David Pizarro); Stanza four setting by Hugo Distler, 1908–1942; Stanza six setting by J. S. Bach (1685–1750).

Other stanza settings by Michael D. Costello, b. 1979. All of the above reprinted by permission of Onelicense.net A-704570.

## BIOGRAPHIES



**DOUGLAS ANDERSON**, a long-standing member of Grace Lutheran Church and its choir, has been soloist in Grace's Bach Cantata Vespers since 1978. He 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.



**MARK BREWER** has performed professionally for more than 30 years, including 20 years in the Chicago area. He studied harp at the University of Michigan and Boston University. Mark performs as a soloist in many area churches and hotels, and also performs regularly with the New Millennium Orchestra and the Chicago Jazz Orchestra. Mark's bossa nova quartet, Wave, also performs regularly throughout the area. Mark is an active member of Grace Lutheran Church.



**CHRISTOPHER M. COCK** 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** 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. In recent years she frequently has been a soloist in Grace's Vesper cantatas.



**JASON DEROCHE** is said to be one of the most exciting guitarists of his generation, fusing an old world tradition with an understanding of pop culture. Playing everything from Bach to Beatles, he leaves his audiences delighted with his relaxed performance style and candid sense of humor. He resides in the western suburbs of Chicago, enjoys working with his wife, Sherri, and spending time with his family. He is a certified Suzuki instructor and works with the Western Springs School of Talent Education.



**KELLY K. FAULSTICH** is the Associate Pastor of Grace Lutheran Church and School in River Forest. She was born and raised in Wheaton, Illinois, and attended Valparaiso University, where she studied English, education, and theology. Following college, she entered the Lutheran School of Theology at Chicago, where she received her master of divinity degree and completed an internship at the International Lutheran Church in Addis Ababa, Ethiopia. Before coming to Grace, she served as pastor of a congregation in northeastern Ohio.

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