

Bach Cantata Vespers

2012–2013

Grace Lutheran Church River Forest, Illinois 42nd Year



November 18, 2012

Ich will den Kreuzstab gerne tragen (BWV 56)

Gladly will I bear the cross

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.

Twenty-Fifth Sunday after Pentecost
November 18, 2012 † 3:45 p.m.

EVENING PRAYER

† OPENING †

PRELUDE

Background and notes for each movement of the prelude are found on pages 24–25 in this worship folder.

Brandenburg Concerto No. 4 in G Major, BWV 1049

Johann Sebastian Bach
(1685–1750)

1. Allegro
2. Andante
3. Presto

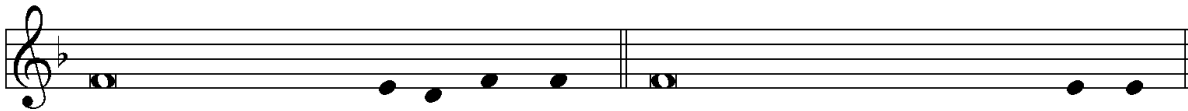
Betty Lewis, violin
Beth Gilford, recorder
Kimberly Kucharski, recorder

We stand, facing the candle as we sing.

SERVICE OF LIGHT




☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



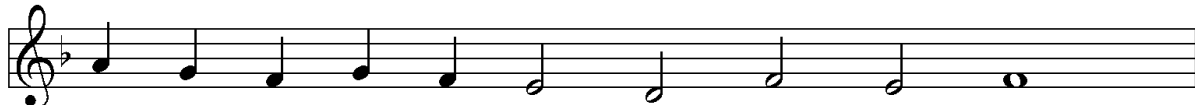
☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ 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 also 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.



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



I as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.



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



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

Silence for meditation is observed, then:

PSALM PRAYER

L Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

C Amen.



MOTET: *Legem pone mihi Domine* (Psalm 119:33–48)

Pietro Lappi
(c. 1575–1630)

Legem pone mihi, Domine, viam justificationum tuarum, et exquiram eam semper.

Set before me for a law the way of thy justifications, O Lord: and I will always seek after it.

Da mihi intellectum, et scrutabor legem tuam, et custodiam illam in toto corde meo.

Give me understanding, and I will search thy law: and I will keep it with my whole heart.

Deduc me in semitam mandatorum tuorum, quia ipsam volui.

Lead me into the path of thy commandments; for this same I have desired.

Inclina cor meum in testimonia tua, et non in avaritiam.

Incline my heart into thy testimonies and not to covetousness.

Averte oculos meos, ne videant vanitatem; in via tua vivifica me.

Turn away my eyes that they may not behold vanity; quicken me in thy way.

Statue servo tuo eloquium tuum in timore tuo.

Establish thy word to thy servant, in thy fear.

Amputa opprobrium meum quod suspicatus sum, quia judicia tua jucunda.

Turn away my reproach, which I have apprehended: for thy judgments are delightful.

Ecce concupivi mandata tua: in aequitate tua vivifica me.

Behold I have longed after thy precepts: quicken me in thy justice.

Et veniat super me misericordia tua, Domine; salutare tuum secundum eloquium tuum.

Let thy mercy also come upon me, O Lord; thy salvation according to thy word.

Et respondebo exprobrantibus mihi verbum, quia speravi in sermonibus tuis.

So shall I answer them that reproach me in anything; that I have trusted in thy words.

Et ne auferas de ore meo verbum veritatis usquequaque, quia in judiciis tuis supersperavi.

And take not thou the word of truth utterly out of my mouth:
for in thy words, I have hoped exceedingly.

Et custodiam legem tuam semper, in sæculum et in sæculum sæculi.

So shall I always keep thy law, forever and ever.

Et ambulabam in latitudine, quia mandata tua exquisivi.

And I walked at large: because I have sought after thy commandments.

Et loquebar in testimoniis tuis in conspectu regum, et non confundebam.

And I spoke of thy testimonies before kings: and I was not ashamed.

Et meditabar in mandatis tuis, quæ dilexi.

I meditated also on thy commandments, which I loved.

Et levavi manus meas ad mandata tua, quæ dilexi, et exercebar in justificationibus tuis.

And I lifted up my hands to thy commandments, which I loved:
and I was exercised in thy justifications.

Gloria Patri, et Filio, et Spiritui Sancto.

Glory to the Father, and to the Son, and to the Holy Spirit.

Sicut erat in principio et nunc et semper

As it was in the beginning, is now,

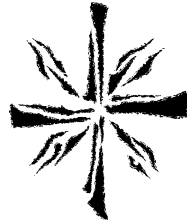
Et in saecula saeculorum. Amen.

And will be forevermore. Amen.

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ Lord, you are just and your commandments are eternal.
Teach us to love you with all our hearts and to love our neighbor as ourselves,
for the sake of Jesus our Lord.
- ☑ Amen.



MOTET: “Take Up Your Cross,” the Savior Said

Setting by Paul Bouman
(b. 1918)

“Take up your cross,” the Savior said,
“If you would my disciple be;
Forsake the past, and come this day,
And humbly follow after me.”

Take up your cross; let not its weight
Pervade your soul with vain alarm;
His strength shall bear your spirit up,
Sustain your heart, and nerve your arm.

Take up your cross, nor heed the shame,
Nor let your foolish heart rebel;
For you the Lord endured the cross
To save your soul from death and hell.

Take up your cross and follow Christ,
Nor think till death to lay it down;
For only those who bear the cross
May hope to wear a golden crown.

Charles W. Everest (1814–1877), alt.

Silence for meditation is observed, then:

PRAYER

- ☐ Almighty God,
your Son our Savior suffered at human hands and endured the shame of the cross.
Grant that we may walk in the way of his cross and find it the way of life and peace;
through your Son, Jesus Christ our Lord.
- ☑ Amen.

The offering is gathered.

VOLUNTARY

Sonata No. 1 in F Major

Johann Christian Schickhardt

(c. 1682–1762)

1. Un poco vivace
2. Vivace
3. Allemande
4. Sarabande
5. Gigue

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

We stand and sing.

HYMN: Of My Life the Life, O Jesus!

Stanza three is sung by the choir in a harmonization by Michael D. Costello (b. 1979).



1. Of my life the life, O Je - sus! Of my death the death al - so;
2. O what cru - el pro - vo - ca - tions, Scour-ges of the tongue and rod,
- Choir** 3. Thou didst let Thy - self be beat - en To de - liv - er me from pain;
4. For my proud and haugh - ty spir - it Thy hu - mil - i - a - tion paid;
5. From the heart, I thank Thee, Je - sus! For the vast, stu - pen - dous load,



Who hast giv'n Thy - self to ease us From our load of guilt and woe!
Spit - ting, shame, and ac - cu - sa - tions, Hast Thou borne, Thou Son of God!
False - ly charged, and sore - ly smit - ten, That Thy loss might be my gain.
For my death Thy death and mer - it Have a full a - tone - ment made:
Which Thou bear - est to re - lease us From the dread - ful wrath of God:



By Thy death our ran - som buy - ing, And pre - serv - ing us from dy - ing,
To re - deem my soul from e - vil, And the bond - age of the dev - il,
Thou hast suf - fered cru - ci - fix - ion For my com - fort in af - flic - tion:
Thy re - proach - es and dis - hon - or All have tend - ed to my hon - or:
For Thy cru - el death and pas - sion, Ag - o - ny and sore temp - ta - tion,



Thou-sand, thou - sand thanks to Thee, Bless - ed Je - sus, ev - er be!
Thou-sand, thou - sand thanks to Thee, Bless - ed Je - sus, ev - er be!
Thou-sand, thou - sand thanks to Thee, Bless - ed Je - sus, ev - er be!
Thou-sand, thou - sand thanks to Thee, Bless - ed Je - sus, ev - er be!
For Thy sharp and bit - ter pain, Thanks for - ev - er, Lord, A - men!

Text: *Jesu, meines Lebens Leben*, E. C. Homburg, 1605-1681, tr. R. Massie, 1800-1887
Tune: *Du, O schönes Weltgebäude*, J. Crüger, 1598-1662

✝ WORD ✝

We sit.

READING: Luke 9:23–27

Then [Jesus] said to them all, “If any want to become my followers, let them deny themselves and take up their cross daily and follow me. For those who want to save their life will lose it, and those who lose their life for my sake will save it. What does it profit them if they gain the whole world, but lose or forfeit themselves? Those who are ashamed of me and of my words, of them the Son of Man will be ashamed when he comes in his glory and the glory of the Father and of the holy angels. But truly I tell you, there are some standing here who will not taste death before they see the kingdom of God.”

L The Word of the Lord.

C Thanks be to God.

READING: Ephesians 4:22–28

You were taught to put away your former way of life, your old self, corrupt and deluded by its lusts, and to be renewed in the spirit of your minds, and to clothe yourselves with the new self, created according to the likeness of God in true righteousness and holiness.

So then, putting away falsehood, let all of us speak the truth to our neighbors, for we are members of one another. Be angry but do not sin; do not let the sun go down on your anger, and do not make room for the devil. Thieves must give up stealing; rather let them labor and work honestly with their own hands, so as to have something to share with the needy.

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Dr. Jennifer Powell McNutt



CANTATA: *Ich will den Kreuzstab gerne tragen*, BWV 56
(Gladly will I bear the cross)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 26–27 in this worship folder.*

1. Aria

Ich will den Kreuzstab gerne tragen,
I will gladly carry the cross,
Er kömmt von Gottes lieber Hand,
It comes from God's dear hand,
Der führet mich nach meinen Plagen
It leads me after my torments
Zu Gott, in das gelobte Land.
To God, into the promised land.
Da leg ich den Kummer auf einmal ins Grab,
There I will lay my grief at once in the grave,
Da wischt mir die Tränen mein Heiland selbst ab.
There my Savior himself will wash away my tears.

The librettist introduces the cantata's theme of discipleship and deliverance with a reference to Matthew 16:24: "If any man would come after me, let him deny himself and take up his cross and follow me." However, instead of *Kreuz* (cross), the author writes *Kreuzstab*, which refers to the "cross-beam" of worldly care and suffering carried by the Christian. (The German word also could refer to the crosier or bishop's staff, a symbol of authority for one who leads his flock heavenward following the "cross-beam.") The thought of Revelation 21:3 and the wiping away of tears is also invoked as the compassionate act of the Savior in heaven.

At the outset of the movement the oboe and first violin play a rising arpeggio in the main theme, which reaches a C-sharp as its second highest note. Soon, the soloist enters with the same rising arpeggio, reaching *Kreuz* (cross) at the high C-sharp; the note is printed in the score with its usual cross-hatched musical symbol for a sharp (#) emphasizing the double meaning of the passage. This type of somewhat obscure musical picture language is commonly found in the music of Bach.

The most evident musical pattern played by all instruments at various times throughout the movement is the descending line of pairs of notes that form a “sigh motif” well known to lovers of Bach’s music. Sometimes called the “care motif,” these descending pairs of notes here reflect the cares the Christian endures in this world. *Tragen* (to carry) and *Plagen* (troubles) are emphasized with long passages. As the movement continues, a new section ensues in which these cares are replaced by the singer’s peaceful triplets at *Da leg ich den Kummer* (There I lay my cares) indicating that in heaven Jesus will wipe away all tears.

2. Recitative

Mein Wandel auf der Welt ist einer Schiffahrt gleich:

My wandering in the world is like a ship’s journey:

Betrübnis, Kreuz und Not sind Wellen, welche mich bedecken

Sorrow, cross and distress are the waves that crash over me

Und auf den Tod mich täglich schrecken;

And scare me to death every day.

Mein Anker aber, der mich hält, ist die Barmherzigkeit,

My anchor, however, which holds me is the mercy

Womit mein Gott mich oft erfreut.

With which my God often delights me.

Der rufet so zu mir: Ich bin bei dir; Ich will dich nicht verlassen noch versäumen!

This is how he calls to me: I am with you; I will never leave you or forsake you!

Und wenn das wüthenvolle Schäumen sein Ende hat,

And when the roiling foam is at an end,

So tret ich aus dem Schiff in meine Stadt, die ist das Himmelreich,

Then I will step off the ship into my city, which is the kingdom of heaven,

Wohin ich mit den Frommen aus vielem Trübsal werde kommen.

Where I will arrive with the upright out of much tribulation.

The voyage through life is described as a journey aboard a ship. A rocking cello line suggests the motion of a ship over a steady *basso continuo* line of anchoring, repeated notes, against which the singer staggers about in somewhat unpredictable vocal phrases. When the ship reaches shore at *So tret ich aus dem Schiff in meine Stadt* (Then I will step off the ship into my city) the undulating cello motion is replaced by the long-held notes of singer and instrument. The allegory concludes with the heavenly calm of two final cadential chords.

3. Aria

Endlich, endlich wird mein Joch
At last, at last my yoke will,
Wieder von mir weichen müssen.
Once again, have to fall from me.
Da krieg ich in dem Herren Kraft,
Then I will receive power in the Lord,
Da hab ich Adlers Eigenschaft,
I will have an eagle's nature,
Da fabr ich auf von dieser Erden
I will fly up from this earth
Und laufe sonder matt zu werden.
And run, rather than become weary.
O gescheh es heute noch!
Oh, that it would happen even today!

New images—flying, and running—soaring on eagles' wings and running without tiring as described in Isaiah 40:28–31, are the rewards of those from whom the yoke of worldly life is lifted (Matthew 11:30). The repeated, exuberant expression, *endlich* (at last, or finally), accentuates the relief of the expectant believer.

The joyful music that describes this dramatic action is an imitative *da capo* duet with the solo oboe (the entire beginning is repeated) of great power and vitality. Each partner imitates and challenges the other in vigorous passages of melodic invention and repetition. *Joch* (yoke) and *von mir weichen müssen* (must again be lifted from me, or have to fall from me) are each sung to extended passages to accentuate their importance.

4. Recitative/Arioso

Ich stehe fertig und bereit,

I stand ready and willing

Das Erbe meiner Seligkeit

To receive my blessed inheritance,

Mit Sehnen und Verlangen

with longing and desire

Von Jesus Händen zu empfangen.

from Jesus' hands.

Wie wohl wird mir geschehn,

How wonderful it will be for me

Wenn ich den Port der Ruhe werde sehn.

When I see that harbor of rest.

Da leg ich den Kummer auf einmal ins Grab,

There I will lay my grief at once in the grave,

Da wischt mir die Tränen mein Heiland selbst ab.

There my Savior himself will wash away my tears.

Accompanied by sustained strings, the singer proclaims with quiet resignation that he is ready to receive his inheritance of heaven. A brief *adagio* signals a solemn return of the care motif at *Da leg ich den Kummer* (There I will lay my grief), two lines that had first appeared at the end of movement one. In the space of a few measures of music the theme of the cantata text is firmly reinforced.

5. Chorale

Komm, o Tod, du Schlafes Bruder,
Come, oh Death, you brother of sleep,
Komm und führe mich nur fort;
Come, and lead me away;
Löse meines Schiffleins Ruder,
Release the rudder of my little boat,
Bringe mich an sichern Port!
Bring me to a safe harbor!
Es mag, wer da will, dich scheuen,
There may be those who shun you,
Du kannst mich vielmehr erfreuen;
But you rather delight me;
Denn durch dich komm ich herein
Because through you I come inside
Zu dem schönsten Jesulein.
To most beautiful, dearest Jesus.

The last movement reiterates the persistent theme of the cantata, that is, the longing for death by the believer and the securing of the *Schifflein* (little boat) of our life in the safe harbor of heaven.

The text is from the sixth stanza of a hymn by Johann Franck (1653) set to a melody of Johann Crüger (1649). Neither text or tune is in most modern Lutheran hymnals, though it was sung in this evening's worship service as printed in the *Evangelical Lutheran Hymnary* (No. 336). The setting by Bach is particularly rich harmonically.

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.

MAGNIFICAT



Ⓒ My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa- vor on his low- ly ser- vant.



From this day all gen- er - a - tions will call me bless- ed.



The Al- might- y has done great things for me, and ho- ly is his name.



He has mer- cy on those who fear him in ev- 'ry gen- er - a - tion.



He has shown the strength of his arm; he has scat- tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun-gry with good things, and the rich he has sent a - way emp - ty.

He has come to the help of his ser - vant Is - ra - el,

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

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

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

as it was in the be - gin - ning, is now, and will be for - ev - er. A - men



✠ PRAYERS ✠

LITANY

L In peace, let us pray to the Lord.

C Lord, have mer - cy.

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'L' and a half note 'In peace, let us pray to the Lord.' The piano accompaniment provides a harmonic background with chords and moving lines in both hands.

After each petition:

L ...let us pray to the Lord.

C Lord, have mer - cy.

The musical score for the response consists of a vocal line and a piano accompaniment. The vocal line has a whole rest followed by a half note 'C' and a half note 'Lord, have mer - cy.' The piano accompaniment provides a simple harmonic accompaniment.

The litany concludes:

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

C Al - le - lu - ia.

The musical score for the concluding response consists of a vocal line and a piano accompaniment. The vocal line has a whole rest followed by a half note 'C' and a half note 'Al - le - lu - ia.' The piano accompaniment provides a simple harmonic accompaniment.

L 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

℣ Let us bless the Lord. ℣ Thanks be to God.

BENEDICTION

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

HYMN: Why Should Cross and Trial Grieve Me

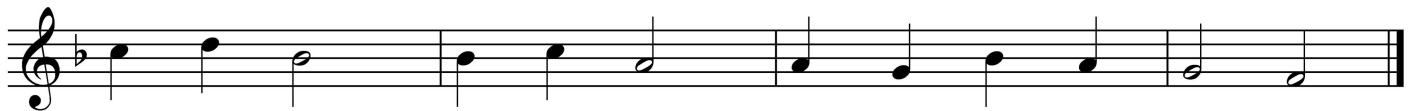
Harmonizations by Paul Bouman



1. Why should cross and tri - al grieve me? Christ is near With His cheer;
 2. When life's trou - bles rise to meet me, Though their weight May be great,
Choir 3. God gives me my days of glad - ness, And I will Trust Him still
 4. From God's joy can noth - ing sev - er, For I am His dear lamb,
 5. Now in Christ, death can - not slay me, Though it might, Day and night,



Nev - er will He leave me. Who can rob me of the heav - en
 They will not de - feat me. God, my lov - ing Sav - ior, sends them;
 When He sends me sad - ness. God is good; His love at - tends me
 He, my Shep - herd ev - er. I am His be - cause He gave me
 Trou - ble and dis - may me. Christ has made my death a por - tal



That God's Son For me won When His life was giv - en?
 He who knows All my woes Knows how best to end them.
 Day by day, Come what may, Guides me and de - fends me.
 His own blood For my good, By his death to save me.
 From the strife Of this life To His joy im - mor - tal!

Text: Paul Gerhardt, 1607-1679; tr. *Christian Worship*, 1993, sts. 1-3;
 tr. Stephen P. Starke, b. 1955, sts. 4-5 © 2004 Stephen P. Starke; admin. Concordia Publishing House. Used by permission.
 Tune: *Warum sollt ich mich denn Grämen*, Johann G. Ebeling, 1637-1676; setting, *The Lutheran Hymnal*, 1941.

DISMISSAL

L Go in peace. Serve the Lord.

G Thanks be to God!

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LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Jennifer Powell McNutt, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Douglas Anderson, baritone

Beth Gilford and Kimberly Kucharski, recorders
Christine Janzow Phillips, Meg Busse, oboes
Nancy Hagen, English horn
Dianne Ryan, bassoon

Betty Lewis, Clara Lindner, Karen Nelson, violin I
Paul Zafer, Lou Torick, Helen Blazie, violin II
Naomi Hildner, Becky Coffman, viola
Craig Trompeter, cello
Judith Hanna, double bass
Laura Zimmer, organ and harpsichord

BIOGRAPHIES



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 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.



Michael D. Costello, director, is Cantor at Grace. 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. 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.



Beth Gilford, recorder, studied recorder at the Schola Cantorum Basiliensis in Switzerland with Hans-Martin Linde. After two years at the Schola, she returned to the United States, where she earned a B.F.A. in recorder from the Oberlin College Conservatory. Over the span of her long career, she has performed with a variety of ensembles; she also taught recorder and early music performance practice at the University of Michigan, Oberlin College, and Albion College. Today, she maintains a private studio for adults interested in baroque music and performance practice and teaches a small cohort of young children.



Kimberly Kucharski, recorder, is an active freelance musician throughout the Midwest. She has performed as a chamber musician and with symphony orchestras on both flute and recorder. Originally from Southern California, she holds a double baccalaureate degree in Music Performance and Education from California State University at Long Beach. During her education at Long Beach, Ms. Kucharski developed a passion for and studied early music, specializing in recorders and was frequently featured as a soloist in the Collegium Musicum. She is also a former member of the Los Angeles Recorder Orchestra (LARO) and a member of the American Recorder Society (ARS). Kimberly has studied recorder under Janet Beazley and Rotem Gilbert and has been active in master classes with Tom Zajac and Han Tol.



Betty Lewis, violin, is an active violinist and violist in the Chicago area performing with groups such as the Joffrey Ballet of Chicago, Broadway in Chicago, the Elgin Symphony and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, Wisconsin. Betty maintains a full teaching schedule in violin and viola as well as conducting the orchestras at Francis Parker School in Chicago.



Jennifer Powell McNutt, homilist, is Assistant Professor of Theology and History of Christianity at Wheaton College. She is a graduate of Westmont College and Princeton Theological Seminary, and holds a Ph.D. from the Reformation Studies Institute of the University of St. Andrew's. She is an ordained Minister of Word and Sacrament in the Presbyterian Church (USA). Her research interests explore the history of the clergy and the contextual transformation of the church in its institutional organization, thought, and practices from the Reformation period through the Enlightenment.

BACKGROUND OF THE PRELUDE

Bach's six *Brandenburg Concertos*, the best known of the composer's instrumental works, have a curious history. The circumstances, the location, and the date of their creation and early performance are open to speculation. While some were probably composed and performed when Bach was employed in the court at Cöthen, movements of the six appeared in other arrangements during the composer's lifetime. They probably were played most often in Leipzig at Zimmermann's coffee house or at his summer garden, where Bach led his *Collegium musicum* (a group of professional and amateur musicians) in performance. The six concertos received their name and early recognition because the composer sent a handsome, formal presentation copy of the set in 1721 to Christian Ludwig, Margrave (Duke) of Brandenburg, possibly for the purpose of receiving a recommendation for appointment to another position. Although there is no record that the Margrave ever acknowledged or had the works performed at his court, the *Brandenburg Concertos* have ensured the position of his name in history more than any other of his deeds.

The *Concertos* represent the culmination of the Baroque style of *concerto grosso* (large concerto) writing developed in Italy by Antonio Vivaldi (1678–1741). This style consists of multimovement works for a variety of instruments playing what is today called chamber music. Concertos feature a large group of instrumentalists (the *tutti* or *ripieno*) that is contrasted with a group of soloists (the *concertino*), the components of which were variable. Other contrasts typical of the period involve dynamics (loud and soft passages) and pitch level. The most favored technique of composition in the concerto form is the *Fortspinnung* (spinning out) and fragmenting or varying of themes continuously rather than in a fugal, polyphonic, or Classical development fashion. In contrast to Classical and Romantic concertos, solo instruments usually do not dominate the *concerto grosso* ensemble. All in all, *Brandenburg Concerto* movements have a sprightly and buoyant character, which probably has contributed greatly to their popularity.

Typical of the genre, *Brandenburg Concerto No. 4* consists of three movements, *Allegro*, *Andante*, *Presto* (fast, slow, fast). It is scored for principal violin, 2 *flauti dolce* (probably recorders pitched in *f*), strings chiefly for the *ripieno* (2 violins, viola, cello), and *basso continuo* (bass and keyboard).

Each movement is further explained in the paragraphs on the following page.

1. Allegro. A lively movement scored for a *concertino* group of a solo violin and two recorders. It begins with an arresting theme in the 3/8 triple meter of a spirited minuet. The solo violin and the recorders form an effective foil in contrasting passages with the *ripieno* group and with each other. The violin is given extended sixteenth-note passages and even a long section with thirty-second-note scales. A brief area of violin double-note chords enriches the texture. The recorders move mostly at the intervals of sweet-sounding thirds and sixths.

2. Andante. The contrasting slow movement presents the *concertino* instruments in simultaneous and in imitative motion. A feature of the writing are the passages of two-note slurs superficially resembling those of the “care-motif” of the first movement of Cantata 56 (to be heard later in the service). But here their design achieves a lighter, almost floating effect. Twice, the first recorder alone is given a brief ascending and then descending scale line without any kind of accompaniment—first at midpoint in the movement and later at the final cadence, forming isolated, pearl-like exposures of the lovely recorder timbre.

3. Presto. The exciting final movement seems to feature the leadership of the solo violin, but actually every instrument participates in fugal imitation and the spinning out extensions of the opening theme and its derivative melodies. The solo violin also is assigned rapid passage work that is particularly characteristic of a stringed instrument. As the end of the movement approaches, all instruments pause in silence for one beat three times as if to gather strength to propel the *Concerto* to its conclusion.

Carlos Messerli

BACKGROUND OF THE CANTATA

In tribute to Bach's ability to express the truths of the Gospel in music, he is sometimes called the Fifth Evangelist. In a certain sense this designation may be valid, but in reality he is not an evangelist but a preacher who in his cantatas exposes the meaning of Holy Scripture (especially the inspired writings of the four evangelists, Matthew, Mark, Luke and John) for the people of his own day. Bach's compositional skill and insight permits him thereby at times to reveal unspoken truths. A singular mark of Bach's achievement in the cantatas is that he sets to music the words of librettists who themselves are often paraphrasing or articulating and explaining scriptural texts or doctrinal truths.

The cantata *Ich will den Kreuzstab gerne tragen* is a good example of Bach's ability to discourse on the assigned liturgical readings of Scripture. It was written for the Nineteenth Sunday after Trinity (now called the Eighteenth Sunday after Pentecost) and was performed in Leipzig on October 27, 1726. The Epistle for the Day was Ephesians 4:22–28 (put on the new creature, created after God); the Gospel, Matthew 9:1–8 (healing of the paralytic).

Of the several themes that may be drawn from these texts, the librettist chose to discourse on the life of the Christian on his or her way to death and eternal life with Jesus. In Bach's day, such writing was not considered morbid, but merely an expression of faith, the brevity and difficulty of worldly life, and the commonly held anticipation of the joys of eternal life in heaven. Christian discipleship and heavenly deliverance were topics of great concern in the eighteenth century, one that is often avoided today.*

The eschatological emphasis may also have been influenced by the readings for the coming end of the church year that tend to focus increasingly on death and the end of all things. The verse with which the Gospel for the Day begins provides a further clue to the theme of the cantata in Jesus' own action. It begins: "And he entered into a ship and passed over, and came into his own city," Matthew 9:1). Throughout the cantata the librettist approaches life as a voyage on the way to heaven, and Bach amply illustrates in music numerous nautical references of the text.

* A further exploration of the topic is contained in Calvin R. Stapert, *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach* (Grand Rapids, Michigan: Eerdmans, 2000).

Bach often employed certain especially skilled singers or instrumentalists when they were available for performance at St. Thomas or St. Nicholas. Joshua Rifkin speculates that a certain student named Johann Christian Lipsius sang in the 1726 performance of the present work, for he is recorded as receiving payment as a bass soloist for three cantatas by Bach during that church year. Because of the vocal demands of Cantata 56, Lipsius must have possessed exceptional vocal ability.

This five-movement cantata consists of two arias, two recitatives, and a chorale. The bass soloist is supported by an orchestra of 2 oboes, *taille* (*oboe da caccia*) or English horn, 2 violins, viola and *basso continuo* (keyboard and bass), with a four-part quartet or choir to sing the concluding chorale.

Carlos Messerli

Find us online in these locations:



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The website of the Bach Cantata Vespers ministry at Grace.
Watch videos, read about the history of the series and preview the current season.



www.graceriverforest.org

The website of Grace Lutheran Church and School.
Read about news and events at Grace, including worship services and concerts.



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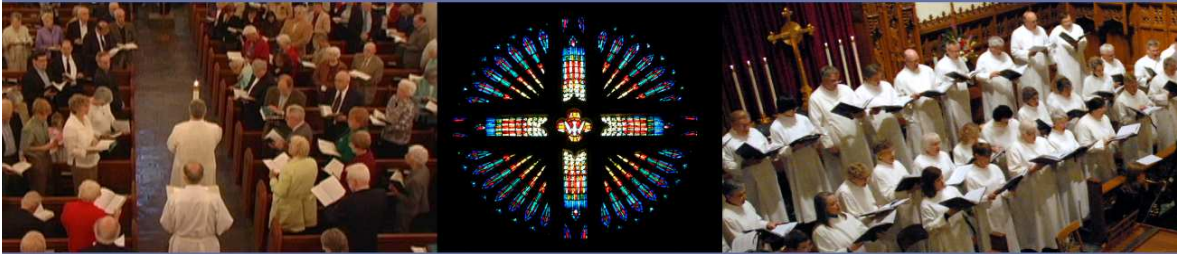
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Bach

Cantata Vespers

2012–2013

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



January 27

Herr, wie du willst, so schicks mit mir (BWV 73)

Lord, as you will, so let it be done with me

February 24

Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)

I believe, dear Lord, help my unbelief!

Kapelle, Concordia University Chicago, Charles P. Brown, director

March 24

Matthäus-Passion (BWV 244)

St. Matthew Passion

Performed in a 4:00 p.m. concert, free and open to the public

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

April 28

Weinen, Klagen, Sorgen, Zagen (BWV 12)

Weeping, wailing, fretting, fearing

May 19

Wer mich liebet, der wird mein Wort halten (BWV 74)

Whoever loves me will keep my word

Peace Came to Earth



Advent/Christmas Concert

December 9, 4:00 p.m.

Choirs of Grace Lutheran Church & School

Handbells, Soloists, Orchestra

Nursery open ■ Reception following ■ Free-will offering

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