



Bach

Cantata Vespers

2011–2012

Grace Lutheran Church ■ River Forest, Illinois

November 20, 2011

Nun komm, der Heiden Heiland (BWV 62)

Savior of the nations, come

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.

Christ the King Sunday
November 20, 2011 † 3:45 p.m.

EVENING PRAYER

† OPENING †

PRELUDE

Nun komm, der Heiden Heiland, BuxWV 211
Savior of the nations, come

Dieterich Buxtehude
(1637–1707)

Nun komm, der Heiden Heiland, BWV 661

Johann Sebastian Bach
(1685–1750)

Variations sur un thème de Clément Jannequin
Variations on a theme of Clément Jannequin

Jehan Alain
(1911–1940)

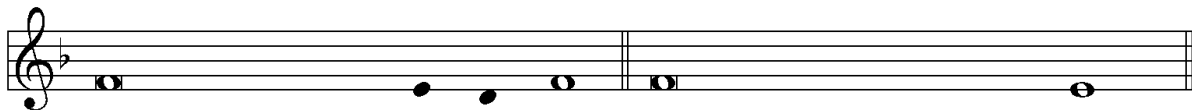
Litanies

Michael D. Costello, organ

Jehan Alain

We stand, facing the candle as we sing.

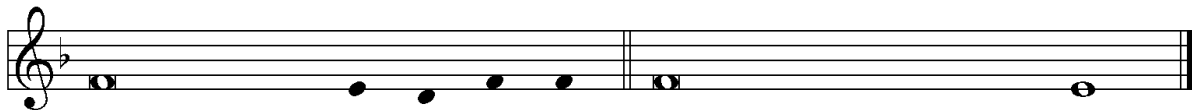
SERVICE OF LIGHT



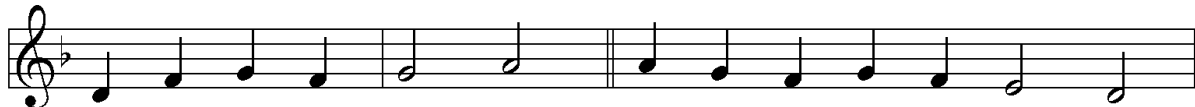
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ 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 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.



III 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.



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



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

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.

II Amen.



ANTHEM: *Veni, Redemptor gentium*

Setting by Leonhard Paminger
(1495–1567)

*Veni, Redemptor gentium;
Ostende partum virginis;
Miretur omne saeculum.
Talis decet partus Deo.*

*Non ex virili semine,
Sed mystico spiramine
Verbum Dei factum est caro,
Fructusque ventris floruit.*

*Alvus tumescit virginis.
Clastrum pudoris permanet;
Vexilla virtutum micant,
Versatur in templo Deus.*

*Procedat e thalamo suo,
Pudoris aula regia,
Geminae gigans substantiae
Alacris occurrat viam.*

*Egressus eius a Patre,
Regressus eius ad Patrem;
Excursus usque ad inferos
Rekursus ad sedem Dei.*

*Aequalis aeterno Patri,
Carnis tropaeo accingere,
Infirma nostri corporis
Virtute firmans perpeti.*

*Praesepe iam fulget tuum,
Lumenque nox spirat novum,
Quod nulla nox interpolet
Fideque iugi luceat.*

*Laus, honor, virtus, gloria,
Deo Patri et Filio
sancto simul paraclito
in saeculorum saecula.
Amen.*

(St. Ambrose of Milan, 340–397)

O come, Redeemer of the earth,
And manifest thy virgin-birth:
Let every age adoring fall,
Such birth befits the God of all.

Begotten of no human will,
But of the Spirit, thou art still
The Word of God, in flesh arrayed,
The promised fruit to us displayed.

The virgin womb that burden gained
With virgin honor all unstained,
The banners there of virtue glow,
God in his temple dwells below.

Proceeding from his chamber free
That royal home of purity,
A giant in twofold substance one,
Rejoicing now his course to run.

From God the Father he proceeds,
To God the Father back he speeds,
Runs out his course to death and hell,
Returns on God's high throne to dwell.

O equal to the Father, thou!
Gird on thy fleshly mantle now,
The weakness of our mortal state
With deathless might invigorate.

Thy cradle here shall glitter bright,
And darkness breathe a newer light
Where endless faith shall shine serene
And twilight never intervene.

All praise, eternal Son, to thee,
Eternal praise and glory be,
Whom with the Father we adore
And Holy Spirit, evermore.
Amen.

Silence for meditation is observed, then:

PRAYER

☒ Stir up your power, O Lord, and come.

Protect us by your strength and save us from the threatening dangers of our sins,
for you live and reign with the Father and the Holy Spirit, one God, now and forever.

☒ **Amen.**

The offering is gathered.

VOLUNTARY: *Wachet auf, ruft uns die Stimme*, Opus 8, No. 2a

Hugo Distler
(1908–1942)

*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 and sing.

HYMN: Wake, Awake, for Night Is Flying

The choir sings stanza two in a setting by Harold Rohlig (b. 1926)



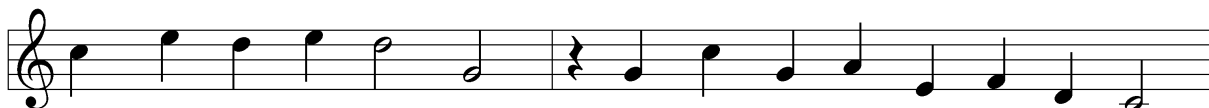
All 1 Wake, a - wake, for night is fly - ing, the watch-men
Choir 2 Zi - on hears the watch-men sing - ing, and in her
All 3 Now let all the heav'ns a - dore you, and saints and



on the heights are cry - ing; a - wake, Je - ru - sa - lem, at last.
heart new joy is spring - ing. She wakes, she ris - es from her gloom,
an - gels sing be - fore you. The harps and cym-bals all u - nite.



Mid - night hears the wel - come voic - es, and at the
for her Lord comes down all glo - rious, the strong in
Of one pearl each shin - ing por - tal, where, dwell - ing



thrill - ing cry re - joic - es: "Come forth, you maid - ens! Night is past.
grace, in truth vic - to - rious. Her star is ris'n; her light is come.
with the choir im - mor - tal, we gath - er round your daz - zling light.



The bride - groom comes! A - wake; your lamps with glad - ness take!"
Oh, come, you Bless - ed One, Lord Je - sus, God's own Son.
No eye has seen, no ear has yet been trained to hear,



Al - le - lu - ia! Pre - pare your - selves to meet the
Sing ho - san - na! We go un - til the halls we
what joy is ours! Cre - scen - dos rise; your halls re -



Lord, whose light has stirred the wait - ing guard.
view where you have bid us dine with you.
sound; ho - san - nas blend in cos - mic sound.

Text: Philipp Nicolai, 1556–1608; tr. Catherine Winkworth, 1829–1878, alt.
Music: WACHET AUF, Philipp Nicolai, 1556–1608

✝ WORD ✝

We sit.

READING: Romans 13:11–14

[St. Paul writes:] ¹¹Besides 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; ¹²the night is far gone, the day is near. Let us then lay aside the works of darkness and put on the armor of light; ¹³let us live honorably as in the day, not in reveling and drunkenness, not in debauchery and licentiousness, not in quarreling and jealousy. ¹⁴Instead, 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

¹When [Jesus and the crowd following him] had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, ²saying 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. ³If anyone says anything to you, just say this, ‘The Lord needs them.’ And he will send them immediately.” ⁴This took place to fulfill what had been spoken through the prophet, saying,

⁵“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.”

⁶The disciples went and did as Jesus had directed them; ⁷they brought the donkey and the colt, and put their cloaks on them, and he sat on them. ⁸A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. ⁹The crowds that went ahead of him and that followed were shouting,

“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.**



CANTATA: *Nun komm, der Heiden Heiland!* BWV 62
(Savior of the nations, come)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 24 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 by expressing the believer's longing for the coming of a Savior in the form of the Christ Child. To accompany the words of the first stanza of Luther's chorale, Bach provides a magnificent multi-layered setting of the chorale tune in a flowing 6/4 meter. First the oboes lay out a beguiling, rising three-note motive that pervades the whole movement. The first violin quickly enters with a nearly endless stream of sixteenth-note scales and broken chords. The lower voices of the choir then sing lines of anticipatory imitation of the first phrase of the chorale. Finally, the sopranos, supported by the horn, sing the first phrase of the melody in long notes. The pattern has thus been set for the other phrases, but only the last phrase provides identical duplication of the four elements of the first phrase. A repetition of the instrumental introduction closes the movement.

2. Aria (tenor)

<i>Bewundert, o Menschen, dies große Geheimnis:</i>	Admire, all ye people, this mystery's grandeur:
<i>Der höchste Beherrscher erscheint der Welt.</i>	The highest of rulers appears to the world.
<i>Hier werden die Schätze des Himmels entdeckt,</i>	Here are all the treasures of heaven discovered,
<i>Hier wird uns ein göttliches Manna bestellt,</i>	Here for us a manna divine is ordained,
<i>O Wunder! die Keuschheit wird gar nicht beflecket.</i>	O wonder! Virginitude bideth unblemished.

The text reveals admiration and wonder at the coming of the greatest of kings in birth from a virgin! The joyful music, chiefly of oboes, strings and *continuo* support the soloist in the A-B-A form of a long *da capo* aria. The rhythm is that of a *passepied*, a lively, French dance form in triple meter enhanced throughout by a bit of syncopation. Bach supports the upbeat mood of the aria with long passages of sixteenth-notes for the soloist who names Christ as the *höchste Beherrscher* (highest of rulers). The middle (B) section, which refers more quietly to the virgin birth itself, includes a brief, but ravishing duet for the first violin and the tenor at *nicht beflecket* (unblemished).

3. Recitative (bass)

*So gebt aus Gottes Herrlichkeit und Thron
Sein eingeborner Sohn.*

*Der Held aus Juda bricht herein,
Den Weg mit Freudigkeit zu laufen
Und uns Gefallne zu erkaufen.*

O heller Glanz, o wunderbarer Segensschein!

Now comes from God's great majesty and throne
His one begotten Son.

The man from Judah now appears
To run his course with gladness
And us the fallen bring redemption.

O splendid light, sign of grace most wonderful!

The *Herrlichkeit* (majesty) of the first sentence embodies the theme of this *recitativo secco* (a “dry” accompaniment of *continuo* only). *Held aus Juda* refers not to just a man, but to Christ, our “Hero out of Judah.” With this text we leave the emphasis on the virgin birth and focus on the divine miracle of the Incarnation that brings to us redemption.

4. Aria (bass)

Streite, siege, starker Held!

Sei vor uns im Fleische kräftig!

Sei geschäftig,

Das Vermögen in uns Schwachen

Stark zu machen!

Fight victorious, hero strong!

Show for us in flesh thy power!

Ever striving,

Our own power, now so feeble,

Strong to temper.

The drama drawn from the powerful chorale text that asks Christ to fight the battle of faith for us is portrayed vividly in the music beginning with the parallel unison lines of the upper and lower strings playing an octave apart. These prepare us for the vigorous setting of *streite* (to strike or fight) in the long slashing lines of the singer and especially the sixteenth-note runs at *kräftig* (mighty or strong). Throughout this *da capo* aria we ask Christ the hero, with his strength to give us strength to fight the battle of life.

5. Recitative (soprano and alto)

Wir ehren diese Herrlichkeit

Und nahen nun zu deiner Krippen

Und preisen mit erfreuten Lippen,

Was du uns zubereit';

Die Dunkelheit verstört' uns nicht

Und sahen dein unendlich Licht.

We honor this great majesty

And venture nigh now to thy cradle

And praise thee now with lips of gladness

For what thou us hast brought;

For darkness did not trouble us

When we beheld thy lasting light.

An unusual recitative in the form of a short duet for two female voices supported by strings and *continuo* (keyboard and bass). The voices move in parallel rhythms to give honor and praise to *diese Herrlichkeit* (this majesty).

6. Chorale

*Lob sei Gott, dem Vater, g'ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heiligen Geist,
Immer und in Ewigkeit!*

Praise to God, the Father, be,
Praise to God, his only Son,
Praise to God, the Holy Ghost,
Always and eternally!

A return to the simply harmonized text and tune of the last stanza of Luther's original chorale reaffirms one's faith in the Triune God, now addressed anew in an Advent light.

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.

MAGNIFICAT



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



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



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



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

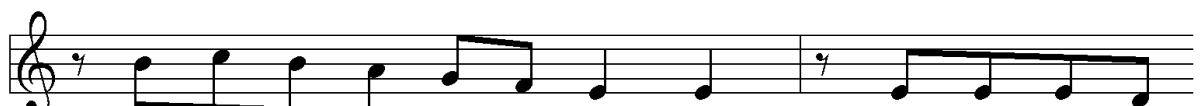


He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



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


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


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


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


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


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


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


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


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



✠ PRAYERS ✠

LITANY



℣ In peace, let us pray to the Lord. ℣ Lord, have mer - cy.

After each petition:

℣ ...let us pray to the Lord.



℣ Lord, have mer - cy.

The litany concludes:

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



℣ Al - le - lu - ia.

℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

℣ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



℣ To you, O Lord.

℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

℣ Amen.

L Lord, remember us in your kingdom and teach us to pray:

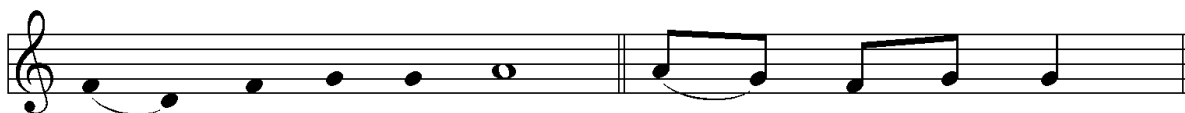
C Our Father, who art in heaven,

hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.

Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

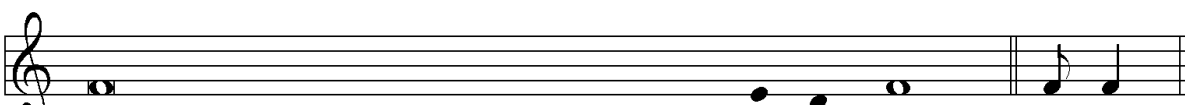
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO



L Let us bless the Lord. **C** Thanks be to God.

BENEDICTION



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



HYMN: Prepare the Royal Highway

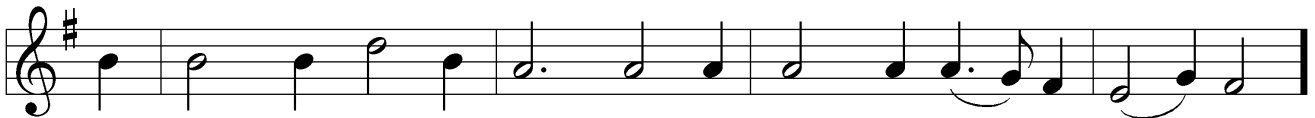
Concertato by Michael D. Costello
(b. 1979)



All 1 Pre - pare the roy - al high - way; the King of kings is near!
All 2 God's peo - ple, see him com - ing: your own e - ter - nal king!
Choir 3 Then fling the gates wide o - pen to greet your prom - ised king!
All 4 His is no earth - ly king - dom; it comes from heav'n a - bove.



Let ev - 'ry hill and val - ley a lev - el road ap - pear!
Palm branch - es strew be - fore him! Spread gar - ments! Shout and sing!
Your king, yet ev - 'ry na - tion its trib - ute too may bring.
His rule is peace and free - dom and jus - tice, truth, and love.



Then greet the King of glo - ry, fore - told in sa - cred sto - ry:
God's prom - ise will not fail you! No more shall doubt as - sail you!
All lands will bow be - fore him; their voic - es join your sing - ing:
So let your praise be sound - ing for kind - ness so a - bound - ing:

Refrain



Ho - san - na to the Lord, for he ful - fills God's Word!

Text: Frans Mikael Franzén, 1772–1847; tr. *Lutheran Book of Worship*, 1978
Music: BEREDEN VÅG FÖR HERRAN, Swedish folk tune, 17th cent.

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DISMISSAL

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

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The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Daniel M. Bell, Jr., homilist
The Rev. Michael D. Costello, cantor

Grace Lutheran Church Senior Choir
Concordia University Chicago Kapelle
Charles P. Brown, director

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

Lydia Bruhn, horn
Meg Busse and Nancy Hagen, oboe
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, and Brigid McCarthy, violin I
David Belden, Laura Zimmer, and Lou Torick, violin II
Naomi Hildner and Vannia Phillips, viola
Victoria Mayne, cello
Judith Hanna, double bass
Michael D. Costello, continuo

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 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 a flutist at Grace Lutheran Church. They are the parents of four children, all of whom have studied music.



Daniel M. Bell, Jr., homilist, is Professor of Theological Ethics and Director of Methodist Studies at Lutheran Theological Southern Seminary in Columbia, South Carolina. Professor Bell is an ordained Elder in The United Methodist Church. A graduate of Stetson University, he earned the Master of Divinity degree from Duke Divinity School and the Doctor of Philosophy degree (in theology and ethics) from Duke University. He is the author of numerous publications, is a gifted scholar and enthusiastic teacher, and has led study and immersion trips to Latin America.



Charles P. Brown, guest conductor, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



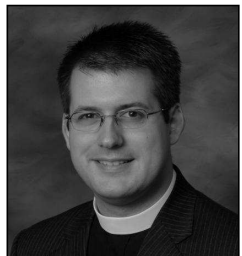
Karen Brunssen, mezzo-soprano, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in roles drawn from a wide-ranging repertoire that extends from Baroque to contemporary music. She is a member of Grace and has performed in Bach cantatas here many times.



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



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



Michael D. Costello, organist, is Cantor at Grace Lutheran Church and School. 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 works with MorningStar Music Publishers and Augsburg Fortress, and is currently President of Region 3 of the Association of Lutheran Church Musicians.

Kapelle is Concordia University Chicago's premier choral performance ensemble. This select voice choir tours annually throughout the U.S. as well as internationally every four years, and records regularly. Their active performance schedule also includes Concordia's annual Lessons and Carols services during Advent as well as performing major choral works with Concordia's Chamber Orchestra.



✠ IN MEMORIAM ✠

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This 41st season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

Tuning of the portativ organ for this service was graciously provided by Leonard Berghaus.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located in the narthex and online at www.graceriverforest.org.

BACKGROUND OF THE CANTATA

Perhaps you can imagine coming to church each Sunday for an entire year with the prospect of hearing a major choral work on one of your own favorite hymns! Whatever the Sunday or festival, the cantata to be heard would feature a chorale that you had known from childhood and possibly even had memorized. What a pleasure that could be!

Such was the treat that Bach planned for the worshipers at St. Thomas and St. Nicholas in Leipzig for the year 1724 to 1725, in only his second year at his new post. To accomplish this feat Bach wrote a total of 41 cantatas based on chorales for his second year of service, in addition to 14 cantatas on other texts. In doing this he capitalized on the people's familiarity with the hymns sung each Sunday in Lutheran churches as the Hymn of the Day. This custom, from the early days of the Reformation, assigned specific hymns to specific Sundays and festivals in the church year. Because they sang these hymns every year, the people grew to know and love them. Bach took these great tunes and texts and expanded, developed, and enlarged them to constitute the "chorale cantatas" for which he is justly famous. *Nun komm, der Heiden Heiland* (BWV 62) is a sterling example of a cantata from this, his second cycle of cantatas in Leipzig.

Bach must have had a special affection for this particular chorale (LBW 28), for in 1714 he had already composed a cantata (BWV 61) on the same hymn with a different libretto, when he was in service to the court at Weimar. In fact, the present work was performed in Leipzig at least twice more in his lifetime

The Leipzig cantata was written for the First Sunday of Advent, December 3, 1724, the very beginning of the church year. It is based on the text and tune of the Hymn of the Day for the first Sunday in Advent, which marks the beginning of the church year. The first and last cantata movements use the melody and poetry of Martin Luther's chorale that was published in 1524, just 200 years before the Leipzig performance of the Bach cantata. The author of the texts of the other movements is unknown, but they are based on the interior texts of the original eight-stanza chorale.

Luther's hymn has a history that illustrates his approach to reform of the church of his day. While Luther objected to many doctrines and practices of the Roman Catholic church he had an extraordinary interest in preserving biblically supportable values of the ancient church. When he recognized a scriptural basis for them he preserved traditional teachings, customs, and liturgical practices and texts. He also recognized the lasting value of music in his ministry. An example of this approach is his translation into contemporary German of the historic Advent hymn from the fourth century, *Veni redemptor gentium*, by Bishop Ambrose of Milan. He recognized the original as one of the jewels of the Christian faith and its hymnody with its description of the Advent longing for Christ and the meaning of the divine Incarnation. His translation of text and tune of the chorale were so effective and well-liked that it became the preeminent Lutheran hymn of the Advent season and eventually the inspiration for the present cantata by Bach.

The work is scored for *cornu* (horn), 2 oboes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), choir (soprano, alto, tenor, bass), and soprano, alto, tenor, and bass soloists.

Carlos Messerli

Advent and Christmas Worship

at Grace Lutheran Church, River Forest

Advent

We wait for new heavens and a new earth, where righteousness is at home. (2 Peter 3:13)

Sundays

Holy Communion, 8:30 and 11:00 a.m.

Wednesdays (November 30, December 7 and 14)

Supper in Fellowship Hall, 6:30 (free-will offering)

Evening Prayer, 7:30 p.m.



Sunday, December 11, 4:00 p.m.

Advent/Christmas Concert: *Windows of the Word, Icons of his Grace*
Choirs, Handbells, and Orchestra

Christmas

For the grace of God has appeared, bringing salvation to all. (Titus 2:11)

Christmas Eve, December 24

Lessons and Carols, 4:15 and 6:00 p.m.

Led by the Children of Grace

Candlelight Holy Communion, 10:45 p.m.



Christmas Day, December 25

Festival Service of Holy Communion, 10:00 a.m.

with Bach Cantata #63 for Christmas Day, "Christians, engrave this day"

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Bach Cantata Camp

Sunday through Friday

July 22-27

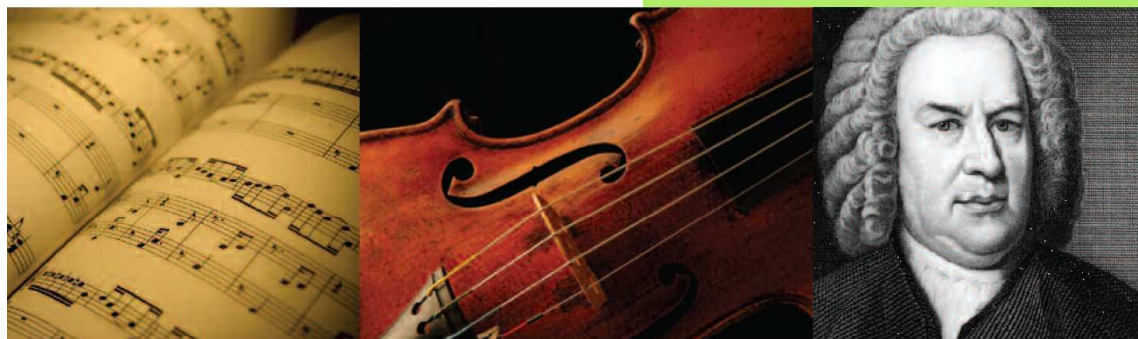
Closing worship/performance
Friday, July 27 at 7:15 p.m.



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.



Join the Bach Cantata Vespers tour to Germany in 2012!

Berlin, Potsdam, Wittenberg, Eisleben,
Altenburg, Leipzig, Eisenach, Wartburg,
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Travel with us and walk in the footsteps of Martin Luther and J. S. Bach.

Dates: July 28 – August 12, 2012 (16 days/14 nights)

Details: Included in the tour is a group airfare, ground package, including double occupancy in 2-3 star hotels, rich breakfast, private bus throughout including airport pick-up and drop-off, guided tours at 6 locations, one additional group meal per day in selected restaurants.

Price: \$3267 per person for airfare and ground package.

Options: \$570 single room supplement, purchasing the ground package only (subtract \$1,218 per person for group airfare), travel insurance.

**For more information and for registration information/forms,
please contact Pastor Costello at mcostello@graceriverforest.org.**

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