



Bach Cantata Vespers

2011–2012
Grace Lutheran Church • River Forest, Illinois

October 23, 2011

Wachet! Betet! Betet! Wachet (BWV 70)
Watch! Pray! Pray! Watch!

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.

Nineteenth Sunday after Pentecost
October 23, 2011 † 3:45 p.m.

EVENING PRAYER

† OPENING †

PRELUDE

Preambulum primi toni a 5

Matthias Weckmann
(c.1616–1674)

Partita: *Freu dich sehr o meine Seele*
Nos. 1, 2, 6, 9, 4, 10, 11

Georg Böhm
(1661–1733)

Consonance (1957)

Calvin Hampton
(1938–1984)

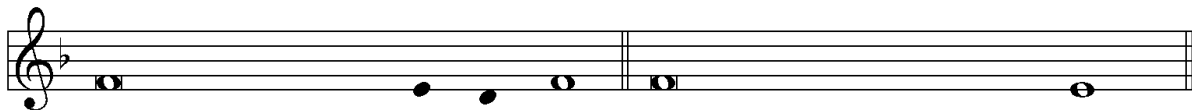
Cortège et Litanie

Marcel Dupré
(1886–1971)

Daniel E. Schwandt, organ

We stand, facing the candle as we sing.

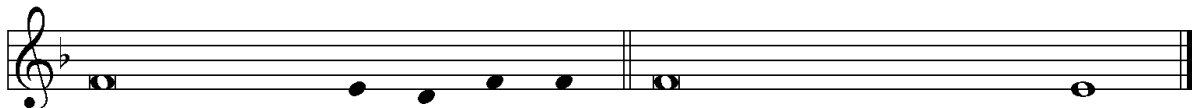
SERVICE OF LIGHT



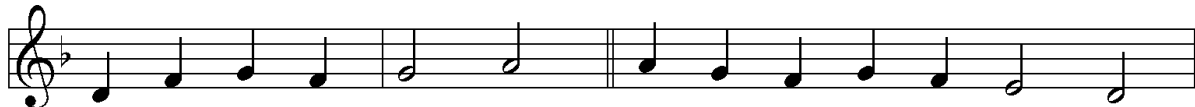
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ 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.



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



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



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



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

Silence for meditation is observed, then:

PSALM PRAYER

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

¶ Amen.



MOTET: *O Heiland, reiß die Himmel auf*, Op. 74, No. 2

Johannes Brahms
(1833–1897)

*O Heiland, reiß die Himmel auf,
Herab, herauf vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloss und Riegel für.*

*O Gott, ein' Tau vom Himmel gieß,
Im Tau herab o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.*

*O Erd, schlag aus, schlag aus o Erd,
Daß Berg und Tal grün alles werd,
O Erd, herfür dies Blümlein bring,
O Heiland, aus der Erden spring.*

*Hie leiden wir die größte Not,
Vor Augen steht der bitter Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.*

*Da wollen wir all danken dir,
Unserm Erlöser für und für,
Da wollen wir all loben dich,
Je allzeit immer und ewiglich.
Amen.*

O Savior, tear open the heavens,
Flow down to us from heaven above,
Tear off heaven's gate and door,
Tear off every lock and bar.

O God, a dew from heaven pour,
In the dew, O Savior, downward flow,
Break, you clouds, and rain down,
The king of Jacob's house.

O earth, burst forth, burst forth, O earth,
So that mountain and valley all become green,
O earth, bring forth this little flower,
O Savior, spring forth out of the earth.

Here we suffer the greatest distress,
Before our eyes stands bitter death,
Ah, come lead us with your powerful hand
From this misery to our Father's land.

Therefore we all want to thank you,
Our Redeemer, for ever and ever,
Therefore we also want to praise you,
At all times, always, and forever.
Amen.

Silence for meditation is observed, then:

PRAYER

☐ Lord Jesus Christ,
so govern and our hearts and minds by your Holy Spirit
that, ever mindful of your glorious return,
we may persevere in both faith and holiness of living;
for you live and reign with the Father and the Holy Spirit,
one God, forever and ever.

☑ Amen.

The offering is gathered.

VOLUNTARY: *Es ist gewißlich an der Zeit*

Attributed to Johann Sebastian Bach
(1685–1750)

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



At the conclusion of the voluntary, we stand and sing.

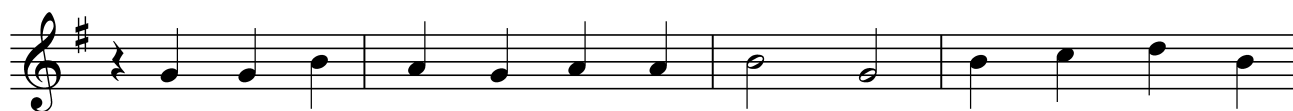
HYMN: The Day Is Surely Drawing Near

Concertato by Michael D. Costello

(b. 1979)



1 The day is sure - ly draw - ing near When Je - sus, God's a - noint - ed,
2 The fi - nal trum - pet then shall sound And all the earth be shak - en,
Choir 3 The books are o - pened then to all, A rec - ord tru - ly tell - ing
4 Then woe to those who scorned the Lord And sought but car - nal plea - sures,
5 My Sav - ior paid the debt I owe And for my sin was smit - ten;
Choir 6 May Christ our in - ter - ces - sor be And through his blood and mer - it
7 O Je - sus Christ, do not de - lay, But has - ten our sal - va - tion;



In all his pow - er shall ap - pear As judge whom God ap -
And all who rest be - neath the ground Shall from their sleep a -
What each has done, both great and small, When he on earth was
Who here de - spised his pre - cious Word And loved their earth - ly
With - in the Book of Life I know My name has now been
Read from his book that we are free With all who life in -
We oft - en trem - ble on our way In fear and trib - u -



point - ed. Then fright shall ban - ish i - dle mirth, And flames on
wak - en. But all who live will in that hour, By God's al -
dwell - ing, And ev - 'ry heart be clear - ly seen, And all be
treas - ures! With shame and trem - bling they will stand And at the
writ - ten. I will not doubt, for I am free, And Sa - tan
her - it. Then we shall see him face to face, With all his
la - tion. O hear and grant our fer - vent plea: Come, might - y



flames shall rav - age earth As Scrip - ture long has warned us.
might - y, bound - less pow'r, Be changed at his com - mand - ing.
known as they have been In thoughts and words and ac - tions.
judg - e's stern com - mand To Sa - tan be de - liv - ered.
can - not threat - en me; There is no con - dem - na - tion!
saints in that blest place Which he has pur - chased for us.
judge, and set us free From death and ev - 'ry e - vil.

Text: Bartholomäus Ringwaldt, 1532–99; tr. Philip A. Peter, 1832–1919, alt.
Tune: *Geistliche Lieder auff's new gebessert*, Wittenberg, 1535, ed. Joseph Klug;

ES IST GEWISSLICH
87 87 887

✠ WORD ✠

We sit.

READING: 2 Peter 3:3–13

³First of all you must understand this, that in the last days scoffers will come, scoffing and indulging their own lusts ⁴and saying, “Where is the promise of his coming? For ever since our ancestors died, all things continue as they were from the beginning of creation!” ⁵They deliberately ignore this fact, that by the word of God heavens existed long ago and an earth was formed out of water and by means of water, ⁶through which the world of that time was deluged with water and perished. ⁷But by the same word the present heavens and earth have been reserved for fire, being kept until the day of judgment and destruction of the godless.

⁸But do not ignore this one fact, beloved, that with the Lord one day is like a thousand years, and a thousand years are like one day. ⁹The Lord is not slow about his promise, as some think of slowness, but is patient with you, not wanting any to perish, but all to come to repentance. ¹⁰But the day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and everything that is done on it will be disclosed.

¹¹Since all these things are to be dissolved in this way, what sort of persons ought you to be in leading lives of holiness and godliness, ¹²waiting for and hastening the coming of the day of God, because of which the heavens will be set ablaze and dissolved, and the elements will melt with fire? ¹³But, in accordance with his promise, we wait for new heavens and a new earth, where righteousness is at home.

L The Word of the Lord.

C Thanks be to God.



READING: Matthew 25:31–46

[Jesus said:] ³¹“When the Son of Man comes in his glory, and all the angels with him, then he will sit on the throne of his glory. ³²All the nations will be gathered before him, and he will separate people one from another as a shepherd separates the sheep from the goats, ³³and he will put the sheep at his right hand and the goats at the left. ³⁴Then the king will say to those at his right hand, ‘Come, you that are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world; ³⁵for I was hungry and you gave me food, I was thirsty and you gave me something to drink, I was a stranger and you welcomed me, ³⁶I was naked and you gave me clothing, I was sick and you took care of me, I was in prison and you visited me.’ ³⁷Then the righteous will answer him, ‘Lord, when was it that we saw you hungry and gave you food, or thirsty and gave you something to drink? ³⁸And when was it that we saw you a stranger and welcomed you, or naked and gave you clothing? ³⁹And when was it that we saw you sick or in prison and visited you?’ ⁴⁰And the king will answer them, ‘Truly I tell you, just as you did it to one of the least of these who are members of my family, you did it to me.’”

The reading continues on the next page.

⁴¹Then he will say to those at his left hand, ‘You that are accursed, depart from me into the eternal fire prepared for the devil and his angels; ⁴²for I was hungry and you gave me no food, I was thirsty and you gave me nothing to drink, ⁴³I was a stranger and you did not welcome me, naked and you did not give me clothing, sick and in prison and you did not visit me.’ ⁴⁴Then they also will answer, ‘Lord, when was it that we saw you hungry or thirsty or a stranger or naked or sick or in prison, and did not take care of you?’ ⁴⁵Then he will answer them, ‘Truly I tell you, just as you did not do it to one of the least of these, you did not do it to me.’ ⁴⁶And these will go away into eternal punishment, but the righteous into eternal life.”

L The Word of the Lord.

G Thanks be to God.

CANTATA: *Wachet! Betet! Betet! Wachet!* BWV 70
(Watch! Pray! Pray! Watch!)

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 26 in this worship folder.*

1. Chorus

Wachet! Betet! Betet! Wachet!
Seid bereit
Allezeit,
Bis der Herr der Herrlichkeit
Dieser Welt ein Ende machet.

Watch! Pray! Pray! Watch!
Be prepared
At all times,
For when the Lord of majesty
Brings this world to its end.

The trumpet sounds the alarming clarion call warning of the coming of the last day—a stirring instrumental introduction to the cantata. The chorus soon enters singing *Wachet!* (Watch!) in rushing sixteenth-notes that quickly dissolve into chords of long-held notes at *Betet!* (Pray!). An imitative conversation between the voice parts ensues at the middle section that admonishes us to be ready at *seid bereit* (be prepared). A written-out *da capo* return to the opening injunction to watch and pray concludes the movement.

The entire chorus is reminiscent of the *Wächterlieder* or watchman’s songs that traditionally alerted the townsfolk to the coming of the dawn, and that were in turn the inspiration for such chorales as *Wake, awake, for night is flying* (LBW 31) and *Rejoice, angelic choirs, rejoice!* (LBW 146). The inherent drama of the message and the skillful setting of the text solidify the reputation of this chorus as one of Bach’s greatest.



2. Recitative (bass)

*Erschrecket, ihr verstockten Sünder!
Ein Tag bricht an,
Vor dem sich niemand bergen kann:
Er eilt mit dir zum strengen Rechte,
O! sündliches Geschlechte,
Zum ewgen Herzeleide.
Doch euch, erwählte Gotteskinder,
Ist er ein Anfang wahrer Freude.
Der Heiland holet euch,
Wenn alles fällt und bricht,
Vor sein erhöhtes Angesicht;
Drum zaget nicht!*

Be frightened, you stubborn sinners!
A day shall dawn,
From which no one can hope to hide:
It speeds you to a stringent judgment,
O sinful generation,
To lasting lamentation.
But you, God's own elected children,
It brings the onset of true gladness.
The Savior summons you,
When all else shall collapse,
Before his own exalted face;
So fear not!

The instruments, led by the heralding trumpet, warn the stubborn sinners in threatening chords that are repeated rapidly, sounding between the unaccompanied phrases of the soloist. A brief *arioso*-like section follows with its message of salvation for *Gotteskinder* (God's children), climaxing with an exuberant melisma of flowing sixteenth-notes on *Freude* (gladness). Nevertheless, the reassuring *drum zaget nicht!* (so fear not!) is punctuated with a reiteration of the beginning motif of repeated chords of warning, a clever juxtaposition by Bach of Law and Gospel.

3. Aria (alto)

*Wenn kömmt der Tag, an dem wir ziehen
Aus dem Ägypten dieser Welt?
Ach! lasst uns bald aus Sodom fliehen,
Eh uns das Feuer überfällt!
Wacht, Seelen, auf von Sicherheit
Und glaubt, es ist die letzte Zeit!*

When comes the day of our deliverance
From this the Egypt of our world?
Ah, let us soon from Sodom flee,
Ere us the fire has overwhelmed!
Wake up, souls, from your repose,
And trust, this is the final hour!

The text refers both to the deliverance of the Israelites from Egyptian bondage and the flight from the destruction of wicked Sodom by fire and brimstone as metaphors for the need to escape from the evil world: "This is the final hour." The movement is cast in a flowing 9/8 meter (although a 3/4 meter is indicated in the score). The *obbligato* (required) cello heard today was specified by Bach in a 1731 recasting of the part. The soloist is supported by a *continuo* of keyboard and bassoon. The bass moves consistently in rising lines or by triplets that undergird the command of the text to flee. *Feuer* (fire) and *fliehen* (to flee) receive special attention in the vocal line.

4. Recitative (tenor)

*Auch bei dem himmlischen Verlangen
Hält unser Leib den Geist gefangen;
Es legt die Welt durch ihre Tücke
Den Frommen Netz und Stricke.
Der Geist ist willig, doch das Fleisch ist schwach;
Dies presst uns aus ein jammervolles Ach!*

In spite of all our heavenly longing
Our body holds the spirit captive;
The world sets through all its cunning
For the righteous traps and meshes.
The soul is willing, but the flesh is weak;
This forces out our sorrowful “Alas!”

In this simply accompanied recitative the text refers to Matthew 26:41 concerning our willing spirit but weak flesh.

5. Aria (soprano)

*Lasst der Spötter Zungen schmähen;
Es wird doch und muss geschehen,
Dass wir Jesum werden sehen
Auf den Wolken, in den Höhen.
Welt und Himmel mag vergehen,
Christi Wort muss fest bestehen.
Lasst der Spötter Zungen schmähen;
Es wird doch und muss geschehen!*

Leave to mocking tongues their scorning,
For it will and has to happen,
That we Jesus will behold yet
In the clouds, in the heavens.
World and universe may perish,
Christ's word must still stand unshaken,
Leave to mocking tongues their scorning;
For it will and has to happen!

A curious aria that pits the “mocking tongues” against the sure promise that we shall yet behold Jesus in heaven. The *Spötter Zungen* (mocking tongues) seem to be portrayed in the accompaniment by unison strings playing passages marked by contrasting dynamics, first loud, then immediately soft: *forte* then *piano*, *piano* then *pianissimo*, as if two gossipers were exchanging malicious tidbits.

6. Recitative (tenor)

*Jedoch bei dem unartigen Geschlechte
Denkt Gott an seine Knechte,
Dass diese böse Art
Sie ferner nicht verletzet,
Indem er sie in seiner Hand bewahrt
Und in ein himmlisch Eden setzet.*

And yet amidst this savage generation
God cares for his servants,
That this most wicked breed
Might cease henceforth to harm them,
For he holds them in his hand secure
And to a heavenly Eden brings them.

A simply accompanied recitative that assures believers of God’s intention to bring them to the promised Eden.

7. Chorale

*Freu dich sehr, o meine Seele,
Und vergiss all Not und Qual,
Weil dich nun Christus, dein Herre,
Ruft aus diesem Jammertal!
Seine Freud und Herrlichkeit
Sollt du sehn in Ewigkeit,
Mit den Engeln jubilieren,
In Ewigkeit triumphieren.*

Now be glad, O my spirit,
And forget all need and fears,
For you now Christ, your Master,
Summons from this vale of tears!
His great joy and majesty
You will see eternally,
Join the angels' jubilation,
In eternal exultation.

The ending of the first part of the cantata is signaled by the singing of the first stanza of the familiar Lutheran chorale *Freu dich sehr* (Now be glad), most commonly sung in America in Catherine Winkworth's 1863 translation "Comfort, comfort, now my people" (LBW 29). The text, probably by Johann Olearius, first appeared in Freiberg, Saxony, Germany in 1671. The melody, possibly originally a popular French folk song, appeared in Louis Bourgeois' landmark *Genevan Psalter* of 1551, which contained several Psalm hymns that were among those adopted by the early Lutheran reformers from Swiss and French Reformed sources for use in Lutheran worship.

HOMILY

The Rev. Dr. Patrick R. Keifert



8. Aria (tenor)

*Hebt euer Haupt empor
Und seid getrost, ihr Frommen,
Zu eurer Seelen Flor!
Ihr sollt in Eden grünen,
Gott ewiglich zu dienen.*

Lift high your heads
And be consoled, you righteous,
That now your souls may bloom!
You shall flourish in Eden
In God's eternal service.

A twelve-measure introduction for oboe, strings and *continuo* begins with a brief head-motive, heard frequently throughout the aria. The head-motive moves quickly to a cheerful oboe and first violin line that scurries about providing a figuration that contrasts with the line of the tenor who sings of the assurance of heavenly bliss. The movement closes with a written out *da capo* repetition of the opening measures.

9. Recitative (bass)

Ach, soll nicht dieser große Tag,

Der Welt Verfall

Und der Posaunen Schall,

Der unerhörte letzte Schlag,

Des Richters ausgesprochne Worte,

Des Höllenrachsens offne Pforte

In meinem Sinn

Viel Zweifel, Furcht und Schrecken,

Der ich ein Kind der Sünden bin,

Erwecken?

Jedoch, es gehet meiner Seelen

Ein Freudenschein, ein Licht des Trostes auf.

Der Heiland kann sein Herze nicht verhehlen,

So vor Erbarmen bricht,

Sein Gnadearm verlässt mich nicht.

Wohlan, so ende ich mit Freuden meinen Lauf.

Ah, ought not this most awful day,

The world's collapse

And the sounding trumpet's peal,

The strange, unequalled final stroke,

The sentence which the judge proclaims,

The open jaws of hell's own portals

Within my mind

Much doubting, fear and terror,

In me, the child of sin I am,

Awaken?

And yet, there passes through my spirit

A glint of joy, of light of hope rises.

The Savior can no longer keep his heart hidden,

It breaks with pity,

His arm of grace forsakes me not.

Lead on, thus I end my course with joy.

The terrors of Judgment Day are unfolded for the child of sin, and yet a declaration of mercy is provided by the Savior who leads the believer happily on a course to heaven. Strings, trumpet, and *continuo* accompany the soloist.

The terrors are represented by the thudding of the rapidly repeated bass notes and the flashing thirty-second note runs of the strings. The movement is barely underway when the trumpet of judgment sounds the high and penetrating melody of the Reformation-era chorale *Es ist gewisslich an der Zeit* (The day is surely drawing near, LBW 321), a song that was well known to the worshipers in Leipzig—a song that speaks of the dual themes of this movement: judgment and eternal salvation in Christ. As the movement draws to its blessed destination, the soloist concludes *so ende ich mit Freuden meinen Lauf* (thus I end my course with gladness), singing exuberant melismas on *Freuden* (joy) and *Lauf* (a run or course).



10. Aria (bass)

*Seligster Erquickungstag,
Führe mich zu deinen Zimmern!
Schalle, knalle, letzter Schlag,
Welt und Himmel, geht zu Trümmern!
Jesus führet mich zur Stille,
An den Ort, da Lust die Fülle.*

O most blest refreshment day,
Lead me now into your mansions!
Sound, crack, O final stroke,
World and heavens, fall in ruins!
Jesus leads me to stillness,
To that place where joy has fullness.

Often cited as one of Bach's finest vocal movements, the aria is divided into three sections. The first, marked *Molto adagio* (very slow), is scored for soloist and *continuo* alone and takes the shape of a lovely, peaceful *arioso*, while the second, marked *Presto* (very fast), adds trumpet and strings with persistent, thumping bass pedal points and very busy upper string motion. The action accompanies a vigorous, disjointed vocal line that illustrates *Trümmern* (ruin or destruction). Finally, the peaceful atmosphere and pace of the first section returns, leading to a conclusion, however, that requires the bass singer to negotiate at the final cadence an astonishing downward leap of the interval of a twelfth followed by an upward leap of an octave on *Fülle* (fullness), which refers to the completeness of life in heaven.

11. Chorale

*Nicht nach Welt, nach Himmel nicht
Meine Seele wünscht und sehnet;
Jesum wünsch ich und sein Licht,
Der mich hat mit Gott versöhnet,
Der mich freiet vom Gericht,
Meinen Jesum lass ich nicht.*

Not for world, for heaven not,
Does my spirit yearn with longing;
Jesus I seek and his light,
Who to God has reconciled me,
Who from judgment sets me free,
My Lord Jesus I'll not leave.

Choir and orchestra join in the customary chorale to sing with confidence that, now set free from judgment, the believer will never leave Jesus. Strings soar to descant above the simple harmonization, while the melody and bass receive reinforcement from the trumpet and *continuo*.

The chorale words are the fifth stanza of *Meinen Jesum lass ich nicht* by Christian Keymann (1658). The melody (possibly by Andreas Hammerschmidt) and an English translation are found in *The Evangelical Lutheran Hymn-Book* (88), and *Evangelical Lutheran Hymnary* (362). The translation, "Jesus I will never leave," is found with another tune in *The Lutheran Hymnal* (363).

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-ceil. 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.**

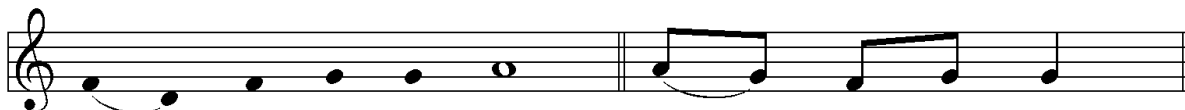
L Lord, remember us in your kingdom and teach us to pray:

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.

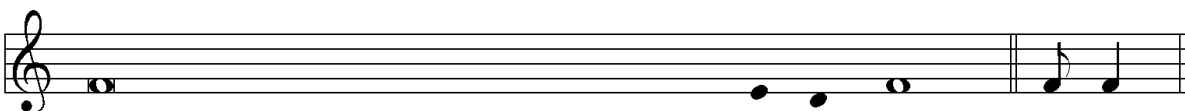
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.

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: God, Who Made the Earth and Heaven

Concertato by Carl F. Schalk
(b. 1929)



All 1 God, who made the earth and heav - en, dark - ness and light:
Choir 2 And when morn a - gain shall call us to run life's way,
W 3 Guard us wak - ing, guard us sleep - ing, and, when we die,
All 4 Ho - ly Fa - ther, throned in heav - en, all - ho - ly Son,



you the day for work have giv - en, for rest the night.
may we still, what - e'er be - fall us, your will o - bey.
may we in your might - y keep - ing all peace - ful lie.
Ho - ly Spir - it, free - ly giv - en, blest Three in One:



May your an - gel guards de - fend us, slum - ber sweet your mer - cy send us,
From the pow'r of e - vil hide us, in the nar - row path - way guide us,
When the last dread call shall wake us, then, O Lord, do not for - sake us,
grant us grace, we now im - plore you, till we lay our crowns be - fore you



ho - ly dreams and hopes at - tend us all through the night.
nev - er be your smile de - nied us all through the day.
but to reign in glo - ry take us with you on high.
and in wor - thier strains a - dore you while a - ges run.

Text: Reginald Heber, 1783–1826, st. 1; William Mercer, 1811–1873, sts. 2, 4; Richard Whately, 1787–1863, st. 3; alt.
Music: AR HYDY NOS, Welsh tune

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!



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.



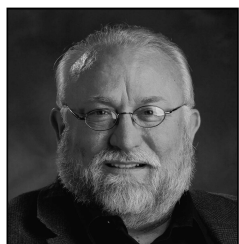
Karen Brunssen, mezzo-soprano, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in 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.



Kurt R. Hansen, tenor, is Coordinator of the Voice and Opera program at Northwestern University. He specializes in oratorios, most notably the J. S. Bach Passions. He has performed as a soloist in Europe, South America, Asia, and the United States, including engagements with the Chicago Symphony Orchestra under Sir Georg Solti and Claudio Abbado, the Omaha Symphony Orchestra, St. Louis Symphony, Milwaukee Symphony, Minnesota Orchestra, and Music of the Baroque. Also a frequent recitalist and performer in opera, Hansen has recorded on the Lyra label with Music of the Baroque and Colorado Mahlerfest.



Patrick R. Keifert, homilist, is the President and Director of Research of Church Innovations Institute. He has worked with congregational renewal for over 20 years in dozens of denominations across several continents. He earned a Bachelor of Arts from Valparaiso University, a Master of Divinity from Christ Seminary-Seminex, and Doctor of Philosophy degree from the Divinity School at the University of Chicago, with additional study at the University of Heidelberg and the University of Tübingen in Germany. Named a full professor in systematic theology at Luther Seminary in 1996, he has also served as adjunct professor at the School of Law of Hamline University in Saint Paul. He is the author of several books and many articles.



Daniel E. Schwandt, organist, is the Cantor of Augustana Lutheran Church of Hyde Park, and serves as the Cantor to the Seminary Community at the Lutheran School of Theology at Chicago. Daniel holds a Bachelor of Music degree from St. Olaf College in church music, having studied with John Ferguson, Anton Armstrong, and Carolyn Jennings. He has presented organ recitals and hymn festivals in Chicago and around the Midwest and has led worship and workshops for various professional organizations. He is an active member of the board of the Chicago Chapter of the American Guild of Organists and serves on the National Council of the Organ Historical Society.

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The Rev. Dr. Patrick R. Keifert, homilist
The Rev. Michael D. Costello, cantor
Daniel E. Schwandt, organist

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Karen Brunssen, mezzo-soprano
Kurt Hansen, tenor
Douglas Anderson, baritone
Greg Fudala, trumpet
Meg Busse, oboe
Dianne Ryan, bassoon

Betty Lewis, Carol Yampolsky, and Lou Torick, violin I
Laura Miller, Betsy Cline, and Heather Wittels, violin II
Naomi Hildner and Vannia Phillips, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer, continuo

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In Honor of Andrew Costello and the birth of Lydia
In Honor of Dan Krout
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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.bachvespers.org.



BACKGROUND OF THE CANTATA

In present day America the dominant social and commercial culture in the fall of the year is permeated with thoughts of Halloween and Thanksgiving, which soon give way to Christmas long before December 25. Reinforced by the greeting card and business opportunities of these events (all of which originally had Christian roots), fall and early winter have become times of major commercial activity and one continuous celebration of well-wishing, exchange of gifts, and partying.

In eighteenth-century Leipzig, when the entire civic and spiritual atmosphere was influenced by the historic liturgical church year, things were quite different. As fall waned and winter neared, the end of the church year was observed by church and society as a time of serious reflection on the end of life and the coming Day of Judgment. The cantata to be heard today, presented on a late November Sunday, develops and explicates that sober emphasis.

Wachet! Betet! Betet! Wachet! by Bach was first performed in Leipzig on November 21, 1723, as an extended form of a cantata that Bach had created for the Second Sunday in Advent in 1716 when he was employed at the court in Weimar. However, in more traditionally liturgical Leipzig, the Sundays before Christmas were considered part of the penitential Advent season that helped the faithful to prepare for the coming joyous celebration of the Nativity of our Lord. Thus, no special music and no cantatas were heard in church on the second, third, and fourth Sundays of Advent.

In Leipzig, as everywhere in Christianity, the last Sundays of the church year also focused on the “end times,” the end of life and eternal judgment. Thus, when Bach moved to Leipzig in 1723, he determined that with a little alteration the former Weimar Advent cantata could find a home in Leipzig on the Twenty-sixth Sunday after Trinity.¹ The Epistle for that day was 2 Peter 3:3–13, which vividly portrays Christ’s second coming; the Holy Gospel was St. Matthew 25:31–46, which describes the events of Judgment Day presided over by Christ the Divine Judge. Bach inserted new, relevant texts (some of which he himself may have written) between Salomo Franck’s original cantata libretto movements. The added texts graphically portray the final plight of unbelieving mortals and the terrors of the last day, and Bach seized upon these texts as inspiration for highly evocative music.

The original Weimar cantata consisted of movements 1, 3, 5, 8, and 10 of the present work. Bach’s addition of movements 2, 4, 6, 7, 9, and 11 for the Leipzig cantata created a longer, more impressive work that provided an appropriate ending for the important Last Sunday in the Church Year of 1723. This longer cantata was now divided into two sections: the first movements (1–7) were sung before the sermon and the remaining movements (8–11) were sung after it, perhaps during the distribution of Holy Communion.

Cantata background continues on next page.

¹ Sundays after Trinity of that day are called Sundays after Pentecost today.

The cantata text warns sinners of the terrors of the impending judgment, but assures believers that Christ will never forsake them, and that the joys of heavenly bliss will be theirs if they remain faithful. This focus, which Bach reiterated in many of his other choral works found its source in his study of the Bible. For example, Bach's personal copy of the *Calov Bible Commentary* of 1681, which was discovered in America in 1935 in a Michigan farmhouse, contains writing in Bach's own hand on a passage in St. Mark, chapter ten, that affirms his belief that those who suffer persecution in this life will inherit eternal life.²

The cantata is scored for trumpet, oboe, strings (2 violins, viola, cello), *basso continuo* (organ, cello, double bass, bassoon), with soprano, alto, tenor and bass soloists and four-part choir.

Carlos Messerli

² R. Leaver, ed., *J. S. Bach and Scripture: Glosses from the Calov Bible Commentary* (St. Louis, 1985), pg. 18.

Bach

Cantata Vespers

2011-2012

Next Month
November 20
3:45 p.m.

Cantata 62 ***Nun komm, der Heiden Heiland***
Savior of the nations, come

Daniel M. Bell, Lutheran Theological Southern Seminary, Columbia, SC, homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, organist

Kapelle, Concordia University Chicago, guest choir
Charles P. Brown, guest conductor

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

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