



Bach **Cantata Vespers**

2011–2012

Grace Lutheran Church • River Forest, Illinois

September 25, 2011

Lobe den Herrn, meine Seele (BWV 69)
Praise the Lord, my soul

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.

Fifteenth Sunday after Pentecost
September 25, 2011 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Orchestral Suite in D Major, BWV 1069

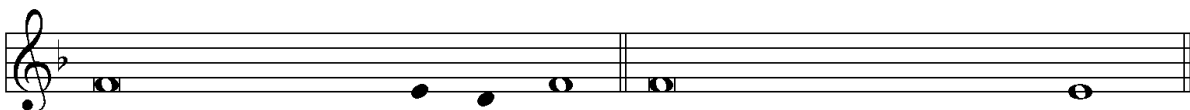
Johann Sebastian Bach
(1685–1750)

Ouverture
Bourrée I–II–I
Gavotte
Menuet I–II–I
Réjouissance

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

We stand, facing the candle as we sing.

SERVICE OF LIGHT



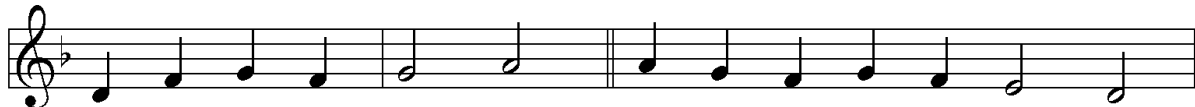
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ 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.



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.



C 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.



PSALM 96:1–2

Jan Pieterszoon Sweelinck
(1562–1621)

*Chantez à Dieu chanson nouvelle,
Chantez, ô terre universelle,
Chantez, et son Nom bénissez.
Et de jour en jour annoncez
Sa délivrance solennelle.*

Sing to the LORD a new song,
Sing to the LORD, all the whole earth,
Sing to the LORD and bless his name.
From day to day proclaim
The good news of his salvation.

Silence for meditation is observed, then:

PSALM PRAYER

L Lord Jesus, the incarnate Word,
when you consented to dwell with us,
the heavens were glad and the earth rejoiced.
In hope and love we await your return.
Help us to proclaim your glory to those who do not know you,
until the whole earth sings a new song to you
and the Father and the Holy Spirit,
one God, now and forever.

C Amen.

The offering is gathered.

VOLUNTARY: *Es wolle uns Gott genädig sein*
(May God Bestow on Us His Grace)

Johann Pachelbel
(1653–1706)

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

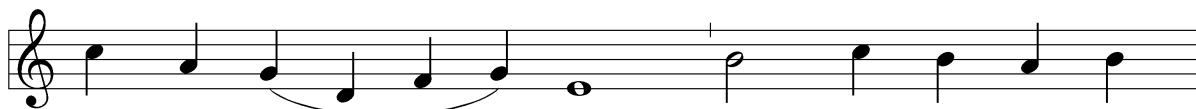
At the conclusion of the voluntary, we stand and sing.

HYMN: May God Bestow on Us His Grace

Stanza two is sung by the choir in a setting by Paul Bouman (b. 1918).



1 May God be - stow on us his grace, with bless - ings
2 To you shall be the high - est praise and thanks of
3 Oh, let the peo - ple praise your worth, in all good



rich pro - vide us; and may the bright - ness
ev - 'ry na - tion, and all the world with
works in - creas - ing; the land shall plen - teous



of his face to life e - ter - nal guide
 joy shall raise the song of ex - ul - ta -
 fruit bring forth; your word is rich in bless -



us, that we his gra - cious work may know,
 tion. For you will judge the earth, O Lord,
 ing. May God, the Fa - ther and the Son



and what is his good plea - sure, and to the
 nor suf - fer sin to flour - ish; your peo - ple's
 and Ho - ly Spir - it, bless us; let all the



un - be - liev - ing show Christ's rich - es with - out mea - sure,
 pas - ture is your word, their souls to feed and nour - ish,
 world praise him a - lone, let sol - emn awe pos - sess us.



and un - to God con - vert them.
 in righ - teous paths to keep them.
 Now let our hearts say, "A - men."

Text: Martin Luther, 1483–1546; tr. Richard Massie, 1800–1887, alt.
 Music: ES WOLLE GOTT UNS GNÄDIG SEIN, *Der Lxvj. Deus Misereatur*, Magdeburg, 1524



✠ WORD ✠

We sit.

READING: 2 Corinthians 3:4–11

[St. Paul writes:]

⁴Such is the confidence that we have through Christ toward God. ⁵Not that we are competent of ourselves to claim anything as coming from us; our competence is from God, ⁶who has made us competent to be ministers of a new covenant, not of letter but of spirit; for the letter kills, but the Spirit gives life.

⁷Now if the ministry of death, chiseled in letters on stone tablets, came in glory so that the people of Israel could not gaze at Moses' face because of the glory of his face, a glory now set aside, ⁸how much more will the ministry of the Spirit come in glory? ⁹For if there was glory in the ministry of condemnation, much more does the ministry of justification abound in glory! ¹⁰Indeed, what once had glory has lost its glory because of the greater glory; ¹¹for if what was set aside came through glory, much more has the permanent come in glory!

L The Word of the Lord.

C Thanks be to God.

READING: Mark 7:31–37

³¹Then [Jesus] returned from the region of Tyre, and went by way of Sidon towards the Sea of Galilee, in the region of the Decapolis. ³²They brought to him a deaf man who had an impediment in his speech; and they begged him to lay his hand on him. ³³He took him aside in private, away from the crowd, and put his fingers into his ears, and he spat and touched his tongue. ³⁴Then looking up to heaven, he sighed and said to him, “Ephphatha,” that is, “Be opened.” ³⁵And immediately his ears were opened, his tongue was released, and he spoke plainly. ³⁶Then Jesus ordered them to tell no one; but the more he ordered them, the more zealously they proclaimed it. ³⁷They were astounded beyond measure, saying, “He has done everything well; he even makes the deaf to hear and the mute to speak.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Pastor Kelly K. Faulstich

CANTATA: *Lobe den Herrn, meine Seele*, BWV 69
(Praise the Lord, my soul)

Johann Sebastian Bach

Translation of the German text and notes corresponding to each movement are below.

The notes below make reference to an earlier cantata composed by Bach.

An explanation of the relationship between the earlier cantata and the one presented this afternoon is given in the background notes for the cantata, found on page 21 in this worship folder.

1. Chorus

Lobe den Herrn, meine Seele, und vergiss nicht, Praise the Lord, my soul, and forget not
was er dir Gutes getan hat! the goodness that he hath shown thee.

The impressive first movement consists of three sections in a symmetrical A-B-A plan: *sinfonia* - choral fugue - *sinfonia*. The attention rousing *sinfonia* features trumpets, oboes and bassoon, and strings in order. The chorus soon enters focusing on the single word *Lobe* (praise) in contrapuntal (imitative) writing for pairs of voices, at first without doubling instruments. Then the first theme of a great double fugue is stated (again, on the word *Lobe*, and sung at first without instruments) in a similar imitative style. At mid-point, at the words *und vergiss nicht* (and forget not), the second theme enters, also without instruments. Eventually, the two themes are combined in ever increasing vocal and instrumental sonority and contrapuntal complexity to form one large fugue that leads to a great conclusion and the *da capo* repetition of the *sinfonia*.

2. Recitative (soprano)

<i>Wie groß ist Gottes Güte doch!</i>	How great is God's dear kindness though!
<i>Er bracht uns an das Licht,</i>	He brought us to the light,
<i>Und er erhält uns noch.</i>	And he sustains us yet.
<i>Wo findet man nur eine Kreatur,</i>	Where can one find a single creature now
<i>Der es an Unterhalt gebricht?</i>	Which doth for sustenance yet lack?
<i>Betrachte doch, mein Geist,</i>	Consider though, my soul,
<i>Der Allmacht unverdeckte Spur,</i>	Almighty God's unhidden trace
<i>Die auch im kleinen sich recht groß erweist.</i>	Which e'en in small things proves to be so great.
<i>Ach! möcht es mir, o Höchster, doch gelingen,</i>	Ah, would that I, Most High God, had the power
<i>Ein würdig Danklied dir zu bringen!</i>	A worthy song of thanks to bring thee!
<i>Doch, sollt es mir hierbei an Kräften fehlen,</i>	But, should in me for this the strength be lacking,
<i>So will ich doch, Herr, deinen Ruhm erzählen.</i>	I will e'en still, Lord, thy great fame be telling.

The text of the cantata for the Council Election heard today gives thanks to God for blessings, including those bestowed on Leipzig. The earlier liturgical cantata text, referring to the Gospel's healing of the deaf mute, tells how the believer would give thanks, if he could, with a thousand tongues as well as with his mouth. In both versions the simple *recitativo secco* ("dry" recitative) is accompanied only by the *basso continuo* of keyboard and bass.

3. Aria (alto)

*Meine Seele,
Auf! erzähle,
Was dir Gott erwiesen hat!
Rühme seine Wundertat,
Lass, dem Höchsten zu gefallen,
Ihm ein frohes Danklied schallen!*

O my soul,
Rise and tell it,
All that God hath shown to thee!
Glorify his wondrous work,
To the Most High bring now pleasure,
Make thy song of thanks ring gladly.

The first aria for both cantata versions is a lovely trio for oboe, violin, and voice, accompanied by *continuo*. The text is a gentle exhortation to tell abroad God's blessings; the form is a *da capo* aria; the movement is that of a pastorale in compound triple (9/8) meter.

4. Recitative (tenor)

*Der Herr hat große Ding an uns getan.
Denn er versorget und erhält,
Beschützet und regiert die Welt.
Er tut mehr, als man sagen kann.
Jedoch, nur eines zu gedenken:
Was könnt uns Gott wohl Bessres schenken,
Als dass er unsrer Obrigkeit
Den Geist der Weisheit gibet,
Die denn zu jeder Zeit
Das Böse straft, das Gute liebet?
Ja, die bei Tag und Nacht
Vor unsre Wohlfahrt wacht?
Lasst uns dafür den Höchsten preisen;
Auf! ruft ihn an,
Dass er sich auch noch fernerhin
So gnädig woll erweisen
Was unserm Lande schaden kann,
Wirst du, o Höchster, von uns wenden
Und uns erwünschte Hilfe senden.
Ja, ja, du wirst in Kreuz und Nöten
Uns züchtigen, jedoch nicht töten.*

The Lord hath mighty things for us achieved.
For he provideth and sustains,
Protecteth and ruleth all the world.
He doth more than could e'er be told.
But still, just one thing now consider:
What better thing could God have giv'n us
Than that he to our governors
The soul of wisdom granteth,
Who then forevermore
Both ill rebuke and goodness cherish?
Yea, who both day and night
For our well-being watch?
Let us in turn the Most High praise now:
Rise! Call to him,
That he may also ever yet
Such favor wish to show us.
From all that would our land do harm,
Wouldst thou, O Most High God, defend us,
And thy most welcome help now send us.
Indeed, though thou with cross and suffering
May punish us, thou wilt not slay us.

In the Council Election cantata the believer recounts the many blessings of the Lord in a recitative accompanied by strings and *continuo*. The more lively motion of an *arioso* emerges as the text encourages prayer for continued blessings. In the earlier liturgical text, gratitude to God is also expressed, but toward the end of the movement explicit reference is also made to the weak mouth (of a deaf mute) and to the welcome *Hephata* (*Ephphatha* = be opened) command of the Lord.

5. Aria (bass)

*Mein Erlöser und Erhalter,
Nimm mich stets in Hut und Wacht!
Steh mir bei in Kreuz und Leiden,
Alsdenn singt mein Mund mit Freuden:
Gott hat alles wohlgemacht.*

My Redeemer and Sustainer,
Keep me in thy care and watch!
Stand by me in cross and suffering,
And my mouth shall sing with gladness:
God hath all things set aright!

The music and text of this movement are the same in both editions of the cantata, forming a prayer of devotion that asks Christ for protection and blessing. The aria is scored for *oboe d'amore* (a sweet-sounding oboe pitched a third lower than normal), strings and *continuo*, and bass soloist. The triple meter of this aria includes a more lilting syncopation than that of the first aria.

6. Chorale

*Es danke, Gott, und lobe dich
Das Volk in guten Taten.
Das Land bringt Frucht und bessert sich,
Dein Wort ist wohl geraten.
Uns segne Vater und der Sohn,
Uns segne Gott, der Heilige Geist,
Dem alle Welt die Ehre tut,
Für ihm sich fürchten allermeist,
Und spricht von Herzen: Amen!*

Let the people thank thee, O God, and honor
Thee through good service.
The land bears fruit, amends itself,
Thy word is well commended.
Bless us, Father and the Son,
Bless us God, the Holy Ghost,
Whom all the world doth glorify
And hold in reverence unexcelled,
And say sincerely: Amen!

A simply harmonized version of Martin Luther's chorale, *Es wolle Gott uns Gnädig sein* (May God bestow on us his grace, LBW 335), is given a festive transformation by the addition of a punctuating trumpet choir with timpani. The joyous cantata concludes with the sound of exultant devotion!



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.

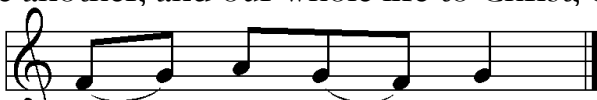


☩ Al - le - lu - ia.

□ 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.

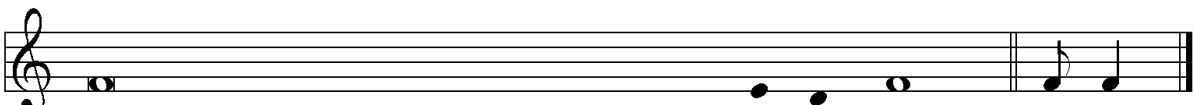
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.

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: Oh, That I Had a Thousand Voices

Concertato by Michael D. Costello
(b. 1979)

Stanza three is sung by the choir.



1 Oh, that I had a thou - sand voic - es to praise my
2 Let ev - 'ry pow'r in me im - plant - ed a - rise, keep
3 You for - est leaves so green and ten - der that dance for
4 All crea - tures that have breath and mo - tion, that throng the
5 Cre - a - tor, hum - bly I im - plore you to lis - ten



God with thou - sand tongues! My heart, which in the Lord re -
si - lence now no more; put forth the strength that God has
joy in sum - mer air, you mead - ow grass - es, bright and
earth, the sea, the sky, come, share with me my heart's de -
to my earth - ly song un - til that day when I a -



joic - es, would then pro - claim in grate - ful songs to all, wher -
grant - ed! Your no - blest work is to a - dore! O soul and
slen - der, you flow'rs so fra - grant and so fair, you live to
vo - tion, help me to sing God's prais - es high! My ut - most
dore you, when I will join the an - gel throng and raise to



ev - er I might be, what great things God has done for me!
bod - y, join to raise with heart - felt joy your mak - er's praise!
show forth praise a - lone. Join me to make God's glo - ry known!
pow'rs can nev - er quite de - clare the won - ders of God's might!
you with joy - ful cry ten thou - sand hal - le - lu - jahs high!

Text: Johann Mentzer, 1658–1734; tr. composite

Music: O DASS ICH TAUSEND ZUNGEN HÄTTE, Johann B. König, 1691–1758

Text © 2006 Augsburg Fortress



DISMISSAL

☐ Go in peace. Serve the Lord.

☑ **Thanks be to God!**

*Join us in Fellowship Hall for a reception, including a performance of Bach's Coffee Cantata.
Fellowship Hall is accessible via the doorway next to the pulpit in the front of the church.*

LEADING WORSHIP TODAY

The Rev. Bruce K. Modahl, leader
The Rev. Kelly K. Faulstich, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Kurt Hansen, tenor
Douglas Anderson, baritone

Christine Janzow Phillips, oboe/*oboe d'amore*
Meg Busse and Nancy Hagen, oboe
Dianne Ryan, bassoon

Andrew Bruhn, Candace Horton, and Jonathan Weber, trumpets
Kyle Bellin, timpani

Betty Lewis, Paul Zafer, and Clara Lindler, violin I
Laura Miller, Betsy Cline, and Ralph Boyd, violin II
Naomi Hildner and Becky Coffman, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer, continuo

What Makes a Performance of a Bach Cantata Authentic?

For decades debates have persisted over the most authentic way to perform Bach cantatas: original instruments vs. modern instruments; large choruses vs. small (even solo) ensembles; historic performance practices vs. nineteenth-century musical style; performance in a concert hall vs. a church venue. While there has been a growing appreciation for the value and beauty of the cantatas since the mid-nineteenth century, musicologists, historians, musicians, choir directors and performers of various kinds have advanced a host of theories to support their viewpoints about what is important historically in performance of Bach cantatas today. Some have even despaired of finding the best or most authentic public performance of these choral gems. James R. Gaines, writing about the memorable 1747 meeting of Bach and Frederick the Great in *Evening in the Palace of Reason*, represents this common view when he concludes in despair that “no matter how ‘original’ the instruments or groupings of choristers, however ‘authentic’ a performance strives to be, Bach can never again be heard as his contemporary audiences heard him.”¹

Certain aspects of Gaines’ view are valid, for history can not be reconstructed with absolute fidelity. However, such an opinion ignores the possibility that there is more to a performance of a Bach cantata than historical musical practice and style. Gaines does not admit the possibility that, given a measure of respectful obedience to the original musical score and Baroque musical conventions, the element that is often lacking in modern performances, the one that would permit a contemporary audience to hear and appreciate a Bach cantata in live performance, is the *spiritual dimension*. If a modern audience has a knowledge and appreciation of the liturgical, scriptural, and doctrinal context of the cantata being performed, it can come quite close to receiving a Bach cantata as it was heard in the eighteenth century. For example, a modern audience that has learned to sing and love German chorales can quite easily understand how a seventeenth-century Lutheran congregation would welcome hearing a familiar chorale melody embedded in the webbing of a cantata. Its particular melody and its message might even be quite familiar. Further, a modern Christian congregation that regularly hears a sermon preached on the Gospel for the day can quite easily appreciate the historical practice and the further musical exposition provided by the setting of the text of a complete cantata, especially if it were embedded in a full liturgical service similar to the one in which the cantata was first performed in Bach’s day.

For forty years Grace Lutheran Church has provided an opportunity to experience Bach cantatas in a style and setting quite similar to those led regularly by the composer in eighteenth-century worship at St. Thomas and St. Nicholas churches in Leipzig. Over this time the sizeable attendance at the Cantata Vespers gives ample proof of the validity of the presentations both as satisfying historical musical experiences and as worthy opportunities for Christian worship.

Carlos Messerli

¹James R. Gaines, *Evening in the Palace of Reason* (New York: Harper/Collins, 2005), p.271.

BACKGROUND OF THE CANTATA

Lobe den Herrn, meine Seele (BWV 69) was first composed for worship in Leipzig for the Twelfth Sunday after Trinity, August 15, 1723. It was part of the prodigious creative output of Bach's early years at St. Thomas. Bach had begun his tenure in Leipzig on May 30, less than three months earlier, and had already composed and performed 13 cantatas by August. The present work must have been one of Bach's favorites, for segments of it were later adapted for use on several occasions. Finally, in 1748 he adapted it for performance at the annual church service celebrating the inauguration of the newly elected Leipzig Town Council. For this occasion Bach kept most of the earlier cantata, but altered three of the movements specifically to refer to the Council. It is this last edition that will be heard today.

The Gospel for Trinity 12 (Mark 7:31–37) tells of the restoration of hearing and speech of the deaf mute; the Epistle (2 Corinthians 3:4–11) addresses the glory of the Spirit. The libretto for the 1723 performance by an unknown poet is based on a text of Johann Knauer (1720). The choruses and arias express a general spirit of praise to God for his goodness and offers the thankful response of willing obedience by the believer. The text for the cantata sung at the Council Election service in 1747 includes specific thanks to God for blessings received through the governance of the council. The work in two versions forms a good example of Bach's willingness to "parody" his writing for a second setting of similar, but not identical, character to the first occasion.

The instrumentation calls for three trumpets, timpani, three oboes, bassoon, strings (two violins, viola, cello), *basso continuo* (keyboard and bass), soprano, alto, tenor, and bass soloists, and four-part choir. Such a diverse body of instruments and singers would be appropriate both for a cantata of praise and thanks to God for the healing of the deaf mute as well as one for the installation of civic leaders.

Carlos Messerli



BACKGROUND OF THE PRELUDE

Bach's four *Orchestral Suites* mostly follow the French style of opera overtures established by Jean-Baptiste Lully (1632–1687). Called *Ouvertüre* by Bach, the four were probably written for the court in Cöthen, which was known for its admiration of all things French. Bach was employed at the court as *Kapellmeister* (musical ensemble leader) from 1717 to 1723, a post that called for leadership of a talented, professional musical establishment that was supported handsomely by music-loving Prince Leopold. Because the court religion was Calvinist, which did not favor elaborate music in church, Bach concentrated his energy on instrumental works for the court such as the *Orchestral Suites*.

The *Orchestral Suite in D Major* consists of a large *overture* movement followed by five stylized dances and a concluding movement. In keeping with most actual French dances of the time, the stylized movements, all in binary form, call for a repetition of each half of each dance. The work is scored for three trumpets and timpani, three oboes and bassoon, and strings (two violins, viola and cello) with *basso continuo* (keyboard and bass).

Ouvertüre

In typical French *ouvertüre* style the first section (which is immediately repeated) moves in stately fashion with royal trumpet and timpani chords. A lively second section in 9/8 compound triple meter follows. It features the double reed and the string families, with trumpets adding occasional rhythmic emphasis. The music moves without pause into a duple meter that is reminiscent of the beginning of the *Ouvertüre*.

Bourrée I

In duple meter; for all instruments; lively (followed immediately by the next dance).

Bourrée II

In duple meter; for oboe choir, which plays rhythmic chords over a remarkably persistent, flowing bassoon line (followed immediately by a repetition of the first *Bourrée*).

Gavotte

In duple meter; for all instruments; with gently rhythmic motion.

Ménuet I

In triple meter; for oboes and bassoon and strings; graceful (followed immediately by the next dance).

Ménuet II

In triple meter; for strings; in the same style as the first *Ménuet* (followed immediately by a repetition of the first *Ménuet*).

Réjouissance (Celebration)

In triple meter; for all instruments; not a dance, but a gay, dance-like conclusion to the *Suite*; similar to a movement of Handel's *Royal Fireworks Music* that has the same name.

BIOGRAPHIES



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been 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 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 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.



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



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.

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Bach

Cantata Vespers

2011–2012

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

September 25

Lobe den Herrn, meine Seele (BWV 69) *Praise the Lord, my soul*
Kelly K. Faulstich, Grace Lutheran Church and School, River Forest, homilist
Bach, Orchestral Suite No. 4 (BWV 1069)

Schweig stille, plaudert nicht (BWV 211) *Coffee Cantata*
Performed at a reception following vespers.

October 23

Wachet! Betet! Betet! Wachtet (BWV 70) *Watch! Pray! Pray! Watch!*
Patrick R. Keifert, Luther Seminary, St. Paul, homilist
Daniel E. Schwandt, Lutheran School of Theology at Chicago, organist

November 20

Nun komm, der Heiden Heiland (BWV 62) *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, Charles P. Brown, director

December 25

Christen, ätzt diesen Tag (BWV 63) *Christians, engrave this day*
Performed during Grace's Festival Eucharist at 10:00 a.m.

January 8

Herrscher des Himmels, erhöre das Lallen (BWV 248.3)
Ruler of heaven, give ear to our stammer (from the Christmas Oratorio)
Bach for the Sem concert, 4:00 p.m.,
benefiting the Lutheran School of Theology at Chicago (tickets available at the door)
Mark P. Bangert, director

January 29

Meinen Jesum lass ich nicht (BWV 124) *My Jesus I will not leave*
Frank C. Senn, Immanuel Lutheran Church, Evanston, homilist
Vaughan Williams, Concerto for Oboe and Strings in A minor

February 26

Falsche Welt, dir traue ich nicht! (BWV 52) *False world, I do not trust you!*
Philip G. Ryken, Wheaton College, homilist
Steven Wente, Concordia University Chicago, organist

March 25

Messe in h-Moll (BWV 232) *Mass in B minor*
Performed in a 4:00 p.m. concert, free and open to the public
Concert Choir, Wheaton College, Paul Wiens, director

April 22

Kommt, eilet und laufet (BWV 249) *Come, hasten and run (Easter Oratorio)*
Timothy H. Douma, Loop Church, Chicago, homilist
Locklair, Phoenix Fanfare and Processional
Vivaldi, Concerto for 2 Flutes, Strings, and Continuo

May 20

Auf Christi Himmelfahrt allein (BWV 128) *On Christ's ascension into heaven alone*
F. Dean Lueking, Grace Lutheran Church and School, River Forest, homilist
Graupner, Symphony for 2 Horns, Timpani, and Strings

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