

Bach Cantata Vespers

2012–2013
Grace Lutheran Church River Forest, Illinois 42nd Year



May 19, 2013

Wer mich liebet, der wird mein Wort halten (BWV 74)
Whoever loves me will keep my word

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.



July 21-26

Grace Lutheran Church & School
River Forest, Illinois

*Do you know a young person who loves
to make music to the glory of God?*

Encourage them to join us for a week of learning, fun, and music-making!



Opportunities abound for singers and string players of high school age (completed grade 8 through 2013 graduates).

Room and board on the campus of Concordia University.

Study and perform one of Bach's sacred cantatas and other music in the context of Lutheran worship.

Learn more and find the registration form at www.bachvespers.org/camp

The Day of Pentecost
May 19, 2013 † 3:45 p.m.

EVENING PRAYER

PRELUDE

Ouvertüre C-Dur (Orchestral Suite in C Major), BWV 1066

Johann Sebastian Bach
(1685–1750)

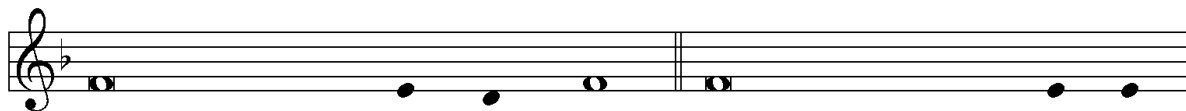
Ouverture
Courante
Gavotte I–II–I
Forlane
Menuet I–II–I
Bourrée I–II–I
Passepied I–II–I

Extended notes are found on page 22 in this worship folder.

Life at many German courts in the early eighteenth century was greatly influenced by French language, art, music, and culture as exemplified by the Versailles court of Louis XIV. Bach's *Orchestral Suite in C Major* contains a typical set of stylized courtly French dance movements of the day. After a large, introductory *Ouverture*, the six dances are mostly binary in plan with two repeated halves (AABB); some are in ternary (ABA) form. Each dance has a characteristic meter, tempo, and style. Bach's great mastery of the *Ouverture* form lies in his ability to adhere to the basic elements of each dance while introducing unique melodic grace, rhythmic subtleties, and polyphonic qualities into the writing.

We stand, facing the candle as we sing.

SERVICE OF LIGHT



Jesus Christ is risen from the dead. Alleluia, alleluia, alle - lu - ia.



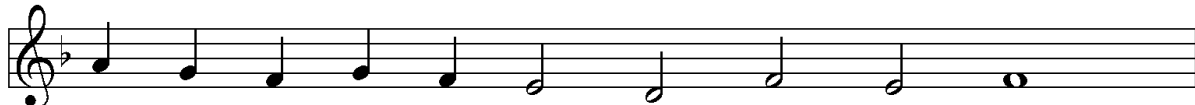
We are illumined by the brightness of his ris - ing. Alleluia, alleluia, alle - lu - ia.



Death has no more dominion o - ver us. Alleluia, alleluia, alle - lu - ia.



☐ 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.



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



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

Silence for meditation is observed, then:

PSALM PRAYER

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

C Amen.



ANTHEM: If Ye Love Me

Philip Wilby
(b. 1949)

If ye love me, keep my commandments, and I will pray the Father,
and he shall give you another Comforter,
that he may abide with you forever; e'en the Spirit of truth.
And ye know him, for he dwelleth with you and shall be in you.
I will not leave you comfortless. I will come to you.

John 14:15-18

Silence for meditation is observed, then:

COLLECT

L God, the Father of our Lord Jesus Christ,
as you sent upon the disciples the promised gift of the Holy Spirit,
look upon your Church and open our hearts to the power of the Spirit.
Kindle in us the fire of your love, and strengthen our lives for service in your kingdom;
through your Son, Jesus Christ our Lord,
who lives and reigns with you in the unity of the Holy Spirit, one God, now and forever.

G Amen.

The offering is gathered.

VOLUNTARY: *Komm, Heiliger Geist, Herre Gott*

Dieterich Buxtehude
(1637-1707)

*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.

HYMN: Come, Holy Ghost, God and Lord

Setting of stanza 2 by J. S. Bach

Setting of stanza 3 by Michael D. Costello (b. 1979)



1. Come, Ho - ly Ghost, God and Lord, with all your grac - es

Choir 2. Come, ho - ly Light, guide di - vine, now cause the Word of

3. Come, ho - ly Fire, com - fort true, grant us the will your



now out - poured on each be - liev - er's mind and heart; your
life to shine. Teach us to know our God a - right and
work to do and in your ser - vice to a - bide; let



fer - vent love to them im - part. Lord, by the bright - ness
 call him Fa - ther with de - light. From ev - 'ry er - ror
 tri - als turn us not a - side. Lord, by your pow'r pre -



of your light in ho - ly faith your church u - nite; from ev - 'ry land and
 keep us free; let none but Christ our mas - ter be, that we in liv - ing
 pare each heart and to our weak - ness strength im - part, that brave - ly here we



ev - 'ry tongue, this to your praise, O Lord, our God, be
 faith a - bide, in him, our Lord, with all our might con -
 may con - tend, through life and death to you, our Lord, as -



sung: Al - le - lu - ia! Al - le - lu - ia!
 fide. Al - le - lu - ia! Al - le - lu - ia!
 cend. Al - le - lu - ia! Al - le - lu - ia!

Text: German hymn, 15th cent., st. 1; Martin Luther, 1483–1546, sts.2–3; tr. Composite
 Music: *Enchiridion*, Erfurt, 1524

KOMM, HEILIGER GEIST, HERRE GOTT
 7 8 8 8 8 8 8 10 8

We sit.



✠ WORD ✠

READING: Acts 2:1–13

When the day of Pentecost had come, they were all together in one place. ²And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. ³Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. ⁴All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability. ⁵Now there were devout Jews from every nation under heaven living in Jerusalem. ⁶And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. ⁷Amazed and astonished, they asked, “Are not all these who are speaking Galileans? ⁸And how is it that we hear, each of us, in our own native language? ⁹Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, ¹⁰Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, ¹¹Cretans and Arabs — in our own languages we hear them speaking about God's deeds of power.” ¹²All were amazed and perplexed, saying to one another, “What does this mean?” ¹³But others sneered and said, “They are filled with new wine.”

℣ The Word of the Lord.

☩ Thanks be to God.

ANTHEM: Peace I Leave with You

Paul Bouman
(b. 1918)

Peace I leave with you;
my peace I give to you;
such as the world cannot give.
Let not your hearts be troubled,
and neither let them be afraid.

John 14:27

Anoint and cheer our soiled face
With the abundance of thy grace.
Keep far our foes; give peace at home.
Where thou art guide, no ill can come.
Praise to thine eternal merit,
Father, Son, and Holy Spirit. Amen.

Veni Creator Spiritus

READING: John 14:23–31

²³Jesus answered [Judas (not Iscariot)], “Those who love me will keep my word, and my Father will love them, and we will come to them and make our home with them. ²⁴Whoever does not love me does not keep my words; and the word that you hear is not mine, but is from the Father who sent me.

²⁵I have said these things to you while I am still with you. ²⁶But the Advocate, the Holy Spirit, whom the Father will send in my name, will teach you everything, and remind you of all that I have said to you.

²⁷Peace I leave with you; my peace I give to you. I do not give to you as the world gives. Do not let your hearts be troubled, and do not let them be afraid. ²⁸You heard me say to you, ‘I am going away, and I am coming to you.’ If you loved me, you would rejoice that I am going to the Father, because the Father is greater than I. ²⁹And now I have told you this before it occurs, so that when it does occur, you may believe. ³⁰I will no longer talk much with you, for the ruler of this world is coming. He has no power over me; ³¹but I do as the Father has commanded me, so that the world may know that I love the Father. Rise, let us be on our way.”

📖 The Word of the Lord.

🙏 Thanks be to God.

HOMILY

The Rev. Dr. Ralph W. Klein

CANTATA: *Wer mich liebet, der wird mein Wort halten*, BWV 74
(Whoever loves me will keep my word)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 23 in this worship folder.*

1. Chorus

*Wer mich liebet, der wird mein Wort halten,
Whoever loves me will keep my word,
und mein Vater wird ihn lieben,
and my Father will love him,
und wir werden zu ihm kommen
and we will come to him,
und Wohnung bei ihm machen.
and make our dwelling with him.*

The four choirs—trumpets and timpani, oboes, strings, voices—join in short, assertive descriptions of those who love Christ, a phrase drawn directly from the first verse of the Gospel for the day. In the body of the movement, each group functions independently for the most part, presenting the chief musical theme primarily in imitative style. Instruments alone begin and end the movement to form a mini-*da capo* style without voices.



2. Aria (Soprano)

Komm, komm, mein Herz, steht dir offen,

Come, come my heart to you is open,

Ach, lass es deine Wohnung sein!

Oh, let it your dwelling be!

Ich liebe dich, so muss ich hoffen:

I love you, therefore I must hope:

Dein Wort trat itzo bei mir ein;

Your word has now entered into me;

Denn wer dich sucht, fürcht', liebt und ehret,

For whoever seeks, fears, loves and honors you,

Dem ist der Vater zugetan.

The Father is fond of him.

Ich zweifle nicht, ich bin erhöret,

I do not doubt, my prayers are heard,

Dass ich mich dein getrösten kann.

So that I can console myself in you.

Oboe da caccia (played on the English horn) and soprano share in a gentle aria that sings of love for the Lord, confident of his blessing and consolation. Their lyrical versions of similar melodies intertwine in a graceful duet. The *continuo* undergirds all with an *ostinato*-like, persistent rhythmic pattern.

3. Recitative (Alto)

Die Wohnung ist bereit.

The dwelling is ready.

Du findest ein Herz, das dir allein ergeben,

You'll find a heart, to you alone devoted,

Drum lass mich nicht erleben,

Therefore let me not live to see

Dass du gedenkst, von mir zu gehn.

That you mean to depart from me.

Das lass ich nimmermehr, ach, nimmermehr geschehen!

That I will never, oh never, let happen!

The singer with accompaniment of only the *basso continuo* addresses the Lord in a simple, brief *recitative* that affirms the believer's personal faithfulness and unwillingness to see the Lord depart.

4. Aria (Bass)

Ich gehe hin und komme wieder zu euch.

I am going away, and will come back again to you.

Hättet ihr mich lieb, so würdet ihr euch freuen.

If you loved me, then you would rejoice.

Jesus himself responds in this setting of verse twenty-eight of the assigned Gospel, promising to return again after his coming departure. Bach observes the *vox Christi* tradition of the *Passions* by assigning the part of Jesus to a bass. At first the phrases are simple, almost hymn-like over the steadily moving keyboard and bass of the *continuo*. In the second half of the movement the expected joyful (*freuen*) response of the believer upon Jesus' anticipated return is reflected in three long, exuberant vocal passages (*coloraturas*) over the moving bass.

5. Aria (Tenor)

Kommt, eilet, stimmt Sait und Lieder

Come, hurry, tune your strings and songs

In muntern und erfreuten Ton.

With a lively and joyful tone.

Geht er gleich weg, so kömmt er wieder,

Even if he goes away, he will come again,

Der hochgelobte Gottessohn.

The highly praised Son of God.

Der Satan wird indes versuchen,

Satan, meanwhile, will try hard

Den Deinigen gar sehr zu fluchen.

To curse those belonging to you.

Er ist mir hinderlich,

He is a hindrance to me,

So glaub ich, Herr, an dich.

But I believe, Lord, in you.

Strings led by the first violin accompany the tenor soloist to extend a cheerful invitation to all to welcome the return of the Savior with joyful, well-tuned music. The long, difficult passages of running notes for the first violin are complemented by similar, demanding writing for the singer. The words *eilet* (hurry) and *hochgelobte* (highly praised) receive the special attention of extended passages. In speaking of Satan the writing becomes more jagged and chromatic, but balanced by the extended treatment given to *glaub* (to believe) in the last line of text. The beginning instrumental and vocal writing reappears in the second half of the aria to form a modified *da capo* form.

6. Recitative (Bass)

Es ist nichts Verdammliches an denen, die in Christo Jesu sind.

There is now no condemnation of those who are in Christ Jesus.

The soloist, accompanied by the three woodwind instruments and *continuo*, offers a simple, direct quotation from Romans 8:1 that forthrightly affirms the believer's faith in Christ. Bach also set this same text to a long, dramatic declaration for choir in the second movement of his famous motet, *Jesu, meine Freude* (BWV 227).

7. Aria (Aria)

Nichts kann mich erretten

Nothing can save me

Von höllischen Ketten

From hellish chains

Als, Jesu, dein Blut.

Except, Jesus, your blood.

Dein Leiden, dein Sterben

Your suffering, your death,

Macht mich ja zum Erben:

Make me, indeed, your heir:

Ich lache der Wut.

I laugh at hell's rage.

Poet Marianne von Ziegler provides a text of expressive, almost theatrical quality, which affirms the strength of the believer's emotions. Bach realizes the vivid potential of the poetry in an aria for a virtuoso soloist, adding strings to the instrumentation used in the previous movement. Rapid repeated notes by all instruments and striking arpeggiated (broken) chords by the solo violin illustrate the rattling of *höllischen Ketten* (hellish chains) of Satan from which we are freed by Christ's saving blood. In the middle section of this *da capo* (ABA) form Bach sets *lache* (laugh) to playful triplets with only the accompaniment of the *continuo*. The movement closes with the sound again of the rattling chains of hell from which believers are freed.



8. Chorale

Kein Menschenkind hier auf der Erd

No human being here on earth,

Ist dieser edlen Gabe wert,

Is worthy of this noble gift,

Bei uns ist kein Verdienen;

Among us there are none deserving;

Hier gilt gar nichts als Lieb und Gnad,

Here nothing counts but love and grace,

Die Christus uns verdienet hat

Which Christ has earned for us

Mit Bißsen und Versühnen.

With atonement and reconciliation.

A simple setting of a Paul Gerhardt chorale of 1653 concludes the cantata with a reiteration of thanks for Christ's atoning work. The text is the second stanza of *Gott Vater, sende deinen Geist* (God the Father, send your Spirit), set to an anonymous tune of 1534. This tune appears in altered form in LBW, No. 361, with yet another text.

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.

The musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a bass line with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The treble line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5.

After each petition:

□ ...let us pray to the Lord.

☒ Lord, have mer - cy.

The musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a bass line with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The treble line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5.

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.

The musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a bass line with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The treble line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5.

□ 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.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of a simple melody in the treble clef and a supporting bass line in the bass clef. The lyrics 'To you, O Lord.' are written below the treble staff.

COLLECT

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

☩ Amen.

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

☩ **Our Father, who art in heaven, hallowed be thy name,**

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

Give us this day our daily bread;

**and forgive us our trespasses, as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.**

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

BENEDICAMUS DOMINO & BENEDICTION

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

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of a simple melody in the treble clef and a supporting bass line in the bass clef. The lyrics 'Let us bless the Lord. Thanks be to God.' are written below the treble staff.

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

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of a simple melody in the treble clef and a supporting bass line in the bass clef. The lyrics 'The almighty and merciful Lord, the Father, the Son, and the Holy Spirit, bless and pre-serve you. A-men' are written below the treble staff.



HYMN: O Day Full of Grace

Concertato by Carl F. Schalk
(b. 1929)



1 O day full of grace that now we see ap - pear - ing on
Choir 2 O day full of grace, O bless - ed time, our Lord on the
3 For Christ bore our sins, and not his own, when he on the
Choir 4 God came to us then at Pen - te - cost, his Spir - it new
5 When we on that fi - nal jour - ney go that Christ is for



earth's ho - ri - zon, bring light from our God that we may
earth ar - riv - ing; then came to the world that light sub -
cross was hang - ing; and then he a - rose and moved the
life re - veal - ing, that we might no more from him be
us pre - par - ing, we'll gath - er in song, our hearts a -



be re - plete in his joy this sea - son. God, shine for us
lime, great joy for us all re - triev - ing; for Je - sus all
stone, that we, un - to him be - long - ing, might join with an -
lost, all dark - ness for us dis - pel - ling. His flame will the
glow, all joy of the heav - ens shar - ing, and walk in the



now in this dark place; your name on our hearts em - bla - zon.
mor - tals did em - brace, all dark - ness and shame re - mov - ing.
gel - ic hosts to raise our voic - es in end - less sing - ing.
mark of sin ef - face and bring to us all his heal - ing.
light of God's own place, with an - gels his name a - dor - ing.

Text: Danish folk hymn, c. 1450; tr. Gerald Thorson, 1921–2001
Music: DEN SIGNEDE DAG, Christoph E. F. Weyse, 1774–1842

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

DISMISSAL

L Go in peace. Serve the Lord.

G Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Dr. Ralph W. Klein, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Aniello Barone, leader for the Service of Light

Steven Wentz, organist

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Christopher M. Cock, tenor

Douglas Anderson, baritone

Greg Fudala, Noah Lambert, and Candace Horton, trumpets

Tim Coffman and Brad Payne, trombones

Kyle Bellin, timpani

Christine Janzow Phillips, oboe/English horn

Meg Busse and Tricia Wlazlo, oboes

Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, Lisa Fako, and Lou Torick, violin I

Carol Yampolsky, Mark Agnor, and Karen Nelson, violin II

Becky Coffman and Vannia Phillips, violas

Victoria Mayne, cello

Judith Hanna, double bass

Laura Zimmer, continuo organ

Jason Moy, harpsichord

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BACKGROUND OF THE PRELUDE

The power and prestige of eighteenth-century France was in part projected by the opulence and extravagant beauty of the Palace of Versailles. Led by Louis XIV, France was the dominant cultural force in the first half of eighteenth-century Europe. For example, many palaces and courts in Germany and elsewhere reflected the customs, art, and music of Versailles.

One of the chief elements of French courtly life was the preeminence of social dancing. It may seem strange to contemplate today, but the grace and glitter of the French dance was led by the active interest of the King himself, a skilled and dedicated dancer. The royal family and all members and aspiring members of the elite courtly circle knew the steps and character of dances for social functions, receptions, parties, and dinners.

Bach was no stranger to the music and customs of this sophisticated life in part because of the academic and musical environment of his schooling in Lüneberg, which had a strong French component. Later, his employment in the French-style court of Cöthen (1717–1723) and his acquaintance with important composers and performers from other similar courts provided further encouragement for him to write in the form. It can be assumed that Bach wrote his *Suites* for courtly or celebrative occasions and musical entertainment in Cöthen or Leipzig, because the present *Overture* seems to have been created between 1723 and 1725.

The movements of the *Orchestral Suite in C Major* (BWV 1066) are representative of Bach's orchestral dances; four suites have been preserved. In this *Suite* all movements are in binary form in which each half is repeated (AABB). Also, the *Gavotte*, *Menuet*, *Bourée*, and *Passepied* each include two compositions with identical titles; the first is repeated after both have been played (ABA). The following descriptions of each movement of this *Suite* are drawn from Bach's interpretation of the characteristics of a Baroque *Overture* and of the six dance forms:

<i>Overture</i>	A typical “French Overture” movement that begins with slow, impressive scale passages and dotted (jerking) rhythms that give way to a fast and gay, richly polyphonic texture. The <i>Overture</i> features a large group of instrumentalists (the <i>ripieno</i>) and contrasting soloists (the <i>concertino</i>). The movement closes in the slow, majestic tempo of the beginning.
<i>Courante</i>	Stately, noble dance simultaneously in 3/2 and 6/4 meters.
<i>Gavotte I,II</i>	Moderately fast, sprightly tempo; duple meter.
<i>Forlane</i>	A so-called “drone” bass undergirds the pastoral effect of the lively, undulating string lines and the 6/4 meter.
<i>Menuet I,II</i>	Elegant, courtly quality in 3/4 meter; significantly syncopated.
<i>Bourée I,II</i>	Lighthearted and joyful; duple meter.
<i>Passepied I,II</i>	Lively, with interesting rhythmic dislocations; 3/4 meter.

Instrumentation: 2 oboes, bassoon, strings (2 violins, viola, bass), *basso continuo* (keyboard and bass).

Note: For further reading: Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach, expanded edition* (Bloomington, Ind., Indiana University Press, 2001). Dr. Jenne, a leading authority on the subject, taught at Concordia University Chicago for many years; she still resides in the area.

BACKGROUND OF THE CANTATA

Wer mich liebet (BWV 74), written for the Festival of Pentecost, May 20, 1725, is one of Bach's great contributions to the repertoire of music for the day of the birth of the Christian Church. It is a large work in eight movements for a festival orchestra that includes three oboes, three trumpets, and timpani. The libretto was written by a woman, Leipzig poet Christiane Mariane von Ziegler, a further distinction of the cantata.

The tumultuous events of the first Pentecost are contained, not in the Gospel for the day, but in the assigned Epistle (Acts 2:1–13). That reading tells of the dramatic coming of the Holy Spirit with the rushing, mighty wind, cloven, fire-like tongues above the disciples' heads, and their astonishing, multi-lingual speech. In the Gospel for Pentecost (John 14:23–31) Jesus tells the disciples of his leave-taking (at the Ascension) and the coming of the Holy Spirit who will comfort them in all things. In short, the Gospel tells the disciples how to conduct themselves after his Resurrection, while the Epistle relates the Pentecost events following the Ascension.

We can only imagine how Bach would have set to music a libretto on the spectacular Pentecost events described in the Epistle, but none of his four cantatas for the day do so. Instead, as with the present example, the libretto follows the theme of the Gospel for the Day. Thus, the cantata has a joyful cast expressed chiefly in the instrumentation and the virtuosic demands of the arias. But the libretto itself is more personal than grand, more introspective than triumphant, more heartfelt than spectacular.

The music of movements one and two of the present cantata are drawn from expanded treatment of the music of movements one and four of Bach's Pentecost cantata of the same name written two years earlier (BWV 59). For the earlier cantata Picander (Christian Henrici, 1700–1764) wrote the libretto. Since both librettos begin with a setting of John 14:23, they have the same first line title.

For reasons unknown, Bach selected the libretto of another poet for the present work. Mariane von Ziegler (1695–1760) was the author of the cantata text as well as eight other Bach cantata librettos. She was a remarkable woman by any standards or of any age—but especially those of conservative, orthodox Leipzig of the eighteenth century. This was, of course, a time when women had few rights and little legal standing independent of their husbands. Widowed early in each of two marriages she became a prominent socialite who was influential in Leipzig's cultural life. Von Ziegler was a published poet and an accomplished performer on several musical instruments. She seems to have had a lively wit, an engaging personality, and a confident intelligence that attracted the interest of other authors, musicians, and leaders of the community.

The present cantata is scored for 3 trumpets and timpani, 2 oboes and *oboe da caccia*, (tenor oboe), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano, alto, tenor, and bass soloists, and four-part choir.

Carlos Messerli



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of 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 is a regular soloist at Grace.



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 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.



Michael D. Costello, director, has served as Cantor at Grace since June 2008. 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. A native of Harrisburg, Pennsylvania, Pastor Costello graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers and is President of Region 3 of the Association of Lutheran Church Musicians. In 2012 he led the Bach Cantata Vespers choir on a tour of Germany.



Ralph W. Klein, homilist, is an ordained pastor in the Evangelical Lutheran Church in America and is Christ Seminary-Seminex Professor of Old Testament at the Lutheran School of Theology at Chicago. Prior to joining the Seminary's faculty he was Professor and Chair of the department of exegetical theology at Christ Seminary-Seminex; Assistant Professor at Concordia Seminary, St. Louis; and Instructor at Concordia Senior College, Fort Wayne. In 1998 he was a Guest Professor at the University of Chicago Divinity School. Klein and his wife, Marilyn, are parents to two grown daughters and grandparents to five grandsons.

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Bach ^{43rd Year} Cantata Vespers 2013–2014

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



September 29

BWV 130

Herr Gott, dich loben alle wir *Lord God, we all praise you*

J. S. Bach, Brandenburg Concerto No. 2 in F Major (BWV 1047)

October 20

BWV 79

Gott der Herr ist Sonn und Schild *God the Lord is sun and shield*

Steven Wentz, Concordia University Chicago, organist
Kapelle, Concordia University Chicago, Charles P. Brown, director

November 24

BWV 17

Wer Dank opfert, der preiset mich *Whoever offers thanks praises me*

J. S. Bach, Concerto in A Major for Oboe d'amore (BWV 1055)

December 22

BWV 10

Meine Seel erhebt den Herren *My soul magnifies the Lord*

At Grace, in conjunction with the Bach Cantata ministry of Saint Luke Church, Mark P. Bangert, director
Michael D. Costello, Grace Lutheran Church & School, organist

January 12

BWV 248.5-6

Weihnachts-Oratorium *Christmas Oratorio (Parts 5 & 6)*

Bach for the Sem concert, 4:00 p.m., benefiting the Lutheran School of Theology at Chicago
Tickets available at the door (\$22 Adults, Seniors/Students \$12), Mark P. Bangert, director

January 26

BWV 64

Sehet, welch eine Liebe hat uns der Vater erzeiget

Behold, what love the Father has shown to us
Florence Jowers, Lenoir-Rhyne University, organist

February 23

BWV 84

Ich bin vergnügt mit meinem Glücke *I am content with my fortune*

David Schrader, Chicago, organist and harpsichordist; Jennifer Rossetti, New York, soprano

March 30

BWV 150

Nach dir, Herr, verlanget mich *Unto you, Lord, do I long*

G. P. Telemann, Sonata in F minor for bassoon (TWV41:f1)
W. A. Mozart, Sonata da chiesa in B-flat Major (KV 212)

April 27

BWV 42

Am Abend aber desselbigen Sabbats *On the evening of the same Sabbath*

Karg-Elert: Fuge, Kanzone, und Epilog: Credo in vitam venturi (Op. 85, No. 3)

May 18

BWV 43

Gott fähret auf mit Jauchzen *God goes up with rejoicing*

J. Haydn, Symphony No. 30 in C Major "Alleluia"



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