

This evening's cantata is partially underwritten by Meg Busse in thanksgiving to God for many blessings, but especially for the love and support from the Busse, Diemer, and Laabs families, many treasured friends, talented musical colleagues, and the profound gift of Bach's music to Grace Lutheran Church.

Soli Deo Gloria.

REFORMATION SUNDAY
October 25, 2009 † 3:45 p.m.
Lutheran Book of Worship
Evening Prayer



† OPENING †

PRELUDE

Concerto Grosso, Op. 6, No. 10

Arcangelo Corelli
(1653–1713)

1. Preludio: Largo
2. Allemanda: Allegro
3. Adagio
4. Corrente: Vivace
5. Giga: Presto
6. Minuetto: Vivace

We stand, facing the candle as we sing.

SERVICE OF LIGHT: page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

† PSALMODY †

We sit.

PSALM 141: page 145

Women sing parts marked I. Men sing parts marked II.

All sing parts marked III.

Silence for meditation is observed, then:

PSALM PRAYER

- I 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.

III **Amen.**

MOTET: *Alles, was ihr tut* (Whatsoever Ye Do), BuxWV 4a

Dieterich Buxtehude
(1637–1707)

*Alles, was ihr tut mit Worten oder mit Werken,
das tut alles im Namen Jesu,
und danket Gott und dem Vater durch ihn.*

Whatsoever ye do in word or deed,
do all in the name of the Lord Jesus,
giving thanks to God and the Father by him.
(Colossians 3:17)

Silence for meditation is observed, then:

PRAYER

☐ Almighty God, gracious Lord, pour out your Holy Spirit upon your faithful people. Keep them steadfast in your Word, protect and comfort them in all temptations, defend them against all their enemies, and bestow on the Church your saving peace; through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

☑ Amen.

VOLUNTARY: A Mighty Fortress Is Our God

Helmut Walcha
(1907–1991)

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

We stand.

HYMN: A Mighty Fortress Is Our God

Concertato by Paul D. Weber
(b. 1949)



ALL 1 A might - y for - tress is _____ our God, A sword and
MEN 2 No strength of ours can match _____ his might! We would be
CHOIR 3 Though hordes of dev - ils fill _____ the land All threat - ning
ALL 4 God's Word for - ev - er shall _____ a - bide, No thanks to



shield vic - to - rious; He breaks the cruel op - pres - sor's
lost, re - ject - ed. WOMEN But now a cham - pion comes _____ to
to de - vour _____ us, We trem - ble not, un - moved _____ we
foes, who fear _____ it; For God him - self fights by _____ our



rod And wins sal - va - tion glo - rious. The old e - vil
 fight, Whom God him - self e - lect - ed. *CHOIR* Ask who this may
 stand; *They can - not o - ver - pow'r us. this world's prince may*
 side With weap - ons of the Spir - it. If they take our



foe, Sworn to work us woe, With dread craft and might He
 be: *ALL* Lord of hosts is he! Christ Je - sus, our Lord, God's
 rage, *In fierce war en - gage. He is doomed to fail; God's*
 house, Goods, fame, child, or spouse, Our life wrench a - way, They



arms him - self to fight. On earth he has no e - - - qual.
 on - ly Son, a - dored. He holds the field vic - to - rious.
jug - ment must pre - vail! One lit - tle word sub - dues him.
 can - not win the day. The King - dom's ours for - ev - - - er. The



King - dom's ours for - ev - - - er.

*Text: Martin Luther, 1483-1546; tr. hymnal version, 1978, alt.
 Tune: Martin Luther, 1483-1546
 Setting: ©2001, Paul D. Weber*

EIN FESTE BURG
 87 87 55 56 7

✠ WORD ✠

We sit.

READING: 2 Thessalonians 2:3–8

After the reading:

The Word of the Lord.

Thanks be to God.

READING: Revelation 14:6–8

After the reading:

The Word of the Lord.

Thanks be to God.

HOMILY

The Rev. Dr. Ralph W. Klein

CANTATA: *Gott der Herr ist Sonn und Schild* (God the Lord Is Sun and Shield), BWV 79

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

Background notes for the cantata are found on page 10 in this worship folder.

1. CHORUS

*Gott der Herr ist Sonn und Schild.
Der Herr gibt Gnade und Ehre,
er wird kein Gutes mangeln
lassen den Frommen.*

God the Lord is sun and shield.
The Lord gives blessing and honor,
he will no worthy thing
withhold from the righteous.

Bach captures the spirit of the festival in one of his most impressive cantata choruses. The movement features a splendid orchestration with voices joining in the presentation of memorable melodies that are often cast in complex constructions. It begins with a statement of the first theme by the horns over an accompaniment of throbbing timpani and energetic chordal lines of the strings and woodwinds. The second theme, which begins with several firmly repeated notes, appears in voice after voice in the form of a fugue for woodwinds and strings in which each voice imitates its predecessor. These then are joined shortly by the horns, which ultimately play the first theme simultaneously with the fugal theme of the other instruments.

The choir enters singing *Gott der Herr ist Sonn und Schild* in short phrases of new chordal and imitative material while the instruments sound themes one and two again. Soon the voices join the instruments in an intricately worked out development of the second theme. Finally, everyone combines in a less complex, but more impressive section that contains touches of previous material while moving towards a magnificent conclusion. The text, which expresses undoubting acclamation, is taken from Psalm 84:11.

2. ARIA (Alto)

*Gott ist unsre Sonn und Schild!
Darum rühmet dessen Güte
Unser dankbares Gemüte,
Die er für sein Häuflein hegt.
Denn er will uns ferner schützen,
Ob die Feinde Pfeile schnitzen
Und ein Lästerhund gleich billt.*

God is our true sun and shield!
We thus tell abroad his goodness
With our spirits ever thankful,
For he loves us as his own.
And he shall still further guard us
Though our foes their arrows sharpen,
And the hound of hell should howl.

The words of the Psalm are slightly paraphrased to begin and conclude this lovely duet in 6/8 meter for alto and oboe. The florid line of the oboe and the graceful melody of the singer match each other nicely. The gentle spirit of the music is altered chromatically somewhat to convey the thought of the sharp arrows of the foes and the “hound of hell” of the last line of the text. [*Lästerhund* could also be translated “the dog Blasphemy (should howl).”]

3. CHORALE

*Nun danket alle Gott
Mit Herzen, Mund und Händen,
Der große Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zugut
Und noch itzund getan.*

**Now thank ye all our God
With heart and tongue and labor,
Who mighty things doth work
For us in all endeavor,
Who since our mother's womb
And our first toddling steps
Us countless benefit
Until this day hath brought.**

All instruments join in a setting of the chorale *Nun danket alle Gott* (Now Thank We All Our God, LBW 533). The choir sings the first stanza of the hymn by Martin Rinkart (1586–1649) set to a tune by Johann Crüger that first appeared in 1647. The chorale harmonization is one of Bach's simplest, but it is made especially remarkable because of the addition of the first theme from the opening chorus that is played by the horns as a counter melody to the chorale. Along with many other Lutheran chorales of earlier centuries this melody was a favorite of Bach, one that he utilized in other choral and organ works. In some circles the original hymn is considered the premier Lutheran song of praise and thanks for God's blessings.

4. RECITATIVE (Bass)

*Gottlob, wir wissen
Den rechten Weg zur Seligkeit;
Denn, Jesu, du hast ihn uns durch
Dein Wort gewiesen,
Drum bleibt dein Name
Jederzeit gepriesen.
Weil aber viele noch
Zu dieser Zeit
An fremdem Joch
Aus Blindheit ziehen müssen,
Ach! so erbarme dich
Auch ihrer gnädiglich,
Dass sie den rechten Weg erkennen
Und dich bloß ihren Mittler nennen.*

Thank God we know it,
The proper path to blessedness,
For Jesus, thou hast shown it to us
Through thy Gospel,
Wherefore thy name
In ev'ry age is honored.
But since so many still
Until this day
An alien yoke
For blindness' sake must carry,
Ah, such compassion give
E'en these, Lord, graciously,
That they the proper path acknowledge
And call thee their one intercessor.

A simply accompanied recitative in which the soloist expresses thanks to God for showing the believer the path to blessedness and prays for compassion on those who "carry an alien yoke," that is, those who are linked to unbelievers.

5. DUET (Soprano and Bass)

*Gott, ach Gott, verlass die Deinen
Nimmermehr!
Laß dein Wort uns helle scheinen;
Obgleich sehr
Wider uns die Feinde toben,
So soll unser Mund dich loben.*

God, O God, forsake thy people
Nevermore!
Let thy word o'er us shine brightly;
Even though
Sorely rage our foes against us,
Yet shall these our mouths extol thee.

In a lengthy duet accompanied by violins playing in unison the singers implore God not to leave his people. The voices move together mostly in sweet parallel intervals. Only occasionally does one singer sing a passage imitative of the other. The independent violin line forms a filigree of arpeggios and prominent leaps that perfectly complement the singers' flowing lines.

6. CHORALE

*Erhalt uns in der Wahrheit,
Gib ewigliche Freiheit,
Zu preisen deinen Namen
Durch Jesum Christum. Amen.*

**Preserve us in the true path,
Grant everlasting freedom
To raise thy name in glory
Through our Christ Jesus. Amen.**

The closing chorale confidently expresses core thoughts of the Reformation in a prayer that we remain true to the faith and offer praise to God through Christ Jesus. The text is the last stanza of a hymn by Ludwig Helmbold (1575) set to a tune of Nikolaus Selnecker (1587). A variant of the triple-meter melody, but not the text, is still found in *The Lutheran Hymnal* (1941), 122. Bach sets the chorale for six voices—the usual four-voice choir with doubling instruments, plus a two-voice descant for the horns undergirded by timpani.

Silence is observed, then:

- 📖 In many and various ways God spoke to his people of old by the prophets.
- 🗣️ **But now in these last days he has spoken to us by his Son.**

We stand and sing.

GOSPEL CANTICLE: page 147 in the *front* of the green LBW

✝ PRAYERS ✝

LITANY: page 148 in the *front* of the green LBW

LORD'S PRAYER: page 152 (*Traditional*)

BENEDICAMUS DOMINO & BENEDICTION: page 152

HYMN: Rise, Shine, You People!

(green) **LBW #393**
Concertato by Larry D. Cook

DISMISSAL

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

BIOGRAPHIES



DOUGLAS ANDERSON, a long-standing member of Grace Lutheran Church and its choir, has been soloist in Grace's Bach Cantata Vespers since 1978. He 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 are trained in music.



KAREN BRUNSEN 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 is an 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. In December she will be a soloist in presentations of Bach's *Magnificat* and Vivaldi's *Gloria* at Valparaiso. In recent years she frequently has been a soloist in Grace's Vesper cantatas.



RALPH W. KLEIN 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.

BACKGROUND OF THE CANTATA

Gott der Herr ist Sonn und Schild was written for the Festival of the Reformation in 1725. Although the festival was not formally established among Lutherans for at least one hundred years after Martin Luther's death in 1546, in the intervening years the celebration of the reforms instituted by him had been commemorated annually in various ways and on various dates. In 1667, the 150th anniversary of Luther's posting of the controversial *Ninety-five Theses* on the Castle Church door in Wittenberg, the Saxon Elector in German designated October 31 as the date to celebrate.

The commemoration of the religious reformation in Germany has always centered on the scriptural foundations of church teaching, practice, and institutional reform established by Luther. At first the day was observed as an opportunity to give thanks to God for the preservation of the true Word and for deliverance from foes of the faith. As time passed, in regions where Lutheranism was dominant, it became an important public and religious occasion, during which the chief tenets of faith clarified by Luther were extolled; but often the distinctions between the Roman Catholic and Lutheran beliefs and practices were also emphasized. (Even today, many in America can remember when Reformation Day provided Lutherans with a special opportunity to give voice to these divisive distinctions.) Since the sixteenth century interest in the observance has waxed and waned, but the four centennials of 1617, 1717, 1817, and 1917, as well as the intervening semi-annual celebrations, were particularly significant.

At St. Thomas Church in Leipzig Reformation Day was observed with extended festive services of Holy Communion and prayer led by the Superintendent Pastor and Cantor Bach. Besides the assigned prayers, readings, and a sermon, many of the items of the liturgy were performed in special musical settings. These festive services with their elaborate musical components were especially impressive for the population in a day when the Lutheran church was often the place to be to hear the best and latest fine music of the time.

At the beginning of the service after the organ prelude a Reformation Day *Introit* motet was sung, followed by concerted settings of the *Kyrie* and *Gloria in excelsis* performed by the choir with instrumental participation. A setting of the *Gloria in excelsis* as the hymn "All Glory Be to God on High" (LBW 166) and the Creed as the hymn "We All Believe in One True God" (LBW 374) were sung by the congregation, although the Creed may have also been chanted in German. The cantata for the day was performed before the sermon, and both of these elements were based on the Reformation Gospel text still in use in some Lutheran churches today. A concerted setting of the great Christian canticle of praise, the *Te Deum* (not normally found in a Holy Communion service), was sung with trumpets and drums. Among other hymns included in the service were such grand classic chorales as "O God, Our Lord, Thy Holy Word" (*The Lutheran Hymnal* 266), "Lord, Keep Us Steadfast in your Word" (LBW 230), "Now Thank We All Our God" (LBW 533), and "A Mighty Fortress Is Our God" (LBW 228).

The cantata for today was first performed on Reformation Day, October 31, 1725, in Leipzig as part of Bach's third complete annual cycle of cantatas. The Epistle for the day was 2 Thessalonians 2:3–8, with its exhortation to remain steadfast in the faith. The Holy Gospel was Revelation 14:6–8, which points out the need to fear and glorify God in the face of the Judgment. Reference is also made in the Gospel to “fallen Babylon,” which could have been interpreted to mean foes of the Christian, although it was more likely interpreted by Lutherans as a reference to the Roman Catholic Church itself.

Bach must have been fond of this cantata, for he used the music of the opening chorus and the soprano and bass duet to form two movements of the *Gloria in excelsis* in his *Mass in G major* (BWV 236).

The six movements of the cantata text, compiled by an unknown author, interpret the message of the Holy Gospel, emphasize the praise and thanks due to God for the strength of his love and faithfulness, and make a plea for God's continued guidance and protection.

The cantata is scored for 2 horns, 2 oboes, 2 flutes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano, alto, and bass solos, and choir.

Carlos Messerli

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Harpichord Organ tuning is graciously provided by Dennis Zimmer.



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Bach Cantata Vespers 2009-2010

www.bachvespers.org

*Join us on cantata Sundays in the Seminar Room at 9:45 a.m.
for an in-depth conversation on Bach, his music, and theology.*

- November 22** *Cantata 61* ***Nun komm, der Heiden Heiland*** (Savior of the Nations, Come)
Homilist: Kelly K. Faulstich, Grace Lutheran Church and School, River Forest, Illinois
Prelude: Mark Brewer, harp; Jason Deroche, classical guitar
- January 31** *Cantata 123* ***Liebster Immanuel, Herzog der Frommen***
(Dearest Immanuel, Ruler of the Righteous)
Homilist: Martin A. Seltz, Augsburg Fortress Publishing House, Minneapolis, Minnesota
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois
Guest Conductor: Charles Brown, Concordia University Chicago, River Forest, Illinois
Organ prelude: Steven Wentz, Concordia University Chicago, River Forest, Illinois
- February 28** *Cantata 54* ***Widerstehe doch der Sünde*** (Stand Firm Against Sin)
Homilist: Frederick A. Niedner, Valparaiso University, Valparaiso, Indiana
Soloist: Countertenor Ryan Belongie, Chicago, Illinois
Prelude: J. S. Bach, Concerto for Harpsichord, Flute, and Violin in A minor, BWV 1044
- March 21** *Cantata 1* ***Wie schön leuchtet der Morgenstern***
(How Lovely Shines the Morning Star)
Homilist: Karen Salvo Hawkins, Christ the King Lutheran Church, Columbia, South Carolina
Extended thirty-minute prelude beginning at 3:30 p.m.
Prelude: Brandenburg Concerto #1, BWV 1046 *and*
Organ prelude: Robert D. Hawkins, Lutheran Theological Southern Seminary, Columbia, South Carolina
- April 25** *Cantata 4* ***Christ lag in Todesbanden*** (Christ Lay in Death's Strong Bands)
Homilist: Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America
Organ prelude: Laura Zimmer, Grace Lutheran Church, River Forest, Illinois
- May 23** *Cantata 172* ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***
(Ring Forth, You Songs, Resound, You Strings!)
Homilist: Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo

