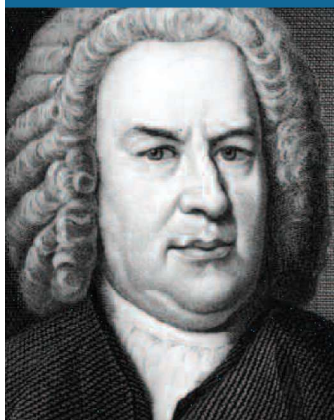




GRACE LUTHERAN CHURCH ■ RIVER FOREST  
*in cooperation with* CONCORDIA UNIVERSITY CHICAGO



## *Bach Cantata Vespers*

Cantata #94: *Was frag ich nach der Welt*  
(What need I ask of this world)

Friday, July 27 at 7:15 p.m.



## Welcome to Grace Lutheran Church

We are glad that you have joined us for this evening'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.

Friday in the Ninth Week after Pentecost  
July 27, 2012 ✚ 7:15 p.m.

## EVENING PRAYER

### ✚ OPENING ✚

#### PRELUDE

*Was Gott tut, das ist wohlgetan*, BWV 1116

Johann Sebastian Bach  
(1685–1750)

*Sinfonia* (from Part II of *Die Elenden sollen essen*, BWV 75)

J. S. Bach

*Sinfonia* (from *Ich hatte viel Bekümmernis*, BWV 21)

J. S. Bach

Chorale (from *Was Gott tut, das ist wohlgetan*, BWV 98)

J. S. Bach

*Was Gott tut, das ist wohlgetan,  
Es bleibt gerecht sein Wille;  
Wie er fängt meine Sachen an,  
Will ich ihm halten stille.  
Er ist mein Gott,  
Der in der Not  
Mich wohl weiß zu erhalten;  
Dum lass ich ihn nur walten.*

Whatever God does, that is done well,  
It is his righteous will;  
However he deals with my concerns,  
I will calmly wait for him.  
He is my God,  
Who in distress  
Knows well how to preserve me;  
Thus, I just let him rule.

*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.

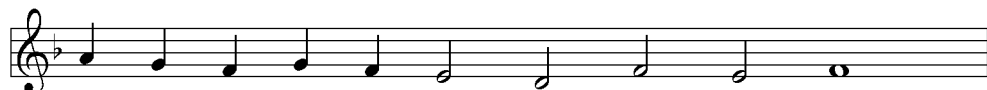



☐ Stay with us, Lord, for it is eve- ning, ☐ and the day is almost o- ver.





☐ 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.

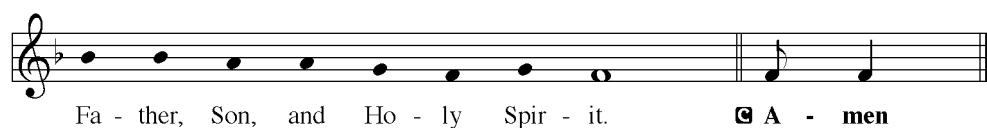
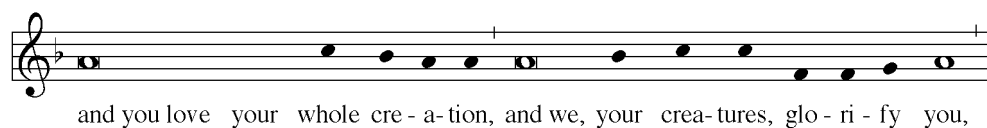
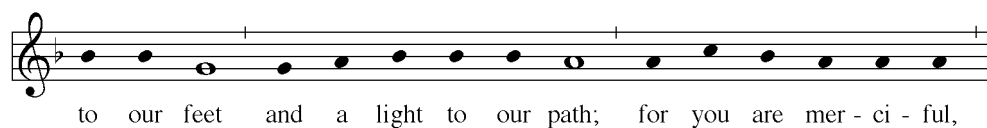
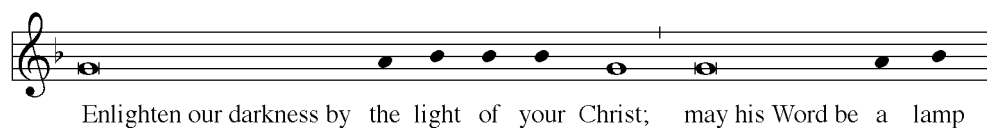
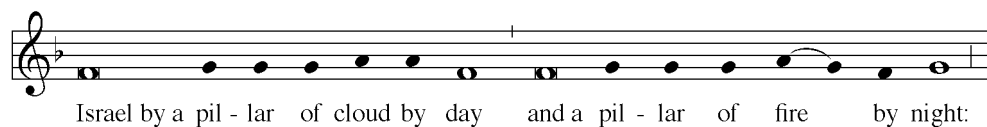
  
 We have come to the set - ting of the sun, and we look to the eve - ning light.

  
 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.





## ✠ PSALMODY ✠

*We sit.*

### PSALM 141

*Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.*



turned to you, Lord God; in you I take ref- uge. 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.

☩ 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.



**PSALM:** Why Art Thou So Heavy, O My Soul? (Psalm 43:5–6)

Henry Loosemore  
(d. 1670)

Why art thou so heavy, O my soul,  
And why art thou so disquieted within me?  
O put thy trust in God: for I will yet give Him thanks,  
Which is the help of my countenance and my God. Amen.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

- 📖 Almighty Father, source of everlasting light,  
send forth your truth into our hearts and pour over us the brightness of your light.  
Bring us, through our joyful participation at your altar, to your eternal dwelling on high,  
where you live and reign now and forever.
- 🕊 **Amen.**

**PSALM:** Blessed Be the Name of the Lord (Psalm 113:1–4)

Dale Grotenhuis  
(b. 1931)

Praise ye the Lord, praise him, O ye servants of the Lord, praise the name of the Lord.  
Blessed be the name of the Lord from this time forth and evermore.  
From the rising of the sun to the going down of the same, the Lord's name is to be praised.  
The Lord is high above all nations, and his glory above the heavens.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

- 📖 Lord Jesus, surrendering the brightness of your glory,  
you became mortal so that we might be raised from the dust to share your very being.  
May the children of God always bless your name  
from the rising of the sun to its going down,  
for you live and reign with the Father and the Holy Spirit, now and forever.
- 🕊 **Amen.**

**MISSION MOMENT:** Music and Faith Formation

Pastor Michael D. Costello

*The offering is gathered.*

**VOLUNTARY:** *Was Gott tut, das ist wohlgetan*  
(Whatever God Ordains Is Right)

Donald Busarow  
(1934–2011)

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





*We stand and sing.*

**HYMN:** When in Our Music God Is Glorified

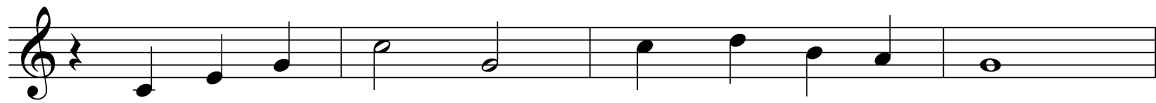
Tune and Concertato by Paul D. Weber  
(b. 1949)



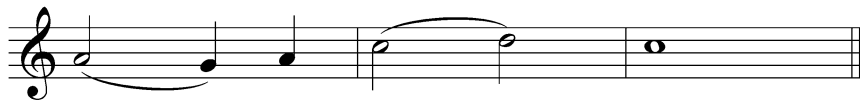
1 When in our mu - sic God is glo - ri - fied,  
2 How oft, in mak - ing mu - sic, we have found  
3 So has the Church, in lit - ur - gy and song,  
4 And did not Je - sus sing a psalm that night  
5 Let ev - 'ry in - stru - ment be tuned for praise;



And ad - o - ra - tion leaves no room for pride,  
A new di - men - sion in the world of sound,  
In faith and love, through cen - tu - ries of wrong,  
When ut - most e - vil strove a - gainst the light?  
Let all re - joice who have a voice to raise;



It is as though the whole cre - a - tion cried:  
As wor - ship moved us to a more pro - found  
Borne wit - ness to the truth in ev - 'ry tongue:  
Then let us sing, for whom he won the fight:  
And may God give us faith to sing al - ways:



Al - - - le - lu - - - ia!  
Al - - - le - lu - - - ia!  
Al - - - le - lu - - - ia!  
Al - - - le - lu - - - ia!  
Al - - - le - lu - - - ia! (repeat Alleluia!)

Text: Fred Pratt Green (1903–2000)

Music: Paul D. Weber (b. 1949)

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## ✠ WORD ✠

*We sit.*

**READING:** 1 Corinthians 10:6–13

[St. Paul writes:] <sup>6</sup>Now these things occurred as examples for us, so that we might not desire evil as they did. <sup>7</sup>Do not become idolaters as some of them did; as it is written, “The people sat down to eat and drink, and they rose up to play.” <sup>8</sup>We must not indulge in sexual immorality as some of them did, and twenty-three thousand fell in a single day. <sup>9</sup>We must not put Christ to the test, as some of them did, and were destroyed by serpents. <sup>10</sup>And do not complain as some of them did, and were destroyed by the destroyer. <sup>11</sup>These things happened to them to serve as an example, and they were written down to instruct us, on whom the ends of the ages have come. <sup>12</sup>So if you think you are standing, watch out that you do not fall. <sup>13</sup>No testing has overtaken you that is not common to everyone. God is faithful, and he will not let you be tested beyond your strength, but with the testing he will also provide the way out so that you may be able to endure it.

**L** The Word of the Lord.

**C** Thanks be to God.

**ANTHEM:** Lord, Keep Us Steadfast in Thy Word

Dieterich Buxtehude  
(1637–1707)

Lord, keep us steadfast in Thy Word,  
Curb those who fain by craft and sword  
Would rest the Kingdom from Thy Son  
And set at naught all He hath done.

Lord Jesus Christ, Thy pow’r make known,  
For Thou art Lord of lords alone;  
Defend Thy Christendom that we  
May evermore sing praise to Thee.

O Comforter of priceless worth,  
Send peace and unity on earth  
Support us in our final strife,  
And lead us out of death to life.

Grant peace, we pray, in mercy, Lord,  
Peace in our time, oh, send us!  
For there is none on earth but Thee,  
None other to defend us.  
Thou only, Lord, canst fight for us.

Give to our people,  
To all that be in power,  
Peace, and good government,  
That by their protection  
We may lead a quiet and peaceful life alway  
In all godliness and in all honesty.  
Amen.

**READING:** Luke 16:1–9

Then Jesus said to the disciples, “There was a rich man who had a manager, and charges were brought to him that this man was squandering his property. <sup>2</sup>So he summoned him and said to him, ‘What is this that I hear about you? Give me an accounting of your management, because you cannot be my manager any longer.’ <sup>3</sup>Then the manager said to himself, ‘What will I do, now that my master is taking the position away from me? I am not strong enough to dig, and I am ashamed to beg. <sup>4</sup>I have decided what to do so that, when I am dismissed as manager, people may welcome me into their homes.’ <sup>5</sup>So, summoning his master’s debtors one by one, he asked the first, ‘How much do you owe my master?’



<sup>6</sup>He answered, ‘A hundred jugs of olive oil.’ He said to him, ‘Take your bill, sit down quickly, and make it fifty.’ <sup>7</sup>Then he asked another, ‘And how much do you owe?’ He replied, ‘A hundred containers of wheat.’ He said to him, ‘Take your bill and make it eighty.’ <sup>8</sup>And his master commended the dishonest manager because he had acted shrewdly; for the children of this age are more shrewd in dealing with their own generation than are the children of light. <sup>9</sup>And I tell you, make friends for yourselves by means of dishonest wealth so that when it is gone, they may welcome you into the eternal homes.”

**L** The Word of the Lord.

**C** Thanks be to God.

**HOMILY**

Pastor Kelly K. Faulstich

**CANTATA:** *Was frag ich nach der Welt*, BWV 94  
(What need I ask of this world)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on pages 22–23 in this worship folder.*

### 1. Chorale

*Was frag ich nach der Welt  
Und allen ihren Schätzen  
Wenn ich mich nur an dir,  
Mein Jesu, kann ergötzen!  
Dich hab ich einzig mir  
Zur Wollust fürgestellt,  
Du, du bist meine Ruh:  
Was frag ich nach der Welt!*

What need I ask of the world  
And all its treasures  
When I can simply regale myself  
In you, my Jesus?  
I have you intended  
Solely for my pleasure,  
You, you are my repose:  
What need I ask of the world?

The thought of the entire cantata text is summed up in the first two lines of the chorale text with which the cantata begins; these also appear in refrain fashion as the closing lines of several stanzas. In *The Lutheran Hymnal* the refrain was translated:

What is the world to me  
With all its vaunted pleasure!

The transverse flute is treated in a fashion that approaches that of a solo concerto. It provides a dazzling opening to this extended chorale fantasia and then soars above all other instruments and voices in rapid passage work that is at times shared as a kind of duet with the first violin. The movement features the plain chorale melody of the sopranos with the support of the other voices in light, four-part polyphonic writing. The eight lines of the chorale melody are set in eight phrases separated by contrasting instrumental sections.

## 2. Aria (bass)

*Die Welt ist wie ein Rauch und Schatten  
Der bald verschwindet und vergeht,  
Weil sie nur kurze Zeit besteht.  
Wenn aber alles fällt und bricht,  
Bleibt Jesus meine Zuversicht,  
An dem sich meine Seele hält.  
Darum: was frag ich nach der Welt!*

The world is like smoke or shadow  
Which quickly recedes and vanishes  
As it only exists a short while.  
However, when all else falls and collapses  
Jesus remains my confidence,  
To whom my soul clings.  
Thus, what need I ask of the world?

The theme of the text is again articulated in poetry set in duet form for bass voice and the bass of the *continuo*.

## 3. Chorale and Recitative (tenor)

*Die Welt sucht Ehr und Ruhm  
Bei hoherhabnen Leuten.  
Ein Stolzzer  
Baut die prächtigsten Paläste,  
Er sucht das höchste Ehrenamt,  
Er kleidet sich aufs beste,  
In Purpur, Gold, in Silber, Seid und Samt.  
Sein Name soll für allen  
In jedem Teil der Welt erschallen.  
Sein Hochmuts-turm  
Soll durch die Luft bis an die Wolken dringen,  
Er trachtet nur nach hohen Dingen  
Und denkt nicht einmal dran,  
Wie bald doch diese gleiten.*

*Oft bläset eine schale Luft  
Den stolzen Leib auf einmal in die Gruft,  
Und da verschwindet alle Pracht,  
Wormit der arme Erdenwurm  
Hier in der Welt  
So grossen Staat gemacht.  
Acht! solcher eitler Tand  
Wird weit von mir  
Aus meiner Brust verbannt.*

The world seeks glory and fame  
Among affluent people.  
A haughty man  
Builds the most splendid palaces,  
He seeks the highest post of honor,  
He clothes himself in only the best,  
In purple, gold, in silver, silk and velvet.  
His name should echo in every  
Part of the world to all.  
His pretentious tower  
Should penetrate the air up to the clouds,  
He strives only for lofty things  
And thinks not once upon  
How soon these actually slip away.

Often does a stale wind blow  
The proud body abruptly into the grave,  
And there all splendor disappears  
From which this meager earthworm  
Here in the world,  
Made such a high position for himself.  
Beware! such vain trifles  
Will be banished far from me,  
Away from my bosom.



*Dies aber, was mein Herz  
 Vor anderm rühmlich hält,  
 Was Christen  
 Wahren Ruhm und rechte Ehre gíbet,  
 Und was mein Geist,  
 Der sich der Eitelkeit entreißt,  
 Anstatt der Pracht und Hoffart liebet,  
 Ist Jesus nur allein,  
 Und dieser solls auch ewig sein.  
 Gesetzt, daß mich die Welt  
 Darum vor töricht hält:  
 Was frag ich nach der Welt!*

That, however, which my heart  
 Holds in esteem before all else,  
 To which Christians give  
 True glory and right honor  
 And which my spirit,  
 That wrests itself free from conceit,  
 Loves, rather than splendor and pomp,  
 Is merely Jesus alone,  
 And this shall it also be eternally.  
 Granted, that the world  
 Takes me for a fool:  
 What need I ask of the world?

The full text of the chorale forms but a starting point for the extended reflection of the soloist on aspects of its meaning by means of additions called tropes. The triple-meter minuet rhythms of the *arioso* (melodic, aria-like) sections alternate with *recitative* (speech-like) sections, each with its own type of accompaniment by two oboes *d'amore* and *continuo*. A highly embellished form of the chorale melody appears in the *arioso* sections beneath a graceful duet of the oboes. The *recitative* sections are accompanied in simpler fashion.

#### 4. Aria (alto)

*Betörte Welt, betörte Welt!  
 Auch dein Reichtum, Gut und Geld  
 Ist Betrug und falscher Schein.  
 Du magst den eitlen Mammon zählen,  
 Ich will davor mir Jesum wählen;  
 Jesus, Jesus soll allein  
 Meiner Seele Reichtum sein.  
 Betörte Welt, betörte Welt!*

Deluded world, deluded world!  
 Even your fortunes, goods and money  
 Are deceit and counterfeit.  
 You may count your vain mammon,  
 I will sooner choose Jesus for myself;  
 Jesus, Jesus alone shall  
 Be the fortune of my soul.  
 Deluded world, deluded world!

The dramatic cry *Betörte Welt!* (deluded world!) forms the theme of the aria. As the flute engages in chromatic melodic maneuvers at high speed, the singer tells of the tempting snare of acquiring wealth and riches instead of favoring Jesus. Dissonant melodic intervals appear, perhaps to suggest the falsity of worldly temptations. At *Du magst den eitlen Mammon zählen* (also translated: you may count [on] vain Mammon), the tempo picks up momentarily, only to return to a more reassuring *Adagio* tempo at *Jesus, Jesus soll allein* (Jesus, Jesus shall alone).

## 5. Chorale and Recitative (bass)

*Die Welt bekümmert sich.  
Was muß doch wohl der Kummer sein?  
O Torheit! dieses macht ihr Pein:  
Im Fall sie wird verachtet.*

*Welt, schäme dich!  
Gott hat dich ja so sehr geliebet,  
Daß er sein eingebornes Kind  
Vor deine Sünd  
Zur größten Schmach  
Um dein Ehre gibet,  
Und du willst nicht um Jesu willen leiden?*

*Die Traurigkeit der Welt  
Ist niemals größer,  
Als wenn man ihr mit List  
Nach ihren Ehren trachtet.  
Es ist ja besser,  
Ich trage Christi Schmach,  
Solang es ihm gefällt.*

*Es ist ja nur ein Leiden dieser Zeit.  
Ich weiß gewiß, daß mich die Ewigkeit  
Dafür mit  
Preis und Ehren krönet.*

*Ob mich die Welt verspottet und verböhnet,  
Ob sie mich gleich verächtlich hält,  
Wenn mich mein Jesus ehrt:  
Was frag ich nach der Welt!*

As in movement three, the soloist sings the full chorale text with interpolations. Alternating *adagio* and *recitative* sections again appear, with the *adagio* sections presenting a highly embellished form of the lines of the chorale melody in alternation with the poetic commentary on the text in the *recitative* areas. The *continuo* alone accompanies the singer.

The world concerns for itself.  
And what indeed is there to concern over?  
O folly! this is its shame:  
At its fall it shall be disdained.

World, shame on you!  
God indeed has loved you so much  
That he gave his only begotten child  
For your sins,  
Unto utmost disgrace,  
For the sake of your honor,  
And you will not suffer for Jesus sake?

The wretchedness of the world  
Is never greater  
Than when one deviously  
Strives to gain its glory.  
It is indeed better  
That I bear the disgrace Christ did  
As long as it pleases him.

It is, yes, merely suffering for this moment.  
I know with certainty that eternity  
Will therefore crown me  
With praise and honor.

Although the world derides and ridicules me,  
Although it suddenly holds me in contempt,  
If my Jesus reveres me,  
What need I ask of the world?

## 6. Aria (tenor)

*Die Welt kann ihre Lust und Freud,  
Das Blendwerk schnöder Eitelkeit,  
Nicht hoch genug erheben.  
Sie wühlt, nur gelben Kot zu finden,  
Gleich einem Maulwurf in den Gründen  
Und lässt dafür den Himmel stehen.*

The world cannot exalt  
Its lust and delight high enough,  
This delusion of vile conceit.  
It burrows in the ground  
Like a mole after yellow dung,  
And thereby abandons heaven.



The poet's deep disgust with worldly attractions is revealed in the comparison of the search for golden treasure to the burrowing of a mole to secure *gelben Kot* (yellow rot or excrement). Scored in a 4/4 meter (actually a flowing 12/8), perhaps the undulating triplet motion of the accompanying strings throughout is intended to suggest the burrowing of the mole seeking filthy gold. Lovely dance-like music for a less than lovely thought!

## 7. Aria (soprano)

*Er halt es mit der blinden Welt,  
Wer nichts auf seine Seele hält,  
Mir ekelt vor der Erden.  
Ich will nur meinen Jesum lieben  
Und mich in Buß und Glauben üben,  
So kann ich reich und selig werden.*

He keeps pace with the blind world  
Whoever does not care for his soul,  
The earth disgusts me.  
I just want to love my Jesus  
And practice penance and faith,  
Thus I can become rich and blessed.

The soloist with the accompaniment of an *oboe d'amore* sings of the riches and blessing to be found alone in Jesus. A lovely aria that exudes confidence and trust in Jesus, while concluding with a repetition of the thought of contempt for the world: *Mir ekelt vor der Erden* (With earth I am disgusted).

## 8. Chorale

*Was frag ich nach der Welt!  
Im Hui muß sie verschwinden,  
Ihr Ansehn kann durchaus  
Den blassen Tod nicht binden.  
Die Güter müssen fort,  
Und alle Lust verfällt;  
Bleibt Jesus nur bei mir:  
Was frag ich nach der Welt!*

What need I ask of the world?  
In a twinkling it must vanish,  
Its prestige can definitely not  
Constrain pallid death.  
Belongings must be gone,  
And all pleasures decay;  
If merely Jesus stays beside me:  
What need I ask of the world?

*Was frag ich nach der Welt!  
Mein Jesus ist mein Leben,  
Mein Schatz, mein Eigentum,  
Dem ich mich ganz ergeben,  
Mein ganzes Himmelreich,  
Und was mir sonst gefällt.  
Drum sag ich noch einmal:  
Was frag ich nach der Welt!*

What need I ask of the world?  
My Jesus is my life,  
My treasure, my possession,  
I yield to him completely,  
My whole kingdom of heaven  
And whatever else I desire.  
Thus I say just one more time:  
What need I ask of the world?

The last two stanzas of the familiar chorale are sung to a typically simple four-part setting by Bach. Each stanza begins and ends with the phrase that permeates the chorale and the cantata: *Was frag ich nach der Welt!* (What need I ask of the world!)

*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.

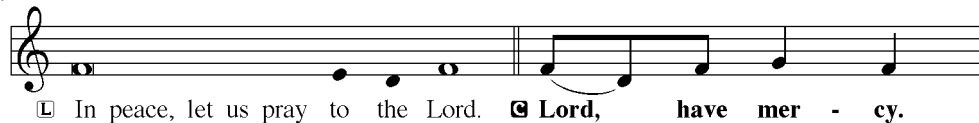
  
 Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

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



## ✠ PRAYERS ✠

### LITANY



*After each petition:*

✠ ...let us pray to the Lord.



*The litany concludes:*

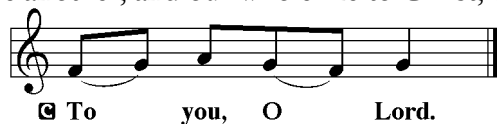
✠ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



✠ 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.



### 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.



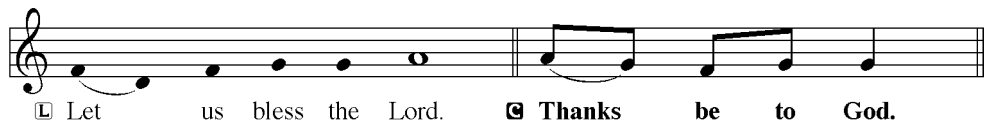
**COLLECT** (*Sung by the choir*)

Carl F. Schalk  
(b. 1929)

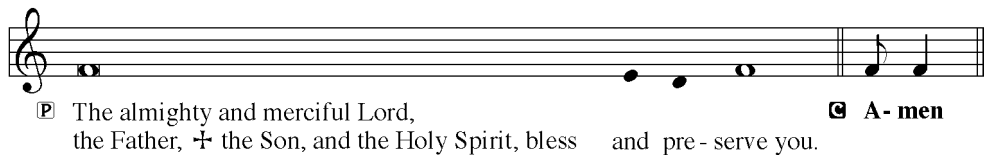
God of majesty, whom saints and angels delight to worship in heaven;  
be with your servants who make art and music for your people,  
that with joy we on earth may glimpse your beauty,  
and bring us to the fulfillment of that hope of perfection  
which will be ours as we stand before your unveiled glory.  
We pray in the name of Jesus Christ our Lord. 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**



**BENEDICTION**



# HYMN: The Day You Gave Us, Lord, Has Ended

Concertato by Carl F. Schalk

(b. 1929)



All 1 The day you gave us, Lord, has end - ed;  
 Choir 2 We thank you that your church, un - sleep - ing  
 All 3 As to each con - ti - nent and is - land  
 Choir 4 The sun, here hav - ing set, is wak - ing  
 All 5 So be it, Lord; your realm shall nev - er,  
 the dark - ness falls at your be - hest.  
 while earth rolls on - ward in - to light,  
 the dawn leads on an - oth - er day,  
 your chil - dren un - der west - ern skies,  
 like earth's proud em - pires, pass a - way;  
 To you our morn - ing hymns as - cend - ed;  
 through all the world its watch is keep - ing,  
 the voice of prayer is nev - er si - lent,  
 and hour by hour, as day is break - ing,  
 but stand and grow and rule for - ev - er,  
 your praise shall hal - low now our rest.  
 and nev - er rests by day or night.  
 nor dies the strain of praise a - way.  
 fresh hymns of thank - ful praise a - rise.  
 till all your crea - tures own your sway.

Text: John Ellerton, 1826–1893, alt.

Music: ST. CLEMENT, Clement C. Scholefield, 1839–1904

## DISMISSAL

**L** Go in peace. Serve the Lord.

**C** Thanks be to God!

*Please join us for a reception in Fellowship Hall.*



# LEADING WORSHIP TODAY

## Directors

Maurice Boyer  
Charles P. Brown  
The Rev. Michael D. Costello

## Organist

Steven Wente

## Flute

Donna Port

## Oboes

Meg Busse  
Christine Janzow Phillips

## Trumpets

Andrew Bruhn  
Greg Fudala

## Violins

Emma Bergholz (Oak Park, IL)  
Paul Christian (Glen Ellyn, IL)  
Elizabeth Coffman  
Betty Lewis  
Julia Mistrata (Glen Ellyn, IL)  
Carolyn Zimmer

## Violas

Naomi Hildner  
Stacie Milostan

## Cello

Anne Monson  
Olivia Sharon Monson (Provo, UT)

## Double Bass

Judith Hanna, double bass

## Soloists

Sarah Beatty, soprano  
Karen Brunssen, mezzo-soprano  
Andrew Paul Fredel, tenor  
Douglas Anderson, baritone

## Leader

The Rev. Bruce K. Modahl

## Homilist

The Rev. Kelly K. Faulstich

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Sarah Gruendler (Elmwood Park, IL)  
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Hannah Gallup (River Grove, IL)  
Miranda Heuser (Bensenville, IL)  
Katie Maxwell (Riverside, IL)  
Sarah Schmeiser (Cheyenne, WY)  
Autumn Selover (Northlake, IL)  
Madeline Wolf (River Forest, IL)

## Tenor

Donald David Childs (Forest Park, IL)  
Tyler Keady (Chicago, IL)  
Jonah McGinnis (Maywood, IL)  
Nick Schumacher (Downers Grove, IL)  
Patrick Wright (Maywood, IL)  
Deontai Young (Broadview, IL)

## Bass

Aniello Barone (Melrose Park, IL)  
Luke Bretscher (Elgin, IL)  
Joe Evelo (Carmel, IN)  
Jake Rousch  
James Wang (Riverside, IL)

*Students are indicated by the inclusion of home city and state behind their names.*

## BACKGROUND OF THE CANTATA

Youth choirs were an essential part of the entire life of Johann Sebastian Bach. His path to musical immortality began with the training he received as a child chorister, and his association with young singers and their music did not end until his death.

Called by his middle name to distinguish him from the many other Johann Bachs of the family, Sebastian learned the elements of music, including singing, as a child member of choirs in Eisenach, Ohrdruf, and Lüneberg, Germany. He is reported to have had a beautiful soprano voice, which was put to good use singing the rich repertoire of polyphonic\* music of these choirs. His later employment as violinist, organist, or director at Arnstadt, Mühlhausen, Weimar, and Cöthen required varying degrees of leadership or accompaniment of youth choirs. Finally, his twenty-seven-year tenure at Leipzig as Cantor of St. Thomas' Church was devoted to training and directing the famed *Thomanerchor* as well as writing multimovement cantatas for nearly all Sunday and festival church services.

Johann Sebastian's relationship to his Leipzig choir was particularly close. His calling involved having his entire family live in the same building as the resident school children and to regularly serve as dormitory supervisor. In one sense, he was on 24/7 duty in the school and the church!

Sebastian's skill in playing the violin, organ, and harpsichord (and his keen interest in other instruments) no doubt also contributed to the parallel development of instrumentalists in the choir. Clearly, the rigorous training in voice and instruments that he and his assistants gave the children during their school years made possible the weekly performance of the choristers in such demanding works as his cantatas, passions, and motets.

Bach wrote five complete annual cycles of cantatas, one for each Sunday and festival of the church year. The present work is from the series of the second year, which is devoted largely to chorale-based structures. Out of a total of about 300 cantatas that Bach wrote, only some 200 have survived to the present day.

As the chief music for the day, the cantata was usually intended to articulate or comment on the assigned Gospel reading. *Was frag ich nach der Welt* (What need I ask of the world) is an eight-movement cantata that was written for the Ninth Sunday After Trinity (in the modern church year called the Tenth Sunday after Pentecost), August 6, 1724. Instead of commenting on the Gospel for this Sunday (Luke 16:1–9), which tells the parable of the cleverness of the unjust steward, the text of this particular cantata forms more of a commentary on the thought of the Epistle reading of 1 Corinthians 10:6–13, which is a general warning against idolatry and the false security found in succumbing to earthly temptations. This chorale cantata vividly describes the believer's love for Jesus in the face of the world's temptations, treasures, delights, and glory. It holds that Jesus alone is of lasting value; all else is but a deceptive distraction.

\*Polyphony identifies music in which more than one (mostly four) vocal or instrumental lines are sung simultaneously, in contrast to music of a single melodic line with accompaniment.



The hymn text and tune on which the cantata is based are found in *Lutheran Service Book* (No.730), but only the tune is included in *Lutheran Book of Worship* (No.504). The original text and tune also appeared in *The Lutheran Hymnal* (No.430).

The original chorale text was written by Georg Pfefferkorn (1645–1732); the melody was probably by Ahasverus Fritsch, who included it in his hymn collection of 1679. Only stanzas 1, 7, and 8 from the original hymn appear in the cantata with music and text intact; stanzas 3 and 5 appear but with added poetic text. Stanzas 2, 4, and 6 are paraphrased; the thought of stanza 6 is actually covered in movements 6 and 7. All poetic additions to the Pfefferkorn chorale text are by an anonymous author.

This cantata, along with a number of others Sebastian Bach wrote for performance in or near 1724, requires an unusually skilled flutist for performance. The explanation for this might lie in the fact that from time to time musicians of noteworthy skill would visit Leipzig, and Bach would take advantage of their presence by composing works that featured them. It is quite likely that, because a transverse flutist of extraordinary ability became available for a time, Bach wrote three unusually demanding movements that featured the transverse flute for this cantata.

The work is scored for transverse flute, 2 oboes (and 2 *oboes d'amore*), strings (2 violins, viola, and cello), *basso continuo* (bass and keyboard), four-voiced choir, and soprano, alto, tenor, and bass solos.

Carlos Messerli

## 2012 BACH CANTATA CAMP STAFF

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Jayson De Vries, reception

Stacie Milostan and Carolyn Zimmer, orchestra interns

The Rev. Bruce K. Modahl and the Rev. Kelly K. Faulstich, pastors

Anne Monson, cello instructor

Dan Muriello, building manager

Verna Offermann and Barb Van Heukelem, receptionists

Steven Wentte, organ instructor and accompanist

Laura Zimmer, assistant cantor

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Susanne Failing  
Michael G. Gorvin  
Carl Gubitz  
Evelyn and Alvin H. Haase  
Ruth Heck  
Matthew Hofmaier Heim  
Richard Hillert  
Thomas E. Gieschen  
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Vernice Krout  
Phyllis Lucht  
Allen Meyers  
Sarah Moeller  
Helen Navarre  
Ron, Irene, and Lynda Nielsen  
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JoAnn and Daniel Oexeman  
Jeanne and Robert Ramsay  
Melvin Rotermund  
David B. Widenhofer

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 Lois Warnke

\* deceased

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

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

## 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 with Chicago's Music of the Baroque. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center.

**Sarah Beatty**, soprano, is Coordinator of Voice Studies at Concordia University Chicago. She is a founding member of Chicago's Music of the Baroque and has appeared as a soloist with the Chicago Symphony Orchestra, the Metropolitan Opera, and several of the nation's leading symphony orchestras.

**Maurice Boyer**, director, is the Assistant Professor of Music and Director of the Chamber Orchestra and Laudate at Concordia University Chicago. He studied at the Westminster Choir College of Rider University and completed a Doctor of Musical Arts at the University of Maryland.

**Charles P. Brown**, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in choral conducting, choral music education, and choral literature. He studied at the Westminster Choir College of Rider University and completed his Doctor of Musical Arts at the University of Arizona.

**Karen Brunssen**, mezzo-soprano, is Associate Professor of Voice and Opera and co-chair of the Department of Music Performance at Northwestern University. She has sung as soloist with many of the best orchestras in the United States and Europe, is a frequent guest clinician and teacher, and regularly appears at Grace in the Bach Cantata Vespers series and its choir.

**Elizabeth Coffman**, violinist, is Assistant Professor of Music at Concordia University Chicago. She is currently a member of the Chicago Sinfonietta and is the director of the string program at Ascension School in Oak Park. She has performed with several professional orchestras and has served on the faculties of DePauw University and the University of Indianapolis.

**Michael D. Costello**, director, is the Cantor at Grace Lutheran Church & School, where he directs the Bach Cantata Vespers ministry, serves as primary organist, directs the Grace Senior Choir, and coordinates Grace's ministry of music. Michael is also a pastor and enjoys stepping in and out of a variety of roles at Grace and beyond.

**Kelly K. Faulstich**, homilist, is Associate Pastor at Grace Lutheran Church & School. She is a graduate of Valparaiso University and the Lutheran School of Theology at Chicago, where she is currently pursuing a Doctor of Ministry degree in preaching.

**Andrew Paul Fredel**, tenor, is Director of Music and Worship at Gethsemane Episcopal Church in downtown Minneapolis. Additionally, he works with David Engen and Associates, pipe organ technicians in the greater Twin Cities region of Minnesota and northwest Wisconsin. Andrew is a graduate of Concordia University Chicago, where he studied voice with Karen Brunssen.

**Bruce K. Modahl**, leader, is the Senior Pastor at Grace Lutheran Church & School. He received a doctor of ministry degree from Union Theological Seminary, Richmond, Virginia; a master's of theology in homiletics from Princeton Theological Seminary, Princeton, New Jersey; a master's of divinity from Christ Seminary-Seminex, St. Louis, Missouri; and an undergraduate degree from Concordia Senior College, Ft. Wayne, Indiana.

**Anne Monson**, cellist, is Assistant Professor of Music at Concordia University Chicago. After graduation from the University of Illinois, she accepted the position of assistant principal cellist in the National Symphony of Costa Rica. She spent eight years performing in various orchestras in Mexico and, upon her return to the United States, taught at Brigham Young University.

**Steven Wente**, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University Chicago, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs.

# Bach

## Cantata Vespers

2012–2013

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



### September 30

**Man singet mit Freuden vom Sieg (BWV 149)**  
*They sing now of triumph with joy*

### October 28

**Nun danket alle Gott (BWV 192)**  
*Now thank we all our God*

### November 18

**Ich will den Kreuzstab gerne tragen (BWV 56)**  
*Gladly will I bear the cross*  
Douglas Anderson, baritone

### January 27

**Herr, wie du willst, so schicks mit mir (BWV 73)**  
*Lord, as you will, so let it be done with me*

### February 24

**Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)**  
*I believe, dear Lord, help my unbelief!*  
Kapelle, Concordia University Chicago, Charles P. Brown, director

### March 24

**Matthäus-Passion (BWV 244)**  
*St. Matthew Passion*  
Performed in a 4:00 p.m. concert, free and open to the public  
William Watson, tenor (Evangelist)  
Keven Keys, baritone (Jesus)  
Jennifer Rossetti, soprano  
Karen Brunssen, mezzo-soprano  
Derek Chester, tenor  
Douglas Anderson, baritone

### April 28

**Weinen, Klagen, Sorgen, Zagen (BWV 12)**  
*Weeping, wailing, fretting, fearing*

### May 19

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





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