

Bach Cantata Vespers

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



February 24, 2013

Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)
I believe, dear Lord, help my unbelief!

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

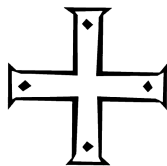
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

Second Sunday in Lent
February 24, 2013 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Concerto for 3 Harpsichords in D minor, BWV 1063

Johann Sebastian Bach
(1685–1750)

Background notes for the prelude are found on page 26 in this worship folder.

1. [Allegro]
2. Alla Siciliana
3. Allegro

Dennis Zimmer, Michael D. Costello,
and Laura Zimmer, harpsichords

We stand, facing the candle as we sing.

SERVICE OF LIGHT



Behold, now is the accept - ab - le time; now is the day of sal - va - tion.



Turn us again,
O God of our sal - va - tion, that the light
of your face may shine on us.



May your justice shine like the sun; and may the poor be lifted up.

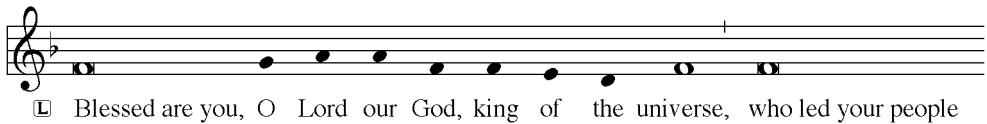




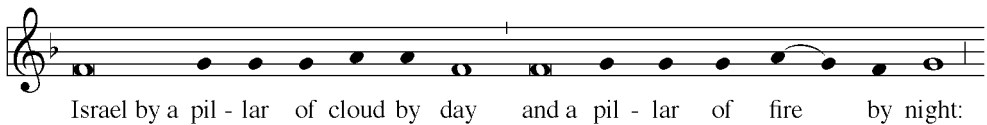
♩ The Lord be with you. ♪ **And also with you.**



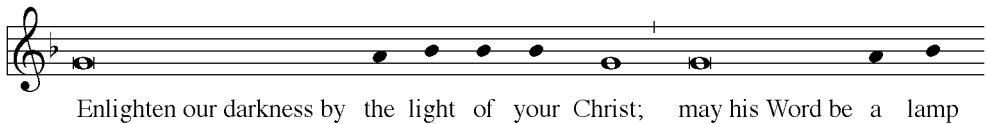
♩ Let us give thanks to the Lord our God. ♪ **It is right to give him thanks and praise.**



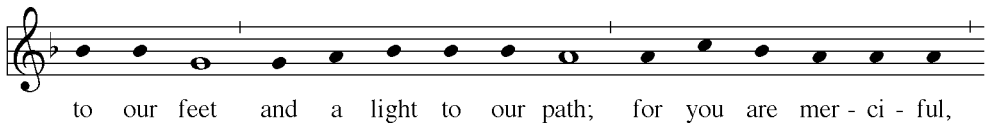
♩ Blessed are you, O Lord our God, king of the universe, who led your people



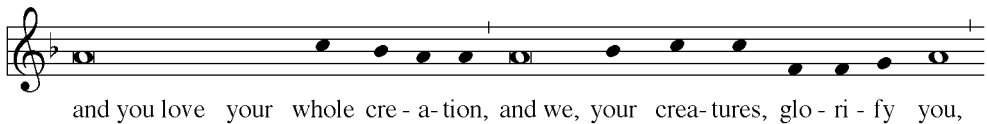
♩ Israel by a pil - lar of cloud by day and a pil - lar of fire by night:



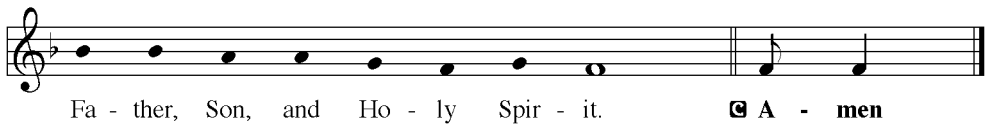
♩ Enlighten our darkness by the light of your Christ; may his Word be a lamp



♩ 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



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.



MOTET: Psalm 42:1–3

Like as the Hart Desireth the Waterbrooks

Herbert Howells
(1892–1983)

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.
My soul is athirst for God, yea, even for the living God.
When shall I come to appear before the presence of God?
My tears have been my meat day and night, while they daily say unto me,
“Where is now thy God?”

Silence for meditation is observed, then:

PSALM PRAYER

☐ Lord God, never-failing fountain of life,
through the saving waters of baptism
you called us from the depth of sin to the depths of mercy.
Do not forget the trials of our exile,
but from the wellspring of the Word satisfy our thirst for you,
so that we may come rejoicing to your holy mountain,
where you live and reign now and forever.

☑ **Amen.**

The offering is gathered.

VOLUNTARY: *Wenn wir in höchsten Nöten sein*

Helmut Walcha
(1907–1991)

*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: All Mankind Fell in Adam’s Fall

Stanza three is sung by the choir in a harmonization by Michael D. Costello.



☐	1. All	man - kind	fell	in	A - - -	dam's	fall;	One
☐	2. Through	all	pow'rs	cor -	rup - - -	tion	creeps	And
[Choir]	3. From	hearts	de -	praved,	to	e - - -	vil	prone, Flow
☐	4. But	Christ,	the	se -	cond	A - - -	dam,	came To
☐	5. As	by	one	man	all	man - -	kind	fell And,
☐	6. We	thank	You,	Christ;	new	life	is	ours, New



com - mon sin in - fects us all. From one to all the
us in dread - ful bond - age keeps; In guilt we draw our
thoughts and deeds of sin a - lone; God's im - age lost, the
bear our sin and woe and shame, To be our life, our
born in sin, was doomed to hell, So by one Man, who
light, new hope, new strength, new pow'rs. This grace our ev - 'ry



curse de - scends, And ov - er all God's wrath im - pends.
in - fant breath And reap its fruits of woe and death.
dark - ened soul Seeks not nor finds its heav'n - ly goal.
light, our way, Our on - ly hope, our on - ly stay.
took our place, We all are jus - ti - fied by grace.
way at - tend Un - til we reach our jour - ney's end.

Text: Lazarus Spengler, 1479–1534; tr. Matthias Loy, 1828–1915
Tune: Louis Bourgeois, c. 1510 c. 1561

WENN WIR IN HÖCHSTEN NÖTEN SEIN
LM

✝ WORD ✝

We sit.

READING: Ephesians 6:10–17

¹⁰Finally, be strong in the Lord and in the strength of his power. ¹¹Put on the whole armor of God, so that you may be able to stand against the wiles of the devil. ¹²For our struggle is not against enemies of blood and flesh, but against the rulers, against the authorities, against the cosmic powers of this present darkness, against the spiritual forces of evil in the heavenly places. ¹³Therefore take up the whole armor of God, so that you may be able to withstand on that evil day, and having done everything, to stand firm. ¹⁴Stand therefore, and fasten the belt of truth around your waist, and put on the breastplate of righteousness. ¹⁵As shoes for your feet put on whatever will make you ready to proclaim the gospel of peace. ¹⁶With all of these, take the shield of faith, with which you will be able to quench all the flaming arrows of the evil one. ¹⁷Take the helmet of salvation, and the sword of the Spirit, which is the word of God.

- L** The Word of the Lord.
- C** Thanks be to God.

READING: John 4:46–54

⁴⁶Then [Jesus] came again to Cana in Galilee where he had changed the water into wine. Now there was a royal official whose son lay ill in Capernaum. ⁴⁷When he heard that Jesus had come from Judea to Galilee, he went and begged him to come down and heal his son, for he was at the point of death. ⁴⁸Then Jesus said to him, “Unless you see signs and wonders you will not believe.” ⁴⁹The official said to him, “Sir, come down before my little boy dies.” ⁵⁰Jesus said to him, “Go; your son will live.” The man believed the word that Jesus spoke to him and started on his way. ⁵¹As he was going down, his slaves met him and told him that his child was alive. ⁵²So he asked them the hour when he began to recover, and they said to him, “Yesterday at one in the afternoon the fever left him.” ⁵³The father realized that this was the hour when Jesus had said to him, “Your son will live.” So he himself believed, along with his whole household. ⁵⁴Now this was the second sign that Jesus did after coming from Judea to Galilee.

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Dr. Bruce K. Modahl

CANTATA: *Ich glaube, lieber Herr, hilf meinem Unglauben!* BWV 109
(I believe, dear Lord, help my unbelief!)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20–21 in this worship folder.*

1. Chorus

Ich glaube, lieber Herr, hilf meinem Unglauben!

I believe, dear Lord, help my unbelief!

The work opens with a *tutti* (full) introduction for all instruments that begins with a rising motive of four notes repeated many times throughout. After the main theme is presented by the instruments, brief contrasting solo and choral vocal areas appear with variations and extensions of the theme. In typical Baroque *concerted* fashion instruments and voices contrast in volume and timbre, interweaving polyphonic phrases and punctuating chords with periodic fragments of the principal theme.

The words of the theme-phrase of the cantata, *Ich glaube, lieber Herr, hilf meinem Unglauben* (I believe, dear Lord, help my unbelief), from Mark 9:24, are the only text sung in this movement, giving an unusually strong emphasis to the theme. Bach’s opinion of the nature of human thought is revealed in the far greater number of textual repetitions and the pronounced musical emphasis he gives to the word *Unglauben* (unbelief) compared to those associated with *glauben* (belief).

2. Recitative (Tenor)

Des Herren Hand ist ja noch nicht verkehrzt,

The hand of the Lord is not yet withdrawn,

Mir kann geholfen werden.

I can be helped.

Ach nein, ich sinke schon zur Erden

Oh, no, I am already sinking to the earth

Vor Sorge, dass sie mich zu Boden stürzt.

From worry, that dashes me to the ground.

Der Höchste will, sein Vaterherze bricht.

The Highest wants, his Father's heart is breaking.

Ach nein! er hört die Sünder nicht.

But, no! He does not hear sinners.

Er wird, er muss dir bald zu helfen eilen,

He will, he must soon hurry to help you,

Um deine Not zu heilen.

To heal your distress.

Ach nein, es bleibt mir um Trost sehr bange;

Oh, no, I am so afraid I will not be comforted;

Ach Herr, wie lange?

Oh, Lord, how long?

The tenor laments his fear that the Lord will not help him as he sings the passionate phrases of a “dry” *recitativo secco*, accompanied only by the *continuo*. Unusual contrasting *forte* and *piano* solo passages conclude with the pathos of the cry, *Ach Herr, wie lange?* (Oh, Lord, how long?), taken from Psalm 6:3.

3. Aria (Tenor)

Wie zweifelhaftig ist mein Hoffen,

How full of doubt is my hope,

Wie wanket mein geängstigt Herz!

How wavering my anxious heart!

Des Glaubens Docht glimmt kaum hervor,

The wick of faith hardly glimmers forth,

Es bricht dies fast zerstoßne Rohr,

The bruised reed is almost broken,

Die Furcht macht stetig neuen Schmerz.

Fear continually causes new pain.

The strings join to accompany the usual three-sections of a *da capo* aria that here is full of doubt tempered only by a glimmer of hope. The twists, turns, and jerking phrases of the expressive solo first violin part complement the uncertainty expressed by the singer. *Zweifelhaftig* (full of doubt) and *wanket* (wavering) are set to appropriately undulating triplet figures. In the middle section, *Des Glaubens Docht* (the wick of faith) and *zerstoßne Rohr* (bruised reed) come directly from Isaiah 42:3. The *Schmerz* (pain) of fear is set both to a long-held note and later to a torturously rising triplet passage, perhaps indicating the differing realities of emotion suggested to Bach. Following the *da capo* direction, the first section is repeated.

4. Recitative (Alto)

O fasse dich, du zweifelhafter Mut,

Oh, pull yourself together, you doubtful courage,

Weil Jesus itzt noch Wunder tut!

Because Jesus even now works wonders!

Die Glaubensaugen werden schauen

The eyes of faith will see

Das Heil des Herrn;

The salvation of the Lord;

Scheint die Erfüllung allzufen,

If fulfillment seems too far away

So kannst du doch auf die Verbeißung bauen

You can nevertheless build upon this promise.

A note of hope and faith emerges in the second *recitativo secco* of the cantata. Even now, faith in Jesus works wonders! Trust his promises.

5. Aria (Alto)

Der Heiland kennet ja die Seinen,

The Savior indeed knows his own,

Wenn ihre Hoffnung hülflos liegt.

When their hope lies helpless.

Wenn Fleisch und Geist in ihnen streiten,

When flesh and spirit are battling within,

So steht er ihnen selbst zur Seiten,

Then he himself stands at their side,

Damit zuletzt der Glaube siegt.

So that in the end faith triumphs.

The Savior knows our helpless condition and will remain at the side of the faithful. The joy of this prospect is expressed in a graceful *da capo* aria for two oboes and alto. The oboes characteristically play together in parallel and imitative lines in the style of a Baroque triple-meter dance. The singer partakes of the opening melody of the oboes in the first section, but then progresses more independently in the second, focusing several times on the expressive possibilities of the words *streiten* (battling) and *Fleisch und Geist* (flesh and spirit).

6. Chorale

Wer hofft in Gott und dem vertraut,

Whoever hopes in God, and trusts in him,

Der wird nimmer zuschanden;

Will never come to shame;

Denn wer auf diesen Felsen baut,

Because whoever builds upon this rock,

Ob ihm gleich geht zuhanden

Regardless whether he is soon

Viel Unfalls hie, hab ich doch nie

Beset with many disasters, I have never

Den Menschen sehen fallen,

Seen that person fall,

Der sich verlässt auf Gottes Trost;

Who puts his trust in God;

Er hilft sein'n Gläubgen allen.

He helps all who believe in him.

The trust in God of the faithful believer is summarized in the seventh stanza of one of the then most popular of Lutheran chorales, *Durch Adams Fall ist ganz verderbt* (By Adam's Fall is All Forlorn) which describes the victory of Christ over the original sin of Adam. The chorale text was written by Lazarus Spengler (1524); the anonymous tune is from Strassburg, 1525. Neither text nor tune are found in modern English hymnals, except for *Evangelical Lutheran Hymnary*, No. 430, which includes both.

Bach's large-scale extended chorale setting for all instruments and voices is a spirited *Allegro* of trust and confidence. It features the eight phrases of the chorale separated by independent instrumental *ritornelli* (returning sections). The soprano voices doubled by the horn carry the chorale melody in long notes above the simple four-part harmony of the choir. Bach gives us a firm and reassuring conclusion to a cantata text that began in a realm of doubt and uncertainty.

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.

MAGNIFICAT



Ⓞ My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.



From this day all gen-er - a - tions will call me bless- ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev- 'ry gen- er - a - tion.



He has shown the strength of his arm; he has scat- tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun-gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser - vant Is - ra - el,



for he has re-mem-bered his prom-ise of mer-cy, the prom-ise he



made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.



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

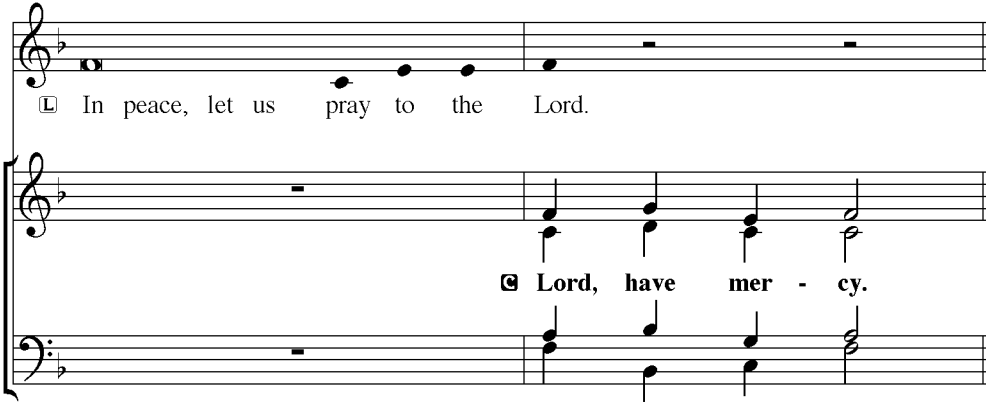


as it was in the be - gin - ning, is now, and will be for - ev - er. A - men



✠ PRAYERS ✠

LITANY

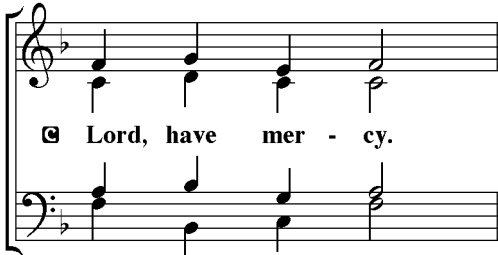


☒ In peace, let us pray to the Lord.

☒ Lord, have mer - cy.

After each petition:

☒ ...let us pray to the Lord.



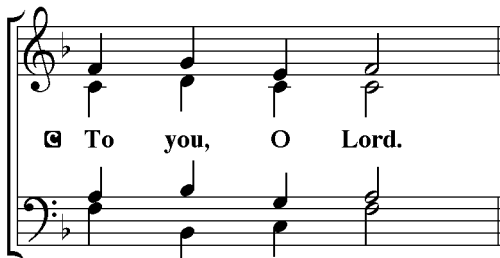
☒ Lord, have mer - cy.

The litany concludes:

☒ 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.

COLLECT

L 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.

C Amen.

ANTHEM: Pilgrims' Hymn

Stephen Paulus
(b. 1949)

Even before we call on your name to ask you, O God,
When we seek for the words to glorify you, you hear our prayer;
Unceasing love, O unceasing love, surpassing all we know.

Glory to the Father, and to the Son, and to the Holy Spirit.

Even with darkness sealing us in, we breathe your name,
And through all the days that follow so fast, we trust in you;
Endless your grace, O endless your grace, beyond all mortal dream.

Both now and forever, and unto ages and ages. Amen.

Michael Dennis Browne

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

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

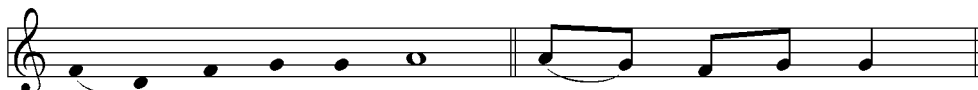
thy kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread;

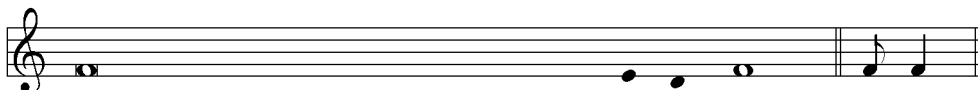
**and forgive us our trespasses, as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.**

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

BENEDICAMUS DOMINO & BENEDICTION



L Let us bless the Lord. **C** Thanks be to God.



P The almighty and merciful Lord,
the Father, † the Son, and the Holy Spirit, bless and pre-serve you. **C** A - men

HYMN: God the Father, Be Our Stay



1 God the Fa - ther, be our stay;
2 Je - sus, Sav - ior, be our stay; oh, let us per - ish nev - er!
3 Ho - ly Spir - it, be our stay;



Cleanse us from our sins, we pray, and grant us life for - ev - er.



Keep us from the e - vil one; up - hold our faith most ho - ly,



and let us trust you sole - ly with hum - ble hearts and low - ly.



Let us put God's ar - mor on, with all true Chris - tians run - ning



our heav'n - ly race and shun - ning the dev - il's wiles and cun - ning.



A - men! A - men! This be done; O Lord, have mer - cy on us.

Text: adapt. Martin Luther, 1483–1546; tr. Richard Massie, 1800–1887, alt.
Music: GOTT DER VATER WOHN UNS BEI. J. Walter, *Geistliche Gesangbüchlein*, 1524

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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BACKGROUND OF THE CANTATA

Christians live their lives in the twin worlds of doubt and faith: doubt that God can or will keep his promises and faith that through Christ they will be saved. With the biblical psalmists they need constant reassurance that they will not be abandoned by our Lord. From the eighteenth century to the twenty-first century, these attitudes have changed but little with the passage of time. The cantata *Ich glaube, lieber Herr, hilf meinem Unglauben* (I believe, dear Lord, help my unbelief, BWV 109), written 290 years ago, presents this still-relevant dilemma in an anonymous libretto set to music by J. S. Bach.

The cantata was written for the Twenty-First Sunday after Trinity as part of Bach's first annual cycle of cantatas in Leipzig and was initially performed on October 17, 1723. The Epistle for the Day was Ephesians 6:10–17, the description of the spiritual armor of the Christian; the Holy Gospel was John 4:46–54, the healing of the official's son by Jesus.

The theme of the cantata is not drawn totally from the Gospel for Trinity 21, but from a similar passage in Mark 9:24, where a father of an ailing boy asks Jesus for healing. When Jesus responds that with faith all things are possible, the father declares, "Lord I believe, help my unbelief." The cantata librettist brings Jesus' comment on faith and doubt in the similar story in Mark to bear on the description of the faith of the official in the present Gospel. In both instances, faith is part of the Christian's armor described in the Epistle for Trinity 21.

The five movements of the cantata begin with a lengthy chorus that states again and again, "I believe, dear Lord, help my unbelief." Following two pairs of recitatives and arias that explore the depths of our despair and the heights of our hope, the work concludes with an extended setting of a traditional chorale of belief, trust and confidence in God.

The cantata was written during one of Bach's busiest periods of activity. He and his family had come to Leipzig on May 22 from a mostly secular musical post at the court in Cöthen to a position of intense spiritual activity and leadership at St. Thomas church and school.

Remarkably, Bach conducted his first cantata at St. Thomas on May 23, the First Sunday after Trinity, the day after his arrival. By October 17, Bach would have been on duty in Leipzig for more than twenty-one Sundays. In the space of the intervening five months he had composed or revised his own cantatas for every one of the intervening twenty Sundays, a formidable achievement by any standard.

Bach used the first months of his service at Leipzig to focus on the composition of chorale-based cantatas, possibly because he knew that in his initial year in Leipzig, his style of composition would be most accessible to worshippers if it contained the beloved chorales with which they were familiar.

While most of Bach's Leipzig cantatas contain a closing chorale set to simple four-part harmony, he also found many other ways of presenting chorales, especially in the earlier movements of a cantata. For example, the cantata heard last month at Grace, BWV 73, included an unusual opening chorus in which the choir sang the chorale in two-line segments separated by three solo recitatives over an elaborate instrumental accompaniment. Bach then concluded the cantata with the conventional simple chorale setting.

Perhaps to emphasize the importance of the theme of the cantata, perhaps to try out yet another type of chorale setting for the closing movement, *Ich glaube, lieber Herr* concludes with an extended polyphonic chorale setting for all instruments and voices.

The work is scored for *corno da caccia* ("horn of the chase," replaced today by a flugelhorn), 2 oboes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), bassoon, choir (soprano, alto, tenor, bass), and solo alto and tenor voices.

Carlos Messerli

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, homilist

The Rev. Michael D. Costello, cantor

Charles P. Brown, leader

Dennis Zimmer, organist

Laura Zimmer, harpsichordist

Grace Lutheran Church Senior Choir

Concordia University Chicago Kapelle and Chamber Orchestra

Charles P. Brown and Maurice Boyer, directors

Karen Brunssen, mezzo-soprano

William Watson, tenor

Greg Fudala, flugelhorn/trumpet

Christine Janzow Phillips, Meg Busse, oboes

Dianne Ryan, bassoon

Michael D. Costello, continuo



Charles P. Brown, guest conductor, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed in over 60 Bach cantatas and all of 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. Karen 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.



Maurice Boyer, guest conductor, is Assistant Professor of Music at Concordia University Chicago, where he directs Concordia University Chamber Orchestra and Women's Ensemble. He received his doctor of musical arts degree in orchestral conducting from the University of Maryland, College Park. He holds a master's degree in choral conducting and a bachelor's degree in sacred music from Westminster Choir College of Rider University, Princeton, New Jersey. Boyer began his musical training (piano, voice, and solfège) in Aix-en-Provence, France, where he lived until the age of 18.



Michael D. Costello, director and harpsichordist, has served as Cantor at Grace Lutheran Church and School 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. 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.



Bruce K. Modahl, homilist, has been Senior Pastor of Grace since September of 1998. Before that he served churches in Tampa, Florida, Virginia Beach, Virginia, and St. Louis, Missouri. Pastor Modahl received his Doctor of Ministry from Union Theological Seminary in Richmond, Virginia; a Master of Theology in homiletics from Princeton, a Master of Divinity from Christ Seminary–Seminex, St. Louis, Missouri and his undergraduate degree from Concordia Senior College in Ft. Wayne, Indiana. He was named a Pastor-Theologian by the Center for Theological Inquiry in Princeton. Pastor Modahl is married to Jackie Pearson. They have two adult children, Martin and Rachel.



William Watson, tenor, has been a frequent guest artist with orchestras throughout the world, including the National Symphony of Mexico. With Mexico's Xalapa Symphony he performed the Christmas Oratorio and the Bach St. Matthew Evangelist. Following *Messiahs* with the Monterey Symphony and a gala performance at Carnegie Hall, Mr. Watson sang the St. John Evangelist with the Bach Society of St. Louis as well as the St. John arias at the Boulder Bach Festival. Mr. Watson has sung the St. Matthew Evangelist with Chicago's Music of the Baroque in a live NPR broadcast, as well as with the Bach Society of St. Louis.



Dennis Zimmer, harpsichordist and organist, is Kantor at St. Paul Lutheran Church and School in Brookfield, Illinois. He has held similar positions in The Lutheran Church–Missouri Synod for the past 28 years. His degrees are from the American Conservatory of Music in Chicago and Concordia University Chicago. He also is in his 15th year as accompanist for the Tower Chorale of Western Springs. He and his wife, Laura (Assistant Cantor at Grace), have four children and live in Berkeley.



Laura Zimmer, harpsichordist, is Assistant Cantor at Grace Lutheran Church. At Grace she often serves as organist, but also plays violin, piano, and works with instrumentalists and vocalists to prepare music for services. Laura also serves as the Administrative Assistant in the Music Department at Concordia University Chicago in River Forest. She has two degrees from Concordia University Chicago including a B.A. in Elementary Education and a Master of Church Music. She and her husband, Dennis, have four children.

Kapelle is Concordia University Chicago's premier choral performance ensemble. This select voice choir tours annually throughout the United States as well as internationally every four years, and records regularly. The choir's active performance schedule also includes Concordia's annual Lessons and Carols services during Advent as well as performing major choral works with Concordia's Chamber Orchestra.

Concordia University Chicago's Chamber Orchestra is the only such ensemble among the various schools in the Concordia University system. It covers a wide range of symphonic repertoire from Baroque to contemporary music and collaborates regularly with the University's choirs for large choral works. Its performance schedule involves two concerts, one in the fall and the other in spring, appearances in Chapel, and the Advent services of Lessons and Carols.

✠ IN MEMORIAM ✠

Sylvia Behrens
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Eugene Carlson
Walter and Maxine Christopher
Virginia Folgers
Ronald James Gresens
Evelyn and Alvin H. Haase
Matthew Hofmaier Heim
Richard Hillert
Phyllis Lucht
Sarah Moeller
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Melvin Rotermund
Stephen Schmidt
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Bach

Cantata Vespers

2012–2013

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

March 24 **Matthäus-Passion** *St. Matthew Passion*
 BWV 244 Performed in a 4:00 p.m. concert, free-will offering
 William Watson, tenor (Evangelist) ■ Keven Keys, baritone (Jesus)
 Andrew Schultze, bass (Pilate, Peter, Judas) ■ Jennifer Rossetti, soprano
 Karen Brunssen, mezzo-soprano ■ Derek Chester, tenor ■ Douglas Anderson, baritone

April 28 **Weinen, Klagen, Sorgen, Zagen** *Weeping, wailing, fretting, fearing*
 BWV 12 Gary A. Weant, Philadelphia Evangelical Lutheran Church, Dallas, NC, homilist
 Steven Wentz, Concordia University Chicago, organist
 Laudate, Concordia University Chicago, Maurice Boyer, director

May 19 **Wer mich liebet, der wird mein Wort halten** *Whoever loves me will keep my word*
 BWV 74 Ralph W. Klein, Lutheran School of Theology at Chicago, homilist
 Orchestral Prelude: J. S. Bach, Orchestral Suite No. 1 in C Major (BWV 1066)

NOTES AND BACKGROUND OF THE PRELUDE

The first movement is written in a spirited triple meter that begins and ends with powerful unison passages for all strings and the three keyboards. Between these, *forte* and *piano* passages occur in typical Baroque *concerto* style. The first harpsichord part, probably played by the composer himself, reveals some of Bach's most demanding keyboard writing. The second movement is a slow *Siciliano* pastorale in 6/8 meter that again gives prominence to the first harpsichord, which is often accompanied by staccato chords of the strings or of the other two harpsichords. The lively duple-meter *Allegro* presents a syncopated theme in fugal fashion by each harpsichord in turn. Although all keyboards are given solo passages, those of the first harpsichord are the most difficult.

Concertos written for several keyboards, now quite unusual, were not uncommon in the eighteenth century. They may have appeared then in part because it seems that an unusual sonority sets in when two, three, or even four harpsichords play contrasting and cooperating lines together—exemplifying the very definition of Baroque concerto style—as they do in the *Concerto for Three Harpsichords in D Minor* (BWV 1063). The enriched harmonic overtones that come into play as three keyboards are sounded individually and in various combinations in polyphonic music are clearly evident when compared to the sound of concertos for solo instruments.

Bach seems to have written most of his independent solo concertos either during his secular Cöthen court service or in his later years at Leipzig, where, besides directing church music he led the public *Collegium musicum*. The exact dating of Bach's instrumental works is problematic because they include much self-borrowing and arranging of his own works and those of other composers he admired. Some scholars believe that the *Concerto in D Minor* itself is a revision of a now lost concerto for three violins. The present work may have been composed sometime after 1730.

Bach wrote the famous *Brandenburg Concertos* for full orchestra as well as many concertos for solo instruments; he also wrote at least six concertos for multiple harpsichords. The *Collegium musicum*, which consisted of university, town, and church professional and amateur performers, played most of Bach's solo and ensemble pieces (probably including the present *Concerto for Three Harpsichords*) as well as much other music at weekly appearances at Zimmerman's Coffee House in Leipzig. The *Collegium* performed at the Coffee House weekly in winter or at twice-weekly performances at Zimmerman's outdoor garden in summer, with the composer serving as director, violinist, or harpsichordist.

Carlos Messerli

ST. JOHANN SEBASTIAN BACH
♦ MARCH 24, 2013 † 4:00 PM

MATTHEW
PASSION

Palm Sunday Concert

Bach Cantata Vespers Chorus & Orchestra

Michael D. Costello, director

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Andrew Schultze, bass (Pilate, Peter, Judas)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

Hors d'oeuvre & wine reception at intermission

No admission fee ■ Free-will offering ■ Nursery open



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& SCHOOL

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