



Bach

Cantata Vespers

2011–2012

Grace Lutheran Church ■ River Forest, Illinois

January 29, 2012

Meinen Jesum lass ich nicht (BWV 124)

My Jesus I will not leave

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.

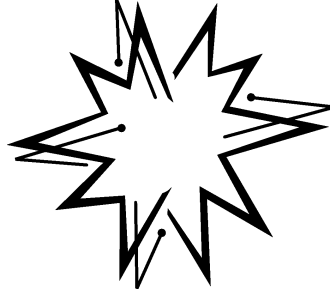
In Memoriam

Victoria Ruth Bouman

1923 – 2011

Fourth Sunday after Epiphany
January 29, 2012 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Concerto in A minor for Oboe and Strings

Ralph Vaughan Williams
(1872–1958)

- I *Rondo Pastorale*
- II *Minuet and Musette*
- III *Finale*

Christine Janzow Phillips, oboe

We stand, facing the candle as we sing.

SERVICE OF LIGHT



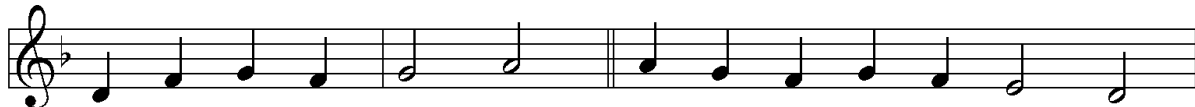
☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



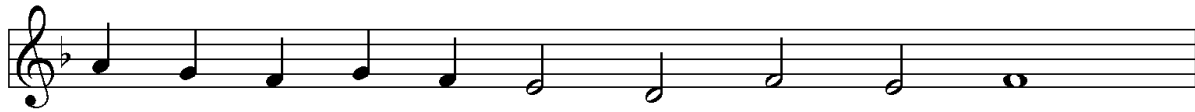
☐ Stay with us, Lord, for it is eve- ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark- ness, ☑ **and illumine your Church.**



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



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



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,



O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



☐ The Lord be with you. ☑ **And al - so with you.**

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

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

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

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

to our feet and a light to our path; for you are mer - ci - ful,

and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,

Fa - ther, Son, and Ho - ly Spir - it. ☑ **A - men**

✠ PSALMODY ✠

We sit.

PSALM 141

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



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



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



I O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



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



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



I Set a watch be - fore my mouth, O Lord, and guard the door of my lips.



II 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. **I** But my eyes are



turned to you, Lord God; in you I take refuge. Strip me not of my life.



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



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



☐ 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: *Jauchzet dem Herrn* (Psalm 100)

Setting by Felix Mendelssohn
(1809–1847)

Jauchzet dem Herrn alle Welt.

Be joyful in the LORD, all you lands.

Dienet dem Herrn mit Freuden.

Serve the LORD with gladness.

Kommt vor sein Angesicht mit Frohlocken.

Come before his presence with a song.

Erkennt, dass der Herr Gott ist.

Know this: The LORD himself is God.

*Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.*

He himself has made us, and not we ourselves,
we are his people and the sheep of his pasture.

Gebet zu seinen Toren ein mit Danken.

Enter his gates with thanksgiving.

Zu seinen Vorhöfen mit Loben.

Go into his courts with praise.

Danket ihm, lobet seinen Namen.

Give thanks to him, call upon his name.

*Denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.*

For the LORD is good
and his mercy is everlasting;
and his faithfulness endures from age to age.

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ God our Father,
you have created us as your people and you sustain us with your hand.
Help us always to give you thanks,
for you alone are worthy of thanksgiving and praise and honor now and forever.
- ☑ Amen.



The offering is gathered.

VOLUNTARY: *Wie schön leuchtet der Morgenstern*

arr. Michael D. Costello

(b. 1979)

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 and sing.

HYMN: O Morning Star, How Fair and Bright

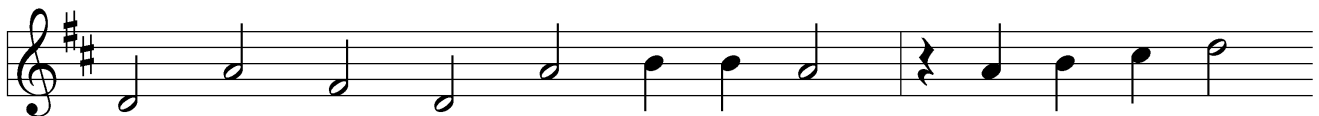
Concertato by Michael D. Costello



A	1	O	Morn - ing	Star, how	fair and	bright!	You	shine	with	God's
W	2	Come,	heav'n - ly	Bride - groom,	light	di - vine,	and	deep	with - in	
A	3	Lord,	when	you	look	on	us	in	love,	at
M	4	Al -	might - y	Fa -	ther,	in	your	Son		you
										loved
										us,
										when



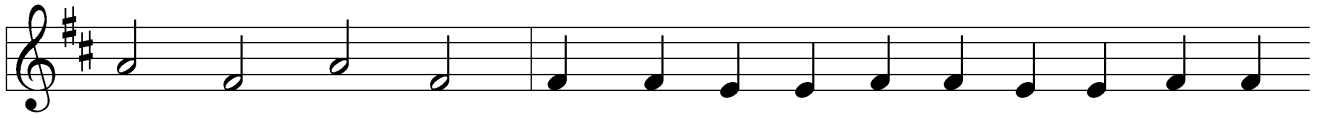
own	truth	and	light,	a -	glow	with	grace	and	mer -	cy!
our	hearts	now	shine;	there	light	a	flame	un -	dy -	ing!
from	God	a -	bove	a	ray	of	pur -	est	plea -	sure.
not	yet	be -	gun	was	this	old	earth's	foun -	da -	tion!



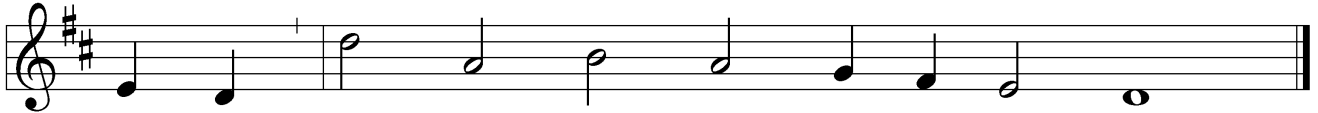
Of	Ja -	cob's	race,	King	Da -	vid's	Son,	our	Lord	and
In	your	one	bod -	y	let	us	be	as	liv -	ing
Your	word	and	Spir -	it,	flesh	and	blood	re -	fresh	our
Your	Son	has	ran -	somed	us	in	love	to	live	in
										him



ter,	you	have	won	our	hearts	to	serve	you	on -	ly!
es	of	a	tree,	your	life	our	lives	sup -	ply -	ing.
with	heav'n -	ly	food.	You	are	our	dear -	est	trea -	sure!
here	and	a -	bove:	this	is	your	great	sal -	va -	tion.



All Low - ly, ho - ly! Great and glo - rious, all vic - to - rious, rich in
All Now, though dai - ly earth's deep sad - ness may per - plex us and dis -
All Let your mer - cy warm and cheer us! Oh, draw near us! for you
All Al - le - lu - ia! Christ the liv - ing, to us giv - ing life for -



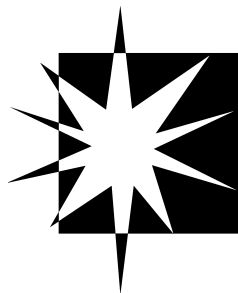
bless - ing! Rule and might o'er all pos - sess - ing!
tress us, yet with heav'n - ly joy you bless us.
teach us God's own love through you has reached us.
ev - er, keeps us yours and fails us nev - er!

Choir 5 Oh, let the harps break forth in sound!
Our joy be all with music crowned,
our voices gaily blending!
For Christ goes with us all the way—
today, tomorrow, ev'ry day!
His love is never ending!
Sing out! Ring out!
Jubilation!
Exultation!
Tell the story!
Great is he, the King of glory!

All 6 What joy to know, when life is past,
the Lord we love is first and last,
the end and the beginning!
He will one day, oh, glorious grace,
transport us to that happy place
beyond all tears and sinning!
Amen! Amen!
Come, Lord Jesus!
Crown of gladness!
We are yearning
for the day of your returning.

Text: Philipp Nicolai, 1556–1608; tr. *Lutheran Book of Worship*, 1978
Music: WIE SCHÖN LEUCHTET, Philipp Nicolai, 1556–1608

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



✠ WORD ✠

We sit.

READING: Romans 12:1–6

[St. Paul writes:] ¹I appeal to you therefore, brothers and sisters, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. ²Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern what is the will of God — what is good and acceptable and perfect.

³For by the grace given to me I say to everyone among you not to think of yourself more highly than you ought to think, but to think with sober judgment, each according to the measure of faith that God has assigned. ⁴For as in one body we have many members, and not all the members have the same function, ⁵so we, who are many, are one body in Christ, and individually we are members one of another. ⁶We have gifts that differ according to the grace given to us.

L The Word of the Lord.

G Thanks be to God.

READING: Luke 2:41–52

⁴¹Now every year his parents went to Jerusalem for the festival of the Passover. ⁴²And when he was twelve years old, they went up as usual for the festival. ⁴³When the festival was ended and they started to return, the boy Jesus stayed behind in Jerusalem, but his parents did not know it. ⁴⁴Assuming that he was in the group of travelers, they went a day's journey. Then they started to look for him among their relatives and friends. ⁴⁵When they did not find him, they returned to Jerusalem to search for him. ⁴⁶After three days they found him in the temple, sitting among the teachers, listening to them and asking them questions. ⁴⁷And all who heard him were amazed at his understanding and his answers. ⁴⁸When his parents saw him they were astonished; and his mother said to him, “Child, why have you treated us like this? Look, your father and I have been searching for you in great anxiety.” ⁴⁹He said to them, “Why were you searching for me? Did you not know that I must be in my Father's house?” ⁵⁰But they did not understand what he said to them. ⁵¹Then he went down with them and came to Nazareth, and was obedient to them. His mother treasured all these things in her heart.

⁵²And Jesus increased in wisdom and in years, and in divine and human favor.”

L The Word of the Lord.

G Thanks be to God.

HOMILY

The Rev. Dr. Frank C. Senn, STS

CANTATA: *Meinen Jesum lass ich nicht*, BWV 124
(My Jesus I will not leave)

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 26 in this worship folder.*

1. Chorus

*Meinen Jesum lass ich nicht,
Weil er sich für mich gegeben,
So erfordert meine Pflicht,
Klettenweis an ihm zu kleben.
Er ist meines Lebens Licht,
Meinen Jesum lass ich nicht.*

This my Jesus I'll not leave,
Since his life for me he offered;
Thus by duty I am bound
Limpet-like to him forever.
He is light unto my life,
This my Jesus I'll not leave.

Lifelong devotion to Jesus, the theme of the cantata, is expressed throughout with utter conviction. The fourth line of stanza one is typical: *Klettenweis an ihm zu kleben* (sometimes translated, “to stick to him (Jesus) like a burr—perhaps a more appropriate translation than “limpet-like,” which refers to the grip of a tenacious shellfish). At that point in the text the voices all hold firmly to a single note for three measures.

This stately chorus presents the six phrases of the chorale melody in a fashion Bach often reserves for large chorale-based movements. The phrases of the first stanza of the chorale are sung by the choir in a mostly chordal style with the melody assigned to the soprano voices and the instruments providing *ritornello* (returning) sections between. Baroque period dance authorities Little and Jenne note that the movement has the basic characteristics of a dignified *sarabande* dance with its “regal dotted rhythms in the orchestra and luxuriant ornamentation” of the upper line of the *oboe d' amore*, which plays a flowing decoration throughout.*

*Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach, expanded edition* (Bloomington: Indiana University Press, 2001), p. 248. They also note that the *sarabande*, a French dance of Spanish origin, was sometimes reserved for Baroque instrumental works of intense emotional significance, a quality that is particularly characteristic of the text of this cantata as a whole. Some believe the passionate quality to be a generic characteristic of music of the Iberian peninsula.

2. Recitative (tenor)

*Solange sich ein Tropfen Blut
In Herz und Adern reget,
Soll Jesus nur allein
Mein Leben und mein alles sein.
Mein Jesus, der an mir
So große Dinge tut:
Ich kann ja nichts als meinen Leib und Leben
Ihm zum Geschenke geben.*

As long as yet a drop of blood
In heart and veins is stirring,
Shall Jesus, he alone,
My life and my existence be.
My Jesus, who for me
Such wond'rous things hath done.
I can, indeed, nought but my life and body
To him as presents offer.

The text reinforces the thought of our lifelong devotion to Jesus in the simple declamation of a *recitativo secco* (dry recitative) with the sparse accompaniment of the *basso continuo* of keyboard and bass.

3. Aria (tenor)

*Und wenn der harte Todesschlag
Die Sinnen schwächt, die Glieder rühret,
Wenn der dem Fleisch verhasste Tag
Nur Furcht und Schrecken mit sich führet,
Doch tröstet sich die Zuversicht:
Ich lasse meinen Jesum nicht.*

And when the cruel stroke of death
My thoughts corrupt, my members weaken,
And comes the flesh's hated day,
Which only fear and terror follow,
My comfort is my firm resolve:
I will my Jesus never leave.

With the oboe serenading above continuously, violins and viola play a brief rhythmic *ostinato* (repeated) chordal figure that is somewhat unsettling, yet quite appropriate in its persistence as a setting for a text that proclaims faithfulness to Jesus even in the threatening face of death.

4. Recitative (bass)

*Doch ach!
Welch schweres Ungemach
Empfindet noch allhier die Seele?
Wird nicht die hart gekränkte Brust
Zu einer Wüstenei und Marterhöhle
Bei Jesu schmerzlichem Verlust?
Allein mein Geist sieht gläubig auf
Und an den Ort,
Wo Glaub und Hoffnung prangen,
Allwo ich nach vollbrachtem Lauf
Dich, Jesu, ewig soll umfassen.*

Alas!
What grievous toil and woe
Perceiveth here e'en now my spirit?
Will not my sore-offended breast
Become a wilderness and den of yearning
For Jesus, its most painful loss?
But still, my soul with faith looks up,
E'en to that place
Where faith and hope shine radiant,
And where I, once my course is run,
Shall, Jesus, evermore embrace thee.

Another simply accompanied recitative that projects the faith and hope of a heavenly embrace with Jesus.

5. Aria (soprano & alto)

*Entziehe dich eilends,
Mein Herze, der Welt,
Du findest im Himmel
Dein wahres Vergnügen.
Wenn künftig dein Auge
Den Heiland erblickt,
So wird erst dein
Sehnendes Herze erquickt,
So wird es
In Jesu zufriedengestellt.*

Withdraw thyself quickly,
My heart, from the world,
Thou shalt find in heaven
Thy true satisfaction.
When one day thine eye
Shall the Savior behold,
At last shall thy
Passionate heart be restored,
Where it will
In Jesus contentment receive.

In eight long phrases of flowing polyphonic imitation, the two voices, together with the bass instrument, actually sing a trio setting of a text of intense anticipation of heaven. The *da capo* (A-B-A) form of the aria provides a gracefully urgent vehicle as the voices follow each other in polyphony that moves without pause towards the objective of union with Jesus.

6. Chorale

*Jesum lass ich nicht von mir,
Geh ihm ewig an der Seiten;
Christus lässt mich für und für
Zu den Lebensbächlein leiten.
Selig, der mit mir so spricht:
Meinen Jesum lass ich nicht.*

Jesus I'll not let [you] leave me,
I will ever walk beside him;
Christ doth let me more and more
To the spring of life be guided.
Blessed he who saith with me:
This my Jesus I'll not leave.

The familiar final chordal chorale setting for four choral voices and doubling instruments of the Hammerschmidt tune provides a solid faith-filled conclusion for this pious, Christ-centered cantata text.

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-keit. He has cast down the might-y from their thrones,



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



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



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



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



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



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

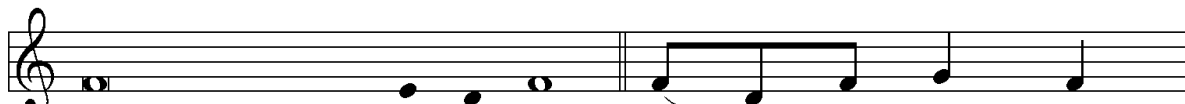


as it was in the be- gin-ning, is now, and will be for-ev-er. A - men



✠ PRAYERS ✠


LITANY



☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.

The litany concludes:

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



☑ Al - le - lu - ia.

☐ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

☐ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



☑ To you, O Lord.

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

☑ Amen.

L Almighty God,
 those who die in the Lord still live with you in joy and blessedness.
 We give you heartfelt thanks for the grace
 you have bestowed upon your servant Victoria,
 who has finished her course in faith and now rests from her labors.
 May we, with all who have died in the true faith,
 have perfect fulfillment and joy in your eternal and everlasting glory;
 through your Son, Jesus Christ our Lord.

C Amen.

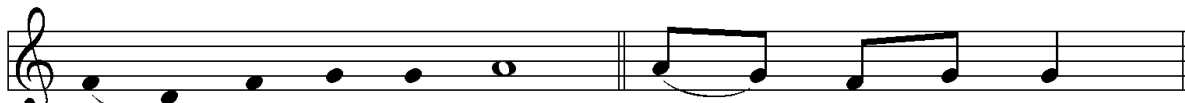
CANTICLE: Now, Lord, You Let Your Servant (*Nunc dimittis*) Setting by Paul D. Weber
 (b. 1949)

Now, Lord, you let your servant go in peace; your word has been fulfilled.
 My own eyes have seen the salvation
 which you have prepared in the sight of every people:
 A light to reveal you to the nations and the glory of your people Israel.
 Glory to the Father, and to the Son, and to the Holy Spirit;
 as it was in the beginning, is now, and will be forever. Amen.

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

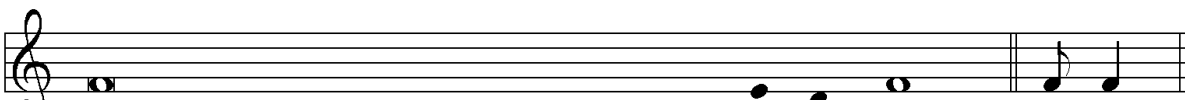
C **Our Father, who art in heaven, hallowed be thy name,
 thy kingdom come, thy will be done, on earth as it is in heaven.
 Give us this day our daily bread;
 and forgive us our trespasses, as we forgive those who trespass against us;
 and lead us not into temptation, but deliver us from evil.
 For thine is the kingdom, and the power,
 and the glory, forever and ever. Amen.**

BENEDICAMUS DOMINO



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

BENEDICTION



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

HYMN: Hail, O Source of Every Blessing



All 1. Hail, O Source of ev - 'ry bless-ing, Fa - ther of our hu - man race!

Choir 2. Once far off but now in - vit - ed, We ap - proach Your sa - cred throne,

All 3. Hail, O all - in - vit - ing Sav - ior! Gen - tiles now their of - f'ings bring,



Gen - tiles now, Your grace pos - sess-ing, In Your courts ob - tain a place.

In Your cov - e - nant u - nit - ed, Rec - on - ciled, re - deemed, made one.

In Your tem - ples seek Your fa - vor, Je - sus Christ, our Lord and King.



Grate - ful now, we fall be - fore You, In Your Church re - joice to live,

Now re - vealed to east - ern sa - ges, See the Star of Mer - cy shine,

May we, bod - y, soul, and spir - it, Live de - vot - ed to Your praise,



See Your glo - ry and a - dore You, Thank - ful for the grace You give.

Mys - t'ry hid in for - mer a - ges, Mys - t'ry great of love di - vine.

Glo - rious realms of bliss in - her - it, Grate - ful an - thems ev - er raise.

Text: Basil Woodd, 1760–1831, alt.

Tune: *Geist-reiches Gesang-Buch*, Halle, 1704, ed. Johann A. Frelinghausen

O DURCHBRECHER

87 87 D

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Frank C. Senn, STS, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir

Maura Janton Cock, soprano
Angela Young Smucker, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Lydia Bruhn, horn

Christine Janzow Phillips and Meg Busse, oboe/oboe d'amore

Betty Lewis, Paul Zafer, and Karen Nelson, violin I
Mark Agnor, Carol Yampolsky, and Ralph Boyd, violin II
Naomi Hildner and Diana Mayne, viola
Susan Ross and Victoria Mayne, cello
Judith Hanna, double bass
Laura Zimmer, continuo



BIOGRAPHIES



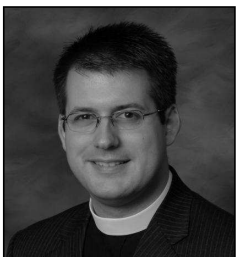
Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as a flutist at Grace Lutheran Church. They are the parents of four children, all of whom have studied music.



Christopher M. Cock, tenor, is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and often has been a soloist at Grace's Vesper Cantata services.



Maura Janton Cock, soprano, is Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as a soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.



Michael D. Costello, director, is Cantor at Grace Lutheran Church and School. 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 works with MorningStar Music Publishers and Augsburg Fortress, and is currently President of Region 3 of the Association of Lutheran Church Musicians.



Christine Janzow Phillips, oboist, is a long-time member of Grace Lutheran Church. She is the principal oboist of the Northbrook Symphony, oboist and English horn player with the Illinois Philharmonic Orchestra, and a member of the Quintuplex Woodwind Quintet and the oboe trio, Amber. She studied at St. Olaf College and received her master of music degree from Northwestern University, where she was a student of Ray Still. She performs frequently with Chicago area orchestras and has taught at VanderCook College of Music and Concordia University. She maintains a private studio of oboe students and is on the faculty at the Merit School of Music in Chicago.



Frank C. Senn, homilist, is Pastor of Immanuel Lutheran Church in Evanston, Illinois. He is also Senior of the Society of the Holy Trinity, a religious order for Lutheran pastors. He is a graduate of Hartwick College in Oneonta, NY, the Lutheran School of Theology at Chicago, and holds a Ph.D. from the University of Notre Dame. Active in liturgical circles, Dr. Senn has served as President of the North American Academy of Liturgy and The Liturgical Conference. Dr. Senn is the author of ten books, has contributed chapters to other books, written essays and reviews in many journals, and provided articles to several dictionaries and encyclopedias. He has lectured throughout the United States as well as in Canada, England, Sweden, Iceland, and Australia. Pastor Senn is married to Mary Elizabeth Langford, and they have three children: Andrew, Nicholas, and Emily.



Angela Young Smucker, mezzo-soprano, has performed throughout the United States and Germany in oratorio, concert works, and opera. A resident of Chicago, Ms. Young Smucker performs with the Chicago Symphony Chorus, Grant Park Festival Chorus, and Vox 3 Collective. With the Bach Institute of Valparaiso University, she also serves as the resident alto soloist and section leader for the Bach Institute in addition to her position as Adjunct Instructor of Music at the University. She holds degrees from Valparaiso University and the University of Minnesota and has studied with Maura Janton Cock, Steven Rainbolt, and Lawrence Weller.

Bach Cantata Vespers

- February 26** *Falsche Welt, dir tran ich nicht!* (BWV 52) False world, I do not trust you!
Philip G. Ryken, Wheaton College, homilist
Jennifer Rossetti, soprano soloist
Steven Wente, Concordia University Chicago, organist
- March 25** *Messe in b-Moll* (BWV 232) Mass in B minor
Performed in a 4:00 p.m. concert, free and open to the public
Concert Choir, Wheaton College; Paul Wiens, director
- April 22** *Kommt, eilet und lauffet* (BWV 249) Come, hasten and run (Easter Oratorio)
Timothy H. Douma, Loop Church, Chicago, homilist
Locklair, Phoenix Fanfare and Processional;
Vivaldi, Concerto for 2 Flutes, Strings, and Continuo
- May 20** *Auf Christi Himmelfahrt allein* (BWV 128) On Christ's ascension into heaven alone
F. Dean Lueking, Grace Lutheran Church and School, River Forest, homilist
Graupner, Symphony for 2 Horns, Timpani, and Strings

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Evelyn and Alvin H. Haase
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* deceased

This 41st season of Bach Cantata Vespers is underwritten 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 business office of any errors or omissions.

Tuning of the portativ organ for this service was graciously provided by Leonard Berghaus.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located in the narthex and online at www.graceriverforest.org.



BACKGROUND OF THE CANTATA

In order to appreciate Bach's Cantata *Meinen Jesum lass ich nicht* (BWV 124) fully, it is helpful to be aware of the Epiphany season during which it was first performed. The Lutheran church year in Bach's day devoted six festivals and Sundays after Christmas Day through Epiphany Day on January 6 to a great outpouring of praise and thanksgiving directly related to Christ's birth. These were followed by four Sundays of the Epiphany season with Gospel readings that covered the "showing forth" of various aspects of the divine nature of the Savior. In the Gospel of the First Sunday of Epiphany the twelve-year-old Jesus speaks impressively with Jewish scholars in the Temple. On the succeeding Epiphany Sundays, the Gospels tell how Jesus turned water into wine, healed an infirm leper, and stilled a storm raging on the Sea of Galilee.

Meinen Jesum lass ich nicht (BWV 124) is a chorale cantata written for the First Sunday after the Epiphany of Our Lord in Leipzig on January 7, 1725. The Epistle for the day is Romans 12:1–6 (The gifts and duties of the Christian.) The Gospel, Luke 2:41–52, tells of the departure of Mary and Joseph from Jerusalem and their separation from Jesus whom they later found in the Temple. It then describes the astonishing incident in which the youthful Jesus was discussing theology in the Temple with Hebrew scholars. This exchange is often cited as an indication of his divine presence on earth. A second element of the Gospel emphasizes the more personal distress of Jesus' parents at his absence from their group of travelers. Mary asks, "Son, why have you treated us so?" Jesus responds, "Did you not know that I must be in my Father's house?"

The text of Bach's cantata No. 124 focuses, however, on a third point of view: the individual believer's determination not to let Jesus go. The fervor of the believer's commitment to Jesus is expressed passionately in each of the six movements of Bach's work. The evocative quality of the text also reflects the influence on Bach of Pietistic thought with its emphasis on personal, often emotional expressions of one's faith. Although Bach's Leipzig was a center of the more objective views of traditional Lutheran orthodoxy, Bach himself was not immune to the popular appeal of Pietism.

The chorale text on which the cantata is based was written by Christian Keymann in 1658, set to a melody by Andreas Hammerschmidt (1611/12–1675). The first and last movements follow Keymann's text of stanzas one and six exactly; the middle movements are paraphrases by an unknown author of the original chorale stanzas two to five. The chorale text itself is unusual in that the first and last lines of nearly every stanza contain some form of the expression "*Meinen Jesum lass ich nicht*" (I will not let my Jesus go). This reiteration is also present in the text of most of the cantata movements.

The chorale is included in *Evangelical Lutheran Hymn-Book* (1927) and *The Lutheran Hymnal* (1941) and more recently in *Christian Worship: A Lutheran Hymnal* (Wisconsin Evangelical Lutheran Synod, 1993), but set to a different tune in all. Neither text nor tune appears in the recent worship books of the Evangelical Lutheran Church in America or the Lutheran Church–Missouri Synod. The original text and tune of the chorale basis of the cantata appear in modern worship books only in *Evangelical Lutheran Hymnary* (Evangelical Lutheran Synod, 1996).

The cantata is scored for *oboe d'amore* (alto oboe), strings (2 violins, viola, cello), horn, *basso continuo* (keyboard and bass), four-voice choir and soprano, alto, tenor, and bass solos.

Carlos Messerli



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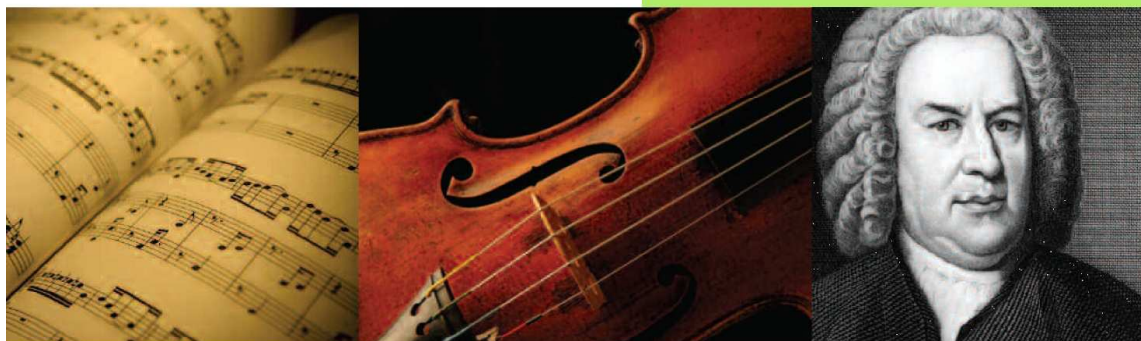
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