

Christmas Oratorio

Weihnachts-Oratorium



December 25, 2015 – January 6, 2016

**Background Notes, Texts, Translations,
and Soloist Biographies**

Welcome in the Name of Jesus.

We are glad that you have joined us for these services to celebrate the Incarnation of Our Lord. The *Christmas Oratorio* of J. S. Bach is a series of six cantatas that Bach wrote for services in Leipzig during the season of Christmas in 1734–35.

Today the *Christmas Oratorio* is almost always performed as a single work on the concert stage. This Christmas season at Grace we present the six cantatas of the *Christmas Oratorio* in worship as part of the proclamation of God's Word, on the days for which Bach originally wrote them, from Christmas Day through the Epiphany of Our Lord.

Each of these services will be unique in its own way. Some will be services of Holy Communion with Grace pastors preaching. Others will follow the Vespers liturgy, with guest homilists.

In this booklet you will find background notes on the *Christmas Oratorio*, texts and translations of each of the six cantatas, and biographies of soloists and homilists.

We hope that these services and the music of J. S. Bach enrich your celebration of Christ's birth throughout the entire Christmas season.

In Christ,

Pastor Michael D. Costello
Grace Cantor

*Please return this booklet so that it may be used
throughout the Christmas Season. Thank you.*

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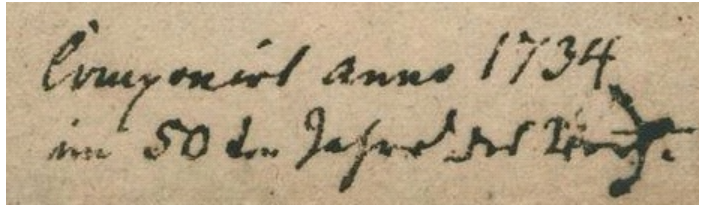
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1. Red ink indicates words that come directly from the nativity story as presented in Luke and Matthew;
2. Italicized text indicates that a chorale text is being sung; and
3. Normal typeface is used for free libretto texts.

Background Notes

Bach composed his *Christmas Oratorio* for the Christmas services in the two main churches of Leipzig, Germany, in 1734–35, when he had lived and worked there for over a decade. The autograph score and parts, once the property of Bach’s son, Carl Philipp Emanuel Bach are now in the State Library in Berlin, as is a booklet from Bach’s time containing the libretto. These booklets were printed so that the congregation could read the texts being sung, with six to eight cantatas often grouped together in one booklet as was the case with the six parts of the *Christmas Oratorio*.

C. P. E. Bach’s note on the cover of J. S. Bach’s autograph score gives the date for the work: “*Componirt anno 1734, im 50ten Jahre des Verf*” (Composed in 1734, in the 50th year of the composer).



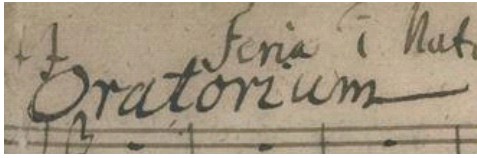
In 18th century Germany Christmas, Easter, and Pentecost were each celebrated for three days. (Germany still treats, for example, the Mondays after Easter and Pentecost as national public holidays.) Bach was responsible for preparing concerted music for all three days of each holiday at the two major churches in Leipzig, the *Nikolaikirche* and the *Thomaskirche*. Additionally, he had to provide choirs for the services in the *Peterskirche* and the *Neue Kirche*.

The libretto booklet from 1734–35 includes a performance schedule:

- Part I (Christmas Day): morning at *Nikolaikirche*, afternoon at *Thomaskirche*;
- Part II (2nd Day of Christmas): morning at *Thomaskirche*, afternoon at *Nikolaikirche*;
- Part III (3rd Day of Christmas): *Nikolaikirche*;
- Part IV (New Year’s Day): morning at *Thomaskirche*, afternoon at *Nikolaikirche*;
- Part V (Sunday after New Year’s Day): *Nikolaikirche*; and
- Part VI (Epiphany): morning at *Thomaskirche*, afternoon at *Nikolaikirche*.

The congregation of the *Nikolaikirche* heard all six cantatas in a sequence like our performances this year at Grace, while the congregation of the *Thomaskirche* heard only four of the six cantatas. Jaroslav Pelikan says, wryly, that “Conductors and choirs since Bach’s day have repeatedly given thanks that in that particular year there were not, as there might have been, seven days of observance, since the Second Day of Christmas happened to have fallen on a Sunday in 1734.” This year the Third Day of Christmas coincides with the Sunday after Christmas.

Though Bach himself called this work an oratorio, the term is confusing for those of us who think of an oratorio in its conventional sense: a large-scale work for solo voices, chorus, and orchestra, with dramatic narrative, such as the *St. Matthew Passion*. Though the *Christmas Oratorio* does indeed tell a story with particular characters and makes use of choruses,



recitatives, and arias, it really is a collection of six distinct sacred cantatas. Indeed, if the cantatas had not been grouped by Bach himself under one cover sheet, these works surely would have been catalogued as six separate works, just as all of the other cantatas.

During his first three years in Leipzig (1723–26) Bach wrote a new cantata for nearly every Sunday and major festival. He, of course, wrote several cantatas beyond those years and many more before coming to Leipzig. The intense schedule of rehearsing and presenting cantatas gave way during the penitential seasons of Advent and Lent since concerted music was not permitted in the churches during those seasons. Though Bach still had a great deal of music to prepare for the four Leipzig churches during those seasons, during Advent he was clearly composing with an eye toward Christmas services and during Lent was preparing the Passion for Good Friday and music for the Easter services.

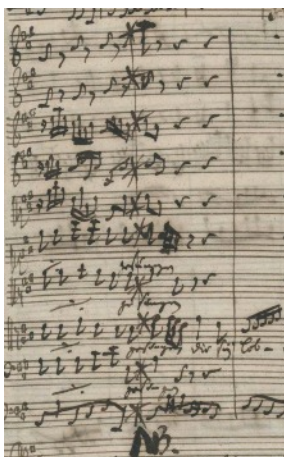
Bach also composed secular cantatas for various occasions, called *drammi per musica* (drama through music). Music from three of these cantatas was parodied (repurposed) for significant use in the *Christmas Oratorio*: *Lasst uns sorgen, lasst uns wachen* (BWV 213) was composed for the birthday of Prince Friedrich Christian on September 5, 1733; *Tönet, ihr Pauken! Erschallet, Trompeten!* (BWV 214) was composed for the birthday of Electress Maria Josepha for performance on December 8, 1733; *Preise dein Glücke, gesegnetes Sachsen* (BWV 215) was composed for the anniversary of the election of Elector Augustus III as King of Poland.

Remarkably, almost every movement of the two birthday cantatas, BWV 213 and BWV 214, was adapted for use in the *Oratorio*. In Bach's mind it must have been fitting to use music composed for the birthdays of royalty as music for the birth of the King of Kings. But modern-day performers and listeners may wonder how it is that Bach could take the choruses and arias from these three *drammi per musica* cantatas and, mostly by adjusting the text, present them in a sacred context.

To be fair, it is a fairly modern notion that there is a distinct separation between sacred and secular, particularly with regard to music. Bach himself said, "The final aim and reason of all music is nothing other than the glorification of God and the refreshment of the spirit." Luther, too, with his usual rough-edged humor, made little distinction between sacred and secular music: "Next to the word of God, the noble art of music is the greatest treasure in the world. It controls our hearts, minds and spirits. A person who does not regard music as a marvelous creation of God does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs!"

The autograph score shows that Bach improved these pieces as he worked them into the *Christmas Oratorio*. He rewrote movements in their entirety, transposed them into new keys, and often made significant improvements along the way. In his book on Bach's work, Malcom Boyd quotes Bach's first 19th-century biographer Philipp Spitta: "The composer only restored [his secular works] to their native home when he applied them to Church use."

Evidence of Bach's perfectionist tendencies appears in the manuscript for the opening chorus of the fifth cantata (*Ehre sei dir Gott, gesungen*), which some scholars believe is parodied from a lost cantata. Bach finished writing the movement but wrote *NB* (*Nota bene*) into the score, indicating that the additional ten measures he had written on a separate page are to be inserted to function as measures 21 through 30 of the movement. The movement works just fine without those ten measures, but here, as in many other examples, it is clear that Bach was always out to improve his own work.



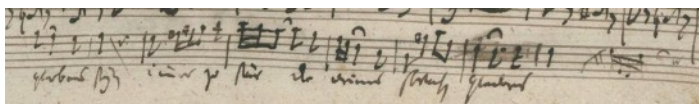
Bach did not stop at the full score. Albert Schweitzer notes that Bach carefully revised the parts to the *Oratorio* sometime after the first performance: "How closely he went through these may be seen from the fact that he noted that the copyist had required a wind player to transpose in the middle of a solo,—whereupon he removed the error."

In his forward to the *Neue Bach-Ausgabe* (New Bach Edition) of 1960, Alfred Dürr suggests that Bach might have known that he would be repurposing movements of BWV 213 and 214 for inclusion in the *Christmas Oratorio* as he composed them, more than a year before the *Christmas Oratorio* was completed. Albert Schweitzer considers that perhaps Bach wrote the *Oratorio*, in part, to save the best of his work from the three *drammi per musica*. Christoph Wolff writes that "his reuse of his own composition was motivated not by any intention of cutting corners—that is, turning to existing music out of convenience—but by rescuing important material for a more durable purpose."

These parodied movements that Bach copied, transposed, or improved from previous works are generally easy to read in the autograph score. Movements that were composed specifically for the *Oratorio* are sometimes sloppy at best. It is clear that Bach was still working out how specific movements would develop as he was writing them into the manuscript. For example, Bach clearly changed his mind on how he wanted to score the bass recitative from the second cantata (*So recht, ihr Engel*), crossing it out entirely and beginning again.



In the alto aria in the third cantata (*Schliesse, mein Herze*), Bach began to set the text one way, composing thirteen measures before crossing it out and starting again with a new version of the aria. On another page in the autograph score, Bach works out some of the melodic material in an otherwise empty staff at the bottom of the page.



Despite the prominence of parody, it must be noted that all of the recitatives and chorale harmonizations are material that is new and specific to the *Christmas Oratorio*. In fact, critics have noted Bach's perfection of the art of chorale harmonization in this work. The part-writing displays a more balanced approach that gives each voice part its own linear, melody-like material.

Bach was economical even in the way that he utilized the space available on a sheet of manuscript paper. In his original full score, he wrote the first movement of the *Christmas Oratorio* on 20 pages of paper; however, he still had empty staves at the bottom of each page that could not be wasted. Bach managed to compose movements two through six of Part One on the same 20 pages of paper, squeezing them into just a few staves at the bottom of each page.

The images below show the first two pages with the opening measures of the first movement on the top two-thirds of each page and the beginning of the tenor recitative (Evangelist) on the bottom third.



As was the custom in Bach's day, the organ continuo part contains only the bass line and a series of numbers indicating the chords to be played. The keyboard player was responsible for providing harmony based on this "figured bass." The part for the organist was transposed down one full step when it was copied from the full score, because the organs in both the *Thomaskirche* and *Nikolaikirche* were tuned one full step higher than all the other instruments.

Bach called not only for the oboe in the *Oratorio*, but also for the oboe d'amore and the oboe da caccia. Christoph Wolff points out that the oboe d'amore, the "mezzo soprano" of the oboe family, cannot be traced anywhere before the year 1720. Additionally, in 1724 there is evidence that Bach was highly interested in the development of the oboe da caccia, a kind of tenor oboe with a brass bell. This instrument and many others were invented by the Leipzig instrument maker Johann Heinrich Eichentopf. (Today we substitute an English horn, which has a similar range and timbre.)

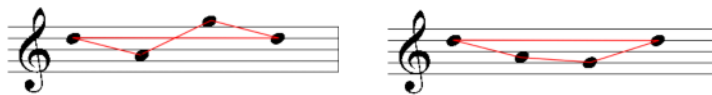
One cannot look at Bach only as musician, composer, and conductor. In his book *Bach as Theologian*, Jaroslav Pelikan discusses the final movement of the *Oratorio* (*Nun seid ihr wohl gerochen*) as evidence of Bach's familiarity with two theories of atonement present within Church tradition, St. Anselm's theory of substitutionary atonement and the *Christus Victor* theory, whereby Christ's death on the cross defeated the power of sin, death, and the devil. Bach used the tune of the familiar Passion Chorale ("O Sacred Head, Now Wounded") associated with Good Friday, but set it in the key of D Major accompanied by trumpets and timpani, and full orchestra. The text is the fourth stanza of Georg Werner's Christmas season hymn *Ihr Christen anserkoren*:

Now you are well avenged on your host of foes,
 For Christ has broken in pieces what was contrary to you.
 Death, devil, sin and hell are weakened once and for all;
 With God is the place for the human race.

The tune to the Passion Chorale reminds each of us that Christ took upon himself the iniquity of us all; the text expresses the good news of God's triumph over sin.



Much can be made of the structure of Bach's larger works, particularly with regard to key relationships. Whether or not Bach intended much of what scholars have discovered about his work cannot be proved one way or another. When the overall key relationships of the six cantatas (D-G-D-F-A-D) are placed on a staff, they appear to form a crown. Within the three cantatas that begin and end in D Major, each contains D, A, G, and D. When one places those four notes on a staff, either a cross or a cradle is outlined, depending on the placement of the G.



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The *Christmas Oratorio* gives us insight into the worship life of the people of Leipzig in the 18th century. More important, however, is that the music from Bach's time and place still speaks the Word of God to us here and now – "Word of the Father, now in flesh appearing," Jesus Christ, Our Lord.

Michael D. Costello
 Grace Cantor

Weihnachts-Oratorium, BWV 248

Christmas Oratorio

Part I December 25, 10 a.m.

Jauchzet, frohlocket, auf, preiset die Tage

Celebrate, rejoice, arise, praise these days

1. Chorus

Parody of BWV 214-1

Jauchzet, frohlocket! auf, preiset die Tage,

Celebrate, rejoice, arise, praise these days,

Rühmet, was heute der Höchste getan!

Extol what today the Most High has done!

Lasset das Zagen, verbannet die Klage,

Leave behind faintheartedness, banish lamentation,

Stimmet voll Jauchzen und Fröhlichkeit an!

Strike up a song full of rejoicing and joyfulness!

Dienet dem Höchsten mit herrlichen Chören,

Serve the Most High with magnificent choirs,

Laßt uns den Namen des Herrschers verehren!

Let us honor the name of the Lord!

2. Recitative (Evangelist)

Luke 2:1, 3–6

Es begab sich aber zu der Zeit,

It came to pass at that time,

dass ein Gebot von dem Kaiser Augusto ausging,

that a decree went out from Ceasar Augustus,

dass alle Welt geschätzt würde.

that all the world should be enrolled.

Und jedermann ging, dass er sich schätzen ließe,

and everyone went, that they should be enrolled;

ein jeglicher in seine Stadt.

each one in their own city.

Da machte sich auch auf Joseph aus Galiläa,

Then Joseph also set out from Galilee,

aus der Stadt Nazareth, in das jüdische Land zur Stadt David,
from the city of Nazareth, into the Judean land, to the city of David,
die da heißet Bethlehem;
which is called Bethlehem;
darum, dass er von dem Hause und Geschlechte David war:
because he was from the house and lineage of David,
auf dass er sich schätzen ließe mit Maria,
so that he might be enrolled with Mary,
seinem vertrauten Weibe, die war schwanger.
his betrothed wife, who was pregnant.
Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte.
And while they were there, the time came for her to give birth.

3. Recitative (Alto)

Nun wird mein liebster Bräutigam,
Now will my dearest bridegroom,
Nun wird der Held aus Davids Stamm
Now will the champion of David's lineage,
Zum Trost, zum Heil der Erden
For the comfort, for the salvation of the earth,
Einmal geboren werden.
At last be born.
Nun wird der Stern aus Jakob scheinen,
Now will the star out of Jacob shine,
Sein Strahl bricht schon hervor.
Its ray already breaks forth.
Auf, Zion, und verlasse nun das Weinen,
Rise up, Zion, and forsake your weeping,
Dein Wohl steigt hoch empor!
Your well-being is ascending up high!

4. Aria (Alto)

Parody of BWV 213-9

Bereite dich, Zion, mit zärtlichen Trieben,
Prepare thyself, Zion, with tender desire,
Den Schönsten, den Liebsten bald bei dir zu sehn!
The fairest one, the dearest one soon to receive!
Deine Wangen
Your cheeks
Müssen heut viel schöner prangen,
Must shine today much lovelier,
Eile, den Bräutigam sehnlichst zu lieben!
Hasten to love the bridegroom most devoutly!

5. Chorale

Wie soll ich dich empfangen
How shall I receive thee?
Und wie begegn' ich dir?
And how shall I meet thee?
O aller Welt Verlangen,
O thou who art the desire of the whole world,
O meiner Seelen Zier!
O my soul's adornment!
O Jesu, Jesu, setze
O Jesus, Jesus, bring
Mir selbst die Fackel bei,
The torch to me yourself,
Damit, was dich ergötze,
So that I might know and understand
Mir kund und wissend sei!
What pleases you!

6. Recitative (Evangelist)

Luke 2:7

Und sie gebar ihren ersten Sohn

And she gave birth to her first son

und wickelte ihn in Windeln und legte ihn in eine Krippen,

and wrapped him in swaddling clothes and laid him in a manger

denn sie hatten sonst keinen Raum in der Herberge.

for they had otherwise no room in the inn.

7. Chorale (Soprano) and Recitative (Bass)

Er ist auf Erden kommen arm,

He came to the Earth poor,

Dass er unser sich erbarm,

That he might have mercy on us,

Und in dem Himmel mache reich,

And make us rich in heaven,

Und seinen lieben Engeln gleich.

And like his beloved angels.

Kyrieleis!

Lord, have mercy!

Wer will die Liebe recht erhöh,

Who will properly exalt the love

Die unser Heiland vor uns hegt?

Which our Savior holds for us?

Ja, wer vermag es einzusehen,

Yes, who is able to comprehend it,

Wie ihn der Menschen Leid bewegt?

How our human suffering moves him?

Des Höchsten Sohn kömmt in die Welt,

The Son of the Most High comes into the world

Weil ihm ihr Heil so wohl gefällt,

Because its salvation pleases him so much,

So will er selbst als Mensch geboren werden.

That he desires to be born as a mortal himself.

8. Aria (Bass)

Parody of BWV 214-7

Großer Herr, o starker König,

Great Lord, O Mighty King,

Liebster Heiland, o wie wenig

Dearest Savior, O how little

Achtest du der Erden Pracht!

Do you regard earthly pomp!

Der die ganze Welt erhält,

You who uphold the entire world,

Ihre Pracht und Zier erschaffen,

Its splendor and finery have created,

Muss in harten Krippen schlafen.

Must here sleep in a hard manger.

9. Chorale

Ach mein herzliebes Jesulein,

Ah, my dearest little Jesus,

Mach dir ein rein sanft Bettelein,

Make a pure, soft little bed for yourself,

Zu ruhn in meines Herzens Schrein,

To rest in the shrine of my heart,

Dass ich nimmer vergesse dein!

That I might never forget thee!



Part II December 26, 7 p.m.

Und es waren Hirten in derselben Gegend

And there were shepherds in the same region

10. Sinfonia

11. Recitative (Evangelist)

Luke 2:8–9

Und es waren Hirten in derselben Gegend

And there were shepherds in the same region,

auf dem Felde bei den Hürden,

in the field with their flocks,

die hüteten des Nachts ihre Herde.

they watched over their flocks by night.

Und siehe, des Herren Engel trat zu ihnen,

And see, the angel of the Lord appeared to them,

und die Klarheit des Herren leuchtet um sie,

and the glory of the Lord shone about them,

und sie fürchteten sich sehr

and they were very afraid.

12. Chorale

Brich an, o schönes Morgenlicht,

Break out, O beautiful morning light,

Und lass den Himmel tagen!

And let the heaven dawn!

Du Hirtenvolk, erschrecke nicht,

You shepherd folk, do not be alarmed,

Weil dir die Engel sagen,

For to you the angels say,

Dass dieses schwache Knäbelein

That this weak little boy child

Soll unser Trost und Freude sein,

Shall be our comfort and joy,

Dazu den Satan zwingen,

That he shall vanquish Satan,

Und letztlich Friede bringen!

And ultimately bring peace.

13. Recitative (Evangelist, Angel)

Luke 2:10–11

Evangelist

Und der Engel sprach zu ihnen:

And the angel said to them:

Angel

Fürchtet euch nicht,

Do not fear,

siehe, ich verkündige euch große Freude,

See, I proclaim to you great joy,

die allem Volke widerfahren wird.

which will befall all people.

Denn euch ist heute der Heiland geboren,

For to you today the Savior is born,

welcher ist Christus, der Herr, in der Stadt David.

who is Christ, the Lord, in the city of David.

14. Recitative (Bass)

Was Gott dem Abraham verheißen,

What God promised to Abraham,

Das lässt er nun dem Hirtenchor

He now shows to the choir of shepherds

Erfüllt erweisen.

As having been fulfilled.

Ein Hirt hat alles das zuvor

A shepherd learned of this

Von Gott erfahren müssen.

Beforehand from God.

Und nun muss auch ein Hirt die Tat,

And now a shepherd must also

Was er damals versprochen hat,

Be the first to know

Zuerst erfüllet wissen.

The fulfillment of that promise.

15. Aria (Tenor)

Parody of BWV 214-5

Frohe Hirten, eilt, ach eilet,
Joyful shepherds, hasten, ah, hasten,
Eh ihr euch zu lang verweilet,
Lest you tarry too long,
Eilt, das holde Kind zu sehn!
Hasten to see the lovely child!
Geht, die Freude heißt zu schön,
Go, this joy is too beautiful,
Sucht die Anmut zu gewinnen,
Seek to win that charming grace,
Geht und labet Herz und Sinnen!
Go and refresh your heart and senses!

16. Recitative (Evangelist)

Luke 2:12

Und das habt zum Zeichen:
And you shall have this for a sign:
Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.
You will find the child wrapped in swaddling clothes and lying in a manger.

17. Chorale

Schaut hin, dort liegt im finstern Stall,
Look there, yonder, in a dark stable, lies
Des Herrschaft gebet überall!
He whose Lordship extends everywhere!
Da Speise vormals sucht ein Rind,
Where formerly an ox sought its food,
Da ruhet itzt der Jungfrau'n Kind.
There the Virgin's child now rests.

18. Recitative (Bass)

So geht denn hin, ihr Hirten, geht,

So go forth, then, you shepherds, go,

Dass ihr das Wunder seht:

That you may see this wonder:

Und findet ihr des Höchsten Sohn

And when you find the Son of the Most High

In einer harten Krippe liegen,

Lying in a hard manger,

So singet ihm bei seiner Wiegen

Then sing to him at his cradle

Aus einem süßen Ton

In a sweet tone,

Und mit gesamtem Chor

And with the whole choir

Dies Lied zur Ruhe vor!

This lullaby for his rest!

19. Aria (Alto)

Parody of BWV 213-3

Schlafe, mein Liebster, genieße der Ruh,

Sleep, my dearest, enjoy your rest,

Wache nach diesem vor aller Gedeihen!

Awake after this for the prospering of all!

Labe die Brust,

Refresh the breast,

Empfinde die Lust,

Experience the pleasure,

Wo wir unser Herz erfreuen!

With which we gladden our hearts!

20. Recitative (Evangelist)

Luke 2:13

Und alsobald war da bei dem Engel

And immediately there was with the angel

die Menge der himmlischen Heerscharen,

a multitude of the heavenly hosts,

die lobten Gott und sprachen:

who praised God and said:

21. Chorus (Angels)

Luke 2:14

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen.
Glory to God in the highest and peace on earth and goodwill to all people.

22. Recitative (Bass)

So recht, ihr Engel, jauchzt und singet,
It is right, you angels, that you rejoice and sing,
Dass es uns heut so schön gelinget!
That today has turned out so well for us!
Auf denn! wir stimmen mit euch ein,
Rise up, then! We shall join with your singing,
Uns kann es so wie euch erfreun.
For this gladdens us as well as it does you.

23. Chorale

Wir singen dir in deinem Heer
We sing to you in your host
Aus aller Kraft, Lob, Preis und Ehr,
With all our might: Praise, glory and honor,
Dass du, o lang gewünschter Gast,
That you, O long-desired guest,
Dich nunmehr eingestellet hast.
Have now appeared.



Part III December 27, 4 p.m.

Herrscher des Himmels, erhöere das Lallen

Lord of the heavens, hear the murmuring

24. Chorus

Parody of BWV 214-9

Herrscher des Himmels, erhöere das Lallen,
Lord of the heavens, hear the murmuring,
Laß dir die matten Gesänge gefallen,
Let our feeble songs please you,
Wenn dich dein Zion mit Psalmen erhöht!
When your Zion exalts you with psalms!
Höre der Herzen frohlockendes Preisen,
Hear the joyous praise of our hearts,
Wenn wir dir itzo die Ehrfurcht erweisen,
When we now pay homage to you,
Weil unsre Wohlfahrt befestiget steht!
Because our welfare has been so firmly secured!

25. Recitative (Evangelist)

Luke 2:15a

Und da die Engel von ihnen gen Himmel fuhren,
And as the angels went from them to heaven,
sprachen die Hirten untereinander:
the shepherds said to one another:

26. Chorus (Shepherds)

Luke 2:15b

Lasset uns nun gehen gen Bethlehem
Let us now go to Bethlehem
und die Geschichte sehen, die da geschehen ist,
and see the thing that has happened there,
die uns der Herr kundgetan hat.
which the Lord has made known to us.

27. Recitative (Bass)

Er hat sein Volk getröst',

He has comforted his people,

Er hat sein Israel erlöst,

He has redeemed his Israel,

Die Hülff aus Zion hergesendet

Sent help out of Zion

Und unser Leid geendet.

And ended our suffering.

Seht, Hirten, dies hat er getan;

See, shepherds, this is what he has done;

Geht, dieses trifft ihr an!

Go, this is what you will find!

28. Chorale

Dies hat er alles uns getan,

All this he has done for us,

Sein groß Lieb zu zeigen an;

To show his great love;

Des freu sich alle Christenheit

Let all Christendom rejoice over this

Und dank ihm des in Ewigkeit.

And thank him for this for all eternity.

Kyrieleis!

Lord, have mercy!

29. Aria (Soprano, Bass)

Herr, dein Mitleid, dein Erbarmen

Lord, your compassion, your mercy

Tröstet uns und macht uns frei.

Comforts us and makes us free.

Deine holde Gunst und Liebe,

Your gracious favor and love,

Deine wundersamen Triebe

Your wondrous desires

Machen deine Vätertreu wieder neu.

Make your paternal love new again.

Parody of BWV 213-11

30. Recitative (Evangelist)

Luke 2:16–19

Und sie kamen eilend und funden beide, Mariam und Joseph,
And they came in haste and found both Mary and Joseph
dazu das Kind in der Krippe liegen.

and the child lying in the manger.

Da sie es aber gesehen hatten,

But when they had seen this,

breiteten sie das Wort aus,

they spread the word

welches zu ihnen von diesem Kind gesaget war.

that had been spoken to them about this child.

Und alle, für die es kam, wunderten sich der Rede,

And all to whom it came wondered at the things

die ihnen die Hirten gesaget hatten.

which the shepherds had told them.

Maria aber behielt alle diese Worte

Mary, however, kept all these words

und bewegte sie in ihrem Herzen.

and pondered them in her heart.

31. Aria (Alto)

Schließe, mein Herze, dies selige Wunder

Embrace, my heart, this blessed wonder

Fest in deinem Glauben ein!

Firmly in your faith!

Lasse dies Wunder, die göttlichen Werke,

Let this wonder, this work of God,

Immer zur Stärke

Ever serve to strengthen

Deines schwachen Glaubens sein!

Your weak faith!

32. Recitative (Alto)

Ja, ja, mein Herz soll es bewahren,

Yes, yes, my heart will preserve

Was es an dieser holden Zeit

What at this gracious time

Zu seiner Seligkeit

For its blessedness

Für sicheren Beweis erfahren.

It has experienced as proof.

33. Chorale

Ich will dich mit Fleiß bewahren,

I shall diligently keep you in mind,

Ich will dir

I shall for you

Leben hier,

Live here,

Dir will ich abfahren,

To you I will depart

Mit dir will ich endlich schweben

With you I will finally soar

Voller Freud

Filled with joy

Ohne Zeit

Beyond time

Dort im andern Leben.

Over there in that other life.

34. Recitative (Evangelist)

Luke 2:20

Und die Hirten kehrten wieder um,
And the shepherds turned back again,
preiseten und lobten Gott um alles,
glorified and praised God for all
das sie gesehen und gehöret hatten,
they had seen and heard,
wie denn zu ihnen gesaget war.
as it had been told to them.

35. Chorale

Seid froh dieweil,

Be glad, meanwhile,

Dass euer Heil

That your salvation

Ist hie ein Gott und auch ein Mensch geboren,

Has been born as both God and a man,

Der, welcher ist

He who is

Der Herr und Christ

The Lord and Christ

In Davids Stadt, von vielen auserkoren.

In David's city, chosen from among many.

Chorus

Herrscher des Himmels, erhöre das Lallen,

Lord of the heavens, hear the murmuring,

Laß dir die matten Gesänge gefallen,

Let our feeble songs please you,

Wenn dich dein Zion mit Psalmen erhöht!

When your Zion exalts you with psalms!

Höre der Herzen frohlockendes Preisen,

Hear the joyous praise of our hearts,

Wenn wir dir itzo die Ehrfurcht erweisen,

When we now pay homage to you,

Weil unsre Wohlfahrt befestiget steht!

Because our welfare has been so firmly established!

Part IV January 1, 10 a.m.

Fallt mit Danken, fallt mit Loben

Fall down with thanks, fall down with praises

36. Chorus

Parody of BWV 213-1

Fallt mit Danken, fallt mit Loben

Fall down with thanks, fall down with praises

Vor des Höchsten Gnadenthron!

Before the Most High's throne of grace!

Gottes Sohn

God's Son

Will der Erden

Is willing to become

Heiland und Erlöser werden,

The Savior and Redeemer of the world,

Gottes Sohn

The Son of God

Dämpft der Feinde Wut und Toben.

Subdues the foe's rage and fury.

37. Recitative (Evangelist)

Luke 2:21

Und da acht Tage um waren,

And when eight days had passed,

dass das Kind beschnitten würde,

and the child was to be circumcised,

da ward sein Name genennet Jesus,

he was then given the name Jesus,

welcher genennet war von dem Engel,

which is what he had been called by the angel,

ehe denn er im Mutterleibe empfangen ward.

before he was conceived in his mother's womb.

38. Recitative (Bass) and Chorale (Soprano)

Immanuel, o süßes Wort!

Emmanuel, O sweet word!

Mein Jesus heißt mein Hort,

My Jesus is my stronghold,

Mein Jesus heißt mein Leben.

My Jesus is my life.

Mein Jesus hat sich mir ergeben,

My Jesus has devoted himself to me,

Mein Jesus soll mir immerfort

My Jesus will forevermore

Vor meinen Augen schweben.

Hover before my eyes.

Mein Jesus heißet meine Lust,

My Jesus is my delight,

Mein Jesus labet Herz und Brust.

My Jesus refreshes heart and breast.

Komm! Ich will dich mit Lust umfassen,

Come! I will embrace you with delight,

Mein Herze soll dich nimmer lassen,

My heart will never leave you,

Ach! So nimm mich zu dir!

Ah! Then take me to yourself!

Auch in dem Sterben sollst du mir

Even in dying you will be to me

Das Allerliebste sein;

What I love the most;

In Not, Gefahr und Ungemach

In distress, peril and affliction

Seh ich dir sehnlichst nach.

I look longingly for thee.

Was jagte mir zuletzt der Tod für Grauen ein?

How should death instill in me any dread?

Mein Jesus! Wenn ich sterbe,

My Jesus! When I die,

So weiß ich, dass ich nicht verderbe.

Then I know that I will not perish.

Jesu, du mein liebstes Leben,

Jesus, you, my dearest life,

Meiner Seelen Bräutigam,

My soul's bridegroom,

Der du dich vor mich gegeben

You who gave yourself for me

An des bittern Kreuzes Stamm!

On the bitter beam of the cross!

Dein Name steht in mir geschrieben,
Your name that is inscribed in me
Der hat des Todes Furcht vertrieben.
Has driven away the fear of death.

39. Aria (Soprano, Echo)

Parody of BWV 213-5

Flößt, mein Heiland, flößt dein Namen
Does your name instill, my Savior, does it instill
Auch den aller kleinsten Samen
Even the tiniest seed
Jenes strengen Schreckens ein?
Of that fierce terror?
Nein, du sagst ja selber nein (Nein!).
No, you yourself say no (No!).
Sollt ich nun das Sterben scheuen?
Shall I now shun death?
Nein, dein süßes Wort ist da!
No, your sweet word is there!
Oder sollt ich mich erfreuen?
Or should I rejoice?
Ja, du Heiland sprichst selbst ja (Ja!).
Yes, you my Savior say it yourself, yes (Yes!).

40. Recitative (Bass) and Chorale (Soprano)

Wohlan, dein Name soll allein
Well then, your name alone
In meinem Herzen sein!
Will be in my heart!
So will ich dich entzückt nennen,
This is what, enraptured, I shall call you,
Wenn Brust und Herz zu dir vor Liebe brennen.
For my breast and heart burn with love for you.
Doch, Liebster, sage mir:
Yet, dearest, tell me:
Wie rühm ich dich, wie dank ich dir?
How can I extol you, how can I thank you?

Jesu, meine Freud und Wonne,
Jesus, my joy and delight,
Meine Hoffnung, Schatz und Teil,
My hope, treasure and portion,
Mein Erlösung, Schmuck und Heil,
My redemption, adornment and salvation,
Hirt und König, Licht und Sonne,
Shepherd and King, light and sun,
Ach! wie soll ich würdiglich,
Ah! How can I worthily,
Mein Herr Jesu, preisen dich?
My Lord Jesus, give you praise?

41. Aria (Tenor)

Parody of BWV 213-7

Ich will nur dir zu Ehren leben,
I will live only to honor you,
Mein Heiland, gib mir Kraft und Mut,
My Savior, grant me strength and courage,
Dass es mein Herz recht eifrig tut!
So that my heart may do this right zealously!
Stärke mich,
Strengthen me,
Deine Gnade würdiglich
So that I may worthily
Und mit Danken zu erheben!
And thankfully extol your grace!

42. Chorale

Jesus richte mein Beginnen,
Jesus, direct my beginning,
Jesus bleibe stets bei mir,
Jesus, remain always with me,
Jesus zäume mir die Sinnen,
Jesus, bridle my senses,
Jesus sei nur mein Begier,
Jesus, be my sole desire,
Jesus sei mir in Gedanken,
Jesus, be in my thoughts,
Jesu, lasse mich nicht wanken!
Jesus, do not let me waver!



Part V January 3, 4 p.m.

Ehre sei dir, Gott, gesungen

Praises to you, God, be sung

43. Chorus

Probable parody from unknown cantata

Ehre sei dir, Gott, gesungen,

Praises to you, God, be sung,

Dir sei Lob und Dank bereit.

To you may laud and thanksgiving be given.

Dich erhebet alle Welt,

The whole world exalts you,

Weil dir unser Wohl gefällt,

Because our welfare is pleasing to you,

Weil anheut

Because today

Unser aller Wunsch gelungen,

Our every wish has come true,

Weil uns dein Segen so herrlich erfreut.

Because your blessing gladdens us so splendidly.

44. Recitative (Evangelist)

Matthew 2:1

Da Jesus geboren war zu Bethlehem im jüdischen Lande zur Zeit des Königes Herodis,

When Jesus was born in Bethlehem in the land of Judah, in the time of King Herod,

siehe, da kamen die Weisen vom Morgenlande gen Jerusalem und sprachen.

see, there came wise men from the East to Jerusalem and said:

45. Chorus (Wise Men) and Recitative (Alto)

Matthew 2:2

Wise Men

Wo ist der neugeborne König der Jüden?

Where is the newborn King of the Jews?

Alto

Sucht ihn in meiner Brust,

Seek him in my breast,

Hier wohnt er, mir und ihm zur Lust!

Here he dwells, to my delight and his!

Wise Men

Wir haben seinen Stern gesehen im Morgenlande und sind kommen, ihn anzubeten.

We have seen his star in the East and have come to worship him.

Alto

Wohl euch, die ihr dies Licht gesehen,

Blessed are you who have seen this light,

Es ist zu eurem Heil geschehen!

It has appeared for your salvation!

Mein Heiland, du, du bist das Licht,

My Savior, you, you are the light,

Das auch den Heiden scheinen sollen,

Which was to shine on the Gentiles, also,

Und sie, sie kennen dich noch nicht,

And they, they do not yet know you,

Als sie dich schon verehren wollen.

Even though they already come to worship you,

Wie hell, wie klar muss nicht dein Schein,

How bright, how clear must your radiance be,

Geliebter Jesu, sein!

Beloved Jesus!

46. Chorale

Dein Glanz all Finsternis verzehrt,

Your radiance consumes all darkness;

Die trübe Nacht in Licht verkehrt.

The gloomy night is changed to light.

Leit uns auf deinen Wegen,

Lead us in your ways,

Dass dein Gesicht

That your face

Und herrlichs Licht

And glorious light

Wir ewig schauen mögen!

We may behold forever!

47. Aria (Bass)

Parody of BWV 215-7

Erleucht auch meine finstre Sinnen,

Illuminate also my dark thoughts,

Erleuchte mein Herze

Illuminate my heart

Durch der Strahlen klaren Schein!

With the clear gleam of your rays!

Dein Wort soll mir die hellste Kerze

Your word will be the brightest candle for me

In allen meinen Werken sein;

In all my works;

Dies lässet die Seele nichts Böses beginnen.

This keeps my soul from undertaking any evil.

48. Recitative (Evangelist)

Matthew 2:3

Da das der König Herodes hörte, erschrak er und mit ihm das ganze Jerusalem.

When King Herod heard this, he was afraid, and with him all Jerusalem.

49. Recitative (Alto)

Warum wollt ihr erschrecken?

Why are you afraid?

Kann meines Jesu Gegenwart euch solche Furcht erwecken?

Can my Jesus' presence arouse such fear in you?

O! solltet ihr euch nicht

Oh! Should you not rather

Vielmehr darüber freuen,

Rejoice over this,

Weil er dadurch verspricht,

Because, by his presence he promises,

Der Menschen Wohlfahrt zu verneuen.

To restore the welfare of humankind.

50. Recitative (Evangelist)

Matthew 2:4–6

Und ließ versammeln alle Hohepriester und Schriftgelehrten unter dem Volk

And he gathered together all the high priests and scribes among the people

und erforschte von ihnen, wo Christus sollte geboren werden.

and inquired of them where the Christ should be born.

Und sie sagten ihm: Zu Bethlehem im jüdischen Lande;

And they said to him: in Bethlehem in the land of Judah;

denn also stehet geschrieben durch den Propheten:

For thus it stands as written by the prophets:

Und du Bethlehem im jüdischen Lande

And you, Bethlehem in the land of Judah,

bist mitnichten die kleinste unter den Fürsten Juda;

are not the least among the princes of Judah;

denn aus dir soll mir kommen der Herzog,

for out of you will come the prince,

der über mein Volk Israel ein Herr sei.

who will be the Lord over my people Israel.

51. Aria Terzetto (Soprano, Alto, Tenor)

Ach, wenn wird die Zeit erscheinen?

Ah, when will the time appear?

Ach, wenn kömmt der Trost der Seinen?

Ah, when will the consolation of his people come?

Schweigt, er ist schon würrklich hier!

Be silent! He is already really here!

Jesu, ach so komm zu mir!

Jesus, ah, then come to me!

52. Recitative (Alto)

Mein Liebster herrschet schon.

My beloved already rules.

Ein Herz, das seine Herrschaft liebet

A heart that loves his Lordship

Und sich ihm ganz zu eigen gibet,

And gives itself completely to him as his own

Ist meines Jesu Thron.

Is the throne of my Jesus.

53. Chorale

Zwar ist solche Herzensstube

Indeed, such a heart's chamber

Wobl kein schöner Fürstensaal,

Is no beautiful hall of princes,

Sondern eine finstre Grube;

But rather a dark cavity;

Doch, sobald dein Gnadenstrahl

Yet, just as soon as the ray of grace

In denselben nur wird blinken,

Gleams into it,

Wird es voller Sonnen dünken.

It will seem filled with sunlight.

Part VI January 6, 7 p.m.

Herr, wenn die stolzen Feinde schnauben

Lord, when our proud enemies snort with rage

54. Chorus

Probable parody of BWV 248a-1

Herr, wenn die stolzen Feinde schnauben,
Lord, when our proud enemies snort with rage,
So gib, dass wir im festen Glauben
Then grant that we, firm in faith,
Nach deiner Macht und Hülfe sehn!
Would look to your might and help!
Wir wollen dir allein vertrauen,
We want to trust you alone,
So können wir den scharfen Klauen
So then we can escape the sharp claws
Des Feindes unversehrt entgehn.
Of the foe uninjured.

55. Recitative (Evangelist, Herod)

Matthew 2:7–8

Evangelist

Da berief Herodes die Weisen heimlich

Then Herod summoned the wise men secretly

und erlernet mit Fleiß von ihnen, wenn der Stern erschienen wäre?

and carefully ascertained from them: When did the star appear?

und weiset sie gen Bethlehem und sprach:

And he sent them to Bethlehem and said:

Herod

Ziehet hin und forschet fleißig nach dem Kindlein,

Go there and search diligently for the little child,

und wenn ihr's findet, sagt mir's wieder,

and when you find him, return to tell me,

dass ich auch komme und es anbete.

so that I also may come and worship him.

56. Recitative (Soprano)

Probable parody of BWV 248a-2

Du Falscher, suche nur den Herrn zu fällen,

You deceiver, you seek the Lord only to bring him down,

Nimm alle falsche List,

Using all your false cunning

Dem Heiland nachzustellen;

To hunt after the Savior;

Der, dessen Kraft kein Mensch ermißt,

But he whose power no person can measure

Bleibt doch in sichrer Hand.

Remains still in safe hands.

Dein Herz, dein falsches Herz ist schon,

Your heart, your deceitful heart is already,

Nebst aller seiner List, des Höchsten Sohn,

With all your treachery, by the Son of the Most High,

Den du zu stürzen suchst, sehr wohl bekannt.

Whom you seek to overthrow, very well known.

57. Aria (Soprano)

Probable parody of BWV 248a-3

Nur ein Wink von seinen Händen

Just one wave of his hands

Stürzt ohnmächtger Menschen Macht.

Casts down the feeble strength of humans.

Hier wird alle Kraft verlacht!

Here all strength is derided!

Spricht der Höchste nur ein Wort,

If the Most High speaks but one word

Seiner Feinde Stolz zu enden,

To put an end to the arrogance of his foes,

O, so müssen sich sofort

Oh, then at once must

Sterblicher Gedanken wenden.

Their mortal thoughts be thwarted.

58. Recitative (Evangelist)

Matthew 2:9–11

Als sie nun den König gehöret hatten, zogen sie hin.

And when they had heard the King, they departed.

Und siehe, der Stern, den sie im Morgenlande gesehen hatten,

And see, the star, which they had seen in the East,

ging für ihnen hin, bis dass er kam und stund oben über, da das Kindlein war.

went before them, until it came and stood over where the little child was.

Da sie den Stern sahen, wurden sie hoch erfreuet

When they saw the star, they rejoiced greatly

und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter,

and went into the house and found the child with Mary, his mother,

und fielen nieder und beteten es an und täten ihre Schätze

and they fell down and worshipped him and opened their treasures

auf und schenkten ihm Gold, Weihrauch und Myrrhen.

and gave him gold, frankincense and myrrh.

59. Chorale

Ich steh an deiner Krippen hier,

I stand by your manger here,

O Jesulein, mein Leben;

O Little Jesus, my life;

Ich komme, bring und schenke dir,

I come, bring and give you

Was du mir hast gegeben.

What you have given to me.

Nimm hin! es ist mein Geist und Sinn,

Take it! It is my spirit and mind,

Herz, Seel und Mut, nimm alles hin,

Heart, soul and courage, take it all,

Und lass dirs wohlgefallen!

And may it be pleasing to you!

60. Recitative (Evangelist)

Matthew 2:12

Und Gott befahl ihnen im Traum, dass sie sich nicht sollten wieder zu Herodes lenken,

And God commanded them in a dream that they should not return to Herod,

und zogen durch einen andern Weg wieder in ihr Land.

and so they returned by another way to their own country.

61. Recitative (Tenor)

Probable parody of BWV 248a-4

So geht! Genug, mein Schatz geht nicht von hier,

Go then! It is enough that my treasure does not leave here,

Er bleibet da bei mir,

He abides there by me,

Ich will ihn auch nicht von mir lassen.

I will also not let him leave me.

Sein Arm wird mich aus Lieb

His arm, out of love,

Mit sanftmutsvollem Trieb

With desire full of gentleness

Und größter Zärtlichkeit umfassen;

And with greatest tenderness will embrace me;

Er soll mein Bräutigam verbleiben,

He will remain my bridegroom,

Ich will ihm Brust und Herz verschreiben.

I will ascribe my breast and heart to him.

Ich weiß gewiss, er liebet mich,

I know assuredly, he loves me,

Mein Herz liebt ihn auch inniglich

My heart also loves him ardently

Und wird ihn ewig ehren.

And will always honor him.

Was könnte mich nun für ein Feind

What sort of foe could now

Bei solchem Glück versehren!

Do me harm amidst such prosperity!

Du, Jesu, bist und bleibst mein Freund;

You, Jesus, are and remain my friend;

Und werd ich ängstlich zu dir flehn:

And if I beg you anxiously:

Herr, hilf!, so lass mich Hülfe sehn!

“Lord, help!”, then let me see your help.

62. Aria (Tenor)

Probable parody of BWV 248a-5

Nun mögt ihr stolzen Feinde schrecken;
Now, you proud foes may try to terrify me;
Was könnt ihr mir für Furcht erwecken?
How can you awaken any fear in me?
Mein Schatz, mein Hort ist hier bei mir.
My treasure, my refuge is here with me.
Ihr mögt euch noch so grimmig stellen,
Though you appear ever so fierce,
Droht nur, mich ganz und gar zu fällen,
Threatening to bring me down completely;
Doch seht! mein Heiland wohnt hier.
Yet see! My Savior dwells here.

63. Recitative (Soprano, Alto, Tenor, Bass)

Probable parody of BWV 248a-6

Was will der Höllen Schrecken nun,
What will hell's terror do now,
Was will uns Welt und Sünde tun,
What will the world and sin do to us,
Da wir in Jesu Händen ruhn?
Since we rest in Jesus' hands?

64. Chorale

Probable parody of BWV 248a-7

Nun seid ihr wohl gerochen
Now you are well avenged
An eurer Feinde Schar,
On your host of foes,
Denn Christus hat zerbrochen,
For Christ has broken in pieces
Was euch zuwider war.
What was contrary to you.
Tod, Teufel, Sünd und Hölle
Death, devil, sin and hell
Sind ganz und gar geschwächt;
Are weakened once and for all;
Bei Gott hat seine Stelle
With God is the place
Das menschliche Geschlecht.
For the human race.



*Wise men from the East came to
Jerusalem, asking, "Where is the child
who has been born king of the Jews?
For we observed his star at its rising,
and have come to pay him homage."*

—Matthew 2:2

Biographies

Michael D. Costello, director, is Cantor at Grace Lutheran Church and School, where he coordinates the ministry of music, serves as primary organist, and directs the Bach Cantata Vespers series, now in its 45th year. Costello is a graduate of Lenoir-Rhyne University in Hickory, North Carolina, and Lutheran Theological Southern Seminary in Columbia, South Carolina, where he served on the adjunct faculty for two years following his graduation and ordination. Pastor Costello is also Artistic Director of Chicago Choral Artists and serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy and Festival.

Douglas Anderson, baritone, has been a soloist for the Grace Bach Cantata Vespers series since 1978. He has performed with many area ensembles including solos with the Grant Park and Oak Park Symphonies, Evanston's Bach Festival, Rembrandt Chamber Players, and more. He sang with Chicago's Music of the Baroque Orchestra and Chorus as a featured soloist for over two decades including the CD recording of Telemann's *Day of Judgment* and the DVD and nationally syndicated Public Television performances of Music of the Baroque's *A Renaissance Christmas*. Dr. Anderson is Professor of Neurological Surgery at Loyola University Medical Center and Stritch Medical School.

Melissa Arning, mezzo-soprano, originally from Walled Lake, Michigan, is a frequent performer of both oratorio and opera. Ms. Arning has appeared with Main Street Opera, the Chicago Symphony Orchestra, the North Shore Chamber Arts Ensemble, Dekalb Festival Chorus, Petite Opera, Music by the Lake, Chamber Opera Chicago, Chicago Folks Operetta, Opera for the Young, the Grant Park Chorus, Music of the Baroque, the William Ferris Chorale, Cleveland Opera, and Lyric Opera Cleveland.

Mark Bangert, homilist, is the John H. Tietjen Professor of Pastoral Ministry: Worship and Church Music, Emeritus at the Lutheran School of Theology at Chicago. He joined the LSTC faculty in 1983 as Christ Seminary-Seminex Associate Professor of worship and music. One of his passions is the music of Bach—about which he produces scholarly writing. He also loves ethnomusicology and has studied church music in Tanzania, Zimbabwe, Kenya, Manila, Bali, Thailand, and Bangalore, India. He chaired the task force that produced the 1982 Occasional Services book and served as a consultant for *Evangelical Lutheran Worship*.

Jill Peláez Baumgaertner, homilist, is Professor of English and Dean of Humanities and Theological Studies at Wheaton College. She received the PhD from Emory University and has also taught at Valparaiso University. The author of five collections of poetry, including *What Cannot Be Fixed*, a textbook on poetry, a book on Flannery O'Connor, and the poetry anthology *Imago Dei*, she has also written lyrics for compositions by Richard Hillert, Carl Schalk, Michael Costello, and Daniel Kellogg. She received a Fulbright to Spain and has won many awards for her poetry. She serves as poetry editor of *The Christian Century*.

Evan Bravos, baritone, hails from St. Charles, Ill. He is a graduate of Lawrence University (B.M.) and Northwestern University (M.M.), where he first studied with Karen Brunssen. Mr. Bravos is currently an Emerging Artist with Virginia Opera for the 2015–2016 season. Upcoming concert engagements include the Vaughan Williams *Five Mystical Songs* (Christ Hundred Christiana Church, Wilmington, Delaware) and the Faure *Requiem* with the Colorado Symphony Chorus in Paris, Strasbourg, and Munich, under the direction of Duain Wolfe. Since 2013 he has been on faculty at Carthage College, Kenosha, Wisconsin and is a regular member of the Chicago Symphony Chorus. He resides in Chicago and enjoys singing frequently in and around the Chicago area.

Hoss Brock, tenor, has performed lead and comprimario roles with San Francisco Opera, L'Opera Piccola, Chautauqua Opera, and Tulsa Opera. He made his Lyric Opera debut as Ike Skidmore in *Oklahoma!* His solo appearances with Chicago's Grant Park Music Festival include Stravinsky's *Les Noces*, Rachmaninov's *Vespers*, Gilbert and Sullivan's *Pirates of Penzance* and *Mikado*, and Weil's *Seven Deadly Sins*. He has performed Verdi's *Requiem* with the Peninsula Music Festival, Bach's *B Minor Mass* with Music of the Baroque, Richard Einhorn's modern oratorio *Voices of Light* with the Grand Rapids Symphony, and "Baba Yetu" from *Civ IV* at Video Games Live national tour in Chicago.

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

Robert F. Burke, homilist, is a Lutheran pastor. Retired since 2001, Burke served parishes in Saint Louis; Monroeville, Pa.; and Chicago. A native of Saint Joseph, Mich., he is a graduate of Concordia Sr. College (†), Fort Wayne, Ind.; and Concordia Seminary (Saint Louis), where he received his M.Div. in 1965. He and his wife, Margaretm have two children and are grandparents to Sophia and James.

Nolan Carter, tenor, is currently enrolled in some of Chicago's premiere choral groups, namely Bella Voce and the St. Cecilia Choir of the St. John Cantius Parish. Nolan is a recent graduate of the Wheaton College Conservatory where he studied under mezzo-soprano Sarah Holman. While at Wheaton Nolan was seen as Martin in Copland's *The Tender Land*, he was a consistent finalist at NATS competitions, and an Assistant Conductor of the Wheaton College Concert Choir.

Ed Frazier Davis, baritone, frequently performs both ensemble and solo work with over a dozen Chicagoland ensembles, including Bella Voce, Chicago Choral Artists (where he serves as bass section leader), the Chicago Symphony Chorus, the Choir of St. Chrysostom's Episcopal Church, the Grant Park Music Festival Chorus, and The Rookery. Ed also maintains an active career as a composer; his music, lauded for its "compelling...colourful orchestration" (Musical Toronto), has been performed throughout North America and Europe, and in August 2016 he will receive the premiere of his first Australian commission at Melbourne's famed Recital Centre.

Matthew Dean, tenor, anchors Midwest vocal chamber projects and performs nationally as an oratorio soloist. He has served as artist in residence at Chicago's Rockefeller Chapel since 2005, and the Tribune's John von Rhein has praised his "firm vocalism and beautiful timbre" for Bach. He has been called both "an ideal Evangelist, with a high, light effortless voice" (Herbert Burtis) and a "stellar" collaborative new music singer (Alan Artner) with Bella Voce. A medievalist and folklorist, he has worked in Siberia and Spain, traveled with The Newberry Consort and The Rose Ensemble and lives in Oak Park.

Phyllis N. Kersten, homilist, served as pastor at Grace Church for 12 years, from 1996–2008. Following her retirement, she served as Interim Pastor at Luther Memorial Lutheran Church on the north side of Chicago and then as the interim ELCA pastor at the Chapel of the Resurrection at Valparaiso University in Indiana. Since April 2015, she has been back at Grace as interim Associate Pastor. She has written for the "Living by the Word" column of *The Christian Century* magazine, and co-authored two Bible studies for women: *Talented, Tired, Beautiful Feet* (Concordia Publishing House) and *Companions on Your Journey* (Women of the ELCA, Augsburg).

Keven Keys, baritone, has performed in a wide variety of both classical and music theater works, including Bernstein's *Trouble in Tahiti*, Lerner and Loewe's *Camelot*, Sondheim's *Assassins*, Harnick and Bock's *She Loves Me*, Verdi's *Falstaff*, Puccini's *Gianni Schicchi*, Rachmaninoff's *Aleko*, Mozart's *Così fan tutte*, and Mark Adamo's *Little Women*. His concert credits include Mahler's *Five Rückert Lieder*, Vaughn-Williams' *Dona Nobis Pacem*, both Mozart's and Fauré's *Requiems*, and the Bach solo Cantata #82, "*Ich habe genug*," with the Sherwood Conservatory Orchestra. Mr. Keys last appeared at Grace singing the role of Jesus in Bach's *St. Matthew Passion*.

Amanda Koopman, mezzo-soprano, has performed as soloist in Handel's *Messiah* with Bella Voce, several Bach Cantatas with Chicago Bach Ensemble, and performed several recitals in cities in China. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed as soloist with Chicago Bach Ensemble, the Harper Festival Choir, Chicago Arts Orchestra, and Green Lake Music Festival. She is a regular member of Grant Park Music Festival and Music of the Baroque. She graduated from Northwestern with a Masters in vocal performance in 2011.

Jillian Krickl, soprano, began her choral singing career while she was an undergraduate at The University of Chicago, where she majored in both Psychology and Romance Languages and Literatures and minored in music. She has been a member of Holy Name Cathedral's Schola Cantorum Cathedralis since 2007 and has also served as a choral scholar at the Monastery of the Holy Cross since 2012. In Chicago, she has performed with many concert groups, including Aestas Consort and the Oriana Singers, and she has also performed nationally as both a soloist and chamber ensemble singer. She also directs and performs in chamber ensembles monthly at St. Andrew the Apostle Church in Calumet City.

Susan Krout, soprano, is an active performer, vocal instructor and church musician. As a soloist, she has appeared with the Chicago Symphony Orchestra, the McDowell Artists Association, and Grace Lutheran Church. Currently, she is a member of the Chicago Symphony and the Grant Park Festival choruses. Among other activities, Ms. Krout is a frequent performer in solo and small ensembles for concerts, recordings, tours and television appearances. Currently, she is the minister of music at Christ Episcopal Church, and teaches applied voice at Concordia University Chicago.

Betty Lewis, principal violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.

F. Dean Lueking, homilist, began his pastoral ministry at Grace Lutheran Church with his ordination in 1954 and continued until his retirement in 1998. Among his chief joys during these years was assisting Paul Bouman and Carl Schalk in launching and sustaining the Bach Cantata Vespers series. Over the past 16 years he has taught in seminaries overseas and continued in occasional pastoral service in the congregation and community.

David R. Lyle, homilist, serves as Senior Pastor at Grace Lutheran Church and School, where he delights in proclaiming the saving love of Jesus Christ. He is a graduate of the College of William and Mary in Williamsburg, Virginia, and Luther Seminary in St. Paul, Minnesota. He has also studied homiletics at the Institute for Theology, Imagination and the Arts at the University of St. Andrews in St. Andrews, Scotland. Prior to his arrival at Grace earlier this year, Pastor Lyle served Lutheran congregations in Appleton, Wisconsin, and Pawleys Island, South Carolina.

Susan Nelson, soprano, has sung Pamina in *Die Zauberflöte* with Salt Creek Chamber Orchestra, Josephine in *HMS Pinafore* with the Savoyaires, Bach's *Mass in B Minor* with St. Luke Church in Chicago, Rossini's *Petite Messe Solennelle* with Elgin Master Chorale, and sings regularly this season with Grace Lutheran Church's Bach Cantata Vespers series. Other recent performances include concerts with the South Bend Symphony Orchestra, Fort Wayne Philharmonic, the Chicago Ensemble, Waukegan Symphony Orchestra and the Illiana Oratorio Society.

Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and ensemble singer in Chicago. Hailed as "deeply expressive" (*Chicago Sun Times*) and a "first-class soloist" (*Chicago Classical Review*), she performs in genres from opera and oratorio to a cappella and contemporary. A passionate educator and performer, she holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth as well as recording original works with Carnegie Hall's Lullaby Project. She has also "beguilingly" (*Chicago Tribune*) performed several solo concerts with famed Maestro Riccardo Muti at the piano.

Mark Shuldiner, harpsichordist, has been hailed as a “splendid harpsichordist” (*Chicago Tribune*) and praised for his “supportive style” and “breathtaking, rapid-fire passagework” (*Chicago Classical Review*). He maintains a rigorous performance schedule. Most recently Mr. Shuldiner could be heard playing harpsichord for Chicago Opera Theater’s production of Mozart’s *Lucio Silla*. He has appeared with the Chicago Symphony Orchestra on a number of occasions, playing organ and harpsichord under the batons of Riccardo Muti, Harry Bicket, and Nicolas Kraemer. In November of 2014, he appeared as the harpsichord soloist in the CSO’s performance of J.S. Bach’s 5th Brandenburg Concerto. He also runs 3rd Coast Harpsichord, a Chicago based early keyboard workshop.

Timothy Spelbring, organist, is Music Director at St. Mark Lutheran Church in Mt. Prospect, IL. He is a graduate of the Oberlin Conservatory of Music and the Yale School of Music where he studied with David Boe and Martin Jean respectively. Further studies were at the University of Illinois with Dana Robinson. Spelbring has received numerous awards including the Paul Manz Scholarship, the Selby Houston Prize (awarded at Oberlin), and the E. Stanley Seder Prize (awarded at Yale). He served as concert scholar for the Westfield Center for Early Keyboard studies and performed recitals nationally on their behalf.

Dane Thomas, tenor, regularly performs with the Lyric Opera of Chicago Chorus as well as the Chicago Symphony Orchestra Chorus. Recently, he starred as Ralph Rackstraw in *H.M.S. Pinafore* with Light Opera Works. In 2013, he could be seen as a Lehrbuben in the Lyric Opera of Chicago’s production of *Die Meistersinger*. He has done apprenticeships with Chautauqua Opera and Des Moines Metro Opera. During his master’s program at Northwestern University, he performed the roles of Count Almaviva in John Corigliano’s *The Ghosts of Versailles* and Danilo in Franz Lehar’s *The Merry Widow*. In 2010, he was a finalist in the Illinois District Metropolitan Opera National Council Auditions.

Clarice Warrick, soprano, recently made her Orchestra Hall debut as a soloist in the North American premiere of Jacob TV’s *Mountaintop* with the Chicago Sinfonietta. Other feats this season include First Lady in *Die Zauberflöte*, Julia Jellicoe in *The Grand Duke*, Silvia in *Sincerely Yours*, chorus in Beethoven’s *Ninth Symphony* and Prokofiev’s *Alexander Nevsky* at Carnegie Hall with the Chicago Symphony, and soloist in Mozart’s *Mass in C Minor* with the Columbia Singers. Clarice has performed in the Chicago premiere of *Hallelujah! Broadway, Amelia, Candide, Madama Butterfly, The Princess and the Pea*, and *Suor Angelica*. She sings with Vox3, the Forte ensemble, Grant Park Chorus, and the Chicago Symphony Chorus.

Steven Wente, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul's Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsam. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.

Laura Zimmer, organist, is Assistant Cantor at Grace Lutheran Church, primarily serving as Sunday service organist and continuo keyboards for the Bach Cantata Vespers series. She is also the Administrative Assistant in the Music Department at Concordia University in River Forest. Laura has two degrees from Concordia, River Forest, including a BA in Elementary Education and a Master of Church Music.

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