



Bach

Cantata Vespers

2011–2012

Grace Lutheran Church • River Forest, Illinois

April 22, 2012

Kommt, eilet und laufet (BWV 249)
Come, hasten and run (Easter Oratorio)

Welcome to Grace Lutheran Church

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

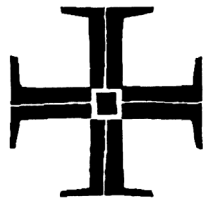
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

Third Sunday of Easter
April 22, 2012 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Concerto in C Major, RV 533

Antonio Vivaldi
(1678–1741)

Allegro molto

Largo

Allegro

Cynthia Fudala and Ann Lueking Anderson, flutes

Phoenix Fanfare & Processional

Dan Locklair
(b. 1949)

Richard Fischer, guest conductor

We stand, facing the candle as we sing.


SERVICE OF LIGHT

☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.

☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.

☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.


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 also with you.**

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

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

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

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

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

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

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

✠ PSALMODY ✠

We sit.

PSALM 141

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

III 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.



III 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

L Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

C Amen.



PSALM: *Jubilate Deo* (Psalm 100)

Setting by Benjamin Britten
(1913–1976)

O be joyful in the Lord, all ye lands:
Serve the Lord with gladness and come before his presence with a song.

Be ye sure that the Lord he is God:
It is he that hath made us and not we ourselves;
We are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, and into his courts with praise.
Be thankful unto him, and speak good of his name.

For the Lord is gracious, his mercy is everlasting:
And his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be: world without end. Amen.

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: Come, You Faithful, Raise the Strain

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: Come, You Faithful, Raise the Strain

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



- 1 Come, you faith-ful, raise the strain of tri - um - phant glad - ness!
2 'Tis the spring of souls to - day: Christ has burst his pris - on,
Choir 3 Now the queen of sea - sons, bright with the day of splen - dor,
4 For to - day a - mong the twelve Christ ap - peared, be - stow - ing
5 Al - le - lu - ia! Now we cry to our King im - mor - tal,



God has brought his Is - ra - el in - to joy from sad - ness,
and from three days' sleep in death as a sun has ris - en;
with the roy - al feast of feasts comes its joy to ren - der;
his deep peace, which ev - er - more pass - es hu - man know - ing.
who, tri - um - phant, burst the bars of the tomb's dark por - tal.



loosed from Pha-raoh's bit - ter yoke Ja - cob's sons and daugh - ters,
all the win - ter of our sins, long and dark, is fly - ing
comes to glad - den faith-ful hearts which with true af - fec - tion
Neith - er could the gates of death, nor the tomb's dark por - tal,
Come, you faith - ful, raise the strain of tri - um - phant glad - ness!



led them with un - moist-ened foot through the Red Sea wa - ters.
from his light, to whom is giv'n laud and praise un - dy - ing.
wel-come in un - wea - ried strain Je - sus' res - ur - rec - tion!
nor the watch - ers, nor the seal, hold him as a mor - tal.
God has brought his Is - ra - el in - to joy from sad - ness!

Text: John of Damascus, c. 696–c. 754; tr. John M. Neale, 1818–1866, alt.
Music: GAUDEAMUS PARITER, Johann Horn, c. 1490–1547

✠ WORD ✠

We sit.

READING: 1 Corinthians 5:7–8

[St. Paul writes:] ⁷Clean out the old yeast so that you may be a new batch, as you really are unleavened. For our paschal lamb, Christ, has been sacrificed. ⁸Therefore, let us celebrate the festival, not with the old yeast, the yeast of malice and evil, but with the unleavened bread of sincerity and truth.

L The Word of the Lord.

G Thanks be to God.

READING: Mark 16:1–8

When the sabbath was over, Mary Magdalene, and Mary the mother of James, and Salome bought spices, so that they might go and anoint him. ²And very early on the first day of the week, when the sun had risen, they went to the tomb. ³They had been saying to one another, “Who will roll away the stone for us from the entrance to the tomb?” ⁴When they looked up, they saw that the stone, which was very large, had already been rolled back. ⁵As they entered the tomb, they saw a young man, dressed in a white robe, sitting on the right side; and they were alarmed. ⁶But he said to them, “Do not be alarmed; you are looking for Jesus of Nazareth, who was crucified. He has been raised; he is not here. Look, there is the place they laid him. ⁷But go, tell his disciples and Peter that he is going ahead of you to Galilee; there you will see him, just as he told you.” ⁸So they went out and fled from the tomb, for terror and amazement had seized them; and they said nothing to anyone, for they were afraid.

L The Word of the Lord.

G Thanks be to God.

CANTATA: *Kommt, eilet und lauffet*, BWV 249
(Come, hasten and run)

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 pages 22 and 23 in this worship folder.*

1. Sinfonia

An impressive oratorio requires an impressive introduction. The work is announced by two instrumental movements, a lively opening and a gentle Adagio that are of arresting character. The spirited, triple-meter Sinfonia for all instruments first features a fanfare of paired trumpets followed by a section of flowing passage-work for the first violins. The trumpets, followed by the violins, return in a lively conclusion that flows directly into the Adagio.

2. Adagio

A movement that is contrasting in spirit, but still in triple meter, features a highly ornamented lyrical line for oboe over the persistent, rhythmic *ostinato* (It., stubborn) support of the strings and *continuo*.

3. Duet (tenor, bass)

*Kommt, eilet und laufet, ihr flüchtigen Füße,
Erreicht die Höhle, die Jesum bedeckt!
Lachen und Scherzen begleitet die Herzen,
Denn unser Heil ist auferweckt.*

Come, hasten and run, ye fleet-footed paces,
Make haste for the grotto which Jesus doth veil!
Laughter and pleasure, attend ye our hearts now,
For he who saves us is raised up.

The beginning music for full orchestra, again in triple meter, imparts the spirit of the bustling joy of the disciples in anticipation of seeing the empty tomb that reveals Jesus' resurrection. The orchestra is then reduced in size as Peter (tenor) and John (bass) encourage each other to hurry to the tomb of Jesus in a text drawn from John 20:38. The soloists are two runners on their way to the tomb, one chasing the other in lines of imitative polyphony—one voice sings a melody that the other voice quickly imitates. In this *da capo* aria-duet, a contrasting middle section, which includes the words *Lachen und Scherzen* (laughter and gladness) is set to descriptive music that actually sounds like laughter. The requisite repetition of the opening section brings the movement to a spirited close.*

4. Recitative (soprano, alto, tenor, bass)

Alto:

*O kalter Männer Sinn!
Wo ist die Liebe hin,
Die ihr dem Heiland schuldig seid?*

Mary Magdalene:

O men so cold of heart!
Where is that love then gone
Which to the Savior ye now owe?

Soprano:

Ein schwaches Weib muss euch beschämen!

Mary, daughter of James:

A helpless woman must upbraid you!

Tenor:

Ach, ein betrübtetes Grämen

Peter:

Ah, our sore-troubled grieving

Bass:

Und banges Herzeleid

John:

And anxious, heartfelt woe

Tenor, Bass:

*Hat mit gesalznen Tränen
Und wehmutsvollem Sehnen
Ihm eine Salbung zugebracht,*

Peter, John:

Here, joined with salty weeping
And melancholy yearning,
For him an unction did intend,

Soprano, Alto:

Die ihr, wie wir, umsonst gemacht.

Mary, daughter of James, Mary Magdalene:

Which ye, as we, in vain have brought.

Mary, mother of James (soprano), Mary Magdalene (alto), Peter (tenor) and John (bass) converse, in part praising Mary Magdalene for her faithfulness. The quartet sings to the accompaniment of the *continuo* alone.

*It should be noted that the *Christmas Oratorio* of Bach requires special consideration in that it consists of six individual cantatas for days of the Christmas season. Because the movement resembles the first in spirit, meter, and key, some have proposed (without documented support) that the first three movements constitute a single, large, group of three movements with which the Oratorio began. Such a grouping would be unique among Bach's works.

5. Aria (soprano)

*Seele, deine Spezereien
Sollen nicht mehr Myrrhen sein.
Denn allein
Mit dem Lorbeerkränze prangen,
Stillt dein ängstliches Verlangen.*

Spirit, these thy costly spices
Should consist no more of myrrh.
For alone,
Crowned with laurel wreaths resplendent,
Wilt thou still thy anxious longing.

In a long *da capo* aria for soprano and flute, Mary, the mother of James, declares that the costly myrrh ointment for anointing Christ's body is not an appropriate tribute now that he is victorious over death. Instead, she suggests the classical laurel wreath as more suitable for Christ's triumph (cf. I Corinthians 9:24–25). Throughout the aria the flute and soprano present independent but complementary melodic lines in the 12/8 meter characteristic of a pastorale, with an abundance of gentle triplet groupings.

HOMILY: What's So Scary About Easter

The Rev. Dr. Timothy H. Douma



6. Recitative (alto, tenor, bass)

Tenor:

Hier ist die Gruft

Peter:

Here is the crypt

Bass:

*Und hier der Stein,
Der solche zugedeckt.
Wo aber wird mein Heiland sein?*

John:

And here the stone
Which kept it tightly closed.
But where, then, is my Savior gone?

Alto:

*Er ist vom Tode auferweckt!
Wir trafen einen Engel an,
Der hat uns solches kundgetan.*

Mary Magdalene:

He is from death now risen up!
We met, before, an angel here
Who brought to us report of this.

Tenor:

*Hier seh ich mit Vergnügen
Das Schweißstuch abgewickelt liegen.*

Peter:

I see now with great rapture
The napkin all unwound here lying.

Peter (tenor) and John (bass) and Mary Magdalene (alto), accompanied by the *continuo*, sing of their discovery of the empty tomb.

7. Aria (tenor)

*Sanfte soll mein Todeskummer,
Nur ein Schlummer,
Jesu, durch dein Schweifstuch sein.
Ja, das wird mich dort erfrischen
Und die Zähren meiner Pein
Von den Wangen tröstlich wischen.*

Gentle shall my dying labor,
Nought but slumber,
Jesus, through thy napkin be.
Yes, for it will there refresh me
And the tears of all my pain
From my cheeks wipe dry with comfort.

Peter reflects on his own death and focuses on the comfort to be found in Jesus' grave-cloth napkin, substantial proof of Jesus' resurrection. The dupe-meter aria is set for tenor solo, two flutes (*flauto dolce*, the common Baroque designation for the end-blown recorder), muted strings, and *continuo*. The sorrow of the ever-emotional Peter is portrayed in the undulating, rocking motion of the accompanying instruments.

8. Recitative (soprano)

*Indessen seufzen wir
Mit brennender Begier:
Ach, könnt es doch nur bald geschehen,
Den Heiland selbst zu sehen!*

And meanwhile, sighing, we
Here burn with deep desire:
Ah, if it only soon might happen,
To see himself the Savior!

The two Marys sigh, longing to see the risen Lord soon. The recitative is noteworthy for the urgent repetition of a six-note rhythmic bass figure by the *continuo*.

9. Aria (aria)

*Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaiset und betrübt.*

Tell me, tell me, tell me quickly,
Tell me where I may find Jesus,
Him whom all my soul doth love!
Come now, come, and hold me close,
For my heart is, lacking thee,
Left an orphan and distressed.

The concluding aria, the third *da capo* form of the work, is set for alto and *oboe d'amore* (alto oboe), strings and *continuo*. The scene is the garden near Jesus' tomb after his resurrection. Mary Magdalene (alto), not recognizing Jesus, asks, in words drawn from John 20:11–17, how she can find Jesus and embrace him and have him near. The instrumental introduction features an elaborate oboe solo over plucked strings. In the contrasting middle section the first violin assumes the solo role of the oboe in accompaniment of the singer. A pause is indicated at the final words, *Ganz verwaiset und betrübt* (lonely, orphaned and distressed), and Mary sings an impassioned line with sparse accompaniment. The movement concludes with a repetition of the first section.

10. Recitative (bass)

*Wir sind erfreut,
Dass unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerflossen und geschwebt
Vergisst den Schmerz
Und sinnt auf Freudenlieder;
Denn unser Heiland lebet wieder.*

We now rejoice
That this our Jesus lives again,
And these our hearts,
Which once in sadness were dissolved and in
suspense,
Forget their pain
And turn to joyful anthems,

John sounds a note of triumphant rejoicing that Christ lives again in a brief, unaccompanied recitative.

11. Chorus

*Preis und Dank
Bleibe, Herr, dein Lobgesang.
Höll und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Dass man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen Bogen,
Der Löwe von Juda kommt siegend gezogen!*

Laud and thanks
Bide, O Lord, thy song of praise.
Hell and devil are now vanquished,
And their portals are destroyed.
Triumph, O ye ransomed voices,
Till ye be in heaven heard.
Spread open, ye heavens, your glorious arches,
The Lion of Judah with triumph shall enter!

A triple-meter conclusion, which matches the opening movement of the oratorio in spirit, meter, and instrumentation, forms a sparkling Psalm-like exhortation to praise our Lord in his victory. The opening section features the trumpets in lively triplet passages. The choir soon enters in a series of embellished chorale-like phrases. Well past midpoint the choir abruptly begins to sing a theme of imitative polyphony that is continued by the instruments, who quickly move to a majestic conclusion. The spirit of the movement is summed up in the final lines of text drawn from Revelation 5:5: “Lo, [Christ,] the Lion of the tribe of Judah, the Root of David, has conquered!”

Silence is observed, then:

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

We stand.

MAGNIFICAT



☐ 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-ceil. 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



L In peace, let us pray to the Lord. **C** Lord, have mer - cy.

After each petition:

L ...let us pray to the Lord.



C Lord, have mer - cy.

The litany concludes:

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



C Al - le - lu - ia.



The litany concludes:

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

Silence is kept, then:

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



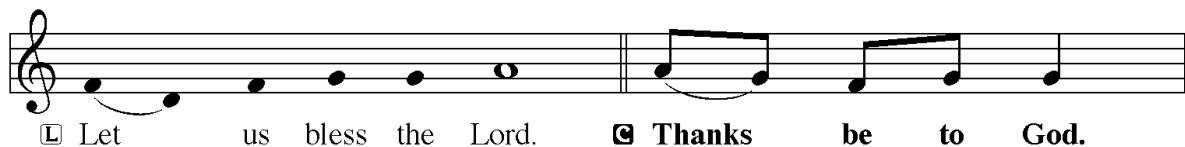
L O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through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

☩ Amen.

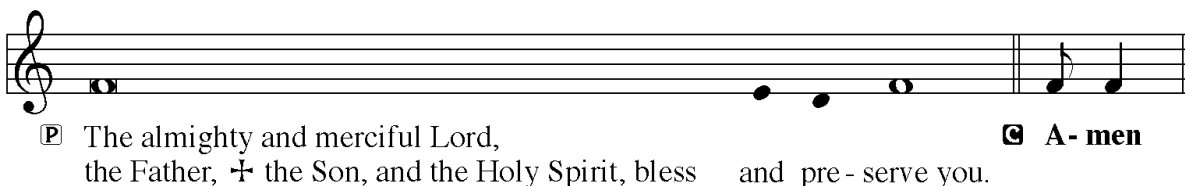
L Lord, remember us in your kingdom and teach us to pray:

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

BENEDICAMUS DOMINO



BENEDICTION



HYMN: Christ Is Arisen

Setting by Jan Bender
(1909–1994)



Christ is a - ris - en from the grave's dark pris - on. So let our joy rise



full and free; Christ our com-fort true will be. Al - le - lu - ia!



Were Christ not a - ris - en, then death were still our pris - on.



Now, with him to life re-stored, we praise the Fa-ther of our Lord. Al - le - lu - ia!



Al - le - lu - ia, al - le - lu - ia,



al - le - lu - ia! Now let our joy rise full and free;



Christ our com - fort true will be. Al - le - lu - ia!

Text: German hymn, c. 1100; tr. Martin L. Seltz, 1909–1967, alt.
Music: CHRIST IST ERSTANDEN, J. Klug, *Geistliche Lieder*, 1533

Text © 1967 Concordia Publishing House

DISMISSAL

L Go in peace. Serve the Lord.

G Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Timothy H. Douma, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
William Watson, tenor
Douglas Anderson, baritone

Greg Fudala, Andrew Bruhn, Candace Horton, trumpet
David Ferguson, Brad Payne, trombone
Kyle Bellin, timpani
Cynthia Fudala, Ann Lueking Anderson, flutes
Rebecca Schalk Nagel, Christine Janzow Phillips, oboe/d'amore
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, Lou Torick, violin I
Karen Nelson, Becky Coffman, Betsy Cline, violin II
Naomi Hildner, Vannia Phillips, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer and Steven Wentz, continuo

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.gracriverforest.org.

Bach Cantata Vespers

Join us on May 20 for the final Bach Cantata Vespers of our 41st year!

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

✠ IN MEMORIAM ✠

Sylvia Behrens
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Paul G. Bunjes
Walter and Maxine Christopher
Susanne Failing
Michael G. Gorvin
Carl Gubitz
Evelyn and Alvin H. Haase
Ruth Heck
Matthew Hofmaier Heim
Richard Hillert
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Allen Meyers
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Helen Navarre
Ron, Irene, and Lynda Nielsen
Daniel O'Connell
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Jeanne and Robert Ramsay
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David B. Widenhofer

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Leonard and Judy Berghaus
Marguerite Bloch
Bill and Susan Bogner
Karl and Daniele Bruhn
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Faith and Gene Schoon
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Wayne Lucht
The Family of Hib and Addie Nickel
Robert Oexeman
Donald and Doris Rotermund
Stephen and Hildegard Schmidt
Dennis and Laura Zimmer

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In Honor of Dan Krout
In Honor of Leona Malinsky
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BACKGROUND OF THE CANTATA

The Resurrection of Christ from the dead, the central doctrine of the Christian faith, was a fundamental component of Bach's understanding of Scripture. The clearest evidence of this can be found in one of his greatest and most powerful works, the Easter cantata, *Christ lag in Todesbanden* (Christ lay in death's strong bands, BWV 4), written when he was in his early twenties. There, in the bold, yet expressive settings of Luther's complete Easter chorale text, he describes the Resurrection as a titanic struggle between life and death, with Christ emerging as the victor who secures eternal life for us. The joy of the Christian is sounded throughout the hymn and the cantata in abundant Hallelujahs.

The great work sung today, *Kommt, eilet und laufet*, also expresses joy over the Easter triumph, but by different means. A part of the Easter story is related in dialogue among the participants, dialogue that is based on various parts of the account in the Gospels. The size and nature of the composition as well as the conversations identify it as something more than a conventional cantata of Bach.

Although *Kommt, eilet und laufet* formed the *Hauptmusik* (Chief music or cantata) for Easter Sunday in Leipzig on April 1, 1725, Bach actually named it an *Oratorio* only in a later revival of the work. With the *Christmas Oratorio* and *Ascension Oratorio* it forms a trilogy of oratorios, which were Bach's only contribution to the genre. In contrast to a cantata, in which the text is usually devoted to a thought or concept, with personal reflection assigned to arias, choruses, and chorales, an oratorio usually calls on participants themselves to tell a story in dialogue fashion in recitatives. Commentary or reflection often follows in arias or choruses. In the oratorio for today, Mary, the mother of James, Mary Magdalene, Peter and John tell a part of the Easter story in dialog fashion mostly in recitatives.

Kommt, eilet und laufet also is an unusual work in another regard. Its music draws heavily on a cantata written with a different text for the royal birthday of Duke Christian of Saxe-Weissenfels on February 23, 1725, a few weeks before Easter. After this event Bach saw the possibility of also using the music for Easter, but in order to do so a suitable Easter text would have to be provided for the music. It is possible that the skillful change of text from a birthday tribute to one telling the Easter story was made, by Picander (Christian F. Henrici, 1700–1764), a favorite poet of Bach. While such "self-borrowing" of music for more than one use was quite common among composers of the Baroque period, this case is unusual in that the music was used by Bach yet again in 1726 for another royal birthday (with still another text). The 1725 Easter cantata received its final adjustment and refinement (as well as its official title of *Oratorium*) by Bach for Easter performances in the late 1730s and again sometime around 1743.

Already in 1723, when Bach began his Leipzig tenure, the growing popularity of operas with their dramatic staging and action caused the Leipzig Council to be concerned that their new cantor would write operatic music for their worship. Therefore, when Bach came to Leipzig he was officially enjoined to write sacred music that would “inspire devotion,” and not to write operatic music. In his career at Leipzig Bach obeyed his superiors by writing liturgical cantatas as the chief music of the service. However, while his three liturgical oratorios are not operas because they are not staged as in a theatre production, Bach did submit to the dramatic possibilities of the Easter Gospel by writing an oratorio with inherent dramatic weight and also truly devotional spirit.

The score calls for 3 trumpets, timpani, 2 flutes (recorder or flute), 2 oboes and oboe d’amore, bassoon, 2 violins, viola, cello, *basso continuo* (keyboard and bass), four-part choir, and soprano, alto, tenor, and bass solos.

Carlos Messerli



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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 frequent soloist with Chicago's Music of the Baroque. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



Karen Brunssen, mezzo-soprano, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in roles drawn from a wide-ranging repertoire that extends from Baroque to contemporary music. She is a member of Grace and has performed in Bach cantatas here many times.



Maura Janton Cock, 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, Augsburg Fortress, and is currently a contributing composer for the *Hymn Prelude Library* of Concordia Publishing House. Costello is presently President of Region 3 of the Association of Lutheran Church Musicians.



Timothy H. Douma, homilist, is the Senior Pastor of Loop Christian Ministries in Chicago. He studied at the University of Guam and Calvin College, from which he earned a Bachelor of Arts in philosophy. He is an alum of the Seminary Consortium for Urban Pastoral Education and earned a Doctor of Ministry from Fuller Theological Seminary. He has four children and three grandchildren, all of whom attend Grace Lutheran School.



Richard Fischer, guest conductor, is the director of Wind Symphony and University Band at Concordia University Chicago. His courses focus on basic and advanced conducting and introduction to music education. Heavily involved in the University, Dr. Fischer supervises student teachers, assists in recruitment of new students and helps current students on their musical conducting projects. Working with different levels of wind ensembles and bands, Dr. Fischer helps them improve their work and inspires them towards the art of musical expression. Dr. Fischer holds degrees from DePaul University and Michigan State University. A member of Grace Lutheran Church, Dr. Fischer joined Concordia's faculty in 1974.



Cynthia Fudala, flutist, is Principal Flutist of the Illinois Philharmonic Orchestra and the Northwest Indiana Symphony. She is flute instructor at Valparaiso University, Concordia University Chicago, and at the First Conservatory, LaGrange. She has performed with many Chicago area ensembles including the Chicago Symphony Orchestra, Chicago Sinfonietta, Chicago Chamber Orchestra, and Lake Forest Symphony. Cynthia received her Certificate in Performance and Master of Music degree from Northwestern University and the Bachelor of Music degree from University of Cincinnati College Conservatory of Music. She resides in Forest Park with her husband, Greg, a professional trumpet player and frequent performer at the Grace Bach Cantata Vespers.



William Watson, tenor, is one of the foremost Bach evangelists in the country, with performances with such organizations as Music of the Baroque, Bach Society of St. Louis, Oratorio Society of New York, Xalapa Symphony (Mexico), Kitchener-Waterloo Symphony (Canada), and the Noord Nederland Orkest (Holland). Mr. Watson earned a Bachelor of Arts in music at Carthage College in Kenosha, WI. He studied at the American Institute of Musical Studies in Graz, Austria, and was an apprentice artist with Central City Opera two years in a row. Mr. Watson's opera credits include Lyric Opera of Chicago, Chicago Opera Theater, the San Sebastian Music Festival in Spain, Aachen Stadttheater in Germany, and Klagenfurt Stadttheater in Austria.

Bach

Cantata Vespers

2012–2013

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



September 30

Man singet mit Freuden vom Sieg (BWV 149)

They sing now of triumph with joy

October 28

Nun danket alle Gott (BWV 192)

Now thank we all our God

November 18

Ich will den Kreuzstab gerne tragen (BWV 56)

Gladly will I bear the cross

Douglas Anderson, baritone

January 27

Herr, wie du willst, so schicks mit mir (BWV 73)

Lord, as you will, so let it be done with me

February 24

Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)

I believe, dear Lord, help my unbelief!

Kapelle, Concordia University Chicago, Charles P. Brown, director

March 24

Matthäus-Passion (BWV 244)

St. Matthew Passion

Performed in a 4:00 p.m. concert, free and open to the public

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

April 28

Weinen, Klagen, Sorgen, Zagen (BWV 12)

Weeping, wailing, fretting, fearing

May 19

Wer mich liebet, der wird mein Wort halten (BWV 74)

Whoever loves me will keep my word



Bach Cantata Camp

Sunday through Friday

July 22-27

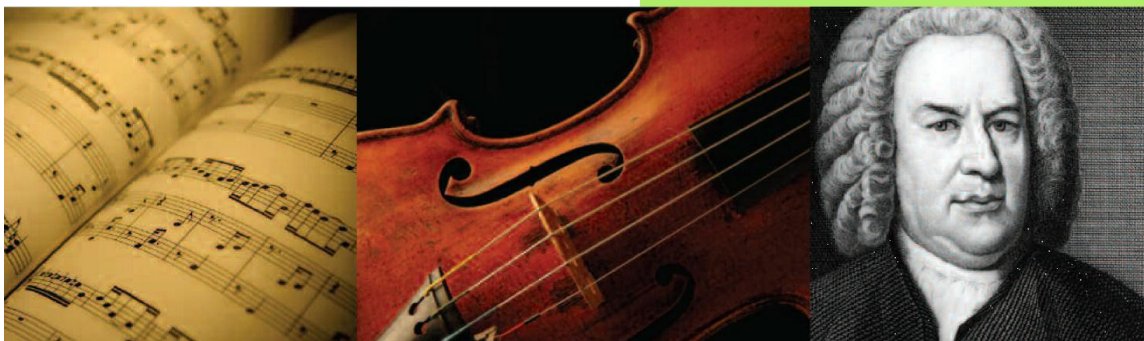
Closing worship/performance
Friday, July 27 at 7:15 p.m.



Study the music of Johann Sebastian Bach at this one-week intensive camp for high school students.

Perform one of Bach's sacred cantatas with professional singers and orchestral musicians from the Chicago area.

Learn other music for worship, including chamber orchestral works, motets, psalms, and hymns.



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