



Bach 2017-2018 47th Year Cantata Vespers

www.bachvespers.org



Grace Lutheran Church
River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

November 19, 2017

Wachet auf, ruft uns die Stimme, BWV 140

Awake, the voice calls to us

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.

We ask that you kindly refrain from applause during this service of worship.

In Memoriam

Carlos R. Messerli

1927 – 2017

We give thanks for the life of Carlos Messerli, beloved member of Grace Church and generous contributor to the Bach Cantata Vespers ministry.

Carlos wrote program notes on dozens of cantatas for use at Grace, including the notes that are included in this evening's worship folder.

Rest eternal grant him, O Lord, and let light perpetual shine upon him.



Twenty-fourth Sunday after Pentecost
November 19, 2017 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Nun komm, der Heiden Heiland, BWV 661

Johann Sebastian Bach
(1685–1750)

Partita on “Wachet auf, ruft uns die Stimme,” Op. 8, No. 2

Hugo Distler
(1908–1942)

Toccata
Bicinium
Fuge

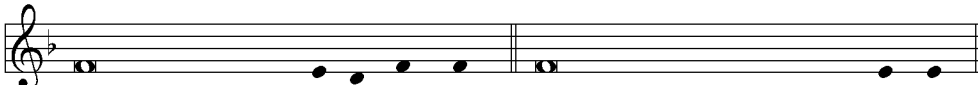
Michael D. Costello, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT



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



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



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



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



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



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



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



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




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




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



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



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



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

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☩**.*

☩ 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 ref-u-ge. 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.

MOTET: O Heiland, reiß die Himmel auf, Op. 74, No. 2

Johannes Brahms
(1833–1897)

O Heiland, reiß die Himmel auf,
Herab, herauf vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloss und Riegel für.

O Savior, tear open the heavens,
Run down from heaven and back above;
tear off heaven's gate and door,
tear off every lock and bolt.

O Gott, ein' Tau vom Himmel gieß,
Im Tau herab o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.

O God, a dew from heaven pour;
In the dew, O Savior, downward flow.
You, clouds, break open and rain down
The king over Jacob's house.

O Erd, schlag aus, schlag aus o Erd.
Daß Berg und Tal grün alles werd,
O Erd, herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

O earth, burst forth, burst forth, O earth,
That in mountain and valley all is green;
O earth, bring forth this little flower;
O Savior, out of the earth do spring.

Hie leiden wir die größte Not,
Vor Augen steht der bittre Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.

Here we suffer the greatest distress;
Before our eyes stands bitter death.
Ah, come lead us with a powerful hand
From misery to our Father's land.

Da wollen wir all danken dir,
Unserm Erlöser für und für,
Da wollen wir all loben dich,
Je allzeit immer und ewiglich. Amen.

Therefore we all want to thank you,
Our Redeemer, forever and ever.
Therefore we all want to praise you
At all times, always and eternally. Amen.

German spiritual song, Köln, 1623

tr. Karen P. Danford

Silence for meditation is observed, then:

COLLECT

L Stir up your power, O Lord, and come.

Protect us by your strength and save us from the threatening dangers of our sins,
for you live and reign with the Father and the Holy Spirit, one God, now and forever.

C Amen.

The offering is gathered.

VOLUNTARY: Lied (from *24 Pièces en style libre*, Op. 31, Vol. II)

Louis Vierne
(1870–1937)

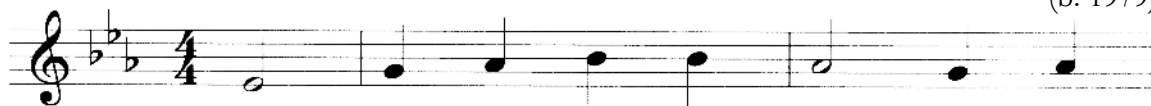
*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

At the conclusion of the introduction, we stand.

HYMN: O Lord, How Shall I Meet You

Concertato by Michael D. Costello

(b. 1979)



All: 1. O Lord, how shall I meet you, How
Choir 2. *Your Zi - on strews be - fore you Green*
Men: 3. I lay in fet - ters, groan - ing; You
Choir 4. *Love caused your in - car - na - tion; Love*
Women: 5. Re - joice, then, you sad - heart - ed, Who
All: 6. He comes to judge the na - tions, A



wel - come you a - right? Your peo - ple long to greet
boughs and fair - est palms; And I, too, will a - dore
came to set me free. I stood, my shame be - moan -
brought you down to me. Your thirst for my sal - va -
sit in deep - est gloom, Who mourn your joys de - part -
ter - ror to his foes, A light of con - so - la -



you, My hope, my heart's de - light! Oh, kin - dle,
you With joy - ous songs and psalms. My heart shall
ing; You came to hon - or me. A glo - rious
tion Pro - cured my lib - er - ty. Oh, love be -
ed And trem - ble at your doom. De - spair not;
tions And bless - ed hope to those Who love the



Lord most ho - ly, Your lamp with - in my breast To
bloom for - ev - er For you with prais - es new And
crown you give me, A trea - sure safe on high That
yond all tell - ing, That led you to em - brace In
he is near you, There, stand - ing at the door, Who
Lord's ap - pear - ing. O glo - rious Sun, now come, Send



do in spir - it low - ly All that may please you best.
from your name shall nev - er With - hold the hon - or due.
will not fail or leave me As earth - ly rich - es fly.
love, all love ex - cel - ling, Our lost and fall - en race.
best can help and cheer you And bids you weep no more.
forth your beams so cheer - ing And guide us safe - ly home.

Text: Paul Gerhardt, 1606-1676; *tr.* The Lutheran Hymnal, 1941, *alt.* (PD).
Tune: *WIE SOLLICH DICH EMPFANGEN*, Johann Crüger, 1598-1662 (PD).



✠ WORD ✠

We sit.

READING: 1 Thessalonians 5:1–11

Now concerning the times and the seasons, brothers and sisters, you do not need to have anything written to you. ²For you yourselves know very well that the day of the Lord will come like a thief in the night. ³When they say, “There is peace and security,” then sudden destruction will come upon them, as labor pains come upon a pregnant woman, and there will be no escape! ⁴But you, beloved, are not in darkness, for that day to surprise you like a thief; ⁵for you are all children of light and children of the day; we are not of the night or of darkness. ⁶So then let us not fall asleep as others do, but let us keep awake and be sober; ⁷for those who sleep sleep at night, and those who are drunk get drunk at night. ⁸But since we belong to the day, let us be sober, and put on the breastplate of faith and love, and for a helmet the hope of salvation. ⁹For God has destined us not for wrath but for obtaining salvation through our Lord Jesus Christ, ¹⁰who died for us, so that whether we are awake or asleep we may live with him. ¹¹Therefore encourage one another and build up each other, as indeed you are doing.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 25:1–13

[Jesus said:] “Then the kingdom of heaven will be like this. Ten bridesmaids took their lamps and went to meet the bridegroom. ²Five of them were foolish, and five were wise. ³When the foolish took their lamps, they took no oil with them; ⁴but the wise took flasks of oil with their lamps. ⁵As the bridegroom was delayed, all of them became drowsy and slept. ⁶But at midnight there was a shout, ‘Look! Here is the bridegroom! Come out to meet him.’ ⁷Then all those bridesmaids got up and trimmed their lamps. ⁸The foolish said to the wise, ‘Give us some of your oil, for our lamps are going out.’ ⁹But the wise replied, ‘No! there will not be enough for you and for us; you had better go to the dealers and buy some for yourselves.’ ¹⁰And while they went to buy it, the bridegroom came, and those who were ready went with him into the wedding banquet; and the door was shut. ¹¹Later the other bridesmaids came also, saying, ‘Lord, lord, open to us.’ ¹²But he replied, ‘Truly I tell you, I do not know you.’ ¹³Keep awake therefore, for you know neither the day nor the hour.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Amy Gillespie



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 24–25 in this worship folder.*

1. Chorale (Chorus)

Wachtet auf, ruft uns die Stimme,
Awake, the voice calls to us,
Der Wächter sehr hoch auf der Zinne,
From the watchman high in the tower;
Wach auf, du Stadt Jerusalem.
Awake, you city of Jerusalem.
Mitternacht heißt diese Stunde,
Midnight is the name of the hour;
Sie rufen uns mit hellem Munde,
They call to us with bright voices;
Wo seid ihr klugen Jungfrauen?
Where are you, wise maidens?
Wohlauf, der Bräut'gam kömmt,
Arise, the bridegroom comes;
Steht auf, die Lampen nehmt,
Rise up and take your lamps,
Alleluia!
Alleluia!
Macht euch bereit
Make yourselves ready
Zu der Hochzeit,
For the wedding,
Ihr müsset ihm entgegen gehn.
You must go out to meet him.

The opening movement begins and ends with a brief instrumental *Sinfonia* which moves in stately triple meter with a repeated, propulsive dotted-note rhythm that imparts a sense of urgency throughout the movement. The complete chorale melody appears phrase by phrase in the soprano part reinforced by the horn in majestic long notes. The prudent maidens (the believers) are invited to wake and prepare to greet Jesus, the bridegroom. Every phrase of the chorale melody is supported by lively contrapuntal movement in the other three voices. They sing intervals of a rising fourth, fifth, or an octave on such words as *wachtet auf* (awake), *wo* (where), and *steht auf* (stand up or rise up). The lower voices sing a flowing fugue-like figure for the alleluia, as the sopranos sing the four “alleluia” notes of the chorale that proclaim “Praise to the Lord!”



2. Recitative (Tenor)

Er kommt, er kommt,

He comes, he comes,

Der Bräut'gam kommt,

The bridegroom comes,

Ihr Töchter Zions, kommt heraus,

You daughters of Zion, come out,

Sein Ausgang eilet aus der Höhe

He hurries, leaving the heights,

In euer Mutter Haus.

Into your mother's house.

Der Bräut'gam kommt, der einen Rehe

The bridegroom comes, who like a deer

Und jungen Hirschen gleich

Or a young stag

Auf denen Hügeln springt

Bounds up the hills;

Und euch das Mahl der Hochzeit bringt.

And brings to you the wedding feast.

Wacht auf, ermuntert euch,

Wake up, be lively,

Den Bräut'gam zu empfangen;

To embrace the bridegroom;

Dort, sehet, kommt er hergegangen.

There, look, he is coming this way.

The maidens are encouraged to go forth to meet the bridegroom in a simple recitative that is accompanied by the *basso continuo* (keyboard and bass). The biblical poetic images are drawn chiefly from the Song of Songs.



3. Aria (Soprano and Bass)

Soul

Wenn kömmt du, mein Heil?

When will you come, my Savior?

Jesus

Ich komme, dein Teil.

I come, as your portion.

Soul

Ich warte mit brennenden Öle.

I wait with burning oil.

Eröffne den Saal...

Now open the hall...

Jesus

Ich öffne den Saal...

I open the hall...

Both

Zum himmlischen Mahl.

For the heavenly meal.

Soul

Komm, Jesu.

Come, Jesus!

Jesus

Ich komme, komm, liebliche Seele.

I come, come, lovely soul!

The duet takes the form of a conversation between the soul (the waiting maiden, that is, the faithful believer) and Jesus, the bridegroom. The soul tenderly invites the bridegroom to the nuptial hall in an exchange that rivals other artistic expressions of earthly love of Bach's time. A demanding violin obbligato (written originally for the silvery tone of the *violino piccolo*) soars high above the singers to provide a delicate filigree of anticipatory excitement to the movement.

4. Chorale (Tenor)

Zion hört die Wächter singen,

Zion hears the watchmen singing,

Das Herz tut ihr vor Freuden springen,

Her heart within her joyfully springing,

Sie wachet und steht eilend auf.

She awakens and rises quickly.

Ihr Freund kommt von Himmel prächtig,

Her friend comes from heaven gloriously,

Von Gnaden stark, von Wahrheit mächtig,

In mercy strong, in truth mighty,

Ihr Licht wird hell, ihr Stern geht auf.

Her light brightens, her star rises.

Nun komm, du werthe Kron',

Now come, you precious crown,

Herr Jesu, Gottes Sohn,

Lord Jesus, Son of God!

Hosianna!

Hosanna!

Wir folgen all

We all follow

Zum Freudensaal

To the hall of joy

Und halten mit das Abendmahl.

And together hold the Lord's Supper.

In this central movement of the cantata the bridegroom is welcomed to the marriage hall for the *Abendmahl* (evening meal, but also in German meaning Holy Communion or Lord's Supper). The second stanza of the chorale is sung phrase by phrase by a tenor soloist. As a counterpoint to the chorale Bach has written one of his most glorious instrumental melodies for the violins and violas. He liked the setting so much that towards the end of his life he used it again as the first in a collection of six chorales for organ (BWV 645–650) published by his pupil, J. G. Schübler, in 1748–49.



5. Recitative (Bass)

So geh herein zu mir,

So come in to me,

Du mir erwählte Braut!

You my chosen bride!

Ich habe mich mit dir

To you I have eternally

Von Ewigkeit vertraut.

Betrothed myself.

Dich will ich auf mein Herz,

You will I set upon my heart,

Auf meinen Arm gleich wie ein Sigel setzen,

Just like a sign upon my arm,

Und dein betrübtes Aug' ergötzen.

And gladden your troubled eyes.

Vergiß, o Seele, nun

Forget, O soul, now

Die Angst, den Schmerz,

The fear, the pain

Den du erdulden müssen;

Which you have had to suffer;

Auf meiner Linken sollst du ruhn,

Upon my left hand shall you rest,

Und meine Rechte soll dich küssen.

And my right hand shall kiss you.

Jesus invites his bride to come to him for the wedding and for life together in a simple recitative with the chordal accompaniment of strings and *basso continuo*.

6. Aria (Soprano and Bass)

Soul

Mein Freund ist mein,
My friend is mine,

Jesus

Und ich bin sein!
And I am yours!

Both

Die Liebe soll nichts scheiden.
Nothing shall divide our love.

Soul

Ich will mit dir in Himmels Rosen weiden...
I will graze with you among heaven's roses...

Jesus

Du sollst mit mir in Himmels Rosen weiden...
You shall graze with me among heaven's roses...

Both

Da Freude die Fülle, da Wonne wird sein.
There will be, in full, pleasure and delight.

In the second of the love duets of the cantata, Jesus and the believer converse, responding to one another's comments and sometimes singing the same thought together in parallel or complementary motion. This operatic device suggests clearly that Bach was familiar with the effective dramatic techniques of the theater of his day, although he never wrote an opera as such. The *da capo* form of the aria calls for a repetition of the first portion of the movement as if to emphasize the permanence of the union of the lovers, that is, Jesus and the Church.



7. Chorale (Chorus)

Gloria sei dir gesungen,

Gloria be sung to you

Mit Menschen und englischen Zungen,

With human and angelic tongues,

Mit Harfen und mit Zimbeln schon.

With harps and with cymbals, too.

Von zwölf Perlen sind die Pforten,

Twelve pearls make up the portals;

An deiner Stadt sind wir Konsorten

In your city we are consorts

Der Engel hoch um deine Thron.

Of angels high around your throne.

Kein Aug' hat je gespürt,

No eye has yet perceived,

Kein Ohr hat je gehört

No ear has yet heard,

Solche Freude,

Such joy;

Des sind wir froh,

For that we are so glad,

Io, io,

Io, io,

Ewig *in dulci júbilo*.

Forever *in dulci júbilo*.

The cantata concludes with a glorious outburst of praise to God in the words and melody of the third stanza of the chorale. Exuberant images drawn from Revelation express the sweet joy to be found in union with Christ. The setting is one of Bach's most widely performed four-part chorale harmonizations.

Silence is observed, then:

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

We stand.

MAGNIFICAT



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



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



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



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



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



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



proud in their con-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

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

After each petition:

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.



The litany continues:

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



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.

C Amen.

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

C Amen.

The choir sings the following chorale in memory of Carlos Messerli.

CHORALE: Ach Herr, lass dein lieb Engelein (from *Passio secundum Johannem*, BWV 245)

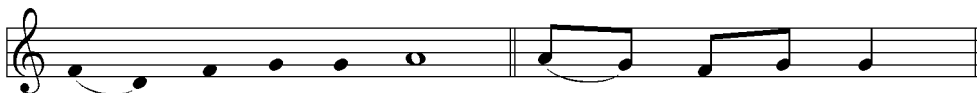
Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich, erhöre mich,
Ich will dich preisen ewiglich!

(Herzlich lieb hab ich dich, O Herr, stanza 3)

Ah, Lord, let your dear angels
At last carry my soul
To Abraham's bosom,
While my body in its narrow chamber,
Gently without torment or pain,
Rests until the last day.
Then from death awaken me,
So that my eyes may see you
In all joy, O Son of God,
My Savior and throne of grace!
Lord Jesus Christ, hear me, hear me,
I will praise you eternally!

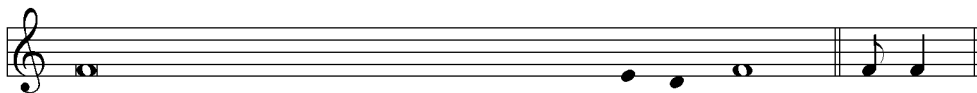
- ☐ Lord, remember us in your kingdom and teach us to pray:
- ☑ **Our Father, who art in heaven, hallowed be thy name,
thy kingdom come, thy will be done,
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead 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



☐ Let us bless the Lord. ☑ Thanks be to God.

BENEDICTION



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



HYMN: Savior of the Nations, Come

Edited and arranged by Michael D. Costello

Stanza two by Michael Altenburg. Stanza four by Hugo Distler. Stanza six by J. S. Bach



1. **C** Sav - ior of the na - tions, come. Vir - gin's Son, make
2. **Choir** *Not by hu - man flesh and blood, By the Spir - it*
3. **C** Here a maid was found with child, Yet re - mained a
4. **Choir** *Then stepped forth the Lord of all From his pure and*
5. **M** God the Fath - er was his source, Back to God he
6. **Choir** *For you are the Fath - er's Son Who in flesh the*
7. **W** From the man - ger new - born light Shines in glo - ry
8. **C** Glo - ry to the Fath - er sing, Glo - ry to the



here your home! Mar - vel now, O heav'n and earth,
of our God, Was the Word of God made flesh—
 vir - gin mild. In her womb this truth was shown:
king - ly hall; God of God, yet ful - ly man,
 ran his course. In - to hell his road went down,
vic - t'ry won. By your might - y pow'r make whole
 through the night. Dark - ness there no more re - sides;
 Son, our king, Glo - ry to the Spir - it be



That the Lord chose such a birth.
Wom - an's off - spring, pure and fresh.
 God was there up - on his throne.
His he - ro - ic course be - gan.
 Back then to his throne and crown.
All our ills of flesh and soul.
 In this light faith now a - bides.
 Now and through e - ter - ni - ty.

Text: attr. Ambrose of Milan, 340–397; German version, Martin Luther, 1483–1546; tr. William M. Reynolds, 1812–76, sts. 1–2; tr. Lutheran Service Book, 2006, sts. 3, 6 (© 2006 Concordia Publishing House. Used by permission.); tr. F. Samuel Janzow, 1913–2001, sts. 4–5, 8 (© 1978 Concordia Publishing House. Used by permission.); tr. Gifford A. Grobrien, b. 1973, st. 7 (© 2006 Concordia Publishing House. Used by permission.)

Tune: *Geystliche gesangk Buchleyn*, Wittenberg, 1524, ed. Johann Walter

DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Lauren Dow Wegner, leader

The Rev. Amy Gillespie, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Susan Nelson, soprano

Matthew Dean, tenor

Douglas Anderson, baritone

Christine Janzow Phillips and Meg Busse, oboes

Nancy Hagen, English horn

Dianne Ryan, bassoon

Greg Fudala, trumpet/flugelhorn

Betty Lewis, Paul Zafer, and Carol Yampolsky, violin I

Becky Coffman, Amanda Fenton, and Lou Torick, violin II

Naomi Hildner and Ben Weber, viola

Jean Hatmaker, cello

Douglas Johnson, bass

Timothy Spelbring, continuo organ

BACKGROUND OF THE CANTATA

The cantata presents the story of the wise and foolish maidens (Matthew 25:1–13) in an unusually dramatic setting. The libretto relates to the end of time when Christ will come as a bridegroom to his bride, the Church, represented by the group of maidens. In the parable some of the maidens were ready with sufficient oil to light their lamps. Others were unprepared and ran out of oil. Appropriately enough, the entire story forms the Gospel for the Twenty-Seventh (the last) Sunday after Trinity in Bach's church year calendar, when the circumstances of the end of the world were discussed annually.

The backbone of the cantata is the poetry of the Hymn of the Day for the Sunday. The entire text and the melody of *Wachet auf, ruft uns die Stimme* (Wake, Awake, for Night Is Flying, LBW 31), which also is based on the Gospel for the day, appear in movements 1, 4, and 7. The text of the other movements breathlessly describes the coming of the bridegroom and his reception. Two movements are cast as love duets between Christ and the soul—as passionate as any of several such dialogs composed by Bach.

The drama of the cantata is further enhanced by the tradition of the hymn itself. It was written in the form of a *Wächterlied*. These were night-watchman songs performed by those who made rounds to secure the (often walled) medieval cities. As dawn approached the watchman would sing a “wake-up” song announcing the coming of a new day. The present hymn serves the function of awakening the faithful to the coming of their Lord, the church's bridegroom, on Judgment Day. The Epistle for the Sunday is 1 Thessalonians 5:1–11, which describes Christian preparation for the last day.

The hymn, one of the most famous of Lutheran chorales, is sometimes called “the king of chorales.” Its text and tune were written by the Lutheran pastor and poet Philipp Nicolai (1556–1608). The melody is modeled on the work of Hans Sachs (1494–1576), the legendary *Meistersinger* featured in Wagner's well-known opera of that name. The author of the text of the four amorous non-chorale movements of the cantata is unknown.



Because the text refers to the wedding feast as an *Abendmahl*, the German name for Holy Communion, Paul Westermeyer and others have pointed out that the text, when printed in centered lines, forms the shape of a Communion chalice:

*Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf die Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kommt,
Steht auf, die Lampen nehmt!
Halleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!*

The Twenty-Seventh Sunday after Trinity was not observed every year in the historic Lutheran church year because a late-occurring Easter shortens the Trinity Season to fewer than twenty-seven Sundays. As a result, Bach did not write a cantata for that Sunday until November 25, 1731, seven years after he had arrived in Leipzig, where most of his sacred cantatas were composed. And although he may have written others for the day, none but *Wachet auf, ruft uns die Stimme*, Cantata 140, has survived.

In the Lutheran church today the Sundays after Trinity are numbered as Sundays after Pentecost and the last Sunday of the year is designated simply as that or as “Christ the King” Sunday, which emphasizes Christ’s eternal reign. The parable of the wise and foolish maidens is the gospel reading for an earlier Sunday in November in Lectionary Year A.

The cantata is scored for 2 oboes, *taille* (tenor oboe, today an English horn), horn (today a flugelhorn), 2 violins, *violino piccolo* (a small violin), viola, *basso continuo* (keyboard and bass), soprano, tenor, and bass solos, and four-part choir.

Carlos Messerli

BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.



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 has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. 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.



Matthew Dean, tenor, is a sought-after soloist, collaborator, and storyteller in ensembles and oratorios around the country. He has been an artist in residence at Chicago's Rockefeller Chapel since 2005. A medievalist and folklorist, he has studied in Spain and Siberia, and appears and records with The Newberry Consort, The Rose Ensemble, Bella Voce, Third Coast Baroque, Ensemble Lipzodes, and Schola Antiqua. He has originated roles in works by James Kallembach and Sven-David Sandström, and collaborated with eighth blackbird and Giordano Dance. Building community through sound, he leads the international Sounds of Faith initiative, and co-directs The Rookery men's choir.



Amy Gillespie, homilist, is a graduate and associate member of Grace Lutheran Church and School, where she was baptized, confirmed, and married. Amy graduated from the Lutheran School of Theology at Chicago in 2015 with her Master of Divinity degree and was ordained as an ELCA pastor in April, 2016. Studying concurrently at the School of Social Service Administration at the University of Chicago, Pastor Gillespie also earned her Master of Social Work in 2013. She is pastor to the community of Holy Trinity Lutheran Church in Lombard, Ill., and lives in Lombard with her husband, Jacob and their two cats, Margot and Psammetichus.



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.



Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2016–2017 season included a concert in the inaugural season of the Midwest Mozart Festival, Handel's Messiah with Elmhurst Choral Union, and Bach's Johannes-Passion at Grace.



THOMANERCHOR
L E I P Z I G

St. Thomas Boys Choir from Leipzig, Germany
Thomaskantor Gotthold Schwarz

In Concert at Grace Lutheran Church
7300 Division Street, River Forest

November 20, 7:30 p.m.

Tickets at www.ticketor.com/grace or 708-366-6900

Come tomorrow evening, November 20, at 6:30 p.m. in the Seminar Room, for a 30-minute informational session about the Leipzig Bach Festival with Pastor Robert Moore, ELCA representative for the Reformation 500 anniversary year to the cities of Leipzig and Wittenberg.

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This listing of our supporters acknowledges contributions to the 47th season of Bach Cantata Vespers, beginning July 1, 2017. Donations received after October 29 will be acknowledged in the January 28 bulletin of Grace's Bach Cantata Vespers.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ and to Dr. Karen P. Danford for her translations from the German to English.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*

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Bach

2017-2018 47th Year

Cantata Vespers

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Grace Lutheran Church
River Forest, Illinois
Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

- September 24**
BWV 126
Erhalt uns, Herr, bei deinem Wort *Uphold us, Lord, by your word*
Lauren Dow Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048
- October 29**
BWV 80
Ein feste Burg ist unser Gott *A mighty fortress is our God*
Mark A. Granquist, Luther Seminary, St. Paul, Minn., homilist
Mendelssohn: Symphony No. 5, Op. 107 ("Reformation"); Prelude begins at 3:30 p.m.
- November 19**
BWV 140
Wachet auf, ruft uns die Stimme *Awake, the voice calls to us*
Amy Gillespie, Holy Trinity Lutheran Church, Lombard, Ill., homilist
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
- November 20**
Thomanerchor Leipzig *St. Thomas Boys Choir of Leipzig, Germany*
Thomaskantor Gotthold Schwarz, conducting music of Bach, Mendelssohn, Schütz, and Schein
Tickets available at ticketor.com/grace or by calling the Grace Music Office (\$12-\$45)
- December 10**
BWV 10
Meine Seel erhebt den Herren *My soul magnifies the Lord*
Presented as part of Grace's annual Advent/Christmas Concert at 4:00 p.m.
- January 28**
BWV 227
Jesu, meine Freude *Jesus, my joy*
Gorden R. Estenson, Rockford, Minn., homilist
Samuel R. Backman, University of Oklahoma and Church of the Assumption, Norman, Okla., organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 25**
BWV 169
Gott soll allein mein Herze haben *God alone shall have my heart*
Mark A. Noll, Wheaton College, Wheaton, Ill., homilist
Angela Young-Smucker, Evanston, Ill., mezzo-soprano
Steven Wenthe, Concordia University Chicago, organist
- March 25**
BWV 1
Wie schön leuchtet der Morgenstern *How lovely shines the morning star*
Matthew J. Marohl, St. Olaf College, Northfield, Minn., homilist
Eric Budzynski, Northwestern University, Evanston, Ill., organist
- April 29**
BWV 112
Der Herr ist mein getreuer Hirt *The Lord is my faithful shepherd*
Sarah J. Stumme, Metropolitan Chicago Synod, ELCA, homilist
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- May 20**
BWV 68
Also hat Gott die Welt geliebt *For God so loved the world*
Bruce K. Modahl, Fernandina Beach, Fla., homilist
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127

Opportunities for Travel with Grace's Bach Cantata Vespers in 2018

Grace's Bach Cantata Vespers is offering two opportunities to travel abroad in 2018. These are different trips with very different opportunities, so read about them both and consider if you can join us. If you have any questions, feel free to contact Grace's Cantor, Pastor Michael Costello, at mcostello@graceriverforest.org or 708-366-6900.

Attend the Bach Festival Leipzig

Grace's Bach Cantata Vespers ministry joins with the Houston Bach Society to attend the Bach Festival Leipzig, June 7–18, 2018. The itinerary will include many concerts in Leipzig's historic churches and the Gewandhaus and will include performances by the Thomanerchor (Thomaskantor Gotthold Schwarz conducting), the Monteverdi Choir and English Baroque Soloists (Sir John Eliot Gardiner conducting), the Amsterdam Baroque Orchestra and Choir (Ton Koopman conducting), Bach Collegium Japan (Masaaki Suzuki conducting), and many others. Many, many cantatas, the St. Matthew Passion, and the Mass in B Minor are all on the listing of concerts. The hotel stay for 11 nights will be at the beautiful 4-star arcona LIVING BACH14 hotel, just across the street from the Leipzig Thomaskirche and close to many restaurants and shops. The group itinerary will also take group members to nearby places of interest, guided by Pastor Robert Moore, formerly of Christ the King Lutheran in Houston, but now the ELCA's Reformation 500 Representative in Leipzig and Wittenberg. Tour includes breakfast and one group meal per day (lunch or dinner). Land portion: \$4,200 (single supplement \$700). **Come tomorrow evening, November 20, at 6:30 p.m. in the Seminar Room, for a 30-minute informational session about the Leipzig Bach Festival with Pastor Robert Moore, ELCA representative for the Reformation 500 anniversary year to the cities of Leipzig and Wittenberg.**

Join the Choir a Tour of Norway and Leipzig

The Bach Cantata Vespers Chorus (and friends) is taking its fourth trip abroad in the summer of 2018 (July 26–August 6). We start out on the west coast of Norway in Bergen and continue on to the majestic fjords via Voss, Flåm, and on to Urnes. We then continue on to Hedalen and Oslo before heading to Leipzig, Germany, where the choir will again sing for a Sunday service at the Leipzig Thomaskirche with the Baroque Orchestra of Saxony (Sächsisches Barockorchester). Land portion, including air from Oslo to Berlin: \$3,524 (single supplement \$700). Optional group airfare abroad: \$1,225.





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