



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.

February 25, 2018

Gott soll allein mein Herze haben, BWV 169

God alone shall have my heart

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.



Second Sunday in Lent
February 25, 2018 ✚ 3:45 p.m.

EVENING PRAYER



PRELUDE

Praeludium in F-sharp minor, BuxWV 146

Dieterich Buxtehude
(1637–1707)

Vater unser im Himmelreich, BWV 682
Our Father, who in heaven above

Johann Sebastian Bach
(1685–1750)

Steven Wentz, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT

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

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

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

☐ 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 ❶. Men sing parts marked ❷. 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.

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

❷ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.



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: The Only Son from Heaven

Setting by Michael D. Costello
(b. 1979)

The only Son from heaven,
Foretold by ancient seers,
By God the Father given,
In human form appears.
No sphere his light confining,
No star so brightly shining
As he, our Morning Star.

Awaken, Lord, our spirit
To know and love you more,
In faith to stand unshaken,
In spirit to adore,
That we, through this world moving,
Each glimpse of heaven proving,
May reap its fullness there.

Elizabeth Cruciger, 1500–1535; tr. Arthur T. Russell, 1806–1874, alt.

Silence for meditation is observed, then:

COLLECT

☞ Lord God, heavenly Father, in the fullness of time you sent your Son,
the bright Morning Star, to show forth your glory in the world.
Grant that his light may shine into hearts by the power of your Holy Spirit,
and that our spirits may be awakened to love and serve you more,
for you live and dwell in perfect unity:
Father, Son, and Holy Spirit, one God, now and forever.

☞ **Amen.**

The offering is gathered.

VOLUNTARY

Toccata (from *Das holsteinisches Orgelbüchlein*, Op. 32)

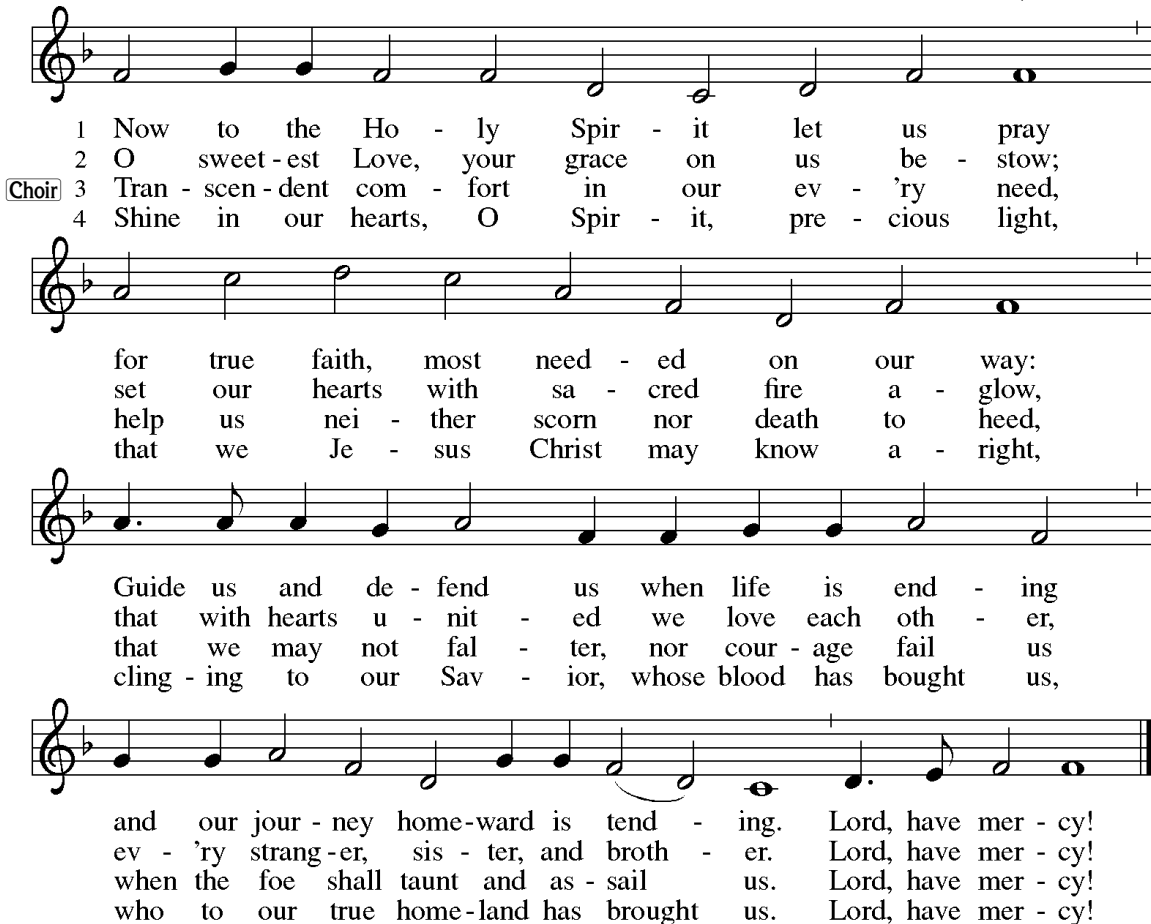
Hans Friedrich Micheelsen
(1902–1973)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church.
Your generosity is appreciated.*

At the conclusion of the organ voluntary, we stand and sing.

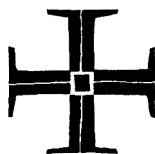
HYMN: To God the Holy Spirit Let Us Pray

Stanza three setting by Hans Leo Hassler
(1564–1612)



1 Now to the Ho - ly Spir - it let us pray
2 O sweet - est Love, your grace on us be - stow;
Choir 3 Tran - scen - dent com - fort in our ev - 'ry need,
4 Shine in our hearts, O Spir - it, pre - cious light,
for true faith, most need - ed on our way:
set our hearts with sa - cred fire a - glow,
help us nei - ther scorn nor death to heed,
that we Je - sus Christ may know a - right,
Guide us and de - fend us when life is end - ing
that with hearts u - nit - ed we love each oth - er,
that we may not fal - ter, nor cour - age fail us
cling - ing to our Sav - ior, whose blood has bought us,
and our jour - ney home - ward is tend - ing. Lord, have mer - cy!
ev - 'ry stran - ger, sis - ter, and broth - er. Lord, have mer - cy!
when the foe shall taunt and as - sail us. Lord, have mer - cy!
who to our true home - land has brought us. Lord, have mer - cy!

Text: Medieval German *Leise*, st. 1; Martin Luther, 1483–1546, sts. 2–4; tr. composite
Music: NUN BITTEN WIR. J. Walter, *Geistliche Gesangbüchlein*, 1524
Text sts. 1, 4 © 2006 Augsburg Fortress. Text sts. 2, 3 © 1969 Concordia Publishing House.
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✠ WORD ✠

We sit.

READING: 1 Corinthians 1:4–8

[St. Paul writes:] ⁴I give thanks to my God always for you because of the grace of God that has been given you in Christ Jesus, ⁵for in every way you have been enriched in him, in speech and knowledge of every kind — ⁶just as the testimony of Christ has been strengthened among you — ⁷so that you are not lacking in any spiritual gift as you wait for the revealing of our Lord Jesus Christ. ⁸He will also strengthen you to the end, so that you may be blameless on the day of our Lord Jesus Christ.

L The Word of the Lord.

C **Thanks be to God.**

READING: Matthew 22:34–46

³⁴When the Pharisees heard that [Jesus] had silenced the Sadducees, they gathered together, ³⁵and one of them, a lawyer, asked him a question to test him. ³⁶Teacher, which commandment in the law is the greatest? ³⁷He said to him, “You shall love the Lord your God with all your heart, and with all your soul, and with all your mind.” ³⁸This is the greatest and first commandment. ³⁹And a second is like it: ‘You shall love your neighbor as yourself.’ ⁴⁰On these two commandments hang all the law and the prophets.”

⁴¹Now while the Pharisees were gathered together, Jesus asked them this question: ⁴²What do you think of the Messiah? Whose son is he? They said to him, “The son of David.” ⁴³He said to them, “How is it then that David by the Spirit calls him Lord, saying,

⁴⁴The Lord said to my Lord,

“Sit at my right hand,

until I put your enemies under your feet”?”

⁴⁵If David thus calls him Lord, how can he be his son?” ⁴⁶No one was able to give him an answer, nor from that day did anyone dare to ask him any more questions.

L The Word of the Lord.

C **Thanks be to God.**

HOMILY

Mark A. Noll



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

1. Sinfonia

In the cantata's energetic opening movement Bach reuses music from a concerto for oboe, violin or flute that has been lost. Here the solo part is given to a virtuosic organist, and the orchestra is given more weight with the addition of a trio of oboes. The first section is in D major and the middle in the relative minor; a full repeat of the first section follows, in true *da capo* style. The opening themes return again and again, traded back and forth from soloist to orchestra, showing in the music the joy and exhilaration of loving God.

2. Arioso

Gott soll allein mein Herze haben.

God alone shall have my heart.

Zwar merk ich an der Welt,

Though I note well about the world,

Die ihren Kot unschätzbar hält,

Which considers its excrement invaluable,

Weil sie so freundlich mit mir tut,

Since the world is so friendly toward me,

Sie wollte gern allein

It would like alone to be

Das Liebste meiner Seele sein.

The favorite of my soul.

Doch nein; Gott soll allein mein Herze haben:

But no. God alone shall have my heart:

Ich find in ihm das höchste Gut.

I find in him my highest good.

Wir sehen zwar

We do see indeed

Auf Erden hier und dar

On earth here and there

Ein Bächlein der Zufriedenheit,

A little brook of satisfaction,

Das von des Höchsten Güte quillet;

Springing from the Highest's goodness;



Gott aber ist der Quell, mit Strömen angefüllt,
God, however, is the source, flowing with streams,
Da schöpf ich, was mich allezeit
From which I get what for all time
Kann sattsam und wahrhaftig laben:
Can amply and truly refresh me:
Gott soll allein mein Herze haben.
God alone shall have my heart.

This lovely little movement is organized around repetitions of the motto “God alone shall have my heart.” The continuo introduces the melody that is then taken up by the soloist. A section of recitative describes things of earth that have little worth, and then the motto is restated, with elaboration. In a second section of recitative, the things of earth are compared to God: a *Bächlein*, a little brook (wordplay on the composer’s name) is nothing in comparison to the mighty fountain that is God. The arioso melody returns inevitably, once more to state “God alone shall have my heart.”

3. Aria

Gott soll allein mein Herze haben,
God alone shall have my heart;
Ich find in ihm das höchste Gut.
I find in him the highest good.
Er liebt mich in der bösen Zeit
He loves me even in bad times
Und will mich in der Seligkeit
And wants to comfort me in blessedness
Mit Gütern seines Hauses laben.
With the good things of his house.

This aria is closely tied to the previous movement by its restatement of the motto, as well as by tonality and timbre. The initial vocal line is an inversion, more or less, of the melody from the previous movement. The ornate organ accompaniment suggests the lavish, all-encompassing goodness of God. This movement is also in ABA *da capo* form; one cannot say it often enough—“God alone shall have my heart.”

4. Recitative

Was ist die Liebe Gottes?

What is the love of God?

Des Geistes Ruh,

The spirit's peace,

Der Sinnen Lustgenieß,

The mind's delight,

Der Seele Paradies.

The soul's paradise.

Sie schließt die Hölle zu,

It locks out hell,

Den Himmel aber auf;

But opens up heaven;

Sie ist Elias Wagen,

It is Elijah's chariot,

Da werden wir in Himmel nauf

In which we shall be carried up to heaven

In Abrahms Schoß getragen.

Into the bosom of Abraham.

The simple recitative explains how God's love opens heaven to us, using the image of the chariot that carried the prophet Elijah up to heaven.



5. Aria

Stirb in mir,

Die in me,

Welt und alle deine Liebe,

You world and all your loves,

Daß die Brust

So that my breast

Sich auf Erden für und für

On earth for ever and ever

In der Liebe Gottes übe;

May train in the love of God;

Stirb in mir,

Die in me,

Hoffart, Reichtum, Augenlust,

Arrogance, wealth, and lust of the eyes,

Ihr verworfnen Fleischestriebe!

You depraved desires of the flesh.

Bach based this minor-key aria on the second, slow movement of the lost concerto, intertwining a new vocal line with the original music. With a 12/8 time signature it is a Baroque *siciliano*, a lilting melancholic lament over the things of the world that can get in the way of loving God. The off-beat pulses of the continuo throughout the movement intensify the complex rhythm and emotion of the aria.

6. Recitative

Doch meint es auch dabei

But keep in mind also

Mit eurem Nächsten treu!

To be faithful with your neighbour!

Denn so steht in der Schrift geschrieben:

For it is written in the scriptures:

Du sollst Gott und den Nächsten lieben.

You should love God and your neighbour.

While modulating from the minor key of the preceding aria to the major tonality of the final chorale, the recitative also makes a quick transition to the second part of Jesus' great commandment: loving your neighbor.

7. Chorale

Du süße Liebe, schenk uns deine Gunst,

You sweet love: grant us your favor;

Laß uns empfinden der Liebe Brunst,

Let us experience love's burning,

Daß wir uns von Herzen einander lieben

So that from our heart we love one another

Und in Friede auf einem Sinn bleiben.

And remain, of one mind, in peace.

Kyrie eleis.

Lord, have mercy.

Bach assigns the final section of the cantata's "sermon" on loving your neighbor to the choir. The text of this stanza from Luther's hymn *Nun bitten wir den heiligen Geist* provides a direct connection between God's love and our love for one another.



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 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.



C To you, O 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 Lord, remember us in your kingdom and teach us to pray:

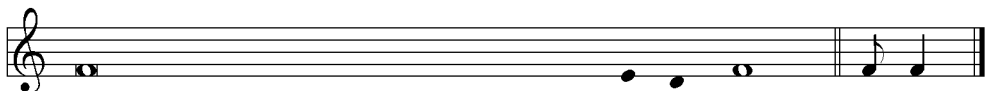
C **Our Father, who art in heaven, hallowed be thy name,
thy kingdom come, thy will be done, on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.
For thine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

BENEDICAMUS DOMINO



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

BENEDICTION



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



HYMN: I Trust, O Lord, Your Holy Name

Stanza three setting by Michael D. Costello



All 1. I trust, O Lord, Your ho - ly name; O let me not be
M 2. Bow down Your gra - cious ear to me And hear my cry, my
Choir 3. You are my strength, my shield, my rock, My for - tress that with -
W 4. With You, O Lord, I cast my lot; O faith - ful God, for -
All 5. All hon - or, praise and maj - es - ty To Fa - ther, Son, and



put to shame Nor let me be con - found - ed. My faith, O
 prayer, my plea; Make haste for my pro - tec - tion, For woes and
 stands each shock, My help, my life, my tow - er, My bat - tle
 sake me not, To You my soul com - mend - ing. Lord, be my
 Spir - it be, Our God for - ev - er glo - rious, In whose rich



Lord, Be in Your Word For - ev - er firm - ly ground - ed.
 fear Sur - round me here. Help me in my af - flic - tion.
 sword, Al - might - y Lord— Who can re - sist Your pow - er?
 stay, And lead the way Now and when life is end - ing.
 grace We run our race Till we de - part vic - to - rious.

Text: Adam Reusner, 1496–c.1575; tr. (st. 1–4) Catherine Winkworth, 1827–1878, alt.
 tr. (st. 5) *Evangelical Lutheran Hymn-book*, Pittsburgh, 1907, alt. (public domain)
 Tune: *Dauids Himlische Harpffen*, Nürnberg, 1581 (public domain)

IN DICH HAB ICH GEHOFFET
 887 447

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

LEADING WORSHIP TODAY

The Rev. David W. Wegner, leader

Mark A. Noll, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Steven Wenté, organist

Angela Young Smucker, mezzo-soprano

Christine Janzow Phillips and Meg Busse, Oboe d'amore

Nancy Hagen, English horn

Dianne Ryan, bassoon

Dmitri Pogorelov, Carol Yampolsky, and Lou Torick, violin I

François Henkins and Amanda Fenton, violin II

Naomi Hildner and Becca Wilcox, viola

Jean Hatmaker, cello

Douglas Johnson, double bass

Timothy Spelbring, continuo organ

Steven Wenté, organ obbligato



Bach 2017-2018 47th Year Cantata Vespers

www.bachvespers.org

- March 25** **Wie schön leuchtet der Morgenstern** *How lovely shines the morning star*
BWV 1
Matthew J. Marohl, St. Olaf College, Northfield, Minn., homilist
Eric Budzynski, Northwestern University, Evanston, Ill., organist
- April 29** **Der Herr ist mein getreuer Hirt** *The Lord is my faithful shepherd*
BWV 112
Sarah J. Stumme, Metropolitan Chicago Synod, ELCA, homilist
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- May 20** **Also hat Gott die Welt geliebt** *For God so loved the world*
BWV 68
Bruce K. Modahl, Fernandina Beach, Fla., homilist
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127



BACKGROUND OF THE CANTATA

In Lutheran churches in 18th century Germany, the gospel lesson for the 18th Sunday after Trinity was Matthew 22:34–46. The Pharisees, “testing” Jesus, ask, “Which is the greatest commandment?” Jesus replies, “You shall love the Lord your God with all your heart, and with all your soul, and with all your mind . . . [and] your neighbor as yourself.” The libretto for Bach’s cantata for that Sunday in 1726, *Gott soll allein mein Herz haben* (God alone shall have my heart), BWV 169, concentrates on the first part of this “great commandment,” the love of God. Bach’s music, scored for solo alto, strings, oboes, continuo, organ obbligato, and four-part choir (for the finale chorale), elaborates on what it feels like to love God and to give one’s heart entirely to God.

BWV 169 is part of Bach’s third cycle of cantatas, which extends from June 1725 through 1727. It is a more heterogeneous group than the one-year cycles of 1723–24 and 1724–25. This third cycle includes a number of solo and dialogue cantatas, with soloists singing arias rather than the choir singing large-scale choruses. Bach also introduces elaborate instrumental movements into many of the cantatas in the third cycle, including movements with a prominent part for organ. It seems he has moved on from the standard choral cantatas of his first years in Leipzig to work with more sophisticated forms and more accomplished musicians.

Gott soll allein mein Herz haben is the last of the four cantatas Bach composed for solo alto. The first, *Widerstehe doch der Sünde*, BWV 54, dates from 1714, when he served the court of Weimar. The other three are from the summer and fall of 1726. BWV 169 is the first of six consecutive cantatas presented from October 20 through November 24, 1726, with librettos recently attributed to Christoph Birkmann, a student of mathematics, music, and theology at the University of Leipzig from 1725–27. These cantatas from late in the church year, along with two more by Birkmann presented in January of 1727, share several characteristics. With one exception, they are solo cantatas or dialogues between soloists portraying Christ and the soul. The texts use a subjective “I” as the speaker and describe inner devotion, taking a turn toward pietism, which is different from Bach’s previous Leipzig cantatas. He may have worked closely with Birkmann in preparing the text for BWV 169, for example, in the second movement, with its arioso variations on the motto “*Gott soll allein mein Herz haben*” alternating with recitative.

The opening organ sinfonia was originally an instrumental concerto, perhaps for oboe or viola, that is now lost. Bach did not hesitate to reuse good music. The second aria of the cantata (the fifth movement) comes from the slow movement of this older piece; Bach added the vocal line alongside an already elaborate treble melody. Throughout the cantata, the string orchestra is enriched with a trio of oboes—two oboe d’amores and a *taille* (tenor oboe, played today on an English horn).

Bach may have played the obbligato organ part himself right from the score, where it appears in the appropriate key for the church organ. Or perhaps he delegated the organist role in this and other cantatas of the time to his oldest son, 15-year-old Wilhelm Friedemann.

Just two weeks later, Bach used the final movement of the lost instrumental concerto at the beginning of BWV 49, *Ich geh und suche mit Verlangen*. In the 1730s, Bach reworked this music yet again in his Harpsichord Concerto No.2 in E major, BWV 1053.

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.

Photo: William Koehling



Mark A. Noll, homilist, is the Francis A. McAnaney Professor of History Emeritus at the University of Notre Dame. He previously taught for almost thirty years at Wheaton College. His publications include *The Scandal of the Evangelical Mind* (1994) and *America's God: From Jonathan Edwards to Abraham Lincoln* (2002). He is also the author of *Protestantism: A Very Short Introduction*; "Historical Proximity: John Wesley Visits Leipzig in 1738" in the most recent number of *Bach Perspectives*; and an article on connections between Martin Luther and J. S. Bach in *Christianity History*. In 2016 he co-edited *Protestantism after 500 Years* from Oxford University Press.



Angela Young Smucker, mezzo-soprano, has been featured with the Chicago Symphony Orchestra, Music of the Baroque, Oregon Bach Festival, Conspirare, Seraphic Fire, Santa Fe Desert Chorale, Haymarket Opera Company, Bach Collegium San Diego, Carmel Bach Festival, Newberry Consort, Leipzig Baroque Orchestra, Bach Institute at Valparaiso University, and other ensembles. She is pursuing her doctorate at Northwestern University and holds degrees from Valparaiso University and University of Minnesota. She is an alumna of the NATS Intern Program and Carmel Bach Festival Adams Masterclass Fellows. She is also co-founder and Executive Director of Third Coast Baroque.



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.



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Soli Deo Gloria!





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