



Bach 2018-2019 48th 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.

September 30, 2018

Es erhub sich ein Streit, BWV 19

There arose a great strife

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.

This afternoon's service is sponsored
by the Bouman family,
in honor of Paul Bouman,
upon the occasion of his 100th birthday.



The Nineteenth Sunday after Pentecost
September 30, 2018 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Concerto in A minor, BWV 1044

Johann Sebastian Bach
(1685–1750)

Allegro
Adagio, ma non tanto, e dolce
Alle breve

Cynthia Fudala, flute
Betty Lewis, violin
Andrew Rosenblum, harpsichord

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: *Factum est silenti*

Hieronymus Praetorius (1560–1629)

Background notes for the motet are found on page 24 in this worship folder.

Part One

*Factum est silentium in coelo
dum committeret bellum Draco
cum Michaelae Archangelo.*

*Audita est vox millia millium dicentium:
Laus, honor et virtus
omnipotenti Deo.*

There was silence in heaven
while the dragon began a war
with Michael the Archangel.
A voice was heard, thousands of thousands saying,
“Honor, praise, and power
to almighty God.”

Part Two

*Millia millium ministrabant ei
et decies centena millia
assistebant ei.*

*Audita est vox millia millium dicentium:
Laus, honor et virtus
omnipotenti Deo.*

Thousands of thousands served him;
thousands thousand-fold
stood near him.
A voice was heard, thousands of thousands saying,
“Honor, praise, and power
to almighty God.”

Translated by Dr. James A. Kellerman

Silence for meditation is observed, then:

COLLECT

L Everlasting God,
you have wonderfully established the ministries of angels and mortals.
Mercifully grant that as Michael and the angels contend against the forces of evil,
so by your direction they may help and defend us here on earth;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit,
one God, now and forever.

C Amen.

The offering is gathered.

VOLUNTARY: Berceuse (from 24 *Pieces en style libre*, Op. 31)

Louis Vierne
(1870–1937)

*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 introduction we stand.

HYMN: O God, Our Lord, Your Holy Word

Concertato by Paul Bouman

(b. 1918)



All 1. O God, our Lord, Your ho - ly Word Was long a hid - den
Choir 2. Sal - va - tion true By faith in you, That is your Gos - pel's
Choir 3. Lord, you a - lone This work have done By your free grace and
All 4. You are my Lord, And by your Word Death holds no dread - ful



treasure Till to its place It was by grace Re -
preach - ing, The heart and core Of Bi - ble lore In
fa - vor. All who be - lieve Will grace re - ceive Through
ter - rors; Your pre - cious blood, My high - est good, Has



stored in full - est mea - sure. For this to - day Our
all its sa - cred teach - ing. In Christ we must Put
Je - sus Christ, our Sav - ior. And though the foe Would
blot - ted out my er - rors. My thanks to you! Your



thanks we say And glad - ly glo - ri - fy you. Your mer - cy
all our trust, Not in our deeds or la - bor; With con - science
o - ver - throw Your Word with grim en - deav - or, What plan he
Word is true, You keep your prom - ise ev - er. While here I



show And grace be - stow On all who still de - ny you.
pure And heart se - cure Love you, Lord, and our neigh - bor.
tries, It al - ways dies; Your Word will stand for - ev - er.
live, Your grace you give And heav - en's bliss for - ev - er.

Text: Author unknown, 1527; tr. W. Gustave Polack, 1890-1950, alt.

Tune: O HERRE GOTT *Enchiridion*, Erfurt, 1527. *Dauids Himlische Harpffen*, Nürnberg, 1581 (public domain)

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We sit.

READING: Revelation 12:7–12

And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, but they were defeated, and there was no longer any place for them in heaven. The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world he was thrown down to the earth, and his angels were thrown down with him.

Then I heard a loud voice in heaven, proclaiming,
“Now have come the salvation and the power
and the kingdom of our God
and the authority of his Messiah,
for the accuser of our comrades has been thrown down,
who accuses them day and night before our God.

But they have conquered him by the blood of the Lamb
and by the word of their testimony,
for they did not cling to life even in the face of death.

Rejoice then, you heavens
and those who dwell in them!
But woe to the earth and the sea,
for the devil has come down to you
with great wrath,
because he knows that his time is short!”

L The Word of the Lord.

C **Thanks be to God.**

READING: Matthew 18:1–11

At that time the disciples came to Jesus and asked, “Who is the greatest in the kingdom of heaven?” He called a child, whom he put among them, and said, “Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven. Whoever welcomes one such child in my name welcomes me.

“If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were drowned in the depth of the sea. Woe to the world because of stumbling blocks! Occasions for stumbling are bound to come, but woe to the one by whom the stumbling block comes!

“If your hand or your foot causes you to stumble, cut it off and throw it away; it is better for you to enter life maimed or lame than to have two hands or two feet and to be thrown into the eternal fire. And if your eye causes you to stumble, tear it out and throw it away; it is better for you to enter life with one eye than to have two eyes and to be thrown into the hell of fire.

“Take care that you do not despise one of these little ones; for, I tell you, in heaven their angels continually see the face of my Father in heaven.”

L The Word of the Lord.

C **Thanks be to God.**

HOMILY

Pastor Stephen P. Bouman

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

1. Chorus

Es erhub sich ein Streit.

There arose a great strife.

Die rasende Schlange, der höllische Drache

The raging serpent, the hellish dragon

Stürmt wider den Himmel mit wütender Rache.

Storms against heaven with furious wrath.

Aber Michael bezwingt,

But Michael conquers,

Und die Schar, die ihn umringt

And the host which surrounds him

Stürzt des Satans Grausamkeit.

Overthrows Satan's savagery.

The fierce combat of St. Michael and his angels against the dragon (Satan) and his evil angels is portrayed in this impressive festival chorus by all instruments and voices. In the imitative style of a fugue, each voice in turn, beginning immediately with the bass, hammers repeated notes while leaping an octave before settling into a frantic fray of long passages of driving sixteenth notes. The opening phrase of text is repeated over and over again. *Streit* (strife) and *rasende* (raging) receive the special attention of lengthy passages of sixteenth notes. Suddenly, after a pause in the music, victory is declared as St. Michael *bezwingt* (conquers)! After this brief chordal section all forces continue to move again in rapid agitation as the achievement of victory is described. The movement concludes with the standard *da capo* (“to the head of the piece”) repetition of the opening combat section of the chorus. This repetition might also be seen as a reminder to the believer that one’s individual battle with Satan is a never-ending daily struggle.



2. Recitative (bass)

Gottlob! der Drache liegt.

God be praised! The dragon is prostrate.

Der unerschaffne Michael

The uncreated Michael

Und seiner Engel

And his army of angels

Heer hat ihn besiegt.

Have defeated him.

Dort liegt er in der Finsternis

He lies there in darkness;

Mit Ketten angebunden,

With chains he is bound.

Und seine Stätte wird nicht mehr

His place can no longer

Im Himmelreich gefunden.

In heaven be found.

Wir stehen sicher und gewiß,

We stand safe and sure,

Und wenn uns gleich sein Brüllen schreckt,

Even when his roaring scares us;

So wird doch unser Leib und Seel

For after all our body and soul

Mit Engeln zugedecket.

Are covered by angels.

The singer, accompanied only by the *basso continuo*, assures us that the victory of the angels over the devil is ours also.



3. Aria (soprano)

Gott schickt uns Mahanaim zu;

God sends us to Mahanaim;

Wir stehen oder gehen,

Whether we stand or we go,

So können wir in sichrer Ruh

We can in secure peace

Vor unsern Feinden stehen.

Stand before our enemies.

Es lagert sich, so nah als fern,

Encamped both near and far

Um uns der Engel unsers Herrn

Around us is the angel of our Lord

Mit Feuer, Roß, und Wagen.

With fire, horse, and chariot.

The instrumental introduction features two oboes in free imitation supported by the *basso continuo*. The singer repeats the highly embellished introductory melody as the oboes move on with a variety of intertwining phrases. The soloist's reference to *Mahanaim* is from the Genesis 32:2–3 naming of the place where Jacob encountered a host of angels whom he called “The army of God.” The theme of assurance of the recitative continues in the aria with its two sections in which the composer depicts *Ruh* (peace) in long notes and later *Feinden* (enemies) and *Wagen* (chariot) in complex, winding passages for the voice.



4. Recitative (tenor)

Was ist der schnöde Mensch, das Erdenkind?

What is this vile human being, this child of earth?

Ein Wurm, ein armer Sünder.

A worm, a poor sinner.

Schaut, wie ihn selbst der Herr so lieb gewinnt,

See, how the Lord himself grows so fond of him,

Daß er ihn nicht zu niedrig schätzt

That he does not value him too lowly

Und ihm die Himmelskinder,

And puts around him the children of heaven,

Der Seraphinen Heer,

The host of Seraphim,

Zu seiner Wacht und Gegenwehr,

To be watchman and defense,

Zu seinem Schutze setzt.

And give him protection.

In a simple recitative for tenor, strings, and *continuo*, Bach portrays God's protective love for sinful man, who is called *Ein Wurm* (a worm). Divine love is described by the tenor with an accompaniment of ethereal, angelic sustained chords of the strings.

5. Aria (tenor)

Bleibt, ihr Engel, bleibt bei mir!

Stay, you angels, stay with me!

Führet mich auf beiden Seiten,

Guide me on both sides,

Daß mein Fuß nicht möge gleiten!

That my foot may never slip!

Aber lernt mich auch allhier

But teach me even here

Euer großes Heilig singen

To sing of your great holiness

Und dem Höchsten Dank zu singen!

And to the Highest sing our thanks!

Bach chooses a stately, pastorale dance movement in 6/8 meter that is similar to a French *Loure* to evoke in this aria a spirit of trust and confidence in the presence of angels. The melody of a reassuring chorale, *Herzlich lieb hab ich dich, o Herr* (Lord, Thee I Love with All My Heart, LBW 325) is heard in its entirety, played by a solo trumpet over the vocal obbligato. Because the composer was confident that many members of the congregation knew this great chorale from memory, he could expect them in this context to recall stanza three of the chorale, which begins in English, “Lord, let at last thine angels come,” while the tenor was singing Picander’s complementary cantata text.



6. Recitative (soprano)

Laßt uns das Angesicht

Let us love the countenance

Der frommen Engel lieben

Of the divine angels

Und sie mit unsern Sünden nicht

And let us not with our sins

Vertreiben oder auch betrüben.

Chase them away or aggrieve them.

So sein sie, wenn der Herr gebeut,

So that they, when the Lord commands us

Der Welt Valet zu sagen,

To say goodbye to the world,

Zu unsrer Seligkeit

May also be for our salvation

Auch unser Himmelswagen.

Our heavenly chariot.

A simple *recitativo secco* (a “dry” recitative with only *continuo* accompaniment) prepares the worshiper for the concluding chorale movement. In anticipation of death, the believer asks that the angels become the chariot on the believer’s heavenward way. *Himmelswagen* (heavenly chariot) is a German poetic reference to the Great Bear constellation of heavenly stars, but it probably here also forms an allusion to the translation of Elijah to heaven by means of a chariot of fire (2 Kings 2:11).

7. Chorale

Laß dein' Engel mit mir fahren

Let your angel ride with me

Auf Elias Wagen rot

On Elias' red chariot

Und mein Seele wohl bewahren,

And preserve my soul well,

Wie Lazrum nach seinem Tod.

As with Lazarus after his death.

Laß sie ruhn in deinem Schoß,

Let my soul rest in your bosom;

Erfüll sie mit Freud und Trost,

Fill it with joy and consolation,

Bis der Leib kommt aus der Erde

Until my body comes from earth

Und mit ihr vereinigt werde.

And with my soul is united.

The cantata concludes with a beautifully simple, but full harmonization for all instruments and voices of the chorale text, “Let your angel ride with me...” set to the melody of *Freu dich sehr, o meinen Seele* (Comfort, Comfort Now My People, LBW 29) with its *Genevan Psalter* tune of 1551. With this, Bach, as usual, pays homage to the living tradition of Lutheran chorales of two centuries earlier, some of which even came, as this one did, from Swiss Reformed sources. The scriptural references are to Elijah’s *rot* (red, as in fiery red) chariot, in which the angels now will travel heavenward with the believer; as well as to the resting of the beggar Lazarus in the bosom of Abraham (Luke 16:23) in heaven.



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.

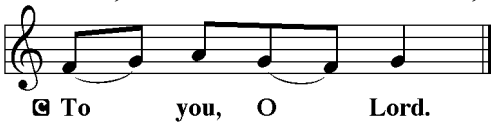


The litany concludes:

- 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** God of majesty, whom saints and angels delight to worship in heaven: We give you thanks for the life and ministry of Paul Bouman as he celebrates his one hundredth birthday this year, for his leadership in this place, and for his work as a co-founder of the Bach Cantata Vespers ministry. Continue to be with Paul and all your servants who make art and music to your glory, that with joy we may glimpse your beauty. Finally, bring us all to the fulfillment of that hope of perfection which will be ours as we stand before your unveiled glory. We pray in the name of Jesus Christ our Lord.

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.

The musical notation consists of two staves. The first staff contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A double bar line follows. The second staff continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line.

BENEDICTION

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

The musical notation consists of two staves. The first staff contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A double bar line follows. The second staff continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line.



We sit.

HYMN: Now Rest Beneath Night's Shadow

Setting by Paul Bouman

The choir sings stanzas one and two.

- Choir**
- | | |
|--|--|
| 1. Now rest beneath night's shadow
The woodland, field, and meadow—
The world in slumber lies.
But you, my heart, awaking
And prayer and music making;
Let praise to your creator rise. | 2. Lord Jesus, since you love me,
Now spread your wings above me
And shield me from alarm.
Though evil would assail me,
Your mercy will not fail me;
I rest in your protecting arm. |
|--|--|

We stand and join in singing stanza three in a harmonization by Heinrich Isaac.



All 3. My loved ones, rest se - cure - ly, for God this night will sure -



ly from per-il guard your heads. Sweet slum-ber may God send you; the



an-gel hosts at-tend you and through the night watch o'er your beds.



DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

*Join us for a reception in Fellowship Hall with coffee, tea, cookies,
and a performance of Bach's "Coffee Cantata."*

*Please exit the sanctuary via the doors at the head of the side aisles.
Do not use the center aisle.*

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

The Rev. Stephen P. Bouman, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Susan Nelson, soprano

Derek Chester, tenor

Douglas Anderson, baritone

Cynthia Fudala, flute

Rebecca Schalk Nagel and Christine Janzow Phillips, oboe/d'amore

Nancy Hagen, English horn

Dianne Ryan, bassoon

Greg Fudala, Mary Galime, and Candace Horton, trumpets

Dave Ferguson and Brad Payne, trombones

Jon Johnson, timpani

Betty Lewis, Paul Zafer, Eleanor Bartsch, and Carol Yampolsky, violin 1

Becky Coffman, François Henkins, and Lou Torick, violin 2

Naomi Hildner and Becca Wilcox, viola

Jean Hatmaker, cello

Douglas Johnson, double bass

Timothy Spelbring, continuo organ

Andrew Rosenblum, harpsichord



Bach

2018-2019 48th 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.

- September 30** **Es erhob sich ein Streit** *There arose a great strife*
BWV 19
Stephen P. Bouman, Evangelical Lutheran Church in America, Chicago, Ill., homilist
Bach: Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044
- BWV 211* **Schweigt stille, plaudert nicht** *Be quiet, don't chatter* (Coffee Cantata)
Presented during a post-vespers reception in Grace's Fellowship Hall
- October 28** **Gott der Herr ist Sonn und Schild** *God the Lord is sun and shield*
BWV 79
Said Ailabouni, Grace Lutheran Church, LaGrange, Ill., homilist
Bach: Orchestral Suite No. 3 in D Major, BWV 1068
- November 18** **Nun komm, der Heiden Heiland** *Now come, Savior of the nations*
BWV 62
David W. Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist
Scott M. Hyslop, St. Lorenz Lutheran Church and School, Frankenmuth, Mich., organist
- January 6** **Sie werden aus Saba alle kommen** *They will all come forth out of Sheba*
BWV 65
Presented as part of Grace's Sunday morning service of Holy Communion at 10:00 a.m.
David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist
Bach: Prelude and Fugue in C Major (9/8), BWV 547
- January 27** **Alles nur nach Gottes Willen** *All things according to God's will*
BWV 72
Frederick Niedner, Valparaiso University, Valparaiso, Ind., homilist
Steven Wente, Concordia University Chicago, organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 24** **Jesus nahm zu sich die Zwölfe** *Jesus gathered the twelve to himself*
BWV 22
M. Daniel Carroll R. (Rodas), Wheaton College, Wheaton, Ill., homilist
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- March 24** **Aus der Tiefe rufe ich, Herr, zu dir** *Out of the depths I call, Lord, to you*
BWV 131
Elizabeth Palmer, *The Christian Century*, Chicago, Ill., homilist
Musicians from the Haymarket Opera Company, Chicago, Ill.
- April 28** **Christ lag in Todesbanden** *Christ lay in death's bonds*
BWV 4
Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist
Daniel Schwandt, South Bend, Ind., organist
- May 19** **Erfreut euch, ihr Herzen** *Rejoice, you hearts*
BWV 66
Lois E. Malcom, Luther Seminary, St. Paul, Minn., homilist
Telemann: Concerto for 3 Trumpets, 2 Oboes, and Timpani in D Major, TWV 54:D3
Hillert: Prelude to Evening Prayer

BACKGROUND OF THE MOTET

Erhard Bodenschatz (1576–1636) was a German pastor, cantor, and editor. He is known best for his collection of motets, the *Florilegium Portense*, published in two volumes in Leipzig (1618 and 1621). The *Florilegium Portense* contains 365 motets by 58 composers. Many of the pieces are written for more than one choir, including 8, 10, and even 12 voice parts. It is clear that Bach’s choir knew this resource well and likely used it on a weekly basis for singing motets in worship.

With the help of Carlos Messerli and Robin Leaver, I have been able to determine which motets were sung by Bach’s choir in Leipzig for particular services (over a period of years). It is impossible to know the exact dates of each motet performance. We do know, however, that Bach’s Cantata #19 was assigned for the feast of St. Michael and that, at least at some point, Bach’s choir sang today’s motet, the Hieronymus Praetorius *Factum est silentium*, on the feast of St. Michael. It is entirely possible that both pieces were sung on the same day in Bach’s time.

Obtaining the scores to these pieces is not always easy as most of them have not been transcribed from the original part books to modern musical notation. We give thanks to Dr. Frederick Gable for his transcription of today’s motet, which I further edited for today’s service.

Today’s motet is by Hieronymus Praetorius (1560–1629), son of Jacob Praetorius (not related to Michael Praetorius). He was a north German composer and organist, known quite well for his excellent writing in the Venetian polychoral style that Bach also used, especially in some of his own six motets. The text *Factum est silentium*, is based on the Vulgate translation of Revelation 8.

The motet is scored for two choirs of four voices each, and is sung today by the full Senior Choir. Following performance practice of the day, each voice part is doubled in *colla parte* (“with the part”) style, meaning that each instrument (brass with one choir and winds with the other) doubles a voice part.

Michael D. Costello



BACKGROUND OF THE CANTATA

Angels were considered a living force to Christians of the eighteenth century. Because they constitute a formidable presence in Holy Scripture they were regarded as a normal part of daily life. Children were taught from their earliest years that angels were companions and protectors as well as messengers of God. Even today, many Lutherans have been taught to pray Luther's morning prayer and his evening prayer, both of which contain the phrase "Let your holy angel be with me, that the wicked foe may have no power over me" (Luther's *Small Catechism* and, slightly reworded, in "Responsive Prayer I" and "Responsive Prayer II," of *Lutheran Book of Worship*, pp. 163, 166).

The ancient church celebrated several annual festivals of angels, such as St. Gabriel, St. Raphael, Guardian Angels, and St. Michael. The reformers of the sixteenth century limited the frequency of angels' holy days, but expanded their scope by eliminating some and by changing the name of the one remaining to St. Michael and All Angels Day, celebrated on September 29. Besides honoring the presence and function of St. Michael and the angelic host, the Festival has traditionally divided the long summer and fall church year season of Sundays after Pentecost (in Bach's day called Sundays after Trinity Sunday) into two parts.

Bach wrote four cantatas for the Day: No.130 (1724), No.19 (1726), No.149 (1728 or 1729), and No.50 (possibly 1740). Of these, *Es erhub sich ein Streit* (BWV 19) is possibly the most dramatic and compelling.

The text, written by Christian F. Henrici (1700–1754), whose pen name was Picander, was substantially revised and expanded for the present cantata, possibly by Bach himself. In contrast to most of Bach's cantatas, the text does not focus on the Gospel for the Day (Matthew 18:1–11), which concludes with Jesus' statement that in heaven "their angels do always behold the face of my Father who is in heaven." Instead, the impetus for the cantata text is found in the Epistle for the Day (Revelation 12:7–12), which describes the violent war in heaven waged between the good and evil angels, the former being led by St. Michael, who overcame the dragon (Satan), the leader of evil angels. Even so, the opening movement of the cantata first presents the theme of conflict magnificently; the remainder of the movements emphasize the trust of the believer in the care and guidance provided by angels throughout one's life.

The work is scored for a full, festival complement of voices and instruments that includes strings (2 violin parts, viola, and cello), 2 oboes, 3 trumpets, tympani, and *basso continuo* (keyboard and bass). It is framed in seven movements beginning characteristically with a chorus for all voices and instruments and closing with a familiar chorale.

Carlos Messerli

BIOGRAPHIES



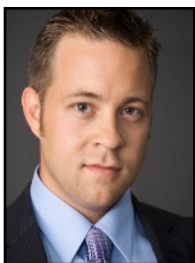
Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, 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 adult children, all of whom have studied music.



Stephen P. Bouman, homilist, is director of the Domestic Mission Unit of the Evangelical Lutheran Church in America. He served as pastor of congregations in New York and New Jersey and in 1996 was elected bishop of the Metropolitan New York Synod. Bouman is a graduate of Concordia Senior College, Fort Wayne, Ind., and Concordia Seminary, St. Louis. He earned a master of sacred theology degree and a doctorate in ministry from New York Theological Seminary. Bouman is author of several articles, curricula, devotionals, and books. Bouman and his wife Janet are the parents of three adult children.



Derek Chester, tenor, is Assistant Professor of Voice at the University of Northern Colorado. Chester received his Bachelor's degree from the University of Georgia where he studied with Gregory Broughton. As a student of renowned American tenor James Taylor, he completed his Master's Degree in Vocal Performance from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany furthering his training with acclaimed German tenor Christoph Prégardien. While maintaining an active performing career, Chester received his Doctorate in Musical Arts in Voice Performance and Opera Studies from the University of North Texas.





Cynthia Fudala, flutist, received a bachelor's degree in flute performance from the University of Cincinnati College-Conservatory of Music and a master's degree and a Certificate in Performance from Northwestern University. Her teachers were Katherine Borst Jones, Kyril Magg, Jack Wellbaum, and Walfrid Kujala. She is currently principal flutist of the Illinois Philharmonic Orchestra, Northwest Indiana Symphony, and the Whiting Park Festival Orchestra. Cindy is currently the instructor of flute at Valparaiso University, Concordia University Chicago, and the First Conservatory of Music, La Grange, Illinois.



Betty Lewis, violinist, received her bachelor's degree 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. In the 2018-2019 season, Susan will make her Prescott Pops Symphony debut in A Cole Porter Celebration, sing in A Little Night Music – Celebrating the Musical Legacy of Stephen Sondheim with Sinfonietta Bel Canto, Brahms' Ein Deutsches Requiem with Downers Grove Choral Society, and cantatas with Grace Lutheran's Bach Cantata Vespers.

Aleksandr Karjaka, Karjaka Studios



Andrew Rosenblum, harpsichordist, won second prize in the harpsichord category of the 2018 International Bach Competition in Leipzig, Germany. In 2017, he won second prize in the harpsichord category of the Prague Spring International Music Competition, as well as the prize for the best performance Harpsycho by Petr Wajsar, which was commissioned for the competition. Andrew joined the piano staff of the Chicago Symphony Chorus in 2017 and works as a rehearsal pianist for the Music of the Baroque Chorus. He plays harpsichord continuo for several early music ensembles in Chicago, including the Music of the Baroque Orchestra, Haymarket

Opera and Third Coast Baroque. In 2015, Andrew performed as harpsichord soloist in Bach Brandenburg Concerto No. 5, with Yo-Yo Ma and the Civic Orchestra of Chicago. Andrew received his master's degree in collaborative piano and harpsichord from the Cleveland Institute of Music, where he studied with Anita Pontremoli, Peter Bennett, and Janina Ceaser. He currently studies harpsichord with the internationally-renowned harpsichordist Jory Vinikour.

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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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