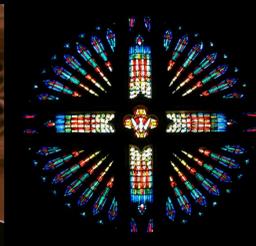


Bach 2019–2020 49th Year Cantata Vespers

www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



October 27, 2019

Höchsterwünschtes Freudenfest, BWV 194

Most highly desired festival of joy

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.

Reformation Sunday
October 27, 2019 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Chorale Fantasia on
“Dear Christians, One and All, Rejoice,” BuxWV 210

Dieterich Buxtehude
(1637–1707)

See hymn #299 in the green Lutheran Book of Worship for the chorale text.

Bruce Bengtson, organist

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,



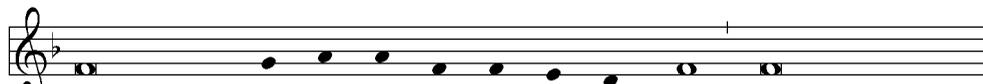
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



☐ 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.

Cantate Domino canticum novum

Sing to the Lord a new song,

cantate et benedicite nomini ejus,

sing and bless his name,

quia mirabilia fecit.

for he has done marvelous deeds.

Cantate et exultate et psallite in cithara et voce psalmi,

Sing and exult and praise in songs with harp and voice,

quia mirabilia fecit.

for he has done marvelous things.

Psalm 98:1, 4b, 5b and Psalm 96:2a

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ Lord, we sing to you a new song, for your victory is ever new.
In the empty tomb you have given us a glimpse of your future,
and in your victory over death you have shown us how we shall overcome the last enemy.
As the seas roar and the hills sing together, we too will praise you for your great triumph,
Father, Son, and Holy Spirit, now and forever.

☑ **Amen.**

The offering is gathered.

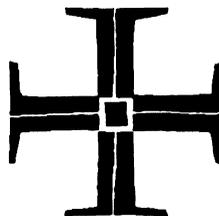
VOLUNTARY: Prelude on “Salvation Unto Us Has Come”

Theo Wegmann
(b. 1951)

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

Please make checks payable to Grace Lutheran Church.

Your generosity is appreciated.



We stand for the hymn.

HYMN: Oh, that I Had a Thousand Voices

Concertato by Michael D. Costello
(b. 1979)



All 1 Oh, that I had a thou - sand voic - es to praise my
All 2 O all you pow'rs that he im - plant - ed, a - rise, keep
Choir 3 You for - est leaves so green and ten - der that dance for
All 4 All crea - tures that have breath and mo - tion, that thron'g the
All 5 Cre - a - tor, hum - bly I im - plore you to lis - ten



God with thou - sand tongues! My heart, which in the Lord re -
si - lence now no more; put forth the strength that God has
joy in sum - mer air, you mead - ow grass - es, bright and
earth, the sea, the sky, come, share with me my heart's de -
to my earth - ly song un - til that day when I a -



joic - es, would then pro - claim in grate - ful songs to all, wher -
grant - ed! Your no - blest work is to a - dore! O soul and
slen - der, you flow'rs so fra - grant and so fair, you live to
vo - tion, help me to sing God's prais - es high! My ut - most
dore you, when I have joined the an - gel thron'g and learned with



ev - er I might be, what great things God has done for me!
bod - y, join to raise with heart - felt joy our mak - er's praise!
show God's praise a - lone. Join me to make his glo - ry known!
pow'rs can nev - er quite de - clare the won - ders of his might!
choirs of heav'n to sing e - ter - nal an - thems to my king!

Text: Johann Mentzer, 1658–1734; tr. composite

Music: O DASS ICH TAUSEND ZUNGEN HÄTTE, Johann B. König, 1691–1758

✠ WORD ✠

We sit.

READING: Romans 11:33–36

[St. Paul writes:] ³³O the depth of the riches and wisdom and knowledge of God!
How unsearchable are his judgments and how inscrutable his ways!

³⁴“For who has known the mind of the Lord?
Or who has been his counselor?”

³⁵“Or who has given a gift to him,
to receive a gift in return?”

³⁶For from him and through him and to him are all things. To him be the glory forever. Amen.

L The Word of the Lord.

C Thanks be to God.

READING: John 3:1–15

¹Now there was a Pharisee named Nicodemus, a leader of the Jews. ²He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.” ³Jesus answered him, “Very truly, I tell you, no one can see the kingdom of God without being born from above.” ⁴Nicodemus said to him, “How can anyone be born after having grown old? Can one enter a second time into the mother's womb and be born?” ⁵Jesus answered, “Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit. ⁶What is born of the flesh is flesh, and what is born of the Spirit is spirit. ⁷Do not be astonished that I said to you, ‘You must be born from above.’ ⁸The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes. So it is with everyone who is born of the Spirit.” ⁹Nicodemus said to him, “How can these things be?” ¹⁰Jesus answered him, “Are you a teacher of Israel, and yet you do not understand these things?”

¹¹Very truly, I tell you, we speak of what we know and testify to what we have seen; yet you do not receive our testimony. ¹²If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? ¹³No one has ascended into heaven except the one who descended from heaven, the Son of Man. ¹⁴And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, ¹⁵that whoever believes in him may have eternal life.”

L The Word of the Lord.

C Thanks be to God.

CANTATA – PART 1: *Höchsterwünschtes Freudenfest*, BWV 194

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 28 and 29 in this worship folder.*

1. Chorus

Höchsterwünschtes Freudenfest,
Most highly desired feast of joy,
Das der Herr zu seinem Ruhme
Which the Lord, to his glory,
Im erbauten Heiligtume
In the erected sanctuary,
Uns vergnügt begehen läßt.
Lets us celebrate happily.
Höchsterwünschtes Freudenfest!
Most highly desired feast of joy!

The cantata begins with the dotted rhythms (long-short-long) of a French overture welcoming the arrival of this “long wished-for” festival day. The meter changes from 4/4 to 3/4 when the choir enters, one voice at a time with musical subject that places the word *höchster* (highest) on a high note. At the center of the movement a bass solo adds emphasis to the words of the text that specifically welcome this celebration of the new church. The orchestra’s French overture returns at the end of the movement; the oboes and violins have exchanged parts, with the strings now providing the swirling decorations and the oboes the steady sixteenth notes.



2. Recitative (bass)

Unendlich großer Gott, ach wende dich

Infinitely great God, ah, turn

Zu uns, zu dem erwählten Geschlechte,

Toward us, your chosen people,

Und zum Gebete deiner Knechte!

And to the prayers of your servants!

Ach, laß vor dich

Ah, let us bring before you

Durch ein inbrünstig Singen

Through ardent singing

Der Lippen Opfer bringen!

The offerings of our lips!

Wir weihen unsre Brust dir offenbar

We dedicate our hearts to you openly

Zum Dankaltar.

At the altar of thanks.

Du, den kein Haus, kein Tempel faßt,

You, whom no house, no temple may hold,

Da du kein Ziel noch Grenzen hast,

For you have no end or limits,

Laß dir dies Haus gefällig sein, es sei dein Angesicht

Let this house be pleasing to you; may your face be

Ein wahrer Gnadenstuhl, ein Freudenlicht.

A true throne of grace, a light of joy.

A secco recitative (i.e., “dry,” accompanied only by continuo) speaks the prayers and purpose of the day and introduces the theme of God’s light and grace which will appear in subsequent arias. Bach sets this recitative and the aria that follows in the upper part of the bass’s range, giving the music a light and graceful quality.



3. Aria (bass)

Was des Höchsten Glanz erfüllt,
What is filled with the splendor of the Most High
Wird in keine Nacht verhüllt,
Will not be veiled in night,
Was des Höchsten heiliges Wesen
What the divine nature of the Most High
Sich zur Wohnung auserlesen,
Has chosen for his dwelling
Wird in keine Nacht verhüllt,
Will not be veiled in night,
Was des Höchsten Glanz erfüllt.
What is filled with the splendor of the Most High.

In a spacious 12/8 pastorale for bass, oboe solo, and strings, Bach reassures worshipers that God's glory and light are always present and cannot be overcome by darkness. Glimmers of radiance in the oboe and a sustained low D for the word *Nacht* (night) help create the picture.

4. Recitative (soprano)

Wie könnte dir, du höchstes Angesicht,
How could, Most Holy Countenance,
Da dein unendlich helles Licht
— Since your infinite, brilliant light
Bis in verborgne Gründe siehet,
Sees into hidden foundations —
Ein Haus gefällig sein?
A house be pleasing to you?
Es schleicht sich Eitelkeit allhie an allen Enden ein.
Vanity creeps in everywhere on all sides.
Wo deine Herrlichkeit einziehet,
Where your glory enters in,
Da muß die Wohnung rein
There the dwelling must be pure
Und dieses Gastes würdig sein.
And worthy of this guest.



Hier wirkt nichts Menschenkraft,
Here human strength achieves nothing,
 Drum laß dein Auge offenstehen
So let your eyes stay open
 Und gnädig auf uns gehen;
And look with mercy on us;
 So legen wir in heilger Freude dir
In this way, in holy joy, we lay
 Die Farren und die Opfer unsrer Lieder
Young bulls and the sacrifice of our songs
 Vor deinem Throne nieder
Down before your throne
 Und tragen dir den Wunsch in Andacht für.
And bring before you our wishes in devotion.

The *secco* recitative states, in a cautionary minor key, that it is God's mercy, not human vanity, that makes a dwelling suitable for God's presence. The recitative ends in a major key, leading into the aria.

5. Aria (soprano)

Hilf, Gott, daß es uns gelingt,
Help us, God, that we succeed
 Und dein Feuer in uns dringt,
And your fire penetrates within us,
 Daß es auch in dieser Stunde
So that at this hour, too,
 Wie in Esaiae Munde
As once in the mouth of Isaiah
 Seiner Wirkung Kraft erhält
It sustains a powerful effect,
 Und uns heilig vor dich stellt.
And bring us blessed before you.

The soprano's music dances briskly and joyfully over the measured gavotte rhythms of the orchestra. Long melismas in the vocal part illustrate God's fire entering our lives. The text of the middle section refers to the vision of God in the temple in Isaiah 6, where an angel touched Isaiah's lips with a live coal, blotting out his sins. This is a *da capo* aria; the first section is repeated.

6. Chorale

Heilger Geist ins Himmels Throne,
Holy Spirit on the throne of heaven,
Gleicher Gott von Ewigkeit
Equal to God from eternity
Mit dem Vater und dem Sohne,
With the Father and the Son,
Der Betrübten Trost und Freud!
Comfort and joy of the afflicted!
Allen Glauben, den ich find ,
All the faith that I have found,
Hast du in mir angezündt,
You have kindled within me.
Über mir in Gnaden walte,
Rule over me in mercy,
Ferner deine Gnad erhalte.
And further, maintain your mercy.

Deine Hilfe zu mir sende,
Send your help to me,
O du edler Herzensgast!
O you noble guest of my heart!
Und das gute Werk vollende,
And complete the good work
Das du angefangen hast.
That you have begun.
Blas in mir das Fünklein auf,
Kindle within me the little spark
Bis daß nach vollbrachtem Lauf
When, after completing the course,
Ich den Auserwählten gleiche
I may be like those chosen ones
Und des Glaubens Ziel erreiche.
And reach the goal of faith.

The first part of the cantata concludes with the sixth and seventh verses of Johann Heermann's 1630 hymn *Treuer Gott, ich muss dir klagen*. Images of fire—*angezündt* (kindled), *Fünklein* (spark)—relate to the preceding aria. Mention of the Holy Spirit, the Father and the Son made the text suitable for Trinity Sunday as well as for the dedication of a church.



CANTATA – PART 2: *Höchsterwünschtes Freudenfest*, BWV 194

J. S. Bach

7. Recitative (tenor)

Ihr Heiligen, erfreuet euch,

You holy ones rejoice,

Eilt, eilet, euren Gott zu loben:

Hurry, hurry to praise your God:

Das Herze sei erhoben

Let your heart be lifted up

Zu Gottes Ehrenreich,

To God's realm of glory,

Von dannen er auf dich,

From which he looks on you,

Du heilige Wohnung, siehet

You holy dwelling place,

Und ein gereinigt Herz zu sich

And he draws a purified heart

Von dieser eitlen Erde ziehet.

From this vain earth to himself.

Ein Stand, so billig selig heißt,

A stance, which is rightly called blessed,

Man schaut hier Vater, Sohn und Geist.

One sees here Father, Son and Spirit.

Wohlan, ihr gotterfüllte Seelen!

Come then, you God-filled souls,

Ihr werdet nun das beste Teil erwählen;

You will now choose the best part;

Die Welt kann euch kein Labsal geben,

The world can give you no refreshment,

Ihr könnt in Gott allein vergnügt und selig leben.

In God alone can you live content and blessed.

After the sermon, another *secco* recitative encourages listeners to find their contentment in God.

8. Aria (tenor)

Des Höchsten Gegenwart allein

Only the presence of the Most High

Kann unsrer Freuden Ursprung sein.

Can be the source of our joy.

Vergehe, Welt, mit deiner Pracht,

Vanish, world, with your splendor,

In Gott ist, was uns glücklich macht!

In God is that which makes us happy.

The tenor's G-minor aria is a gigue, with each of the four beats in the measure subdivided into a rocking triplet rhythm. The vocalist is accompanied only by the continuo group. The leaner sound perhaps is a reminder that the world's splendors do not bring happiness. The vocal line, however, has joyful bursts of notes illustrating *Freuden* (joy) and *glücklich* (happy). This is another *da capo* aria.

9. Recitative (bass and soprano)

Bass:

Kann wohl ein Mensch zu Gott im Himmel steigen?

Can a man really ascend to God in heaven?

Soprano:

Der Glaube kann den Schöpfer zu ihm neigen.

Faith can incline the Creator to him.

Bass:

Er ist oft ein zu schwaches Band.

It is often too weak a bond.

Soprano:

Gott führet selbst und stärkt des Glaubens Hand,

God himself guides and strengthens the hand of faith

Den Fürsatz zu erreichen.

To achieve his purpose.

Bass:

Wie aber, wenn des Fleisches Schwachheit wollte weichen?

But what if the weakness of the flesh would give way?

Soprano:

Des Höchsten Kraft wird mächtig in den Schwachen.

The strength of the Most High becomes mighty in those who are weak.

Bass:

Die Welt wird sie verlachen.

The world will laugh at them.



Soprano:

Wer Gottes Huld besitzt, verachtet solchen Spott.

Whoever possesses God's grace despises such mockery.

Bass:

Was wird ihr außer diesen fehlen!

What except for this will they lack?

Soprano:

Ihr einzger Wunsch, ihr alles ist in Gott.

Their only wish, their all is in God.

Bass:

Gott ist unsichtbar und entfernt:

God is invisible and far away.

Soprano:

Wohl uns, daß unser Glaube lernet,

It is good for us that our faith learns

Im Geiste seinen Gott zu schauen.

To behold our God in the Spirit.

Bass:

Ihr Leib hält sie gefangen.

Their body holds them captive.

Soprano:

Des Höchsten Huld befördert ihr Verlangen,

The grace of the Most High increases their longing,

Denn er erbaut den Ort, da man ihn herrlich schaut.

For he builds the place where he is seen in glory.

Both:

Da er den Glauben nun belohnt

For he now rewards the faithful

Und bei uns wohnt,

And dwells with us,

Bei uns als seinen Kindern,

With us as his children,

So kann die Welt und Sterblichkeit die Freude nicht vermindern.

Thus the world and death cannot diminish our joy.

Oftentimes in Bach's vocal works the bass represents the reassuring voice of Christ, but in this dialogue the bass soloist is the one asking the questions while the answers come from the soprano. They unite in a little duet at the end, with the soprano taking the lead and the bass imitating her line.



10. Duet (soprano and bass)

O wie wohl ist uns geschehn,

Oh, how wonderful it is for us,

Daß sich Gott ein Haus ersehnt!

That God himself has chosen a house!

Schmeckt und sehet doch zugleich,

Taste and see at the same time,

Gott sei freundlich gegen euch.

That God is friendly toward you.

Schüttet eure Herzen aus

Pour out your hearts

Hier vor Gottes Thron und Haus!

Here before God's throne and house!

With the bass and soprano sometimes moving in imitation of one another but more often in parallel thirds and sixths, Bach celebrates God's intimate friendship with us. The two oboes follow patterns similar to the vocal lines, creating an ever-changing interplay of musical shapes in this duet, which is in *da capo* form.

11. Recitative (bass)

Wohlan demnach, du heilige Gemeinde,

Well, therefore, you holy people,

Bereite dich zur heiligen Lust!

Prepare yourself for holy delight!

Gott wohnt nicht nur in einer jeden Brust,

God dwells not only in each and every breast,

Er baut sich hier ein Haus.

He builds here a house for himself.

Wohlan, so rüstet euch mit Geist und Gaben aus,

Come then, equip yourselves with the spirit and gifts,

Daß ihm sowohl dein Herz als auch dies Haus gefalle!

So that your heart may please him as well as this house!

A final *secco* recitative sums up the lesson of the day: that it takes more than a new church to please God. Armed with the Holy Spirit, our hearts will please God as well.



12. Chorale

Sprich Ja zu meinen Taten,
Say yes to my deeds,
Hilf selbst das Beste raten;
Help me to advise what is best;
Den Anfang, Mittl und Ende,
The beginning, middle and end,
Ach, Herr, zum besten wende!
Ah, Lord, turn to the best!

Mit Segen mich beschütte,
With your blessing shield me,
Mein Herz sei deine Hütte,
My heart is your shelter,
Dein Wort sei meine Speise,
Your word is my food
Bis ich gen Himmel reise!
Until I journey to heaven!

The cantata concludes with the ninth and tenth verses of Paul Gerhardt's morning hymn *Wach auf, mein Herz, und singe*. Bach's chorale settings in this cantata are straightforward. One can imagine the congregation singing along at this point, joining in the final prayer with a heartfelt "*Sprich Ja.*"

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 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

Let us bless the Lord. Thanks be to God.

The musical notation consists of a single staff with a treble clef. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The second measure contains a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The piece ends with a double bar line.

BENEDICTION

The almighty and merciful Lord,
the Father, ✝ the Son, and the Holy Spirit, bless and pre-serve you. A-men

The musical notation consists of a single staff with a treble clef. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The piece ends with a double bar line.



HYMN: The Day You Gave Us, Lord, Has Ended

Concertato by Carl F. Schalk

(b. 1929)



All 1 The day you gave us, Lord, has end - ed;
 Choir 2 We thank you that your church, un - sleep - ing
 All 3 As to each con - ti - nent and is - land
 Choir 4 The sun, here hav - ing set, is wak - ing
 All 5 So be it, Lord; your realm shall nev - er,



the dark - ness falls at your be - hest.
 while earth rolls on - ward in - to light,
 the dawn leads on an - oth - er day,
 your chil - dren un - der west - ern skies,
 like earth's proud em - pires, pass a - way;



To you our morn - ing hymns as - cend - ed;
 through all the world its watch is keep - ing,
 the voice of prayer is nev - er si - lent,
 and hour by hour, as day is break - ing,
 but stand and grow and rule for - ev - er,



your praise shall hal - low now our rest.
 and nev - er rests by day or night.
 nor dies the strain of praise a - way.
 fresh hymns of thank - ful praise a - rise.
 till all your crea - tures own your sway.

Text: John Ellerton, 1826–1893, alt.

Music: ST. CLEMENT, Clement C. Scholefield, 1839–1904



DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

Leading Worship Today

The Rev. Lauren Dow Wegner, leader

The Rev. Erin Bouman, homilist

Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Bruce Bengtson, organist

Susan Nelson, soprano

Oliver Camacho, tenor

Ryan Cox, baritone

Orchestra

Christine Janzow Phillips, Meg Busse,

Laura Perkett, oboes

Dianne Ryan, bassoon

Betty Lewis, Elizabeth Brausa

Amanda Fenton, violins I

François Henkins, Carol Yampolsky,

Lou Torick, violins II

Naomi Hildner, Becky Coffman, violas

Jean Hatmaker, cello

Christopher Polen, double bass

Timothy Spelbring, continuo organ

Choir of Grace Lutheran Church

Soprano

Ann Anderson

Sarah Beatty

Katrina Beck

Judy Berghaus

Cathy DeLanoy

Janel Dennen

Donna Dumpys

Gwen Gotsch

Sarah Gruendler-Ladner

Julie Hinz

Kate Hogenson

Ruth Otten

Val Poulos

Ellen Pullin

Liz Rudy

Eleanor Schneider

Ngairé Whiteside-Bull

Alto

Karen Brunssen

Lois Cornils

Karen Danford

Eunice Eifert

Mary Jane Endicott

Margaret Garmatz

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Christa Krout

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Tenor

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BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since 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, home of the Lutheran Summer Music Academy and Festival.



Bruce Bengtson, organist, retired June 2018 after 40 years as Director of Music at Luther Memorial Church in Madison, Wisconsin. Beginning organ study in Salem, Oregon, at the age of 11, Bengtson went on to earn degrees in organ performance at Southern Methodist University (undergraduate) and Valparaiso University (graduate), placing first in one state and two national competitions during his college years. Besides concerts in the United States, Bengtson has been featured in concerts in Mexico, Canada, and Europe. He continues to play services and concerts, accompany vocalists/instrumentalists, and is active in the Organ Historical Society, Association of Lutheran Church Musicians, and the American Guild of Organists. For the 2019–20 academic year he is acting as Professor of Organ at Lawrence University–Appleton, Wisconsin, while the organ professor is on a leave of absence.



Erin Bouman, homilist, has served as Pastor of Irving Park Lutheran in Chicago since 2013. Prior to that she served as an associate pastor in Homewood, Illinois. She received her Master of Divinity degree from the University of Chicago and a Doctor of Ministry in Biblical Preaching from Luther Seminary. Before becoming a pastor she worked for Lutheran World Relief, for a church based soup kitchen in New York City, and as a teaching missionary in Tanzania. She and her husband Tim, who is Head of School / Principal of Walther Christian Academy in Melrose Park, have two high school-aged children.



Oliver Camacho, tenor, is a co-director of the Liederstube, an oasis for art song in Chicago's Fine Arts Building founded by pianist and author Dr. Eugenia Cheng. A proud graduate of Chicago's Lane Technical High School where he first learned to sing under the mentorship of George Rico, Camacho went on to study music at Northwestern University, and historically informed performance practice at Amherst Early Music Festival and Early Music Vancouver. He has been a soloist with Bella Voce, Chicago Choral Artists, the Chicago Bach Ensemble, VOX 3 Collective, and Distant Worlds Philharmonic Orchestra. Upcoming engagements include *Messiah* with Bella Voce. Passionately advocating for classical vocal performances, Camacho is the Creative Consultant of Opera Box Score radio and podcast, is the Editor of the Vocal Arts Chicago blog, and recently joined the host team of WFMT.



Ryan Cox, baritone, appears as a soloist in a repertoire ranging from Baroque to new music in oratorio, song, and opera. He is a professional member of the Chicago Symphony Chorus, Grant Park Chorus, and Chicago *a cappella*. Mr. Cox was the baritone soloist on William Schuman's *A Free Song* in Grant Park's "Pulitzer Project," which was recorded by the Cedille label. Collaborations with The Chicago Ensemble include their recent Discover America concert and a performance of Fauré's *La Bonne Chanson*. Ryan is the music director at First Congregational Church of La Grange.



Betty Lewis, principal 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, a frequent soloist at Grace, 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. Coming up in the 2019–2020 season, Susan will sing Haydn's *Pankenmesse* with First United Church of Oak Park Summer Sings, a concert of Broadway favorites with Harbor Country Opera, a return to the Midwest Mozart Festival, Handel's *Messiah* with Rockford Choral Union, and a recital for the 19th Century Club in Oak Park.



BACKGROUND OF THE CANTATA

On November 2, 1723, Johann Sebastian Bach traveled to Störmthal, nine miles southeast of his home in Leipzig, Germany, to perform special music for the dedication of the town's remodeled church and new organ. The organ had been built by Zacharias Hildebrandt, one of his first as an independent craftsman, and Bach, an acknowledged expert, had done the final examination of the organ, reporting to the authorities on November 2 that it was a satisfactory instrument.

Asked to provide music for the organ's consecration, Bach adapted a secular cantata he had composed earlier in 1723 at the Court of Köthen, before he had moved his family to Leipzig and taken up the position of Kantor at the Thomaskirche. This earlier cantata, the predecessor to BWV 194, *Höchsterwünschtes Freudenfest*, appears to have been a large-scale tribute or homage to someone or some special occasion. To make it suitable for a worship service, Bach added two familiar chorales as well as recitatives before each aria which themselves were given new texts.

The published text for the November 2 performance was dedicated to the man who owned the estate in which Störmthal lay and who had paid for the renovations and the organ: Herr Statz Hilmor von Fullen. His titles included Knight of the Holy Roman Empire and gentleman-in-waiting to the King of Poland. It is not known who authored the new words for BWV 194. The text may have come from Bach himself; new poetry would have to be closely matched to the existing music and this task may have been more satisfactorily completed by the composer. On the other hand, a local poet or pastor may have provided the text, especially for the lengthy recitatives which focus on God dwelling in our hearts, rather than on the splendors of the church renovation. Bach or whoever provided the text was well versed in the Bible and Lutheran theology, and used multiple scriptural references and images.

There is only one set of vocal parts from the Störmthal performance of the cantata, suggesting that it was originally performed with only a small ensemble of soloists. Some Bach experts suggest that Anna Magdalena Bach (1701–1760) was the soprano soloist in Störmthal. She had been a salaried court singer in Köthen when she married Johann Sebastian in 1721, seventeen months after the death of his first wife, and she may have sung the soprano part in the performance of the secular work in Köthen. Women were not allowed to perform publicly in the churches of Leipzig, but the situation in Störmthal may have been different. We know that Anna Magdalena returned to Köthen in 1729 to sing at Prince Leopold's funeral. In addition to her gifts as a soprano, she was a skilled musician and copyist; many manuscripts of Bach's music are in her elegant hand.

The cantata is made up of dance movements, similar to an orchestral suite: the opening movement is a French overture and the arias that follow include a pastorale, a gavotte, a gigue, and a minuet. With the added recitatives and chorales it has twelve movements and was performed in two parts, before and after the sermon.

The cantata's festive theme of praise, along with Trinitarian language of Father, Son and Holy Spirit, made it suitable for further performances on Trinity Sunday; parts or all of it were presented on that day in 1724, 1726 and 1731. Bach's son William Friedemann led a performance of *Höchsterwünschtes Freudenfest* in Halle in 1751, a year after his father's death.

The organ of Störmthal is still in use, mostly unaltered since Bach's time. A restorer in 1934 remarked that it was tuned about a whole tone lower than today's standard concert pitch, which accounts for the unusually high range of the Störmthal parts for soprano and bass; they were probably sung a whole tone lower than notated. When the cantata was performed again on Trinity Sunday in Leipzig in 1724, Bach altered the bass recitatives, providing alternative notes for the high passages, but he did not change the high notes in the bass aria.

The cantata is scored for strings, three oboes and continuo. Though performed at the dedication of a new organ, the cantata does not feature organ music. But Bach surely must have taken other opportunities during the service to sit at the organ bench and show off what the new instrument could do.

Gwen Gotsch



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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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Bach

2019–2020 49th Year

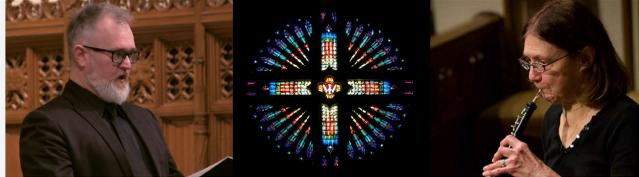
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River Forest, Illinois

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



- September 29** **Man singet mit Freuden vom Sieg** *They sing with joy of victory*
BWV 149
Mark Allan Powell, Trinity Lutheran Seminary, Columbus, Ohio, homilist
Handel: Concerto Grosso, Op. 6, No. 11 in A Major, HWV 329
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
Reception following the service in Fellowship Hall
- October 27** **Höchsterwünschtes Freudenfest** *Most highly desired festival of joy*
BWV 194
Erin Bouman, Irving Park Lutheran Church, Chicago, homilist
Bruce Bengtson, Madison, Wisconsin, organist
- November 24** **O Ewigkeit, du Donnerwort** *O eternity, you word of thunder*
BWV 20
Mark P. Bangert, Lutheran School of Theology at Chicago, homilist
Thomas Schmidt, Chicago, organist
- January 26** **Was mein Gott will, das g'scheh allzeit** *What my God wills, that is always done*
BWV 111
Amy L. Peeler, Wheaton College, Wheaton, Illinois, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker
- February 23** **Sehet! Wir gehn hinauf gen Jerusalem** *Behold! We go up to Jerusalem*
BWV 159
David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist
Steven Wentz, Concordia University Chicago, organist
- March 28, 29** **Matthäus-Passion** *St. Matthew Passion*
BWV 244
Admission is free; a free-will offering will be received
Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)
Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)
Bach Cantata Vespers Chorus and Orchestra in collaboration with Chicago Choral Artists
Grace Cantor Michael D. Costello, conducting
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Sarah Ponder, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone
- April 26** **Wir müssen durch viel Trübsal in das Reich Gottes eingehen**
BWV 146
We must enter the kingdom of God through much sorrow
L. George Detweiler, Norristown, Pennsylvania, homilist
Kenneth Miller, Atlanta, Georgia, organist
- May 17** **Wo Gott der Herr nicht bei uns hält** *Where God the Lord does not dwell with us*
BWV 178
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Illinois, homilist
Vivaldi: Concerto for 4 violins in B minor, RV 580
Hillert: Prelude to Evening Prayer

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