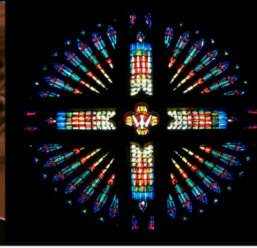


Bach 2019–2020 49th Year Cantata Vespers

www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



November 24, 2019

O Ewigkeit, du Donnerwort, BWV 20

O eternity, you word of thunder

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.



Christ the King Sunday
November 24, 2019 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Dieu parmi nous (from *La Nativité du Seigneur*)

Olivier Messiaen
(1908–1992)

Lord, Thee I Love with All My Heart:
An Organ Meditation on *Herzlich lieb*

Thomas Schmidt
(b. 1946)

Program notes on the Messiaen are printed on pages 30–31 in this worship folder.

Thomas Schmidt, 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.



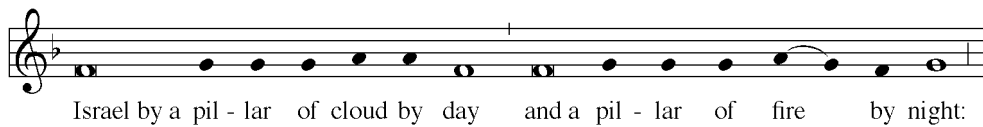
☐ The Lord be with you. ☑ And al - so with you.



☐ 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-uge. 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: *Timor et tremor*

Orlando di lasso
(1532–1594)

Timor et tremor venerunt super me,
Fear and trembling came over me,
et caligo cecidit super me:
and darkness fell over me:
miserere mei, Domine, miserere mei,
have mercy on me, O Lord, have mercy on me,
quoniam in te confidit anima mea.
for my soul trusts in you.

Exaudi, Deus, deprecationem meam,
Hear, O God, my prayer,
quia refugium meum es tu et adiutor fortis.
for you are my refuge and my strong helper.
Domine, invocavi te, non confundar.
Lord, I have called upon you, I shall not be confounded.

Psalms 55:5; 57:1; 61:1; 71:2, 6; and 31:19

Silence for meditation is observed, then:

PSALM PRAYER

☞ Lord, when the day of wrath comes
we have no hope except in your grace.
Make us so to watch for the last days
that the consummation of our hope
may be the joy of the marriage feast of your Son,
Jesus Christ our Lord.

☞ **Amen.**

The offering is gathered.

VOLUNTARY: *Es ist gewißlich an der Zeit*, BWV 755

Johann Sebastian Bach
(1685–1750)

*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: The Day Is Surely Drawing Near

Concertato by Michael D. Costello
(b. 1979)



1 The day is sure - ly draw - ing near When Je - sus, God's a - noint - ed,
2 The fi - nal trum - pet then shall sound And all the earth be shak - en,
Choir 3 The books are o - pened then to all, A rec - ord tru - ly tell - ing
4 Then woe to those who scorned the Lord And sought but car - nal plea - sures,
5 My Sav - ior paid the debt I owe And for my sin was smit - ten;
Choir 6 May Christ our in - ter - ces - sor be And through his blood and mer - it
7 O Je - sus Christ, do not de - lay, But has - ten our sal - va - tion;



In all his pow - er shall ap - pear As judge whom God ap -
And all who rest be - neath the ground Shall from their sleep a -
What each has done, both great and small, When he on earth was
Who here de - spised his pre - cious Word And loved their earth - ly
With - in the Book of Life I know My name has now been
Read from his book that we are free With all who life in -
We oft - en trem - ble on our way In fear and trib - u -



point - ed. Then fright shall ban - ish i - dle mirth, And flames on
wak - en. But all who live will in that hour, By God's al -
dwell - ing, And ev - 'ry heart be clear - ly seen, And all be
trea - sures! With shame and trem - bling they will stand And at the
writ - ten. I will not doubt, for I am free, And Sa - tan
her - it. Then we shall see him face to face, With all his
la - tion. O hear and grant our fer - vent plea: Come, might - y



flames shall rav - age earth As Scrip - ture long has warned us.
might - y, bound - less pow'r, Be changed at his com - mand - ing.
known as they have been In thoughts and words and ac - tions.
judg - e's stern com - mand To Sa - tan be de - liv - ered.
can - not threat - en me; There is no con - dem - na - tion!
saints in that blest place Which he has pur - chased for us.
judge, and set us free From death and ev - 'ry e - vil.



✠ WORD ✠

We sit.

READING: 1 John 4:16–21

¹⁶So we have known and believe the love that God has for us.

God is love, and those who abide in love abide in God, and God abides in them. ¹⁷Love has been perfected among us in this: that we may have boldness on the day of judgment, because as he is, so are we in this world. ¹⁸There is no fear in love, but perfect love casts out fear; for fear has to do with punishment, and whoever fears has not reached perfection in love. ¹⁹We love because he first loved us. ²⁰Those who say, “I love God,” and hate their brothers or sisters, are liars; for those who do not love brother or sister whom they have seen, cannot love God whom they have not seen. ²¹The commandment we have from him is this: those who love God must love their brothers and sisters also.

L The Word of the Lord.

C Thanks be to God.

READING: Luke 16:19–31

[Jesus said to his disciples:] ¹⁹“There was a rich man who was dressed in purple and fine linen and who feasted sumptuously every day. ²⁰And at his gate lay a poor man named Lazarus, covered with sores, ²¹who longed to satisfy his hunger with what fell from the rich man’s table; even the dogs would come and lick his sores. ²²The poor man died and was carried away by the angels to be with Abraham. The rich man also died and was buried. ²³In Hades, where he was being tormented, he looked up and saw Abraham far away with Lazarus by his side. ²⁴He called out, ‘Father Abraham, have mercy on me, and send Lazarus to dip the tip of his finger in water and cool my tongue; for I am in agony in these flames.’ ²⁵But Abraham said, ‘Child, remember that during your lifetime you received your good things, and Lazarus in like manner evil things; but now he is comforted here, and you are in agony. ²⁶Besides all this, between you and us a great chasm has been fixed, so that those who might want to pass from here to you cannot do so, and no one can cross from there to us.’ ²⁷He said, ‘Then, father, I beg you to send him to my father’s house — ²⁸for I have five brothers — that he may warn them, so that they will not also come into this place of torment.’ ²⁹Abraham replied, ‘They have Moses and the prophets; they should listen to them.’ ³⁰He said, ‘No, father Abraham; but if someone goes to them from the dead, they will repent.’ ³¹He said to him, ‘If they do not listen to Moses and the prophets, neither will they be convinced even if someone rises from the dead.’”

L The Word of the Lord.

C Thanks be to God.

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 25 and 26 in this worship folder.*

1. Chorus

O Ewigkeit, du Donnerwort,
O eternity, you thunder word,
O Schwert, das durch die Seele bohrt,
O sword, that pierces through my soul,
O Anfang sonder Ende!
O beginning without end!
O Ewigkeit, Zeit ohne Zeit,
O eternity, time without time,
Ich weiß vor großer Traurigkeit
I know not in such great sorrow
Nicht, wo ich mich hinwende.
Where I should turn.
Mein ganz erschrocken Herz erbebt,
My quite terrified heart shudders
Daß mir die Zung am Gaumen klebt.
So that my tongue sticks to my gums.

In the dramatic opening chorus, mortal human beings contemplate the terrors of eternity, a “time without time.” Bach layers the three sections of the chorale in AAB form onto the three parts of a Baroque French overture. Majestic dotted rhythms swoop upward in a motive derived from the chorale. The *cantus firmus* in the choir’s soprano section is doubled by the trumpet, while dotted rhythms in the lower voices amplify the thunder of *Donnerwort*. The movement’s middle section, marked *vivace*, is quick, lively and fugal in the orchestra, but harrowing, chromatic and fearful in the choir. There’s a dramatic pause before the original short-long rhythms return, tossed from oboes to violin. Striking rhythms in the choir’s lower voices depict shuddering, dry-mouthed sinners facing eternity.



2. Recitative (tenor)

Kein Unglück ist in aller Welt zu finden, das ewig dauernd sei:

There is no misfortune in all the world that lasts eternally:

Es muß doch endlich mit der Zeit einmal verschwinden.

It must finally, in time, one day disappear.

Ach! aber ach! die Pein der Ewigkeit hat nur kein Ziel;

Ah! but ah! The pain of eternity has no end;

Sie treibet fort und fort ihr Marterspiel,

It carries on and on its game of torture,

Ja, wie selbst Jesus spricht, aus ihr ist kein Erlösung nicht.

Yes, as Jesus himself says, from it there is no rescue.

The tenor recitative contrasts the misfortunes of this world, which come to an end, with the prospect of no escape from eternal torments. An ominous chord in the continuo at the beginning of the recitative sets the tone, and staccato eighth notes mark time under the word *ewig* (eternal). The unsettling, shifting tonality evokes the aimlessness of eternity.

3. Aria (tenor)

Ewigkeit, du machst mir bange,

Eternity, you make me afraid,

Ewig, ewig ist zu lange!

Forever, forever, is too long

Ach, hier gilt fürwahr kein Scherz.

Ah, here truly this is no joke.

Flammen, die auf ewig brennen,

Flames that burn on forever,

Ist kein Feuer gleich zu nennen;

Are like no fire that can be named.

Es erschrickt und bebt mein Herz,

My heart is terrified and shudders

Wenn ich diese Pein bedenke

Whenever I think of this pain

Und den Sinn zur Höllen lenke.

And turn my thoughts toward hell.

In a vivid picture of an eternity in hell, slurred two-note phrases of sighing and lamentation are set against held notes in the orchestra and in the vocal line on the words *ewig* and *lange* (long). Phrases end in silence and then start up again, giving no relief from endless pain. Long runs of sixteenth notes depict flames, and sudden upward leaps sound cries of terror.

4. Recitative (bass)

Gesetzt, es dau'erte der Verdammten Qual

Supposing, the torture of the damned lasts

So viele Jahr, als an der Zahl

As many years as the number

Auf Erden Gras, am Himmel Sterne wären;

Of blades of grass on the earth, or stars in heaven.

Gesetzt, es sei die Pein so weit hinausgestellt,

Supposing, the pain is to continue on and on

Als Menschen in der Welt

For as long as human beings in the world

Von Anbeginn gewesen,

Have existed from the beginning,

So wäre doch zuletzt

There would be at last

Derselben Ziel und Maß gesetzt:

An end and a limit put on it:

Sie müßte doch einmal aufhören.

It would finally have to cease at some point.

Nun aber, wenn du die Gefahr,

But now, when you have endured the danger,

Verdammter! tausend Millionen Jahr

You damned one, for a thousand million years

Mit allen Teufeln ausgestanden,

With all the devils,

So ist doch nie der Schluß vorhanden;

The end is still never at hand;

Die Zeit, so niemand zählen kann,

The time which no one can count,

Fängt jeden Augenblick

Starts every moment

Zu deiner Seelen ewgem Ungelück

To the everlasting unhappiness of your soul

Sich stets von neuem an.

Always again from the beginning.

“Gesetz,” sings the bass, “just suppose,” and logically explains the difference between enduring pain and misfortune in measured time, which has an endpoint, and suffering damnation for all eternity.



5. Aria (bass)

Gott ist gerecht in seinen Werken:

God is justified in all his works:

Auf kurze Sünden dieser Welt

For the brief sins of this world

Hat er so lange Pein bestellt;

He has decreed such long pain;

Ach wollte doch die Welt dies merken!

Ah, if only the world would realize this!

Kurz ist die Zeit, der Tod geschwind,

Brief is time, death is swift,

Bedenke dies, o Menschenkind!

Consider this, o human child!

The bass, the voice of authority in Bach's cantatas, reminds listeners that God's judgments are righteous, and warns them that as sinners, they would do well to consider this. The cheerful major key and the bouncy accompaniment by oboes provide a welcome respite from the doom and gloom heard thus far, suggesting that there may be reason for hope if one trusts in God.

6. Aria (alto)

O Mensch, errette deine Seele,

O man, save your soul,

Entfliehe Satans Sklaverei

Escape from Satan's slavery

Und mache dich von Sünden frei,

And make yourself free from sins,

Damit in jener Schwefelhöhle

So that in that sulphurous pit

Der Tod, so die Verdammten plagt,

Death, that so plagues the damned,

Nicht deine Seele ewig nagt.

Does not gnaw at your soul eternally.

O Mensch, errette deine Seele!

O man, save your soul!

A plea to "save your soul" follows the bass's proclamation of God's righteousness. The emotion in the vocal line is intensified by irregular accents which frequently regroup the three beats in each measure into unexpected groups of two (hemiola). After the singer is done the orchestra plays on, giving listeners time to contemplate how they might change their ways.

7. Chorale

Solang ein Gott im Himmel lebt

As long as God lives in heaven

Und über alle Wolken schwebt,

And hovers above the clouds,

Wird solche Marter wahren:

Such torture will endure:

Es wird sie plagen Kält und Hitz,

Cold and heat will torment them,

Angst, Hunger, Schrecken, Feu'r und Blitz

Anguish, hunger, terror, fire and lightning,

Und sie doch nicht verzehren.

And yet not consume them.

Denn wird sich enden diese Pein,

For this pain will only end

Wenn Gott nicht mehr wird ewig sein.

When God is no more eternal.

The chorus sings the eighth stanza of Rist's hymn in a straightforward harmonization. The text offers several splendid onomatopoeic German adjectives to describe the torments of hell.



CANTATA – PART 2: *O Ewigkeit, du Donnerwort*, BWV 20

J. S. Bach

8. *Aria* (bass)

Wacht auf, wacht auf, verlorenen Schafe,

Wake up, wake up, lost sheep,

Ermuntert euch vom Sündenschlafe

Arouse yourselves from the sleep of sin

Und bessert euer Leben bald!

And improve your life soon!

Wacht auf, eh die Posaune schallt,

Wake up, before the trumpet sounds,

Die euch mit Schrecken aus der Gruft

Which calls you with terror from the tomb

Zum Richter aller Welt vor das Gerichte ruft!

To face the judge of all the world in court!

The cantata continues after the sermon with a trumpet call to wake up. (The preacher may not have appreciated that!) The dotted rhythms recall the opening chorus, but once again the bass's music sounds optimistic, even as the text warns of the terror of the final judgment. Rising scales in the first oboe and first violin reinforce the call to wake up, look toward God, and leave sin behind.

9. Recitative (alto)

Verlaß, o Mensch, die Wollust dieser Welt,

Abandon, o man, the delights of this world,

Pracht, Hoffart, Reichtum, Ehr und Geld;

Splendor, arrogance, wealth, honor and money;

Bedenke doch

Consider then

In dieser Zeit annoch,

In this time still left,

Da dir der Baum des Lebens grünet,

While for you the Tree of Life is verdant,

Was dir zu deinem Friede dienet!

What serves to give you peace!

Vielleicht ist dies der letzte Tag,

Perhaps this is the Last Day,

Kein Mensch weiß, wenn er sterben mag.

No man knows when he may die.

Wie leicht, wie bald

How easily, how soon

Ist mancher tot und kalt!

Is many a person dead and cold!

Man kann noch diese Nacht

On this very night

Den Sarg vor deine Türe bringen.

The coffin can be brought to your door.

Drum sei vor allen Dingen

Therefore above all things

Auf deiner Seelen Heil bedacht!

Think of the salvation of your soul!

The final recitative and aria tie the chorale text and its paraphrases in the cantata's libretto to the warning in the gospel lesson about what will happen to those who enjoy riches in this life with no thought for the next—which may come all too quickly! The list of delights of this world is sung over a dotted bass line recalling the picture of eternity in the cantata's opening chorus.



10. **Duet** (alto and tenor)

O Menschenkind,

O child of mankind,

Hör auf geschwind,

Quickly cease

Die Sünd und Welt zu lieben,

To love sin and the world,

Daß nicht die Pein,

So that the pain may not,

Wo Heulen und Zähnkappen sein,

When there is howling and gnashing of teeth,

Dich ewig mag betrüben!

Afflict you forever!

Ach spiegle dich am reichen Mann,

Ah, see yourself in the rich man,

Der in der Qual

Who in his torment

Auch nicht einmal

Not even once

Ein Tröpflein Wasser haben kann!

Can have a small drop of water!

The duet is accompanied only by the continuo group. The ritornello (the instrumental introduction to the duet, repeated between sections of singing) conjures up an image of death sneaking up on an unwary child of man, or worse, a coffin clattering over the cobblestones on its way to your door. The voices, almost childlike in their plea, fit tightly together. Both *Tröpflein* (drop) and *Wasser* (water) are illustrated musically, the one in short notes, the other in a flowing melisma.



11. Chorale

O Ewigkeit, du Donnerwort,
O eternity, you thunder word,
O Schwert, das durch die Seele bohrt,
O sword that bores through the soul,
O Anfang sonder Ende!
O beginning without end!
O Ewigkeit, Zeit ohne Zeit,
O eternity, time without time,
Ich weiß vor großer Traurigkeit
I know not in such great sorrow
Nicht, wo ich mich hinwende.
Where I should turn.
Nimm du mich, wenn es dir gefällt,
Take me, if it pleases you,
Herr Jesu, in dein Freudenzelt!
Lord Jesus, into your tent of joy!

The final stanza of the chorale repeats the text of the first, with only the final two lines altered to reorient the congregation toward the joys of heaven.

Silence is observed, then:

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

We stand.

MAGNIFICAT



C 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.

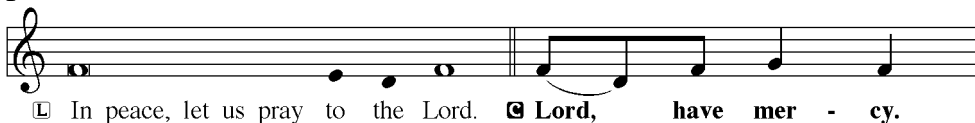




Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;
as it was in the be - gin - ning, is now, and will be for - ev - er. A - men

✠ 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:

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



☑ Al - le - lu - ia.

The litany concludes:

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

Silence is kept, then:

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



☑ 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 Almighty and everlasting God,
 whose will it is to restore all things to your beloved Son,
 whom you anointed priest forever and king of all creation:
 Grant that all the people of the earth, now divided by the power of sin,
 may be united under the glorious and gentle rule of your Son, our Lord Jesus Christ,
 who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

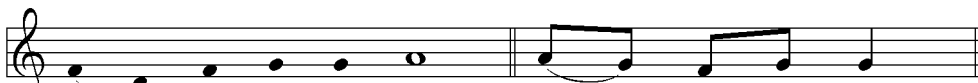
L Lord, remember us in your kingdom and teach us to pray:

**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.**

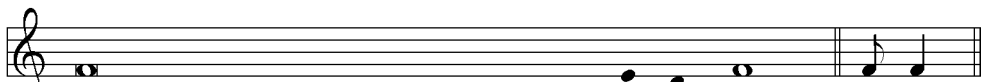
**For thine is the kingdom, and the power, and the glory,
 forever and ever. Amen.**

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: God, Who Made the Earth and Heaven

Concertato by Carl F. Schalk
(b. 1929)



All 1 God, who made the earth and heav - en, dark - ness and light:
Choir 2 And when morn a - gain shall call us to run life's way,
W 3 Guard us wak - ing, guard us sleep - ing, and, when we die,
All 4 Ho - ly Fa - ther, throned in heav - en, all - ho - ly Son,



you the day for work have giv - en, for rest the night.
 may we still, what - e'er be - fall us, your will o - bey.
 may we in your might - y keep - ing all peace - ful lie.
 Ho - ly Spir - it, free - ly giv - en, blest Three in One:



May your an - gel guards de - fend us, slum - ber sweet your mer - cy send us,
 From the pow'r of e - vil hide us, in the nar - row path - way guide us,
 When the last dread call shall wake us, then, O Lord, do not for - sake us,
 grant us grace, we now im - plore you, till we lay our crowns be - fore you



ho - ly dreams and hopes at - tend us all through the night.
 nev - er be your smile de - nied us all through the day.
 but to reign in glo - ry take us with you on high.
 and in wor - thier strains a - dore you while a - ges run.

Text: Reginald Heber, 1783–1826, st. 1; William Mercer, 1811–1873, sts. 2, 4; Richard Whately, 1787–1863, st. 3; alt.
 Music: AR HYD Y NOS, Welsh tune

DISMISSAL

L Go in peace. Serve the Lord.

G Thanks be to God!



Leading Worship Today

The Rev. David W. Wegner, leader
The Rev. Dr. Mark P. Bangert, homilist

Bach Cantata Vespers Choir of Grace
The Rev. Michael D. Costello, cantor

Thomas Schmidt, organist

Amy Anderson de Jong, mezzo soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone

Orchestra

Greg Fudala, Christian Anderson, trumpets
Christine Janzow Phillips, Meg Busse,

Nancy Hagen, oboes
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer,

Elizabeth Brausa, Meg Lanfear, violins I
François Henkins, Lou Torick,

Amanda Fenton, violins II

Naomi Hildner, Becky Coffman, violas

Jean Hatmaker, cello

Michael Hovnanian, double bass

Timothy Spelbring, continuo organ

Bach Cantata Vespers Choir

Soprano

Ann Anderson
Sarah Beatty
Katrina Beck
Judy Berghaus
Donna Dumpys
Mary Jane Endicott
Gwen Gotsch
Sarah Gruendler-Ladner
Julie Hinz
Kate Hogenson
Ruth Otten
Ellen Pullin
Liz Rudy
Eleanor Schneider
Ngaire Whiteside-Bull

Alto

Karen Brunssen
Lois Cornils
Karen Danford
Amy Andeson de Jong
Eunice Eifert
Margaret Garmatz
Lois Guebert
Susan Hammon
Catherine Hegarty
Cynthia Hill
Martha Houston
Francesca Huemer Kelly
Johanna Johnson
Christa Krout
Marilyn Moehlenkamp
Martha Nielsen
Karen Rohde
Liene Sorenson
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor

Paul Aanonsen
John Beed
John Danford
Daniel Krout
Kim Lyons
Justin Martin
John Rudy
Ryan Townsend Strand
Steve Wendel

Bass

Douglas Anderson
Len Berghaus
John Bouman
Mark Bouman
Kim Brunssen
Jeff Cribbs
David Kluge
Peter Modrich
Bob Prischman
Bill Pullin
Greg Rohlfling
Pat Scala
Bob Sideman



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 and is Artistic Director of Chicago Choral Artists.

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.

Mark Bangert, homilist, is the John H. Tietjen Professor of Pastoral Ministry: Worship and Church Music, Emeritus at the Lutheran School of Theology at Chicago. He joined the LSTC faculty in 1983 as Christ Seminary-Seminex Associate Professor of worship and music. One of his passions is the music of Bach—about which he produces scholarly writing. He also loves ethnomusicology and has studied church music in Tanzania, Zimbabwe, Kenya, Manila, Bali, Thailand, and Bangalore, India. He chaired the task force that produced the 1982 Occasional Services book and served as a consultant for *Evangelical Lutheran Worship*.

Amy Anderson de Jong, mezzo soprano, received her Bachelor and Master of Music degrees from Northwestern University. A native of Oak Park, Amy lived and worked in New York where she was a soloist at Avery Fischer Hall in Brahms's *Liebeslieder Waltzes* with the American Symphony Orchestra and premiered the role of Martha in *Patience and Sarah* at the Lincoln Center Festival. Amy is a founding member of Times Three, a vocal trio which has performed with the Baltimore Symphony, the Charleston Symphony, and the Edmonton Symphony. Locally, Amy has been a featured soloist with Handel Week and sung with the Lyric Opera Chorus. Amy met her husband, David, at a master class on the music of Bach in Aldeburgh, England.

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.



Thomas Schmidt, organist, was Director of Music and Cantor at St. Peter’s Church in New York City from 1990 until his retirement in 2015. He studied organ and church music with Philip Gehring at Valparaiso University. He holds a Master of Music degree from the University of Wisconsin and a Doctor of Musical Arts degree from Yale University. For 22 years he was Professor of Music at Concordia College, Bronxville, New York. There he taught piano, music theory and music history. Tom was Assistant Conductor of The Gregg Smith Singers and conductor of the Long Island Symphonic Choral Association in Suffolk County. As a pianist he performed for 25 years with the Arden Trio and the past 10 years with the Omni Piano Quartet.

Ryan Townsend Strand, tenor, is a Minnesota native with a budding career as a concert and oratorio soloist. Strand made his featured soloist debut this season with Music of the Baroque in Chicago under the baton of Nicholas Kramer. Other highlights of the 2019–2020 season include a program of Bach’s flute and tenor arias at PianoForte in November, performing music of William & Henry Lawes with Early Music at the Barn and Valparaiso University in February, and performances of the *St. John Passion* with Elmhurst Symphony and the *St. Matthew Passion* with Bach Cantata Vespers at Grace in March. He is a founding member and executive director of Constellation Men’s Ensemble in Chicago.

BACKGROUND OF THE CANTATA

O Ewigkeit, du Donnerwort, BWV 20, was composed for the First Sunday after Trinity in 1724. It marked the beginning of Bach’s second year as Kantor in Leipzig and the beginning of his second cycle of church cantatas.

There was a grand plan for this second cycle: the cantatas would be based on seasonal chorales associated with the Sundays in the liturgical calendar. This wasn’t a completely original concept. In 1690 Johann Benedikt Carpzov, pastor of the Thomaskirche in Leipzig, wrote that during the previous year he had preached a series of sermons in which he “expounded a good, fine old Protestant and Lutheran hymn” along with explaining the Gospel text for the Sunday. After the sermon the congregation would sing the hymn. In the following year the practice continued, wrote Carpzov, with the Leipzig music director, Johann Schelle, setting each hymn in a “charming piece of music” before the sermon. These *Liederpredigten* (chorale-sermons) were not unique to Leipzig.

In Bach’s first year in Leipzig, from May 30, 1723, through Trinity Sunday in 1724, he had composed new cantatas for nearly every Sunday and feast day, while occasionally drawing on music written at previous posts. His second year of composing weekly cantatas was even more productive than the first, as Bach produced 40 cantatas in as many weeks. The 16th and 17th century German hymns would have provided a “hook” for the congregation, something familiar to draw them into the new music. For the composer they served as a framework for exploring a great variety of musical forms and ideas.

Each cantata in the second cycle opened with a large-scale chorus that included the chorale melody, and each ended with a plain four-part setting of a later stanza of the chorale. BWV 20 provided a dramatic beginning for the project. It is based on a hymn by Johann Rist (1607–1667) “*O Ewigkeit du Donnerwort,*” which was subtitled “*Ernstliche Betrachtung der unendlichen Ewigkeit*” (A serious consideration of endless eternity). The hymn contemplates the nature of time and eternity, mainly an eternity spent in hell, and relates to the Gospel lesson for the day, the story of the rich man in hell calling out to Lazarus in heaven. The hymn has fallen out of use since the 19th century.

Neither the cantata’s librettist (who remains unknown) nor Bach holds anything back in depicting God’s judgment and the terrors of eternal punishment. Musically, eternity arrives with the drama and majesty of a modern French overture. Vocal lines in the arias are full of sighing and lamentation. There’s a trumpet call to awake lost sheep from the sleep of sin and urge them to prepare for the final judgment, and a final duet warns listeners to prepare now to avoid the fate of the rich man who lived in luxury but was ultimately condemned to an afterlife in the fires of Hades.

Composed in two parts to be performed before and after the sermon, the cantata contains three chorale stanzas that use the original text from Rist’s hymn. The texts of the solo movements paraphrase and occasionally quote directly from the remaining stanzas. Only the final lines of the final movement provide any relief from the grim landscape of the hymn.

How did the congregation react? It’s impossible for us to know. Death and deadly illness were far more present in the lives of 18th century Germans than in ours; Rist, the hymn writer, lived through the ravages of the Thirty Years’ War (1618–1648) and its destructive effects were felt in Germany even into the next century. Many great composers have depicted the final judgment and the fires of hell in music. Fear and trembling have been evoked by music, art and drama for as long as human beings have contemplated their own mortality in the face of God’s eternity. It’s all quite thrilling.

Bach’s cantata for the next Sunday after Trinity in 1724, *Ach Gott, vom Himmel sie darein*, BWV 2, (Ah God, look down from heaven) was based on a hymn of Luther. It’s decidedly less modern; the opening movement is in the old-fashioned style of a motet. In the first four cantatas of this second cycle Bach deliberately presents contrasting styles of music and places the *cantus firmus* (the chorale melody) in a different voice in each successive opening chorale fantasia. He has set himself an interesting, complicated task, and set the bar high.

Bach wrote two other cantatas for the First Sunday after Trinity, both focused on the idea in the Epistle (1 John 4: 16–21) that loving God means loving one’s neighbor: *Die Elenden sollen essen*, BWV 75 (The poor shall eat), from 1723; and *Brich dem Hungrigen dein Brot*, BWV 39, (Break your bread with the hungry), from 1726.

But in 1724, Bach gave his congregation a good scare with music about that “thunder word,” eternity.

Gwen Gotsch



IN MEMORIAM + PAUL BOUMAN

The following individuals or organizations have contributed to the Bach Cantata Vespers ministry in memory of Paul Bouman:

Jane Andrew	Ingrid Forsberg	Ruth Rehwaldt
Ian Baird	Belen and Ronald Gresens	The Retirement Research Foundation
Stephen Bartling	George and Madge Groll	William and Shari Rietschel
Cherlyne Beck	Clarice and Douglas Guelker	Evangeline L. Rimbach
Michael Bouman	Susan Hammon	Linda Rock
Linda Brown	Wayne and Margaret Hanson	Greg and Cindy Rohlfing
Karen Brozynski	Ardath Heard	Martha Rohlfing
Dan and Denise Calhoun	Gary and Ackli Howell	Amy Rosenthal
Jacob Campbell	Nancy P. Isherwood	John and Marge Sanger
Jean and Kenneth Christian	Gary Johnson	Edward and Susan Schumacher
Julie A. Christopher	Gertrude Johnson	James A. Scherer and Liene Sorenson
Calumet Collaborative	Robert Kernan	Eugene and Faith Schoon
Thomas and Susan Cornman	Jim and Judy Kerns	Eric Sjostrom
Michael D. and Rebekah W. Costello	Phyllis Kersten	Brenda Smith
Valerie Crone	Carolyn Kimble	Rhea Sprecher
John and Susan Curran	Virginia Lehenbauer	Timothy Spelbring
Rev. and Mrs. J. Decker	Lelie Lindeman	Eunice Spurgat
Diakonia	Douglas and Judith Little	William Tatman
John Donley	Michael Longan	Michelle Thomas
Paul Dorn	Katherine May	Pamela and Donn Todd
Hans and Donna Dumpys	Le Roi Nickel Studio	David and Eileen Walker
Paul Eichwedel	Martha and Peter Nielsen	Cary Webb
Christine Esposito	Donald and Verna Offermann	Amy and Tom Winter
Carole, Heather, and Sarah Ferguson	Arthur and Betty Omes	E. Louise Williams
Ruth Folkening	Tecla and Federick Reklau	

Copyright Acknowledgments

Portions of this liturgy reprinted from *Lutheran Book of Worship*, copyright © 1978 by Augsburg Fortress. Graphics reprinted from *Sundaysandseasons.com*. All rights reserved. All of the above used by permission of Augsburg Fortress liturgies license #38423.

Readings come from the New Revised Standard Version Bible, copyright © 1989, Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

Notes on the cantata by Gwen Gotsch. Used by permission.

Translation of the cantata by Dr. Karen P. Danford. Used by permission.



SUPPORTERS

GUARANTOR

Anonymous
in honor of Paul Bowman
Christopher Family Foundation
*in memory of Walter
and Maxine Christopher*

SPONSOR

Dennis Forgue

BENEFACTOR

Douglas and Ann Anderson
Jill and Martin Baumgaertner
Julie Christopher
Paul Frese
in memory of Rachel Frese
Bill and Ellen Pullin
in memory of Frederick Hemke
Greg and Cindy Rohlfling
Eugene and Faith Schoon
Gerlinde VanDriesen

PATRON

David and Gay Anderson
Sarah and Gerald Beatty
Kenneth R. Belling
Karl and Daniele Bruhn
Kim and Karen Brunssen
Rev. Robert and Margaret Burke
Karen and John Danford
Eunice Eifert
Mary Jane Endicott
Rev. Daniel and Janet Gensch
Junita Borg Hemke
in memory of Frederick Hemke
James and Carol Hopwood
Rev. Phyllis N. Kersten
Rev. Bruce and Jackie Modahl
Le Roi Nickel Studio
Rev. Nancy M. and
Dr. William A. Raabe
Carol Ramsay
*in memory of Jeanne and
Robert Ramsay*

Gordon and Naomi Rowley
Hildegarde Schmidt
Rev. Robert and Bonnie Shaner
Robert Sideman
Rosalie Streng
Al and Irmgard Swanson
Pamela and Donn Todd
Wes and Dot Wilkie

PARTNER

Carolyn Becker and
Rev. Gale Schmidt
Paul Blobaum
*in memory of Rev. Melvin
and Mary Lou Blobaum*
Nancy Brinkman
Franz A. Burnier
Jeff and Leanne Cribbs
Gerald and Magdalene Danzer
Chuck and Helene Debelak
Janel Dennen and Marc Stopeck
Cynthia Hill
in memory of Frederick Hemke
George and Kate Hogenson
Nancy Kaufman
in memory of Stephen Kaufman
Robert Kernan
Gerald and LaNell Koenig
John Kolb
Marilyn Moehlenkamp
James O'Hara
Ruth Rehwaldt
Deborah Seegers
James A. Scherer and Liene Sorenson
Rhea Sprecher
Liz Thompson
Kurt E. Vragel, Jr.
Steven and Susan Wentz

FRIEND

Sal and Diane Amati
Mary Baker and Donald Baar
John and Katherine Bergholz
Rev. Phil and Alice Bruening

Daniel Cattau
*in memory of Rev. Holger and
Olive Cattau*
Edith Constien
Rev. Hans and Donna Dumpys
Marilyn Fall
Olinda Fink
Evelyn Grams
Art and Pat Grundke
Rev. Paul J. Haberstock
in memory of Dorothy V. Chorba
Bob and Kathy Hale
Susan Hammon
Joe and Mary Lu Hanson
Don and Marion Heinz
Patricia Herendeen
William and Sharon Hoisington
Case and Pat Hoogendoorn
Charles W. Laabs
The Lenhardt Family
Mark Lucht
Rev. Dean and Beverly Lueking
Susan Messerli
in memory of Carlos Messerli
Joseph and Julie Modrich
Rev. Tom and Bonnie Noll
Donald and Verna Offermann
Arthur and Betty Omes
Janine Ptasinski
Martha Rohlfling
Donald and Doris Rotermund
in memory of Melvin Rotermund
Marilyn Rotermund
in memory of Melvin Rotermund
John and Carolyn Sanderson
Carl F. Schalk
William Schnell
Ed and Susan Schumacher
David and Carrie Simpson
in honor of Elinor Schueler
Charles and Mary Sukup
Janet Sylvester
George and Nancy Wohlford

CONTRIBUTOR

Robert and Evy Alsaker
Catherine Amato
Paul Applegate
Marv and Judy Bartell
Stephen Bartling
Cherlyne Beck
Rev. William and Gail Beckmann
Mark Bouman and Mary Jane Keitel
Rev. H. David and Alouise Brummer
Rev. Rober and Margaret Burke
Dan and Denise Calhoun
Barbara J. Carlson
Helen K. Costello
Revs. Michael D. And
Rebekah W. Costello
Rev. and Mrs. J. Decker
Catherine and Dave DeLanoy
Diakonia
John Donley
Paul Eichwedel
Paul and Darlene Fahrenkrog

Rev. Daniel and Ruth Feldscher
Rohald Felt
Ingrid Forsberg
Betty and Philip Gehring
Sandra Grams
Rev. David Heim and Barbara Hofmaier
in memory of Matthew Hofmaier Heim
David and Mary Alice Helms
Gloria Hillert
Gary and Ackli Howell
Jo Ann Hutchinson
Rev. James and Nadine Ilten
Gertrude Johnson
James and Judy Kerns
Rev. Phyllis Kersten
in honor of Carl Schalk
Carolyn Kimble
Karen Lemke
Christyne Lettermann
Carol Lewis
in memory of Alvin and Evelyn Haase
Leslie Lindeman

Justin List
Michael Longan
Craig McGill
Joseph and Julie Modrich
The Retirement Research
Foundation
Evangeline Rimbach
Ruth Schnell
Rev. Frank C. Senn
Janet Tatman
Willard Thomen
William and Barbara Urbrock
Linda Wagner
Rev. David and Eileen Walker
Carole Walther
Karin Waltz
Cary Webb
James and Kathleen Wind
in honor of Carl Schalk
Gordon and Frieda Wilson

Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. Please inform the Grace business office of any errors or omissions. This listing of our supporters acknowledges contributions to the 49th season of Bach Cantata Vespers, beginning May 1, 2019. Gifts received after November 3 will be acknowledged in the January 26 worship folder. Special thanks are extended to Leonard Berghaus for tuning the portativ organ, to Dr. Karen P. Danford for her translation of the cantata text from German to English, and to Gwen Gotsch for her notes on the cantata.

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

Donate Now



All of the wonderful music that is made at Grace to the glory of God depends on the support of hundreds of people like you. Please consider making a gift of any size at www.bachvespers.org or by sending a check made out to Grace Lutheran Church (with Bach Vespers in the memo line) to Grace at 7300 Division Street, River Forest, Illinois, 60305.



BACKGROUND OF THE PRELUDE

Dieu parmi nous (“God Among Us”) is the climactic final movement of *La Nativité du Seigneur*. Messiaen provides a biblical subtitle to the movement with words from Ecclesiasticus and the Gospels of St. Luke and St. John: “Words from the communicant, the Virgin, the entire Church: the One who has created me has rested in my tent, the Word is made flesh and it has lived in me. My soul glorifies the Lord, my spirit has thrilled from gladness in God my Savior.” He presents three themes in succession at the start of the work. The rest of the piece is a development of those three themes.

The first theme represents God’s descent from heaven to become human. It is actually two short motifs (musical ideas) heard in succession, the first in the manuals, the second in the pedal. The pedal motif is especially important. It will reappear at critical times in the piece:



The second movement is the “theme of love or communion. . . [expressing the] sweetness of our union with Jesus Christ.” This theme, presented quietly in this short first exposition, is fully developed in the middle section of the piece:



Finally, the third theme is marked “lively and joyous” and is Messiaen’s first use of *style oiseau* (bird song). *Style oiseau* becomes a hallmark of Messiaen’s work in later years. He was fascinated with the sound of birds and eventually tried to imitate the sounds of specific birds in his music. This early *style oiseau* is not a literal bird imitation, but is meant to express the idea of birdsong. Messiaen described it as a “Magnificat in bird style.” This is a direct reference to the last phrase of the subtitle, “My soul glorifies the Lord, my spirit has thrilled from gladness in God my Savior” (the first verse of the *Magnificat*, Mary’s song of exaltation found in Luke upon greeting her cousin Elizabeth).



The development of the communion theme leads into a grand and stately restatement of the first part of the descent theme. The second part of the descent theme, however, is inverted, rising by exactly the same intervals by which it descended earlier. This is often interpreted as our response to God's Incarnation – the ascent of our souls into the heavenly splendor.

This representation of our response is followed by an ecstatic toccata in the classic French style of fast chords in alternating hands and represents Mary's dance of joy at the birth of her son. Underlying the toccata in the hands, the pedal descent theme recurs, almost like an ostinato. The ecstatic frenzy builds to the closing measures as the descent theme begins to fragment. Finally the trumpets announce a final statement of joy and the last four notes of the pedal descent motif make their final statement: God is among us.

Notes graciously provided by and copyright © 2008 John Fowler.
Used by permission.

Bach

2019–2020 49th Year

Cantata Vespers



www.bachverspers.org

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 Wentle, 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

Karen Brunssen, mezzo-soprano

Hoss Brock, tenor (Evangelist)

Sarah Ponder, mezzo-soprano

Keven Keys, baritone (Jesus)

Ryan Townsend Strand, tenor

Maura Janton Cock, soprano

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





**GRACE
LU⁺HERAN
CHURCH
& SCHOOL**

7300 Division ■ River Forest, Illinois
708-366-6900 ■ www.bachvespers.org