

50TH
YEAR



2020-2021

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

November 22, 2020

Wachet! Betet! Betet! Wachet!
Watch! Pray! Pray! Watch!

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

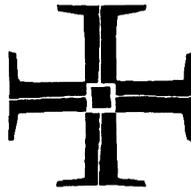
To minimize the spread of COVID-19, we worship online today via live stream on the [Bach Cantata Vespers YouTube Channel](#). We encourage you to follow along in this bulletin and join us in singing the hymns and liturgy as you watch and listen.

The Bach Cantata Vespers ministry relies on the financial support of hundreds of people like you. During the pandemic, we are especially in need of your support. If you are able to support this ministry financially, please consider making a donation [online](#). Thank you for your support.



Christ the King Sunday
November 22, 2020

EVENING PRAYER



PRELUDE

Concerto in A minor, RV 418

Antonio Vivaldi
(1678–1741)

Allegro
Andante
Allegro

Jean Hatmaker, cellist

Prelude to Evening Prayer

Richard Hillert
(1923–2010)

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,



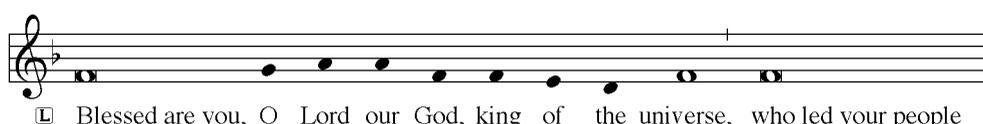
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



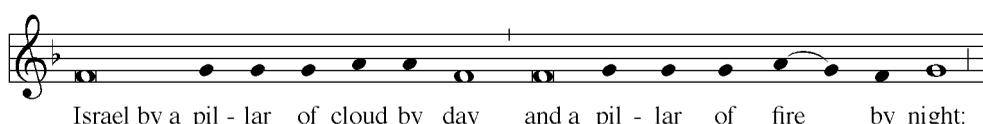
☐ The Lord be with you. ☑ And al - so with you.



☐ 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 ✠

PSALM 141

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

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

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.



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.

OFFERING/VOLUNTARY: All' Offertorio

Domenico Zipoli
(1688–1726)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
[Click here to contribute online.](#) Your generosity is appreciated.*



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.

Text: Bartholomäus Ringwaldt, 1532–99; tr. Philip A. Peter, 1832–1919, alt.
 Tune: *Geistliche Lieder auff's new gebessert*, Wittenberg, 1535, ed. Joseph Klug;

✠ WORD ✠

READING: 2 Peter 3:3–13

³First of all you must understand this, that in the last days scoffers will come, scoffing and indulging their own lusts ⁴and saying, “Where is the promise of his coming? For ever since our ancestors died, all things continue as they were from the beginning of creation!” ⁵They deliberately ignore this fact, that by the word of God heavens existed long ago and an earth was formed out of water and by means of water, ⁶through which the world of that time was deluged with water and perished. ⁷But by the same word the present heavens and earth have been reserved for fire, being kept until the day of judgment and destruction of the godless.

⁸But do not ignore this one fact, beloved, that with the Lord one day is like a thousand years, and a thousand years are like one day. ⁹The Lord is not slow about his promise, as some think of slowness, but is patient with you, not wanting any to perish, but all to come to repentance. ¹⁰But the day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, and the elements will be dissolved with fire, and the earth and everything that is done on it will be disclosed.

¹¹Since all these things are to be dissolved in this way, what sort of persons ought you to be in leading lives of holiness and godliness, ¹²waiting for and hastening the coming of the day of God, because of which the heavens will be set ablaze and dissolved, and the elements will melt with fire? ¹³But, in accordance with his promise, we wait for new heavens and a new earth, where righteousness is at home.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 25:31–46

[Jesus said:] ³¹“When the Son of Man comes in his glory, and all the angels with him, then he will sit on the throne of his glory. ³²All the nations will be gathered before him, and he will separate people one from another as a shepherd separates the sheep from the goats, ³³and he will put the sheep at his right hand and the goats at the left. ³⁴Then the king will say to those at his right hand, ‘Come, you that are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world; ³⁵for I was hungry and you gave me food, I was thirsty and you gave me something to drink, I was a stranger and you welcomed me, ³⁶I was naked and you gave me clothing, I was sick and you took care of me, I was in prison and you visited me.’ ³⁷Then the righteous will answer him, ‘Lord, when was it that we saw you hungry and gave you food, or thirsty and gave you something to drink? ³⁸And when was it that we saw you a stranger and welcomed you, or naked and gave you clothing? ³⁹And when was it that we saw you sick or in prison and visited you?’ ⁴⁰And the king will answer them, ‘Truly I tell you, just as you did it to one of the least of these who are members of my family, you did it to me.’

⁴¹Then he will say to those at his left hand, ‘You that are accursed, depart from me into the eternal fire prepared for the devil and his angels; ⁴²for I was hungry and you gave me no food, I was thirsty and you gave me nothing to drink, ⁴³I was a stranger and you did not welcome me, naked and you did not give me clothing, sick and in prison and you did not visit me.’ ⁴⁴Then they also will answer, ‘Lord, when was it that we saw you hungry or thirsty or a stranger or naked or sick or in prison, and did not take care of you?’

⁴⁵Then he will answer them, ‘Truly I tell you, just as you did not do it to one of the least of these, you did not do it to me.’ ⁴⁶And these will go away into eternal punishment, but the righteous into eternal life.”

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 26–27 in this worship folder.*

1. Chorus

Wachet! betet! betet! wachet!

Watch! Pray! Pray! Watch!

Seid bereit

Be ready

Allezeit,

At all times

Bis der Herr der Herrlichkeit

Until the Lord of glory

Dieser Welt ein Ende machet.

Makes an end to this world.

The trumpet sounds the alarming clarion call warning of the coming of the last day—a stirring instrumental introduction to the cantata. The chorus soon enters singing *Wachet!* (Watch!) in rushing sixteenth-notes that quickly dissolve into chords of long-held notes at *Betet!* (Pray!). An imitative conversation between the voice parts ensues at the middle section that admonishes us to be ready at *seid bereit* (be ready). A written-out *da capo* return to the opening injunction to watch and pray concludes the movement.

The entire chorus is reminiscent of the *Wächterlieder* or watchman’s songs that traditionally alerted the townsfolk to the coming of the dawn, and that were in turn the inspiration for such chorales as *Wake, awake, for night is flying* (LBW 31) and *Rejoice, angelic choirs, rejoice!* (LBW 146). The inherent drama of the message and the skillful setting of the text solidify the reputation of this chorus as one of Bach’s greatest.



2. Recitative (bass)

Erschrecket, ihr verstockten Sünder!

Be terrified, you unrepentant sinners!

Ein Tag bricht an,

A day is dawning

Vor dem sich niemand bergen kann:

From which no one can hide:

Er eilt mit dir zum strengen Rechte,

It hurries you away to strict justice,

O! sündliches Geschlechte,

O sinful generation,

Zum ewgen Herzeleide.

To everlasting heartache.

Doch euch, erwählte Gotteskinder,

But for you, chosen children of God,

Ist er ein Anfang wahrer Freude.

It is the beginning of true joy.

Der Heiland holet euch, wenn alles fällt und bricht,

The Saviour will bring you, when everything falls and breaks,

Vor sein erhöhtes Angesicht;

Before his own exalted face;

Drum zaget nicht!

So do not dither!

The instruments, led by the heralding trumpet, warn the stubborn sinners in threatening chords that are repeated rapidly, sounding between the unaccompanied phrases of the soloist. A brief *arioso*-like section follows with its message of salvation for *Gotteskinder* (children of God), climaxing with an exuberant melisma of flowing sixteenth-notes on *Freude* (joy). Nevertheless, the reassuring *drum zaget nicht!* (so do not dither!) is punctuated with a reiteration of the beginning motif of repeated chords of warning, a clever juxtaposition by Bach of Law and Gospel.



3. Aria (alto)

Wenn kömmt der Tag, an dem wir ziehen
When comes the day, when we depart
Aus dem Ägypten dieser Welt?
From the Egypt of this world?
Ach! laßt uns bald aus Sodom fliehen,
Ah! let us soon flee from Sodom,
Eh uns das Feuer überfällt!
Before the fire overtakes us!
Wacht, Seelen, auf von Sicherheit
Awake, you souls, from your security
Und glaubt, es ist die letzte Zeit!
And believe, this is the end time!

The text refers both to the deliverance of the Israelites from bondage in Egypt and the flight from the destruction of wicked Sodom by fire and brimstone. Both are metaphors for the need to escape from the evil world: “This is the end time!” The movement is cast in a flowing 9/8 meter (although a 3/4 meter is indicated in the score). The *obbligato* (required) cello heard today was specified by Bach in a 1731 recasting of the part. The soloist is supported by a *continuo* of keyboard, another cello and bassoon. The bass moves consistently in rising lines or by triplets that undergird the command of the text to flee. *Feuer* (fire) and *fliehen* (to flee) receive special attention in the vocal line.

4. Recitative (tenor)

Auch bei dem himmlischen Verlangen
Even in our longing for heaven
Hält unser Leib den Geist gefangen;
Our body holds the spirit prisoner;
Es legt die Welt durch ihre Tücke
Through tricks the world lays
Den Frommen Netz und Stricke.
Nets and ropes for the devout.
Der Geist ist willig, doch das Fleisch ist schwach;
The spirit is willing, but the flesh is weak;
Dies preßt uns aus ein jammervolles Ach!
This draws from us a mournful Ah!

In this recitative, accompanied only by the continuo, the text refers to Matthew 26:41 concerning our willing spirit but weak flesh.



5. Aria (soprano)

Laßt der Spötter Zungen schmähen,

Let the cynics' tongues abuse us,

Es wird doch und muß geschehen,

It will and must happen,

Daß wir Jesum werden sehen

That we will see Jesus

Auf den Wolken, in den Höhen.

On the clouds, in the heights.

Welt und Himmel mag vergehen,

The world and heaven may perish,

Christi Wort muß fest bestehen.

Christ's word must stand firm.

Laßt der Spötter Zungen schmähen;

Let the cynics' tongues blaspheme;

Es wird doch und muß geschehen!

It will and must happen.

A curious aria that pits the “cynics’ tongues” against the sure promise that we shall yet behold Jesus in heaven. The *Spötter Zungen* (cynics’ tongues) seem to be portrayed in the accompaniment by unison strings playing passages marked by contrasting dynamics, first loud, then immediately soft: *forte* then *piano, piano* then *pianissimo*, as if two gossipers were exchanging malicious tidbits.

6. Recitative (tenor)

Jedoch bei dem unartigen Geschlechte

Yet even among this heedless generation

Denkt Gott an seine Knechte,

God thinks of his servants,

Daß diese böse Art

So that this wicked way

Sie ferner nicht verletzt,

Harms them no further,

Indem er sie in seiner Hand bewahrt

Since he preserves them in his hand

Und in ein himmlisch Eden setzt.

And places them in a heavenly Eden.

Another simple recitative assures believers of God’s intention to bring them to the promised Eden.

7. Chorale

Freu dich sehr, o meine Seele,
Rejoice greatly, o my soul,
Und vergiß all Not und Qual,
And forget all distress and anguish,
Weil dich nun Christus, dein Herre,
Since Christ your Lord
Ruft aus diesem Jammertal!
Calls you from this vale of sorrow!
Seine Freud und Herrlichkeit
His joy and splendour
Sollt du sehn in Ewigkeit,
Shall you see in eternity,
Mit den Engeln jubiliere,
With the angels rejoicing,
In Ewigkeit triumphieren.
In eternity triumphing.

The ending of the first part of the cantata is signaled by the singing of the first stanza of the familiar Lutheran chorale *Freu dich sehr* (Rejoice greatly), most commonly sung in America in Catherine Winkworth's 1863 translation "Comfort, comfort, now my people" (LBW 29). The text, probably by Johann Olearius, first appeared in Freiberg, Saxony, Germany in 1671. The melody, possibly originally a popular French folk song, appeared in Louis Bourgeois' landmark *Genevan Psalter* of 1551, which contained several Psalm hymns that were among those adopted by the early Lutheran reformers from Swiss and French Reformed sources.



8. Aria (tenor)

Hebt euer Haupt empor

Lift up your heads

Und seid getrost, ihr Frommen,

And be consoled, you believers,

Zu eurer Seelen Flor!

In the bloom of your souls!

Ihr sollt in Eden grünen,

You shall blossom in Eden

Gott ewiglich zu dienen.

To serve God forever.

A twelve-measure introduction for oboe, strings and *continuo* begins with a brief head-motive, heard frequently throughout the aria. The head-motive moves quickly to a cheerful oboe and first violin line that scurries about providing a figuration that contrasts with the line of the tenor who sings of the assurance of heavenly bliss. The movement closes with a written out *da capo* repetition of the opening measures.

9. Recitative (bass)

Ach, soll nicht dieser große Tag,
Ah, should not this great day,
Der Welt Verfall
The ruin of the world
Und der Posaunen Schall,
And the sound of trumpets,
Der unerhörte letzte Schlag,
The unheard final blow,
Des Richters ausgesprochne Worte,
The words proclaimed by the judge,
Des Höllenrachens offene Pforte
Hell's jaws open gates,
In meinem Sinn
Awaken in my mind
Viel Zweifel, Furcht und Schrecken,
Much doubt, fear and terror,
Der ich ein Kind der Sünden bin, Erwecken?
Since I am a child of sin?
Jedoch, es gehet meiner Seelen
However, there arises in my soul
Ein Freudenschein, ein Licht des Trostes auf.
A gleam of joy, a light of comfort.
Der Heiland kann sein Herze nicht verhehlen,
The Savior cannot conceal his heart,
So vor Erbarmen bricht,
That breaks with compassion,
Sein Gnadenarm verläßt mich nicht.
His merciful arm does not forsake me.
Wohlان, so ende ich mit Freuden meinen Lauf.
Well, this is how I will end my course with joy.

The terrors of Judgment Day are unfolded for the child of sin, and yet a declaration of mercy is provided by the Savior who leads the believer happily on a course to heaven. Strings, trumpet, and *continuo* accompany the soloist.

The terrors are represented by the thudding of the rapidly repeated bass notes and the flashing thirty-second note runs of the strings. The movement is barely underway when the trumpet of judgment sounds the high and penetrating melody of the Reformation-era chorale *Es ist gewisslich an der Zeit* (The day is surely drawing near, LBW 321), a song that was well known to the worshippers in Leipzig—a song that speaks of the dual themes of this movement: judgment and eternal salvation in Christ. As the movement draws to its blessed destination, the soloist concludes *so ende ich mit Freuden meinen Lauf* (this is how I will end my course with joy), singing exuberant melismas on *Freuden* (joy) and *Lauf* (a run or course).



10. Aria (bass)

Seligster Erquickungstag,

Blessed day of revival,

Führe mich zu deinen Zimmern!

Lead me to your chambers.

Schalle, knalle, letzter Schlag,

Sound, crack, the last stroke,

Welt und Himmel, geht zu Trümmern!

Earth and heaven, fall into ruins!

Jesus führet mich zur Stille,

Jesus leads me to stillness,

An den Ort, da Lust die Fülle.

To the place full of delight.

Often cited as one of Bach's finest vocal movements, the aria is divided into three sections. The first, marked *Molto adagio* (very slow), is scored for soloist and *continuo* alone and takes the shape of a lovely, peaceful *arioso*, while the second, marked *Presto* (very fast), adds trumpet and strings with persistent, thumping bass pedal points and very busy upper string motion. The action accompanies a vigorous, disjointed vocal line that illustrates *Trümmern* (ruins or destruction). Finally, the peaceful atmosphere and pace of the first section return, leading to a conclusion, however, that requires the bass singer to negotiate at the final cadence an astonishing downward leap of the interval of a twelfth followed by an upward leap of an octave on *Fülle* (fullness), which refers to the completeness of life in heaven.



11. Chorale

Nicht nach Welt, nach Himmel nicht
Not for the world, not for heaven
Meine Seele wünscht und sehnet,
Does my soul wish and long,
Jesum wünsch ich und sein Licht,
Jesus I desire, and his light,
Der mich hat mit Gott versöhnet,
He who reconciled me with God,
Der mich freiet vom Gericht,
Who frees me from judgment,
Meinen Jesum laß ich nicht
I shall not leave my Jesus.

Choir and orchestra join in the customary chorale to sing with confidence that set free from judgment, the believer will never leave Jesus. Strings soar to descant above the simple harmonization, while the melody and bass receive reinforcement from the trumpet and *continuo*.

The chorale words are the fifth stanza of *Meinen Jesus lass ich nicht* by Christian Keymann (1658). The melody (possibly by Andreas Hammerschmidt) and an English translation are found in *The Evangelical Lutheran Hymn-Book* (88), and *Evangelical Lutheran Hymnary* (362). The translation, “Jesus I will never leave,” is found with another tune in *The Lutheran Hymnal* (363).



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.

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- ceit. 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.



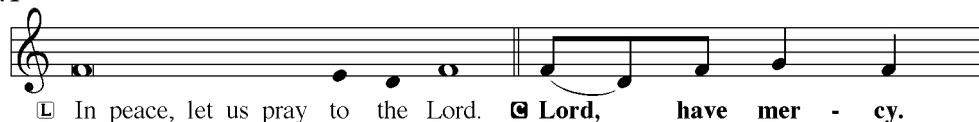
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



as it was in the be - gin - ning, is now, and will be for - ev - er. A - men

✠ PRAYERS ✠

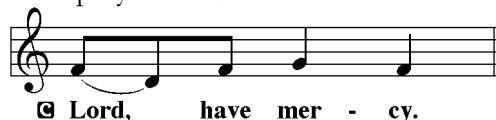
LITANY



☐ 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.



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.



- ℣ 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.

☩ Amen.

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

☩ **Our Father, who art in heaven,**

hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.

Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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

BENEDICAMUS DOMINO

Let us bless the Lord. Thanks be to God.

The musical notation consists of a single staff in 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. A double bar line follows. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5.

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 in treble clef. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. A double bar line follows. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4.



HYMN: God, Who Made the Earth and Heaven

Concertato by Carl F. Schalk
(b. 1929)



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,
 3 Guard us wak - ing, guard us sleep - ing, and, when we die,
 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

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Phyllis N. Kersten, homilist
Bach Cantata Vespers Orchestra of Grace
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Susan Nelson, soprano
Amanda Koopman, mezzo soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone
Eunice Eifert, videographer
Bill Rohlfing, audio engineer
Julie Hinz, sound board operator

Orchestra

Greg Fudala, trumpet
Christine Janzow Phillips, oboe
Dianne Ryan, bassoon
Betty Lewis, Rika Seko, Elizabeth Brausa, violins I
Paul Zafer, Mark Agnor, Henry Zheng, violins II
Naomi Hildner, Becky Coffman, violas
Jean Hatmaker, Victoria Mayne, cellos
Michael D. Costello, harpsichord
Timothy Spelbring, continuo organ

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50TH
YEAR



2020–2021

BACH

Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

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

September 27
BWV 51

Jauchzet Gott in allen Landen *Exult in God in every land*
Susan Nelson, soprano
F. Dean Lueking, Grace Lutheran Church and School, River Forest, Illinois, homilist

November 1
BWV 106

Gottes Zeit ist die allerbeste Zeit *God's time is the very best time*
L. George Detweiler, Norristown, Pennsylvania, homilist
Stefan Kiessling, Leipzig, Germany, guest organist

November 22
BWV 70

Wachet! Betet! Betet! Wachet! *Watch! Pray! Pray! Watch!*
Phyllis N. Kersten, Grace Lutheran Church and School, River Forest, Illinois, homilist
Vivaldi: Concerto for Cello, Strings, and Continuo in A minor, RV 418
Hillert: Prelude to Evening Prayer

January 31
BWV 82

Ich habe genug *I have enough*
Douglas Anderson, baritone
Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 28
BWV 32

Liebster Jesu, mein Verlangen *Dearest Jesus, my desire*
Yehiel Curry, ELCA Metropolitan Chicago Synod, homilist
Catherine R. Rodland, St. Olaf College, guest organist

March 28
BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*
E. Louise Williams, Valparaiso, Indiana, homilist
Bach: Brandenburg Concerto No. 4 in G Major, BWV 1049

April 25
BWV 6

Bleib bei uns, denn es will Abend werden *Stay with us, for evening falls*
Frank C. Senn, Evanston, Illinois, homilist
Steven Wente, Concordia University Chicago, guest organist
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

May 23
BWV 34

O ewiges Feuer, o Ursprung der Liebe *O eternal fire, O source of love*
David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist
Mozart: Sonata in F Major, KV 244
Händel: Organ Concerto in B-flat Major, Op. 4, No. 2

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BACKGROUND OF THE CANTATA

In present day American culture, the fall of the year is dominated by Halloween and Thanksgiving, holidays which soon give way to Christmas. Fall and early winter have become times of major commercial activity and one continuous celebration of well-wishing, exchange of gifts, and partying.

In eighteenth-century Leipzig, when the entire civic and spiritual atmosphere was influenced by the historic liturgical church year, things were quite different. As fall waned and winter neared, the end of the church year was observed by church and society as a time of serious reflection on the end of life and the coming Day of Judgment. The cantata to be heard today, presented on a late November Sunday, develops and explicates that sober emphasis.

The version of *Wachet! Betet! Betet! Wachet!* that we hear today was first performed in Leipzig on November 21, 1723. It is an expanded version of a cantata that Bach had composed for the Second Sunday in Advent in 1716 when he was employed at the court in Weimar. The Gospel lesson for the day was Luke 21:25–36, in which Jesus tells his followers to “watch and pray” in preparation for his final coming.

In the liturgically more traditional city of Leipzig, the Sundays before Christmas were considered part of the penitential Advent season that helped the faithful to prepare for the coming joyous celebration of the Nativity of our Lord. Thus, no special music and no cantatas were heard in church on the second, third, and fourth Sundays of Advent.

However, in Leipzig, as everywhere in Christianity, the last Sundays of the church year focused on the “end times,” the end of life and eternal judgment. Thus, when Bach moved to Leipzig in 1723, he determined that with a little alteration the former Weimar Advent cantata could find a home in Leipzig on the Twenty-Sixth Sunday after Trinity.¹ The Epistle for that day was 2 Peter 3:3–13, which vividly portrays Christ’s second coming; the Gospel was St. Matthew 25:31–46, which describes the events of Judgment Day presided over by Christ the Divine Judge. Bach inserted new recitatives (the texts of which he himself may have written) between the arias of Salomo Franck’s original cantata libretto. The added texts graphically portray the final plight of unbelieving mortals and the terrors of the last day, and Bach seized upon these texts as inspiration for highly evocative music. He also added a chorale midway through the cantata, creating a longer, more impressive work that provided an appropriate ending for the important last Sunday in the church year of 1723. This longer cantata was now divided into two sections: the first movements (1–7) were sung before the sermon and the remaining movements (8–11) were sung after it, perhaps during the distribution of Holy Communion.

Cantata background continues on next page.

¹ Sundays after Trinity of that day are called Sundays after Pentecost today.

The cantata text warns sinners of the terrors of the impending judgment, but assures believers that Christ will never forsake them, and that the joys of heavenly bliss will be theirs if they remain faithful. This focus, which Bach reiterated in many of his other choral works found its source in his study of the Bible. Bach's personal copy of the *Calov Bible Commentary* of 1681, which was discovered in America in 1935 in a Michigan farmhouse, contains writing in Bach's own hand on a passage in St. Mark, chapter 10, that affirms his belief that those who suffer persecution in this life will inherit eternal life.²

The cantata is scored for trumpet, oboe, strings (2 violins, viola, cello), basso continuo (organ, cello, double bass, bassoon), with soprano, alto, tenor and bass soloists and four-part choir.

Carlos Messerli

² R. Leaver, ed., *J. S. Bach and Scripture: Glosses from the Calov Bible Commentary* (St. Louis, 1985), pg. 18.

BIOGRAPHIES



Michael D. Costello, organist and 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.



Jean Hatmaker, cellist, is a founding member of the internationally-acclaimed Kontras Quartet, currently in-residence at Grace Lutheran Church of River Forest. Jean has an extensive background of orchestral playing, as principal cellist of the Civic Orchestra of Chicago and the Western Piedmont Symphony; she is currently principal cellist with Elmhurst Symphony Orchestra. Jean enjoys her frequent appearances at Grace, playing continuo for the Bach Cantata Vespers Series. Jean holds faculty positions teaching cello and chamber music at Oak Park String Academy, and Elmhurst University. She serves on the board of Chicago's Musicians Club of Women as Vice-President, and Awards Officer, entrusted with overseeing their competition for young women musicians. Jean attended Indiana University, where she studied with Helga Winold and Janos Starker; she holds a BM High Distinction and MM in cello performance. She plays on a European cello of unknown provenance circa 1880, and uses Hill and Bearden bows.



Phyllis N. Kersten, homilist, was Associate Pastor at Grace from 1996–2008. Following her retirement, Phyllis served as interim pastor at Luther Memorial Lutheran Church in Chicago, at the Chapel of the Resurrection at Valparaiso University in Indiana, and then from April 2015–September 2016 as interim associate pastor back at Grace, River Forest. She has written for the “Living by the Word” column of *Christian Century* magazine, and has co-authored several Bible studies for women. Phyllis is also co-author of *R Is for Religion*, a curriculum for inner-city churches (Morse Press 1964), and authored a hymn text, “Wake Us, O Lord, to Human Need,” published in several hymnals. She has also served as an adjunct professor at the Lutheran School of Theology teaching Christian Education courses.



Amanda Koopman, mezzo soprano, has recently performed as soloist in Vivaldi's *Gloria* and Bach's *Mass in F* with Music of the Baroque, performed several recitals in cities in China, and Bach's *Mass in B Minor* with Bella Voce. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, Elgin Master Chorale, and University of Illinois at Chicago. She graduated from Northwestern with her Masters in vocal performance in 2011.



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. Susan teaches voice at Concordia University and Providence St. Mel School, and is the choir and music director at Grace Lutheran Church in Mount Prospect. She has appeared as a chorister and soloist with Lyric Opera of Chicago, Grant Park Chorus and Music of the Baroque, for which she has also served a teaching artist for the past six years. Other local appearances include performances with Midwest Mozart Festival, Harbor Country Opera, and the Rockford and Elmhurst Choral Unions.



Ryan Townsend Strand, tenor, is a Minnesota native whose passion for Baroque and New Music have afforded him a budding career as a concert and oratorio soloist. Strand made his debut last season as Endymion in Bach's secular Hunt Cantata under the baton of Nicholas Kramer with Music of the Baroque. Strand most recently sang in Haymarket Opera Theater's first ever HD filmed production of Handel's *Acis & Galatea*. He would have made his onstage debut at Lyric Opera of Chicago last spring in Richard Wagner's *Götterdämmerung* prior to COVID-19. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, and the Grant Park Festival Chorus. He is a founding tenor and executive director of Constellation Men's Ensemble in Chicago.



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Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

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