

Bach
Cantata Vespers
2009-2010

Grace Lutheran Church
River Forest, Illinois

God has spoken to us by his Son.
God has spoken to us by his Son.
God has spoken to us by his Son.

This evening's cantata is underwritten in large part by the Prinz family to the glory of God, in memory of Andy, and in gratitude for the ministry of Grace Church to him.

Soli Deo Gloria.

FIFTH SUNDAY IN LENT
March 21, 2010 † 3:30 p.m.
Evening Prayer



† OPENING †

PRELUDE

Wie schön leuchtet der Morgenstern, BWV 739
(How Lovely Shines the Morning Star)

Johann Sebastian Bach
(1685–1750)

Vêpres du commun des fêtes de la Sainte-Vierge, Op. 18
(Vespers of the Common Feast of the Holy Virgin)

Marcel Dupré
(1886–1971)

Magnificat I: My soul proclaims the greatness of the Lord;
My spirit rejoices in God my Savior,
For he has looked with favor on his lowly servant.

Brandenburg Concerto #1 in F Major, BWV 1046 (*background notes on page 17*)

J. S. Bach

- I. Allegro
- II. Adagio
- III. Allegro
- IV. Menuet–Trio I–Menuet–Polacca–Menuet–Trio II–Menuet

Jonathan Boen and Robert Johnson, horns
Rebecca Schalk Nagel, oboe
Betty Lewis, violin

MOTET: *Ave Maria*

Franz Biebl
(1906–2001)

*Angelus Domini
Nuntiavit Mariae
Et concepit de Spiritu sancto.*

The angel of the Lord
made his annunciation to Mary
and she conceived by the Holy Spirit.

*Ave Maria, gratia plena,
Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui Jesus.*

Hail, Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.

*Maria dixit:
Ecce ancilla Domini;
Fiat mihi secundum verbum tuum.*

Mary said:
Behold the handmaiden of the Lord.
Let it be unto me according to thy word.

*Et verbum caro factum est
Et habitavit in nobis.*

And the Word was made flesh
and dwelt among us.

(based on Luke 1 and John 1)

Silence for meditation is observed, then:

PRAYER

☪ Pour your grace into our hearts, O Lord,
that we, who have known the incarnation of your Son, Jesus Christ, announced by an angel,
may by his cross and Passion be brought to the glory of his resurrection;
who lives and reigns with you and the Holy Spirit, one God, now and forever

☩ **Amen.**

VOLUNTARY: *Largo* from Trio Sonata in C Major, BWV 529

J. S. Bach

*The offering is received during the Voluntary
and assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

We stand.

HYMN: The Angel Gabriel from Heaven Came

(blue) **WOV #632**
Concertato by Anthony Prower

The choir will sing stanza two.

✠ WORD ✠

We sit.

READING: Isaiah 7:10–16

¹⁰Again the LORD spoke to Ahaz, saying, ¹¹Ask a sign of the LORD your God; let it be deep as Sheol or high as heaven. ¹²But Ahaz said, I will not ask, and I will not put the LORD to the test. ¹³Then Isaiah said: "Hear then, O house of David! Is it too little for you to weary mortals, that you weary my God also? ¹⁴Therefore the LORD himself will give you a sign. Look, the young woman is with child and shall bear a son, and shall name him Immanuel. ¹⁵He shall eat curds and honey by the time he knows how to refuse the evil and choose the good. ¹⁶For before the child knows how to refuse the evil and choose the good, the land before whose two kings you are in dread will be deserted.

☐ The Word of the Lord.

☑ **Thanks be to God.**

READING: Luke 1:26–38

²⁶In the sixth month the angel Gabriel was sent by God to a town in Galilee called Nazareth, ²⁷to a virgin engaged to a man whose name was Joseph, of the house of David. The virgin's name was Mary. ²⁸And he came to her and said, "Greetings, favored one! The Lord is with you." ²⁹But she was much perplexed by his words and pondered what sort of greeting this might be. ³⁰The angel said to her, "Do not be afraid, Mary, for you have found favor with God. ³¹And now, you will conceive in your womb and bear a son, and you will name him Jesus. ³²He will be great, and will be called the Son of the Most High, and the Lord God will give to him the throne of his ancestor David. ³³He will reign over the house of Jacob forever, and of his kingdom there will be no end." ³⁴Mary said to the angel, "How can this be, since I am a virgin?" ³⁵The angel said to her, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be holy; he will be called Son of God. ³⁶And now, your relative Elizabeth in her old age has also conceived a son; and this is the sixth month for her who was said to be barren. ³⁷For nothing will be impossible with God." ³⁸Then Mary said, "Here am I, the servant of the Lord; let it be with me according to your word." Then the angel departed from her.

☐ The Word of the Lord.

☑ **Thanks be to God.**

HOMILY

The Rev. Karen Salvo Hawkins

CANTATA: *Wie schön leuchtet der Morgenstern* (How Lovely Shines the Morning Star), BWV 1

Translation of the German text and notes corresponding to each movement are below.

Background notes for the cantata are found on page 16 in this worship folder.

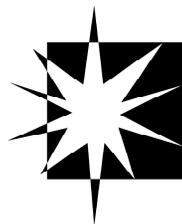
Betty Lewis and Carol Yampolsky, concertato violins

1. CHORUS

*Wie schön leuchtet der Morgenstern
Voll Gnad und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn Davids aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich,
Freundlich,
Schön und herrlich,
Groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben.*

**How lovely shines the morning star
With truth and blessing from the Lord,
The darling root of Jesse!
Thou, David's son of Jacob's stem,
My bridegroom and my royal king,
Art of my heart the master,
Lovely,
Kindly,
Bright and glorious,
Great and righteous,
Rich in blessings,
High and most richly exalted.**

In common with many of his other cantatas based on a chorale, Bach begins the work with a rousing chorale fantasy that is scored for all of the instruments and choir. Moving in a flowing 12/8 meter of triplets; it is exquisitely suited to such a festive occasion as the Annunciation. The chorale *cantus firmus* (melody) is spread in long notes high above the rest of the voices over the course of the movement, where it appears line upon line with intervening instrumental interludes. The first oboe at times joins the sopranos to add its rich tone to the melody. The other instruments play as pairs: The *concertato* (solo) violins move above the rest, playing almost entirely in unison in sparkling sixteenth-note passage work. The horns and oboes sound sweet triplet fanfares, but each pair maintains its own identity; the *tutti* (full or ensemble) strings support the lower voices rhythmically and in freely imitative writing. The text of the first chorale stanza extols the virtues of Christ, the coming bridegroom. Jacob, Jesse, and David are cited respectfully as the forbears of the royal King, the Morning Star.



2. RECITATIVE (Tenor)

*Du wahrer Gottes und Marien Sohn,
Du König derer Auserwählten,
Wie süß ist uns dies Lebenswort,
Nach dem die ersten Väter schon
So Jahr' als Tage zählten,
Das Gabriel mit Freuden dort
In Bethlehem verheißten!
O Süßigkeit, o Himmelsbrot,
Das weder Grab, Gefahr, noch Tod
Aus unsern Herzen reißen.*

O thou true Son of Mary and of God,
O thou the king of all the chosen,
How sweet to us this word of life,
By which e'en earliest patriarchs
Both years and days did number,
Which Gabriel with gladness there
In Bethlehem did promise!
O sweet delight, O heav'nly bread,
Which neither grave, nor harm, nor death
From these our hearts can sunder.

Based on chorale stanza two, the tenor recitative, accompanied only by the *continuo* praises the *wahrer Gott und Marien Sohn* (true God and son of Mary) who was promised to her by the angel Gabriel. Our loyalty to Christ the heavenly bread (of Holy Communion) is assured.



3. ARIA (Soprano)

*Erfüllet, ihr himmlischen göttlichen Flammen,
Die nach euch verlangende gläubige Brust!
Die Seelen empfinden die kräftigsten Triebe
Die kräftigsten Triebe der brünstigsten Liebe
Und schmecken auf Erden die himmlische Lust.*

O fill now, ye flames, both divine and celestial,
The breast which to thee doth in faith ever strive!
The souls here perceive now
The strongest feelings of love most impassioned
And savor on earth the celestial joy.

Bach seldom set the tenor range *oboe da caccia* with a soprano solo, but in this aria he combines the differing registers of the two to marvelous advantage as they sound over the plucked bass of the *continuo*. The oboe provides a lively opening theme that is soon picked up by the singer. The ardent character of the paraphrase of the third chorale stanza receives a sensitive setting. The *Flammen* (flames) of love within the breast of the believer (Mary?) twice appear at the climax of a line of notes perfectly synchronized with the thought.

4. RECITATIVE (Bass)

*Ein irdscher Glanz, ein leiblich Licht
Rührt meine Seele nicht;
Ein Freudenschein ist mir
Von Gott entstanden,
Denn ein vollkommnes Gut,
Des Heilands Leib und Blut,
Ist zur Erquickung da.
So muss uns ja
Der überreiche Segen,
Der uns von Ewigkeit bestimmt
Und unser Glaube zu sich nimmt,
Zum Dank und Preis bewegen.*

No earthly gloss, no fleshly light
Could ever stir my soul;
A sign of joy to me
From God has risen,
For now a perfect gift,
The Savior's flesh and blood,
Is for refreshment here.
So must, indeed,
This all-excelling blessing,
To us eternally ordained
And which our faith doth now embrace,
To thanks and praise bestir us.

The movement paraphrases stanzas 4 and 5 of the chorale in praise of the *überreiche Segen* (abundant blessing) of the coming gift of the Savior's body and blood in a bass recitative with simple *continuo* accompaniment. The words *Freudenschein* (joyful light) and *Erquickung* (refreshment) are emphasized by the extra notes of little melismas.

5. ARIA (Tenor)

*Unser Mund und Ton der Saiten
Sollen dir
Für und für
Dank und Opfer zubereiten.
Herz und Sinnen sind erhoben,
Lebenslang
Mit Gesang,
Großer König, dich zu loben.*

Let our voice and strings resounding
Unto thee
Evermore
Thanks and sacrifice make ready.
Heart and spirit are uplifted,
All life long
And with song,
Mighty king, to bring thee honor.

The text of the penultimate chorale stanza (actually, the last stanza of *LBW* 76) calls on instruments and voices to praise Christ in ecstatic terms. There is hardly another stanza in Christian hymnody (especially in the new and fresh English translation of *LBW*) that expresses such unrestrained joy at the coming of Christ.

The spirited, triple meter setting for the two *concertato* violins, the *tutti* strings, *basso continuo* and tenor matches the text in exuberance. The character of a Baroque *concerto grosso* with its dynamic contrasts of loud and soft, contrasts between the two featured violins and the *tutti* strings, and the special attention given to such words as *Gesang* and *König* (singing, King) all combine to surround the text with musical brilliance. The *da capo* (ABA) repetition of the first half of the work gives the hearer opportunity to enjoy the opening of the movement a second time.

6. CHORALE

*Wie bin ich doch so herzlich froh,
Dass mein Schatz ist das A und O,
Der Anfang und das Ende;
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopfe ich in die Hände.
Amen!*

Amen!

*Komm, du schöne
Freudenkrone,
Bleib nicht lange,
Deiner wart ich mit Verlangen.*

**I am, indeed, so truly glad
My treasure is the A and O,
Beginning and the ending;
He'll me, indeed, to his great praise
Receive into his paradise,
For this I'll clap my hands now.**

Amen!

Amen!

**Come, thou lovely
Crown of gladness,
Be not long now,
I await thee with great longing.**

We, with Mary, are given words in the final movement that welcome the coming of Christ in high personal terms. The familiar chorale is harmonized quite simply for the choir and all doubling instruments. All of the instruments that is, save one, for the second horn alone plays something of an independent lower descant that is reminiscent of its part in the beginning movement of the cantata.

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 remain seated as the choir chants the Magnificat.

After the Magnificat is chanted, we stand and sing.

HYMN: Canticle of the Turning

Irish Traditional/Concertato by Michael D. Costello



1. My _____ soul cries out with a joy - ful shout that the
2. Though _____ I am small, my _____ God, my all, you _____
Choir 3. From the halls of pow'r to the for - tress tow'r, not a
4. Though the na - tions rage from _____ age to age, we re -



God of my heart is great, and my spir - it _____ sings of the
work great _____ things in me, and your mer - cy will last from the
stone will be left on stone. Let the king be - ware for your
mem - ber who holds us fast: God's _____ mer - cy _____ must de -



won - drous___ things that you bring to the ones who wait.
depths of the past to the end of the age to be.
jus - tice___ tears ev - 'ry ty - rant___ from his throne.
liv - er___ us from the con - quer-or's crush - ing grasp.



You fixed your sight on your ser - vant's plight, and my
Your ver - y name puts the proud to shame, and to
The hun - gry poor shall___ weep no more, for the
This sav - ing word that our fore - bears heard is the



weak-ness you did not spurn, so from east to west shall my
those who would for you yearn, you will show your might, put the
food they can nev - er earn; there are ta - bles spread, ev - 'ry
prom - ise which holds us bound, till the spear and rod can be



name be___ blest. Could the world be a - bout to___ turn.
strong to___ flight, for the world is a - bout to___ turn.
mouth be___ fed, for the world is a - bout to___ turn.
crushed by___ God, who is turn - ing the world a - round.

Refrain



My heart shall sing of the day you bring. Let the



fires of your jus - tice burn. Wipe a - way all tears, for the



dawn draws___ near, and the world is a-bout to___ turn.

BIOGRAPHIES



DOUGLAS ANDERSON, a long-standing member of Grace Lutheran Church and its choir, has been soloist in Grace's Bach Cantata Vespers since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.



JONATHAN BOEN has served as Principal Horn for the Lyric Opera of Chicago since 1979, and also serves as Principal Horn of the Grant Park Orchestra, Music of the Baroque, and the Chicago Philharmonic. Jon has performed with the Chicago Symphony Orchestra under Sir Georg Solti, and the Israel Philharmonic at the Ravinia Festival, at the request of Maestro Zubin Mehta. He also has been Guest Principal Horn for the Santa Fe Opera and the Milwaukee Symphony. Jon has been heard in multiple live WFMT Chicago radio broadcasts and has been active in Chicago's commercial recording studios. He is married to violinist Laura Miller and lives with his wife and daughter Olivia outside of Chicago. His older daughter Jessica is pursuing undergraduate studies at St. Andrews College in Scotland.



CHRISTOPHER M. COCK is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and often has been a soloist at Grace's Vesper Cantata services.



MAURA JANTON COCK is an Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. In recent years she frequently has been a soloist in Grace's Vesper cantatas.

Biographies continue on the following pages.



KAREN SALVO HAWKINS is a native of Charleston, South Carolina and a graduate of the College of Charleston with a B.S. in Psychology. For nine years she taught in the public school system in the area of special education. She earned her Master of Divinity degree from Lutheran Theological Southern Seminary in 1994. Since 1997 she has served as pastor of Christ the King Lutheran Church in Columbia, SC, and is a member of the Christian Unity Work Group of the SC Christian Action Council, the Board of Directors for the Midlands Ministry for Women Veterans, the Committee for Vocation and Education for the Deaconess Community of the ELCA, the Seminary Auxiliary, and the Advisory Council for the Center for Religion in the South. Her parish ministry is grounded in faith formation, particularly in implementing elements of the adult catechumenate and building biblical literacy. Her article, *Introducing the ELW: Facilitating a Smooth Transition*, was published in the May 2008 issue of *Dialog*. Married to Dr. Robert D. Hawkins, she enjoys book group suppers, gardening, reading, learning to read crochet patterns, and walks along the Columbia Riverwalk.



ROBERT D. HAWKINS, a native of Indiana, is the Leonora G. McClurg Distinguished Professor of Worship and Music and Dean of Christ Chapel at Lutheran Theological Southern Seminary (LTSS). He holds Bachelor and Masters of Music degrees from Ball State University, and earned the Master of Arts and Ph.D. in Liturgical History from the University of Notre Dame. Organist and choirmaster at LTSS, he has studied with John Boe, Kirby Koriath, and Philip Gehring; with Otto Brodde at the Hochschule für Music und darstellende Kunst; and with Heinz Wunderlich at St. Jacobi Church in Hamburg, Germany. Dr. Hawkins is a member of the North American Academy of Liturgy, the Societas Liturgica, the Association of Lutheran Church Musicians, and the American Guild of Organists. Throughout the Evangelical Lutheran Church in America (ELCA) and for other traditions, he presents workshops, seminars and lectures on liturgical development, church music, and the relationship of worship and theology. He has published numerous articles, was a member of the ELCA Task Force on the Study of Sacramental Practices, and has participated in several of the Renewing Worship consultations leading to the publication of *Evangelical Lutheran Worship*. Dr. Hawkins is a frequent contributor to congregational, conference, synodical and churchwide events and recently served as chairman of the Deaconess Community Candidacy Committee and a member of its Board of Directors.



ROBERT JOHNSON enjoys a career that has spanned four continents. He has held positions in Singapore, Santiago, Chile and Barcelona, Spain. Today, he is tenured member of both the Lyric Opera of Chicago as well as the Grant Park Symphony Orchestra. He has also performed with all of Chicago's leading musical organizations, as well as done commercial recordings, film scores and chamber music.



BETTY LEWIS, violinist, received her B.M. from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active free lancer in Chicago on both violin and viola and a long-time member of the Bach Cantata orchestra at Grace. In the summer, Ms. Lewis is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, WI. Betty maintains a full teaching schedule in violin and viola and conducts the school orchestras at Francis Parker School in Chicago.



REBECCA SCHALK NAGEL enjoys a varied career as a soloist, chamber musician, and orchestral performer. In 2001 Dr. Nagel was the recipient of the South Carolina Arts Commission Artist Fellowship. She has performed at several conferences of the International Double Reed Society, has been a solo recitalist on the Noonday Concert series at St. Paul's Chapel in New York City, and has performed with the Bethlehem Bach Choir, the New York City Opera National Company, the New Philharmonia of Riverside, and the Chamber Orchestra of New England. Rebecca is principal oboist of the South Carolina Philharmonic. Her latest CD, "Synthetic Dances," was released on the Centaur label. Dr. Nagel performs frequently with the Greenville and Charleston Symphonies, and is Professor of Music at the University of South Carolina. A native of Chicago and former member of Grace Lutheran Church, Dr. Nagel received a B.M. degree from Lawrence University, M.M. degree from Yale University, and a D.M.A. degree from the State University of New York at Stony Brook, where she studied with Ronald Roseman.



CAROL YAMPOLSKY, originally from Canada's east coast, has lived in Evanston for the last 24 years. She is a member of the Elgin Symphony, the Illinois Philharmonic, the Rockford Symphony, and the Elmhurst Symphony. She is also a member of the Peninsula Music Festival in Door County, Wisconsin. She often plays in quartets with Betty Lewis. Last winter they were featured on the Peninsula Music Festival's winter chamber music series.

BACKGROUND OF THE CANTATA

Wie schön leuchtet der Morgenstern is one of Bach's most joyous cantatas. How then did it come to be first performed in Leipzig in Holy Week on March 25, 1725, at the climax of the austere Lenten season, when public celebrations were banned and cantatas and other special music were not allowed in worship?

The reason that an exception was made to the prohibitions may be found in the reverence in which the Blessed Virgin Mary was held by eighteenth-century Lutherans in Leipzig. March 25 is the traditional Festival of the Annunciation, the day when the angel Gabriel announced to Mary that she had been chosen to give birth to the Savior. As a result, special music, including cantatas, was allowed in the afternoon Annunciation Vespers service, well after the conclusion of Palm Sunday worship. The liturgical celebration of this major festival was so important that, if March 25 happened to fall on Maundy Thursday or Good Friday, it was also celebrated on Palm Sunday afternoon.

The Advent-Lenten conflict had, of course, originated centuries earlier when March 25 was chosen for the Marian observance because it was precisely nine months before the anniversary of the birth of Christ on December 25. The resulting untidy liturgical conflict between the Lenten season and the announcement of the impending Incarnation can be reconciled by noting that Jesus Christ was born to die in order to procure our salvation, and that we could be encouraged to contemplate both aspects of Christ's life and work simultaneously.

The chorale, *Wie schön leuchtet der Morgenstern* (How Lovely Shines the Morning Star, *LBW* 76), presents another anomaly: Since it speaks with such fervor of the coming of Christ, the Morning Star, and it describes his advent with such joyful devotion, the church has traditionally assigned the hymn to Epiphany Day, when the church marks the leading of the Magi to Christ by a star. However, a closer examination reveals that the chorale text could also be applied to the Annunciation, when the assigned Epistle (Isaiah 7:10–16) forms a prophecy of the Messiah, and the Holy Gospel (Luke 1:26–38) tells of the circumstances of the Annunciation.

The cantata is based on the chorale that gives it its name. The author of the chorale text and its remarkable tune was the Lutheran pastor, Philipp Nicolai (1556–1608). He is chiefly remembered for two great chorales: *Wie schön leuchtet der Morgenstern*, often called "The Queen of Chorales," and *Wachet auf, ruft uns die Stimme* (Wake, Awake, for Night is Flying, *LBW* 31), known as "The King of Chorales." The seven stanzas of the chorale relate to the six cantata movements as follows: movement 1 text and melody come directly from chorale stanza 1; movements 2 and 3 are paraphrases of chorale text stanzas 2 and 3; movement 4 paraphrases chorale stanzas 4 and 5; movement 5 is a paraphrase of stanza 6; and movement 6 includes the text and melody of chorale stanza 7. Chorale stanza 2 was not used in *LBW* 76.

The author of the chorale paraphrases for the cantata is unknown, but it may have been Bach himself. The cantata forms part of the second annual cycle of cantatas by Bach in Leipzig, in which he featured chorales as the basis of the librettos.

The form of the chorale is of special interest because of the way Nicolai utilizes a common poetic and musical plan called barform, which consists of a first section that is repeated, followed by a contrasting section (A A B form). The three opening lines (the *Stollen*) are cast in a perfect melodic arch that ends where it began. That section is then repeated to new words. The concluding section (the *Abgesang*) presents two short lines set to identical intervals; three short lines each set to new, but identical music; and a final

phrase consisting of a line that descends an entire octave from a high “f” to a firm conclusion. A memorable melody, indeed!

The cantata is scored for 2 horns, 2 *oboes da caccia* (tenor oboe or modern English horn) 2 *concertato* violins (playing in contrast to the other violins), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano, tenor, bass solos, and four-part choir.

BACKGROUND OF THE PRELUDE

On March 24, 1721, while he was employed at the court in Cöthen, Bach assembled manuscripts of a group of six concertos for various instruments, wrote a fulsome dedication in elegant French, and sent the package to Christian Ludwig, Margrave (Count) of Brandenburg. One consequence of this gift is that these six musical masterpieces have ensured that the Margrave’s name is imbedded in history far more surely than for any other accomplishment in his lifetime. Another is that the world has a unique musical treasure that can be enjoyed nearly three centuries later.

Following a respected Baroque tradition, Bach often re-wrote or re-arranged for later use works that he or other composers had previously written. For this reason the dating of the Brandenburg Concertos is difficult to establish with certainty. An early version of the first Concerto might have appeared sometime between 1709 and 1712; the third movement was added later from a 1719 *concerted* movement. While the first performance of the Concertos was at court, they were later also a part of some of the nearly 500 popular performances of instrumental and vocal music that Bach led as director of a Leipzig *Collegium Musicum* beginning in 1729. These evening performances took place in Zimmermann’s coffee house or in the outdoor garden on summer afternoons.

The pieces are concertos in the Baroque manner in which various single instruments and groups of instruments play together, but are also pitted against each other in a kind of friendly competition. The key to the Baroque concerto is contrast, such as contrast of dynamic level (loud vs. soft), timbre (certain instruments vs. other instruments), pitch (high vs. low), or ensemble size (large vs. small). However, solo instruments seldom dominate as they do in concertos of the Classical and Romantic periods. The ensemble for *Brandenburg Concerto No. 1* consists of 2 horns, 3 oboes, bassoon, *violino piccolo* (a small violin pitched a minor third higher than the normal violin used in today’s performance), strings (2 violins, viola, cello), and *basso continuo* (keyboard and bass).

The first movement is thought by some to have been devised originally as an introductory *sinfonia*. Its simple, buoyant spirit and monothematic unity prepares the listener well for the movements to follow. It features a theme of rapidly moving, undulating sixteenth notes for all instruments and occasionally isolates pairs or small groups of players to converse with the *ripieno* (full) ensemble.

The *Adagio* presents the florid, intertwining, almost vocally expressive lines of the solo oboe and the *violino piccolo* over the mostly static accompaniment of the other instruments. The horns do not play.

The *Allegro* movement in its flowing 6/8 meter partakes more fully of the spirit of a true *concerto grosso* in that it frequently alternates *ripieno* (full) and *concertino* (solo) sections. The oboe and *violino piccolo* form the small group that contrasts with the larger body.

The light hearted last movement of contrasting French (the *Minuet*) and Polish (called *Polonaise* or *Polaca*) dances and their *Trios* brings the concerto to a lively conclusion.

LEADING WORSHIP TODAY

The Rev. Karen Salvo Hawkins, homilist
The Rev. Bruce K. Modahl, liturgist
The Rev. Michael D. Costello, cantor
Robert D. Hawkins, organist

Grace Lutheran Church Senior Choir
Maura Janton Cock, soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Betty Lewis, Paul Zafer, Laura Miller, violin I
Carol Yampolsky, Mark Agnor, Lou Torick, violin II
Naomi Hildner, Elizabeth Coffman, viola
Susan Ross, cello
Judith Hanna, double bass
Rebecca Schalk Nagel, Meg Busse, and Nancy Hagen, oboe/English horn
Jonathan Boen and Robert Johnson, horns
Dianne Ryan, bassoon
Dennis Zimmer, continuo

✠ IN MEMORIAM ✠

Carl Gubitza
Evelyn and Pete Haase
Howard Hallman
Matthew Hofmaier Heim
Richard Hillert
Marj Koenig
Arthur and Alma Kolb

Sarah Moeller
JoAnn E. Oexeman
Andy Prinz
Melvin Rotermund
Anita Schardt
Kenneth and Elaine Thoms

BENEFACTOR

Leonard and Judy Berghaus
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Portativ Organ tuning is graciously provided by Leonard Berghaus.

Harpsichord tuning is graciously provided by Dennis Zimmer.

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Bach

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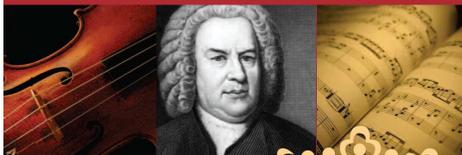
Join us for the last two cantatas of this season...

- April 25** *Cantata 4* ***Christ lag in Todesbanden***
(Christ Lay in Death's Strong Bands)
Homilist: Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America
Organ prelude: Laura Zimmer, Grace Lutheran Church, River Forest, Illinois
- May 23** *Cantata 172* ***Erschallet, ihr Lieder, erklinget, ihr Saiten!***
(Ring Forth, You Songs, Resound, You Strings!)
Homilist: Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois
Prelude: J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo

...and save the dates for our 40th season!

- September 26** *Cantata 19* ***Es erhub sich ein Streit***
(There Arose a Great Strife)
- October 17** *Cantata 129* ***Gelobet sei der Herr, mein Gott***
(Praised Be the Lord, My God)
Held in conjunction with Concordia University Chicago's Lectures in Church Music
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois; Charles Brown, director
- November 21** *Cantata 140* ***Wachet auf, ruft uns die Stimme***
(Wake, Awake, For Night Is Flying)
- December 12** *BWV 243* ***Magnificat in D Major***
Performed as part of Grace's Annual Advent/Christmas Concert
- January 30** *Cantata 152* ***Tritt auf die Glaubensbahn***
(Step Upon the Path of Faith)
Soloists: Soprano Amy Conn and Baritone Douglas Anderson
- February 27** *Cantata 126* ***Erhalt uns Herr, bei deinem Wort***
(Lord, Keep Us Steadfast in Your Word)
- March 27** *Cantata 182* ***Himmelskönig, sei willkommen***
(King of Heaven, Welcome)
- April 17** *Cantata 55* ***Ich armer Mensch, ich Sündenknecht***
(I a Poor Man, I a Slave to Sin)
Soloist: Tenor Christopher M. Cock
- May 22** *Cantata 129* ***Gelobet sei der Herr, mein Gott***
(Praised by the Lord, My God!)

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Bach Cantata Camp

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Faculty

Full biographies available online at www.bachvespers.org/camp

The Rev. Michael D. Costello, M.Div.
Cantor, Grace Lutheran Church and School

Charles Brown, M.M.
Director, Choral Activities, Concordia University Chicago

Maurice Boyer, M.M.
Director, Chamber Orchestra, Concordia University Chicago

Jonathan Kohrs, M.C.M.
Conductor, Schola Cantorum, Concordia University Chicago

Steven Wentz, D.Mus.
Chair, Department of Music, Concordia University Chicago

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Carl Grapentine, Naomi Hildner, Anne Monson,
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will lead the Bach Cantata Vespers wor-
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