

# *Bach* Cantata Vespers

2016-2017 46<sup>th</sup> Year



[www.bachvespers.org](http://www.bachvespers.org)

Grace Lutheran Church  
River Forest, Illinois

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



**May 21, 2017**

**Lobet Gott in seinen Reichen, BWV 11**

*Praise God in his kingdoms*

## 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.



Sixth Sunday of Easter  
May 21, 2017 † 3:45 p.m.

## EVENING PRAYER

### PRELUDE

*Nun freut euch, lieben Christen g'mein*, BWV 734

Johann Sebastian Bach  
(1685–1750)

Now to my Father I depart, from earth to heaven ascending,  
And gracious wisdom to impart, the Holy Spirit sending,  
Who will in trouble comfort you, will teach you well, your faith renew,  
And in all truth will guide you.

Martin Luther

### *L'Ascension*

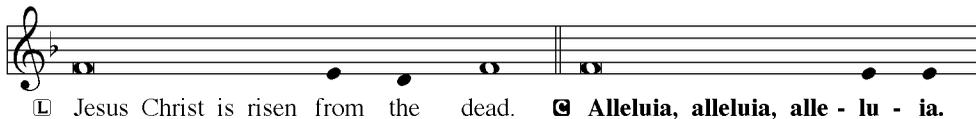
Olivier Messiaen  
(1908–1992)

- I. *Majesté du Christ demandant sa gloire à son Père*  
Majesty of Christ praying that his Father should glorify him
- III. *Transports de joie d'une âme devant la gloire du Christ qui est la sienne*  
Outbursts of joy from a soul before the glory of Christ which is its own glory
- IV. *Prière du Christ montant vers son Père*  
Prayer from Christ ascending towards his Father

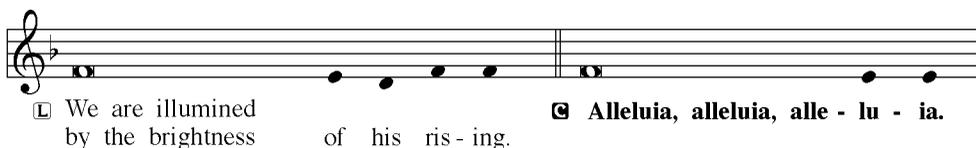
Florence Jowers, organ

*We stand, facing the candle as we sing.*

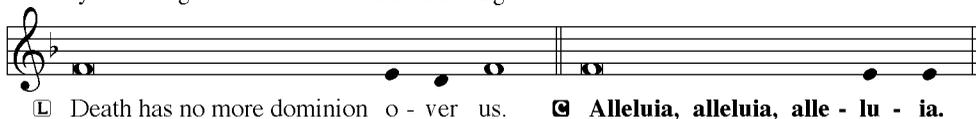
### SERVICE OF LIGHT



[L] Jesus Christ is risen from the dead. [C] Alleluia, alleluia, alle - lu - ia.



[L] We are illumined by the brightness of his ris - ing. [C] Alleluia, alleluia, alle - lu - ia.



[L] Death has no more dominion o - ver us. [C] Alleluia, alleluia, alle - lu - ia.



☐ 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.

**PSALM 47: O Clap Your Hands**

Ralph Vaughan Williams  
(1872–1958)

O, clap your hands, all ye people; shout unto God with the voice of triumph.  
For the Lord most high is terrible; he is a great king over all the earth.  
God is gone up with a shout, the Lord with the sound of a trumpet.  
Sing praises to God, sing praises; sing praises unto our king.  
For God is the king of all the earth; sing ye praises, everyone that hath understanding.  
God reigneth over the heathen, God sitteth upon the throne of his holiness.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

☒ Lord Jesus,  
the dominion of the universe is yours,  
for you have ascended on high  
and are seated on the throne prepared for you by the Father.  
Gather all peoples into your Church and make them a holy nation,  
a royal priesthood, your own chosen heritage,  
to praise and adore your divine majesty now and forever.

☒ **Amen.**



Albrecht Dürer, Woodcut,  
*The Ascension (The Small Passion)*, c. 1510

*The offering is gathered.*

**VOLUNTARY:** Partita sopra "Nun freut euch" (1976)

Lionel Rogg  
(b. 1936)

Choral  
Bicinium  
Passacaglia

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

*We stand.*

**HYMN:** Up Through Endless Ranks of Angels

Concertato by Walter L. Pelz  
(b. 1926)



1 Up through end - less ranks of an - gels, cries of tri - umph  
**Choir** 2 Death-de - stroy - ing, life - re - stor - ing, prov - en e - qual  
3 To our lives of wan - ton wan - d'ring send your prom - ised  
4 Al - le - lu - ia! Al - le - lu - ia! Oh, to breathe the



in his ears, to his heav'n - ly throne as - cend - ing,  
to our need, now for us be - fore the Fa - ther  
Spir - it guide; through our lives of fear and fail - ure  
Spir - it's grace! Al - le - lu - ia! Al - le - lu - ia!



hav - ing van - quished all their fears, Christ looks down up -  
as our broth - er in - ter - cede; flesh that for our  
with your pow'r and love a - bide; wel - come us, as  
Oh, to see the Fa - ther's face! Al - le - lu - ia!



on his faith - ful, leav - ing them in hap - py tears.  
world was wound - ed, liv - ing, for the wound - ed plead!  
you were wel - comed, to an end - less Eas - ter - tide.  
Al - le - lu - ia! Oh, to feel the Son's em - brace!

Text: Jaroslav J. Vajda, 1919–2008, © 1974 Augsburg Publishing House, admin. Augsburg Fortress. Used by permission.  
Music: ASCENDED TRIUMPH, © 1973 by Henry V. Gerike, b. 1948. Used by permission.



## ✠ WORD ✠

*We sit.*

**READING:** Acts 1:1–14

In the first book, Theophilus, I wrote about all that Jesus did and taught from the beginning<sup>2</sup> until the day when he was taken up to heaven, after giving instructions through the Holy Spirit to the apostles whom he had chosen. <sup>3</sup>After his suffering he presented himself alive to them by many convincing proofs, appearing to them during forty days and speaking about the kingdom of God. <sup>4</sup>While staying with them, he ordered them not to leave Jerusalem, but to wait there for the promise of the Father. “This,” he said, “is what you have heard from me; <sup>5</sup>for John baptized with water, but you will be baptized with the Holy Spirit not many days from now.”

<sup>6</sup>So when they had come together, they asked him, “Lord, is this the time when you will restore the kingdom to Israel?” <sup>7</sup>He replied, “It is not for you to know the times or periods that the Father has set by his own authority. <sup>8</sup>But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth.” <sup>9</sup>When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. <sup>10</sup>While he was going and they were gazing up toward heaven, suddenly two men in white robes stood by them. <sup>11</sup>They said, “Men of Galilee, why do you stand looking up toward heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven.”

<sup>12</sup>Then they returned to Jerusalem from the mount called Olivet, which is near Jerusalem, a sabbath day’s journey away. <sup>13</sup>When they had entered the city, they went to the room upstairs where they were staying, Peter, and John, and James, and Andrew, Philip and Thomas, Bartholomew and Matthew, James son of Alphaeus, and Simon the Zealot, and Judas son of James. <sup>14</sup>All these were constantly devoting themselves to prayer, together with certain women, including Mary the mother of Jesus, as well as his brothers.

- L** The Word of the Lord.
- C** Thanks be to God.



## READING: Mark 16:14–20

<sup>14</sup>Later [Jesus] appeared to the eleven themselves as they were sitting at the table; and he upbraided them for their lack of faith and stubbornness, because they had not believed those who saw him after he had risen. <sup>15</sup>And he said to them, “Go into all the world and proclaim the good news to the whole creation. <sup>16</sup>The one who believes and is baptized will be saved; but the one who does not believe will be condemned. <sup>17</sup>And these signs will accompany those who believe: by using my name they will cast out demons; they will speak in new tongues; <sup>18</sup>they will pick up snakes in their hands, and if they drink any deadly thing, it will not hurt them; they will lay their hands on the sick, and they will recover.”

<sup>19</sup>So then the Lord Jesus, after he had spoken to them, was taken up into heaven and sat down at the right hand of God. <sup>20</sup>And they went out and proclaimed the good news everywhere, while the Lord worked with them and confirmed the message by the signs that accompanied it.

📖 The Word of the Lord.

🙏 Thanks be to God.

CANTATA: *Lobet Gott in seinen Reichen*, BWV 11

J. S. Bach

(Praise God in his kingdoms)

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

*Background notes for the cantata are found on page 22 in this worship folder.*

### 1. Chorus

Lobet Gott in seinen Reichen,

**Praise God in his kingdoms,**

Preiset ihn in seinen Ehren,

**Exalt him in his honors**

Rühmet ihn in seiner Pracht;

**Extoll him in his glory.**

Sucht sein Lob recht zu vergleichen,

**Seek his praise rightly to match**

Wenn ihr mit gesamten Chören

**When with combined choirs**

Ihm ein Lied zu Ehren macht!

**You sing a song in his honor!**

A large *da capo* chorus for the full ensemble sounds a note of spirited praise to God to open the cantata. The trumpets lead with a brief, rising flourish that forms a kind of motto for the movement to be repeated by all again and again. The chorus enters with its own theme, but often sounds the opening flourish. A contrasting middle section follows before the opening material is repeated in this bustling anthem that sets the stage for the Ascension story that follows. The music is a reworked movement from a Bach cantata of 1732 (BWV Anh.1.18) composed for the reconsecration of the St. Thomas school.



## 2. Recitative (Evangelist)

Der Herr Jesus hub seine Hände auf und segnete seine Jünger,

**The Lord Jesus raised his hands and blessed his disciples,**

und es geschah, da er sie segnete, schied er von ihnen.

**and it happened that while he was blessing them he departed from them.**

The biblical narrative (Luke 24:50–51) begins with the traditional tenor singing the part of the Evangelist (as in the Passions) in a simply accompanied recitative.

## 3. Recitative (bass)

Ach, Jesu, ist dein Abschied schon so nah?

**Ah Jesus, is your departure already so near?**

Ach, ist denn schon die Stunde da,

**Ah, is it already the hour**

Da wir dich von uns lassen sollen?

**When we must let you leave us?**

Ach, siehe, wie die heißen Tränen

**Ah, look, how the hot tears**

Von unsern blassen Wangen rollen,

**Roll down our pale cheeks,**

Wie wir uns nach dir sehnen,

**How for you we are yearning,**

Wie uns fast aller Trost gebricht.

**How most of our comfort is gone.**

Ach, weiche doch noch nicht!

**Ah, do not give way yet!**

The believer laments the coming separation from Jesus in an expressive recitative for bass accompanied by two flutes and *continuo*. To add to the pathos, the flutes in duet passages play long notes with intervening staccato runs.



#### 4. Alto

Ach, bleibe doch, mein liebstes Leben,

**Ah, remain still, my dearest life,**

Ach, fliehe nicht so bald von mir!

**Ah, do not flee so soon from me!**

Dein Abschied und dein frühes Scheiden

**Your departure and your early leaving**

Bringt mir das allergrößte Leiden

**Bring me the greatest suffering.**

Ach ja, so bleibe doch noch hier;

**Ah, do then remain still here;**

Sonst werd ich ganz von Schmerz umgeben.

**Otherwise I shall be quite beset by grief.**

The singer pleads earnestly with Jesus to stay. The setting for alto, unison violins, and *basso continuo*, is perhaps better known as that of the *Agnus Dei* of Bach's *B minor Mass* (BWV 232), which music appeared first in the wedding cantata of 1725 (BWV Anh.1.196). Whatever the source, the wide skips of the melodic line and the pervasive two- and three-note slurs of "sighing" in the violins add intensity to the supplication of the believer.

#### 5. Recitative (Evangelist)

Und ward aufgehoben zusehends und fuhr auf gen Himmel,

**And he was visibly lifted up and went up toward heaven;**

eine Wolke nahm ihn weg vor ihren Augen, und er sitzt zur rechten Hand Gottes.

**a cloud took him away before their eyes, and he sits at the right hand of God.**

The Evangelist relates Jesus' Ascension in a text based on Acts 1:9 and Mark 16:19 with the basic accompaniment of the *continuo*.



## 6. Chorale

Nun lieget alles unter dir,

**Now everything is subject to you,**

Dich selbst nur ausgenommen;

**Excepting only yourself;**

Die Engel müssen für und für

**The angels must for ever and ever**

Dir aufzuwarten kommen.

**Come to wait on you.**

Die Fürsten stehn auch auf der Bahn

**Princes also stand on the path**

Und sind dir willig untertan;

**And willingly are subservient to you;**

Luft, Wasser, Feuer, Erden

**Air, water, fire and earth**

Muß dir zu Dienste werden.

**Must be at your service.**

A simple setting of a seventeenth-century chorale for all voices and instruments describes Jesus' state as Lord of all heaven and earth. The tune by Johann Schop (1641) does not appear in most Lutheran hymnals, but an altered version is found in *Lutheran Service Book* (378) in Bach's harmonization for *Break forth, O beauteous heavenly light*.

HOMILY

Pastor Ben Cieslik

**7a. Recitative** (Evangelist and bass)

Und da sie ihm nachsahen gen Himmel fahren,

**And as they gazed after him ascending to heaven,**

siehe, da stunden bei ihnen zwei Männer in weißen Kleidern, welche auch sagten:

**see, there stood by them two men in white robes, who also said:**

Ihr Männer von Galiläa, was stehet ihr und sehet gen Himmel?

**You men of Galilee, why do you stand and gaze toward heaven?**

Dieser Jesus, welcher von euch ist aufgenommen gen Himmel,

**This Jesus, who has been taken from you up to heaven**

wird kommen, wie ihr ihn gesehen habt gen Himmel fahren.

**will come again, just as you have seen him go up to heaven.**

The story in Acts 1:10–11 continues; the astounded disciples looking heavenward are confronted by two men (angels?) who affirm what has just happened and state that Jesus will return. The Evangelist begins the story but soon becomes one of the two men as he joins to sing with the bass. The two address the disciples in a brief, but intricate duet.

**7b. Recitative** (alto)

Ach ja! so komme bald zurück:

**Ah then! Come back again soon:**

Tilg einst mein trauriges Gebärden,

**Erase for once my sad gestures,**

Sonst wird mir jeder Augenblick

**Otherwise for me each moment**

Verhaßt und Jahren ähnlich werden.

**Will hateful be and seem like years.**

In a setting for two flutes, alto, and *basso continuo*, the believer reflects on the promise of Christ's return.



### 7c. Recitative (Evangelist)

Sie aber beteten ihn an,

**They, however, worshipped him,**

wandten um gen Jerusalem von dem Berge,

**then turned back to Jerusalem from the mountain**

der da heißet der Ölberg, welcher ist nahe bei Jerusalem

**called the Mount of Olives, which is near Jerusalem**

und liegt einen Sabbater-Weg davon,

**and lies a Sabbath's journey away,**

und sie kehrten wieder gen Jerusalem mit großer Freude.

**and they turned back to Jerusalem with great joy.**

The Evangelist concludes the narrative with text that has been constructed from Luke 24:52a, Acts 1:12, and Luke 24:52b. The melody of the recitative is typical of Bach's careful attention to German declamation and is sung to the simplest kind of accompaniment.

### 8. Aria (soprano)

Jesu, deine Gnadenblicke

**Jesus, your merciful look**

Kann ich doch beständig sehn.

**I can constantly see.**

Deine Liebe bleibt zurücke,

**Your love remains behind,**

Daß ich mich hier in der Zeit

**So that I, here in this time,**

Schon voraus im Geist erquicke,

**Already in advance, am refreshed in my spirit**

An der künftgen Herrlichkeit

**With that future glory**

Wenn wir einst dort vor dir stehn.

**When once we there before you stand.**

The soloist pledges faithfulness to Jesus until their reunion in heaven. The movement begins as a trio for two flutes playing in unison, oboe, and unison violins and viola, and quickly becomes a quartet with the addition of the singer. Without the usual foundational accompaniment of the *continuo* the effect becomes ethereal, perfectly suited to the heavenward direction of the text. The believer looks up steadfastly at the extended setting of *beständig sehen* (to see constantly). Natalie Jenne calls the movement a “minuet-like aria of simple joy and peace!” In true *da capo* form the beginning material is repeated after a middle, contrasting section.

## 9. Chorale

Wenn soll es doch geschehen,  
**When will it happen,**  
Wenn kömmt die liebe Zeit,  
**When will the dear time come**  
Daß ich ihn werde sehen,  
**That I shall see him**  
In seiner Herrlichkeit?  
**In his glory?**  
Du Tag, wenn wirst du sein,  
**You day, when will you be,**  
Daß wir den Heiland grüßen,  
**That we may greet the Savior,**  
Daß wir den Heiland küssen?  
**That we may kiss the Savior?**  
Komm, stelle dich doch ein!  
**Come, do appear now!**

The concluding chorale for all instruments and voices forms a majestic tribute in 6/4 meter to the very day when Christ will be welcomed again by the faithful. The sopranos are assigned the familiar chorale melody in long notes as the three lower voices engage in various kinds of supportive polyphony. Between and during these choral phrases the instruments move about busily, at times in persistent syncopation on a repeated note, at times sounding descending lines, which are designed, perhaps, to suggest the expected return to earth of Christ. Bach's mastery of composition is further illustrated by the placement of the chorale melody in E minor in a movement that proceeds largely in D major. The chorale text is stanza seven of an Ascension hymn by Wilhelm Sacer (1671); the tune is an altered version of *Von Gott will ich nicht lassen* (From God can nothing move me, LBW 468). The movement concludes with a stirring repetition of the material with which it opened.



*Silence is observed, then:*

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

*We stand.*

**MAGNIFICAT**



ⓐ My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-ceil. He has cast down the might-y from their thrones,



and has lift-ed up the low-ly. He has filled the

hun- gry with good things, and the rich he has sent a - way emp - ty.

He has come to the help of his ser- vant Is - ra - el,

for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he

made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.

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

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

## ✠ PRAYERS ✠

### LITANY

☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

*After each petition:*

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.



*The litany continues:*

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



*The litany concludes:*

**L** Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

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



**L** O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

**C** Amen.

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

**C** **Our Father, who art in heaven, hallowed be thy name,  
thy kingdom come, thy will be done, on earth as it is in heaven.**

**Give us this day our daily bread;**

**and forgive us our trespasses, as we forgive those who trespass against us;  
and lead us not into temptation, but deliver us from evil.**

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

**CHORAL BLESSING:** The God of Peace

Paul D. Weber  
(b. 1949)

The God of peace who brought again from the dead  
our Lord Jesus Christ, the great shepherd of the sheep,  
through the blood of the everlasting covenant  
make you perfect in every good work to do his will,  
working in you that which is well-pleasing in his sight;  
through Jesus Christ, to whom be glory forever and ever. Amen.

Hebrews 13:20–21

## BENEDICAMUS DOMINO

Let us bless the Lord. Thanks be to God.

## BENEDICTION

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

## HYMN: O Day Full of Grace

Concertato by Carl F. Schalk  
(b. 1929)

1 O day full of grace that now we see ap - pear - ing on  
**Choir** 2 O day full of grace, O bless - ed time, our Lord on the  
 3 For Christ bore our sins, and not his own, when he on the  
**Choir** 4 God came to us then at Pen - te - cost, his Spir - it new  
 5 When we on that fi - nal jour - ney go that Christ is for

earth's ho - ri - zon, bring light from our God that we may  
 earth ar - riv - ing; then came to the world that light sub -  
 cross was hang - ing; and then he a - rose and moved the  
 life re - veal - ing, that we might no more from him be  
 us pre - par - ing, we'll gath - er in song, our hearts a -

be re - plete in his joy this sea - son. God, shine for us  
 lime, great joy for us all re - triev - ing; for Je - sus all  
 stone, that we, un - to him be - long - ing, might join with an -  
 lost, all dark - ness for us dis - pel - ling. His flame will the  
 glow, all joy of the heav - ens shar - ing, and walk in the



now in this dark place; your name on our hearts em - bla - zon.  
mor - tals did em - brace, all dark - ness and shame re - mov - ing.  
gel - ic hosts to raise our voic - es in end - less sing - ing.  
mark of sin ef - face and bring to us all his heal - ing.  
light of God's own place, with an - gels his name a - dor - ing.

Text: Danish folk hymn, c. 1450; tr. Gerald Thorson, 1921–2001  
Music: DEN SIGNEDE DAG, Christoph E. F. Weyse, 1774–1842

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

### DISMISSAL

- ☐ Go in peace. Serve the Lord.
- ☑ Thanks be to God!

## LEADING WORSHIP TODAY

- The Rev. David R. Lyle, leader
- The Rev. Ben Cieslik, homilist
- Choir of Grace Lutheran Church
- The Rev. Michael D. Costello, cantor
- Florence Jowers, organist
- Maura Janton Cock, soprano
- Sarah Ponder, mezzo-soprano
- Patrick Muehleise, tenor
- Douglas Anderson, baritone
- Greg Fudala, Joshua Thompson, and Candace Horton, trumpets
- Dave Ferguson and Brad Payne, trombones
- Kyle Bellin, timpani
- Cynthia Fudala and Donna Port, flutes
- Christine Janzow Phillips and Meg Busse, oboes
- Dianne Ryan, bassoon
- Betty Lewis, Carol Yampolsky, and Lou Torick, violin I
- Lee Joiner, Elizabeth Huffman, and Amanda Fenton, violin II
- Becca Wilcox and Amanda Grimm, viola
- Jean Hatmaker, cello
- Jonathan Cegys, bass
- Laura Zimmer, continuo organ

# BACKGROUND NOTES

*Lobet Gott in seinen Reichen* (BWV 11) is an oratorio written for Ascension Day, Thursday, May 19, 1735. Along with the *Christmas Oratorio* (BWV 248) and the *Easter Oratorio* (BWV 249), it was part of Bach's splendid contribution to the oratorio genre. The *Ascension Oratorio* tells the biblical story of the events and meaning of Christ's ascension in words from the Bible and in other poetry. The primary emphasis upon the narrative element distinguishes it from ordinary cantatas.

When most people think of oratorios, *Messiah* of George Frideric Handel probably comes to mind. Long before the creation of that legendary work, early in the seventeenth century the oratorio form was created in Italy. Its story-telling nature appealed to many, and it traveled from Italy to England, where Handel produced its most popular and enduring example in 1742.

By definition an oratorio may be thought of as an opera on a sacred subject that is not staged. In an oratorio a story is told, usually by means of recitatives, small ensemble numbers, and both active and reflective choruses. Arias flesh out the meaning of the action and inner thoughts of the protagonists. Oratorios were often sung as substitutes for opera during Lent, when opera productions were discouraged if not forbidden.

Bach's great flurry of Leipzig cantata composition begun in 1723, which resulted in what is now thought to be five annual cycles of cantatas, tapered off towards the end of the 1730s. Although his production of new cantatas declined, he still wrote some new works, filling in gaps in the previous cycles. Also, he performed cantatas of other composers, such as those of his own cousin Johann Ludwig (1677–1731). In the latter part of his life Bach didn't lose interest in writing for the church, he just seems to have turned his attention to creation and revision of larger works, such as oratorios, passion histories, and the mass. In addition to the present work, Bach had written three other cantatas for the Ascension: BWV 37 (1724), BWV 128 (1725), and BWV 43 (1726).

*Lobet Gott in seinen Reichen* relates specifically to the Epistle for Ascension, Acts 1:1–11, with its account of the event itself, and to the Holy Gospel for the day, Mark 16:14–20, which tells of Christ's last meeting with his disciples, his instructions to them to preach and baptize, and, finally, the ascent of Christ to heaven. The author and compiler of the cantata libretto is unknown, but much of the text is supplied by the accounts of the Epistle and the Gospel for the day as well as passages in St. Luke.

The work is scored for 3 trumpets, timpani, 2 transverse flutes, 2 oboes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), four-part choir, and soprano, alto, tenor, and bass soloists.

Carlos Messerli

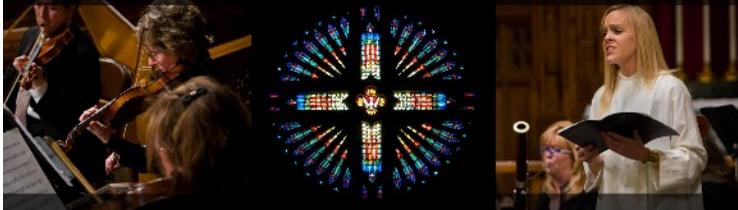


# Bach

2017-2018 47<sup>th</sup> Year

# Cantata Vespers

[www.bachvespers.org](http://www.bachvespers.org)



Grace Lutheran Church  
River Forest, Illinois  
Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.

- September 24**  
*BWV 126*  
**Erhalt uns, Herr, bei deinem Wort** *Uphold us, Lord, by your word*  
Lauren Dow Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist  
Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048
- October 29**  
*BWV 80*  
**Ein feste Burg ist unser Gott** *A mighty fortress is our God*  
Mark A. Granquist, Luther Seminary, St. Paul, Minn., homilist  
Mendelssohn: Symphony No. 5, Op. 107 ("Reformation"); Prelude begins at 3:30 p.m.
- November 19**  
*BWV 140*  
**Wachet auf, ruft uns die Stimme** *Awake, the voice calls to us*  
Gorden R. Estenson, Rockford, Minn., homilist  
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
- November 20**  
**Thomanerchor Leipzig** *St. Thomas Boys Choir of Leipzig, Germany*  
Thomaskantor Gotthold Schwarz, conducting music of Bach, Mendelssohn, Schütz, and Schein  
Tickets available at [ticketor.com/grace](http://ticketor.com/grace) or by calling the Grace Music Office (\$12-\$45)
- December 10**  
*BWV 10*  
**Meine Seel erhebt den Herren** *My soul magnifies the Lord*  
Presented as part of Grace's annual Advent/Christmas Concert at 4:00 p.m.
- January 28**  
*BWV 227*  
**Jesu, meine Freude** *Jesus, my joy*  
Amy Gillespie, Holy Trinity Lutheran Church, Lombard, Ill., homilist  
Samuel R. Backman, University of Oklahoma and Church of the Assumption, Norman, Okla., organist  
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 25**  
*BWV 169*  
**Gott soll allein mein Herze haben** *God alone shall have my heart*  
Mark A. Noll, Wheaton College, Wheaton, Ill., homilist  
Angela Young-Smucker, Evanston, Ill., mezzo-soprano  
Steven Wenthe, Concordia University Chicago, organist
- March 25**  
*BWV 1*  
**Wie schön leuchtet der Morgenstern** *How lovely shines the morning star*  
Matthew J. Marohl, St. Olaf College, Northfield, Minn., homilist  
Eric Budzynski, Northwestern University, Evanston, Ill., organist
- April 29**  
*BWV 112*  
**Der Herr ist mein getreuer Hirt** *The Lord is my faithful shepherd*  
Sarah J. Stumme, Metropolitan Chicago Synod, ELCA, homilist  
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- May 20**  
*BWV 68*  
**Also hat Gott die Welt geliebt** *For God so loved the world*  
Bruce K. Modahl, Fernandina Beach, Fla., homilist  
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127

## BIOGRAPHIES



**Michael D. Costello**, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.



**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



**Ben Cieslik**, homilist, is the Executive Pastor at Bethlehem Lutheran Church Twin Cities in Minneapolis, Minn. He has served Bethlehem in a variety of capacities over the last seven years and relishes the congregation's openness to exploring new ways that God is working in the world. Ben is a graduate of Luther Seminary in St. Paul, Minn., and St. Olaf College in Northfield, Minn. He and his wife, Beth, have two children, Greta and Bjorn, that keep their lives immeasurably full.



**Maura Janton Cock**, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.



**Florence Jowers**, organist, is Director of Music at Christ Lutheran Church, Staunton, Virginia. She is Professor Emerita of Music at Lenoir-Rhyne University in Hickory, N.C., where she taught for nineteen years in the Sacred Music Program, was university organist, and founded and directed the Lenoir-Rhyne Youth Chorus. She has served as clinician for many professional conferences and has performed throughout the United States and Germany, and also in Austria, Latvia, and the Czech Republic. Ms. Jowers received music degrees in organ performance and church music from the Yale University School of Music and Stetson University, DeLand, Fla. She was also the recipient of a Rotary International Fellowship for post-graduate study abroad, at which time she studied with Anton Heiller at the Hochschule für Musik in Vienna, Austria, and with Peter Planyavsky at St. Stephen's Cathedral. Ms. Jowers and her husband, Dr. Paul Weber, also an emeritus music professor from Lenoir-Rhyne University, have three grown children and four grandchildren.



**Betty Lewis**, principal violinist, received her B.M. 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.



**Patrick Muehleise**, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's St. Matthew Passion, Mozart's Mass in C minor and Coronation Mass, Purcell's Dido and Aeneas, Handel's Messiah, Copland's The Tender Land, and Britten's Albert Herring. He recently performed David Lang's Little Match Girl Passion with Bella Voce Camerata, Wagner's Parsifal with the Lyric Opera of Chicago, and Bach's Magnificat, Haydn's Creation, and Mozart's Coronation Mass with Music of the Baroque.



**Sarah Ponder**, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Sarah holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth as well as recording original works with Carnegie Hall's Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.

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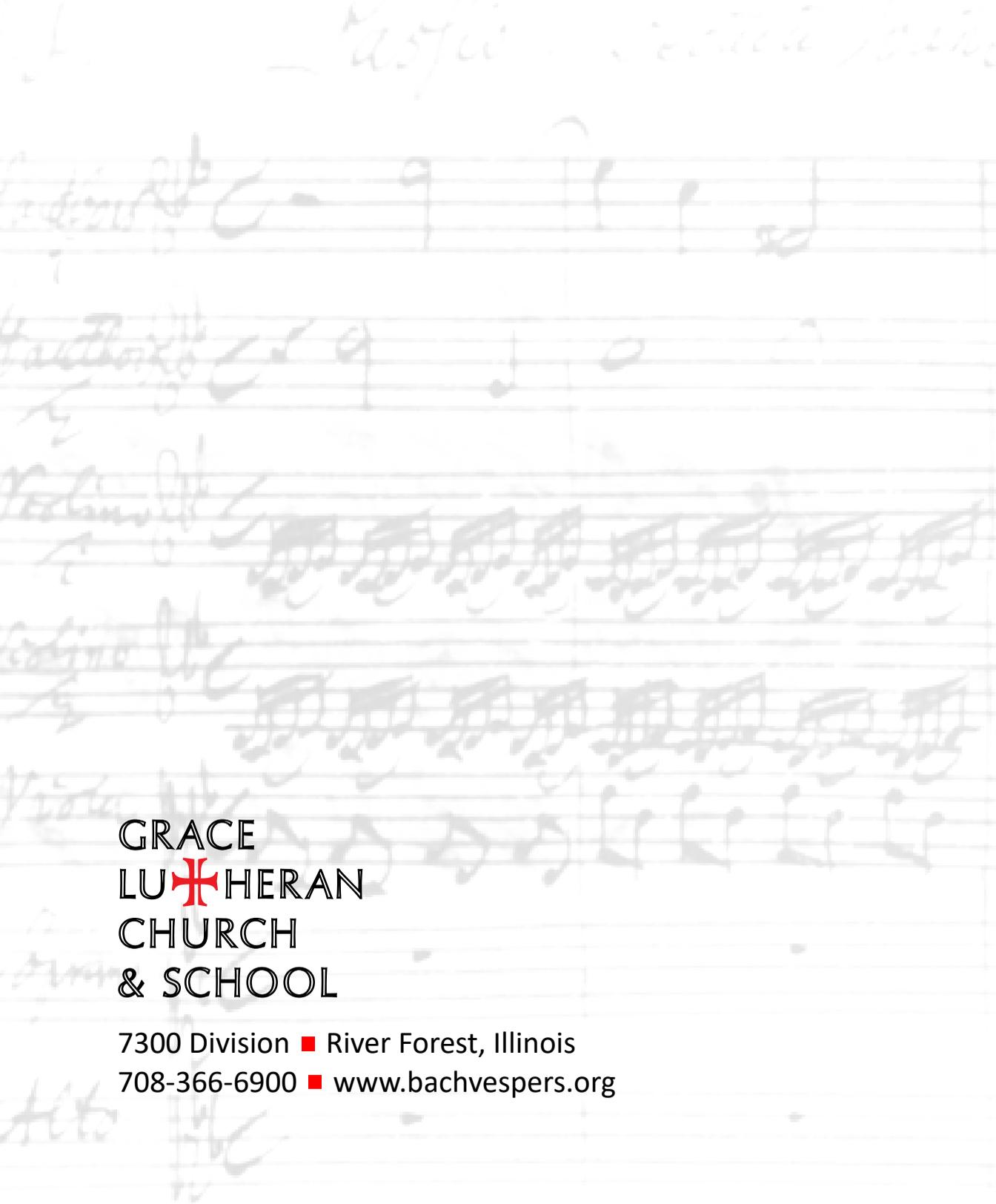
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