

Bach Cantata Vespers

2012–2013

Grace Lutheran Church River Forest, Illinois 42nd Year



April 28, 2013

Weinen, Klagen, Sorgen, Zagen (BWV 12)
Weeping, wailing, fretting, fearing

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.

About today's service

The people of Grace extend a warm welcome to Laudate, the Women's Choir of Concordia University Chicago. Even in this season of Easter, the pieces they offer in worship this afternoon remind us of the Incarnation.

This afternoon we adopt the Anglican pattern of praying the *Magnificat* and *Nunc dimittis* after each of the two readings. Following the Cantata we will join together in singing the *Te Deum*, a fourth-century hymn of praise to God that sings of Christ's Incarnation and Resurrection.

*This afternoon's service is made possible
by the generous support of the Sukup Family Foundation.*

☐ 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 ❶. Men sing parts marked ❷. All sing parts marked ❸.

❸ Let my prayer rise be - fore you as in - cense;

the lift - ing up of my hands as the eve - ning sac - ri - fice.

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

❷ Let my prayer rise be - fore you as in - cense;

the lift - ing up of my hands as the eve - ning sac - ri - fice.

❶ Set a watch be - fore my mouth, O Lord, and guard the door of my lips.

❷ 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. ❶ But my eyes are

turned to you, Lord God; in you I take refuge. Strip me not of my life.

☐ 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.

☑ 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

- ☐ 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.
- ☑ Amen.



The offering is gathered.

VOLUNTARY: *Jesu, meine Freude*

Johann Ludwig Krebs
(1713–1780)

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

The voluntary serves as the introduction to the hymn; we stand.

HYMN: Jesus, Priceless Treasure

Setting of stanza 2 by Johann Crüger (1598–1662)

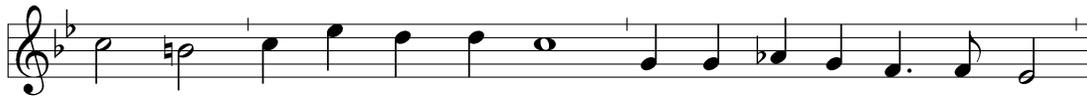
Setting of stanza 3 by Charles P. Brown (b. 1969)



1 Je - sus, price-less trea - sure, source of pur - est plea - sure,
Choir 2 In thine arm I rest me; foes who would mo - lest me
3 Hence, all fears and sad - ness, for the Lord of glad - ness,



tru - est friend to me: ah, how long I've pant - ed, and my heart has
can-not reach me here. Though the earth be shak - ing, ev - 'ry heart be
Je - sus, en - ters in. Those who love the Fa - ther, though the storms may



faint - ed, thirst - ing, Lord, for thee! Thine I am, O spot - less Lamb;
quak - ing, Je - sus calms my fear. Sin and hell in con - flict fell
gath - er, still have peace with - in. Yea, what - e'er I here must bear,



I will suf - fer nought to hide thee, nought I ask be - side thee.
with their bit - ter storms as - sail me, Je - sus will not fail me.
still in thee lies pur - est plea - sure, Je - sus, price-less trea - sure!

Text: Johann Franck, 1618–1677; tr. Catherine Winkworth, 1829–1878, alt.
Music: JESU, MEINE FREUDE. Johann Crüger, 1598–1662

✠ WORD ✠

We sit.

READING: 1 Peter 2:11–20

¹¹Beloved, I urge you as aliens and exiles to abstain from the desires of the flesh that wage war against the soul. ¹²Conduct yourselves honorably among the Gentiles, so that, though they malign you as evildoers, they may see your honorable deeds and glorify God when he comes to judge.

¹³For the Lord's sake accept the authority of every human institution, whether of the emperor as supreme, ¹⁴or of governors, as sent by him to punish those who do wrong and to praise those who do right. ¹⁵For it is God's will that by doing right you should silence the ignorance of the foolish. ¹⁶As servants of God, live as free people, yet do not use your freedom as a pretext for evil. ¹⁷Honor everyone. Love the family of believers. Fear God. Honor the emperor.

¹⁸Slaves, accept the authority of your masters with all deference, not only those who are kind and gentle but also those who are harsh. ¹⁹For it is a credit to you if, being aware of God, you endure pain while suffering unjustly. ²⁰If you endure when you are beaten for doing wrong, what credit is that? But if you endure when you do right and suffer for it, you have God's approval.

The Word of the Lord.

Thanks be to God.



MAGNIFICAT

Setting by Naji Hakim
(b. 1955)

Magnificat anima mea Dominum

My soul doth magnify the Lord,

et exsultavit spiritus meus in Deo salutari meo.

and my spirit hath rejoiced in God my Savior.

Quia respexit humilitatem ancillae suae.

For he hath regarded the lowliness of his handmaiden.

Ecce enim ex hoc beatam me dicent omnes generationes.

For behold from henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

For he that is mighty hath magnified me, and holy is his name.

Et misericordia a progenie in progenies timentibus eum.

And his mercy is on them that fear him throughout all generations.

Fecit potentiam in brachio suo;

He hath showed strength with his arm;

dispersit superbos mente cordis sui.

he hath scattered the proud in the imagination of their hearts.

Deposuit potentes de sede

He hath put down the mighty from their seat,

et exaltavit humiles.

and hath exalted the humble and meek.

Esurientes implevit bonis

He hath filled the hungry with good things,

et divites dimisit inanes.

and the rich he hath sent empty away.

Suscepit Israel puerum suum recordatus misericordiae suae,

He, remembering his mercy, hath holpen his servant Israel,

sicut locutus est ad patres nostros,

as he promised to our forefathers,

Abraham et semini eius in saecula.

Abraham and his seed for ever.

Gloria Patri, gloria Filio, gloria et Spiritui Sancto:

Glory be to the Father, and to the Son, and to the Holy Spirit:

sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

as it was in the beginning, is now, and will be for ever. Amen.

READING: John 16:16–23

¹⁶A little while, and you will no longer see me, and again a little while, and you will see me. ¹⁷Then some of his disciples said to one another, “What does he mean by saying to us, ‘A little while, and you will no longer see me, and again a little while, and you will see me’; and ‘Because I am going to the Father?’” ¹⁸They said, “What does he mean by this ‘a little while’? We do not know what he is talking about.” ¹⁹Jesus knew that they wanted to ask him, so he said to them, “Are you discussing among yourselves what I meant when I said, ‘A little while, and you will no longer see me, and again a little while, and you will see me’?” ²⁰Very truly, I tell you, you will weep and mourn, but the world will rejoice; you will have pain, but your pain will turn into joy. ²¹When a woman is in labor, she has pain, because her hour has come. But when her child is born, she no longer remembers the anguish because of the joy of having brought a human being into the world. ²²So you have pain now; but I will see you again, and your hearts will rejoice, and no one will take your joy from you. ²³On that day you will ask nothing of me. Very truly, I tell you, if you ask anything of the Father in my name, he will give it to you.”

☒ The Word of the Lord.

☑ **Thanks be to God.**

NUNC DIMITTIS

Setting by Naji Hakim

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:

Lord, now lettest thou thy servant depart in peace, according to thy word;

Quia viderunt oculi mei salutare tuum

For mine eyes have seen thy salvation,

Quod parasti ante faciem omnium populorum:

Which thou hast prepared before the face of all people:

Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

To be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Gloria Patri, gloria Filio, gloria et Spiritui Sancto:

Glory be to the Father, and to the Son, and to the Holy Spirit:

Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

As it was in the beginning, is now, and will be for ever. Amen.

HOMILY

The Rev. Dr. Gary A. Weant

CANTATA: *Weinen, Klagen, Sorgen, Zagen*, BWV 12
(Weeping, wailing, grieving, trembling)

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22–23 in this worship folder.*

1. Sinfonia

The first movement is marked by Bach, *Adagio assai* (rather slow), which prepares one for the solemn character of the next movement. The opening is written on three levels: a florid solo oboe that moves in somewhat emotional, brief outbursts of thirty-second notes, paired violins that play curling figures of five notes before dissolving eventually into an extended two-note slurred “sigh-motive” section, and the rhythmically steady violas, bassoon, and *continuo*, which together mark a solemn pulse in steady eighth-note and quarter-note motion.

2. Chorus

Weinen, Klagen, Sorgen, Zagen,
Weeping, wailing, grieving, trembling,
Angst und Not
Fear and distress
Sind der Christen Tränenbrot,
Are the bread of tears for Christians
Die das Zeichen Jesu tragen.
Who bear the mark of Jesus.

Marked *Lento* (slow), the anguished setting of the first four words of the text of lament, which carries such a profound and serious meaning, forms the beginning of one of Bach’s most distressed cantata choral movements. He valued it so highly that he later revised and amplified it for even more effective use in the grief-stricken *Crucifixus* (Crucified) movement of the famous *B Minor Mass*.

The first half of the movement in triple meter presents polyphonic choral writing over an instrumental ground bass (chaconne) consisting of a descending pattern of twelve notes repeated without change twelve times. The four upper strings repeat reinforcing chords on the third and first beats of each measure.

At *Die das Zeichen Jesu tragen* ([Christians] who bear the mark of Jesus) the tempo increases and the writing brightens as instruments double the choral voices. Eventually, a slow tempo returns as if affirming positively “the mark of Jesus.” As in all *da capo* forms, the first section is then repeated at its tempo, reiterating the mournful setting of the first four words of the text.

3. Recitative (Alto)

Wir müssen durch viel Trübsal

We must enter the kingdom of God

in das Reich Gottes eingehen.

through much tribulation.

A direct quotation from Acts 14:22, which notes the tribulation of the believer on the way to the rewards of heaven. The solo is set to a sustained accompaniment of string chords while the singer thrice sings the outline of the interval of an augmented fourth—the “devilish” tritone at *Trübsal* (tribulation).

4. Aria (Alto)

Kreuz und Krone sind verbunden,

Cross and crown are bound together,

Kampf und Kleinod sind vereint.

Struggle and treasure are united.

Christen haben alle Stunden

Christians have at every hour,

Ihre Qual und ihren Feind,

Their torment and their foe,

Doch ihr Trost sind Christi Wunden.

Yet Christ’s wounds are their comfort.

The librettist continues to point out the contrast for the believer who must endure temporal suffering to gain eternal victory. Here again the poet focuses on the believer’s eventual reward to be found in *Christi Wunden* (Christ’s wounds), a reference from 1 Peter 2:24, a verse that comes just after the Epistle for the day. The text does not emphasize the eventual victory of Christ over death in the resurrection.

The *da capo* aria features an expressive solo oboe line above an equally expressive solo vocal line, which move separately in a freely imitative style over the accompaniment of the *basso continuo*. The potential of the contrasting *affects* suggested by *Kreuz und Krone* (cross and crown) and *Kampf und Kleinod* (struggle and treasure) are not illustrated musically by Bach.

5. Aria (Bass)

Ich folge Christo nach,

I follow after Christ,

Von ihm will ich nicht lassen

From him I will not let go.

Im Wohl und Ungemach,

In prosperity and affliction,

Im Leben und Erblassen.

In living and in dying,

Ich küsse Christi Schmach,

I kiss Christ's shame,

Ich will sein Kreuz umfassen.

I will embrace his cross.

Ich folge Christo nach,

I follow after Christ,

Von ihm will ich nicht lassen.

From him I will not let go.

The text *Ich folge Christo nach* (I follow after Christ), derived from the Epistle for the day, is quoted at the beginning and the end of this aria for two violins and a low bass. The opening motive is shared by the violins and the soloist. (Some will notice that the opening theme is identical to the beginning of the hymn "This Joyful Eastertide," sung at the conclusion of today's service. We can wonder if Bach was aware of the reference.) In spite of earthly difficulties the believer will remain faithful to Christ. The final assertion of the intention to follow Christ is set to the last statement of the theme, beginning and ending on the low e-flat below the staff.

6. Aria (Tenor)

Sei getreu, alle Pein

Be faithful! All pain

Wird doch nur ein Kleines sein.

Will be but a small thing.

Nach dem Regen

After the rain,

Blüht der Segen,

Blessings will bloom,

Alles Wetter geht vorbei.

All weather passes by.

Sei getreu, sei getreu!

Be faithful, be faithful!



The third of the arias features the tenor who earnestly exhorts the believer to remain faithful. Several disparate words, such as *getreu* (faithful), *alle Pein* (all pain), *alles Wetter geht vorbei* (all weather passes by), receive the attention of long-held notes or long passages. The trumpet plays a slightly ornamented version of a most appropriate 1653 chorale melody, *Jesu, meine Freude*, sung earlier in this evening's service; the *basso continuo* sounds a *chaconne*-like pattern (see No. 2, above), but here the repeated pattern is presented more freely and at several different pitches. In keeping with the barform (AAB) of the chorale, the first section (A) is repeated before continuing on with the final section (B).

7. Chorale

Was Gott tut, das ist wohlgetan

Whatever God does is good,

Dabei will ich verbleiben,

I will abide by that.

Es mag mich auf die raube Bahn

I may be driven onto a rough path

Not, Tod und Elend treiben,

By distress, death and misery,

So wird Gott mich

But God will hold me

Ganz väterlich

Quite fatherly

In seinen Armen halten:

In his arms:

Drum lass ich ihn nur walten.

Therefore I just let him reign.

All instruments participate in a simple setting of *Was Gott tut, das ist wohlgetan* (Whatever God ordains is right, LBW 446), which affirms our trust in the fatherly care of God. The text is attributed to Samuel Rodigast (1674), the tune is possibly the work of Severus Gastorius (ca. 1675). The chorale in barform (AAB) is topped by a lovely descant, probably originally assigned to the trumpet and first violin as in today's performance.

Silence is observed, then:

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

We stand.
TE DEUM

Setting by Richard Hillert

Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.



❸ You are God; we praise you. You are the Lord; we ac-claim you.



You are the e-ter-nal Fa-ther; all cre-a-tion wor-ships you.



❶ To you all an-gels, all the pow'rs of heav-en, cher-u-bim and ser-a-phim,



sing in end-less praise: ❸ Ho-ly, ho-ly, ho-ly Lord,



God of pow'r and might, heav-en and earth are full of your glo-ry.



❶ The glo-rious com-pan-y of a-pos-tles praise you.



❷ The no-ble fel-low-ship of proph-ets praise you.



❶ The white-robed ar-my of mar-tyrs praise you.



❷ Through-out the world the ho-ly Church ac-claims you:





☩ Fa-ther, of maj-es-ty un-bound-ed; your true and on-ly Son,



wor-thy of all wor-ship; and the Ho-ly Spir-it, ad-vo-cate and guide.



Ⅰ You, Christ, are the king of glo-ry, the e-ter-nal Son of the Fa-ther.



Ⅱ When you be-came man to set us free, you did not spurn the vir-gin's womb.



Ⅰ You o-ver-came the sting of death, and o-pened the king-dom of heav-en



to all be-liev-ers. Ⅱ You are seat-ed at God's right hand in glo-ry.



We be-lieve that you will come and be our judge. ☩ Come, then,



Lord, and help your peo-ple, bought with the price of your own blood,



and bring us with your saints to glo-ry ev-er-last-ing.

† PRAYERS †

LITANY

☐ In peace, let us pray to the Lord.

☑ Lord, have mer - cy.

The musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note on G4, and then a half note on A4. The piano accompaniment provides harmonic support with chords and moving lines.

After each petition:

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.

This musical score is for the response 'Lord, have mercy'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat. The vocal line consists of a quarter note on G4, a quarter note on A4, a quarter note on Bb4, and a quarter note on C5. The piano accompaniment provides harmonic support.

The litany concludes:

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

☑ Al - le - lu - ia.

This musical score is for the concluding phrase 'Alleluia'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat. The vocal line consists of a quarter note on G4, a quarter note on A4, a quarter note on Bb4, and a quarter note on C5. The piano accompaniment provides harmonic support.

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

Silence is kept, then:

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

♩ To you, O Lord.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a simple, homophonic style. The lyrics 'To you, O Lord.' are written below the notes.

COLLECT

- ℣ 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 & BENEDICTION

℣ Let us bless the Lord. ☩ Thanks be to God.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a simple, homophonic style. The lyrics 'Let us bless the Lord. Thanks be to God.' are written below the notes.

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

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a simple, homophonic style. The lyrics 'The almighty and merciful Lord, the Father, the Son, and the Holy Spirit, bless and pre-serve you. A-men' are written below the notes.

HYMN: This Joyful Eastertide

This joy - ful Eas - ter - tide, a - way with sin and
sor - row! My love, the Cru - ci - fied, has
sprung to life this mor - row. Had Christ, who once was
slain, not burst his three-day pris - on, our faith had been in
vain. But now has Christ a - ris - en, a - ris - en, a -
ris - en; but now has Christ a - ris - en!

Text: George R. Woodward, 1848–1934
Music: VRUECHTEN, Dutch folk tune, 17th cent.

DISMISSAL

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

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LEADING WORSHIP TODAY

The Rev. Kelly K. Faulstich, leader
The Rev. Gary A. Weant, homilist

Grace Lutheran Church Senior Choir
The Rev. Michael D. Costello, cantor

Concordia University Chicago Laudate
Maurice Boyer, director

Steven Wentz, organist

Karen Brunssen, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Greg Fudala, trumpet
Christine Janzow Phillips, oboe
Matt Lano, bassoon

Betty Lewis and Lee Joiner, violins
Naomi Hildner and Becky Coffman, violas
Craig Trompeter, cello
Judith Hanna, double bass
Laura Zimmer, continuo

BACKGROUND OF THE ORGAN PRELUDE

“Weinen, Klagen, Sorgen, Zagen” was written first in 1859 as a short piano prelude on the opening movement of Bach’s Cantata 12. After the death of his daughter Blandine in 1862, Liszt expanded the work into a series of 30 variations. In 1863 he transcribed the work for organ.

Liszt’s interest in the organ and in the music of Bach coincided with his appointment as music director in Weimar in 1848, after he had given up his performing career. It is said that he may have felt a particular closeness to Bach, since Bach served in the same town a century earlier. Among Liszt’s first piano transcriptions upon arriving in Weimar were six Bach organ preludes and fugues.

The series of variations are based on two themes from the opening of Cantata 12: the chaconne bass and the soprano part of the choir. Variations are grouped in similar sets with widely varied dynamic contrast. At the close, Liszt quotes the closing chorale from the cantata, “What God ordains is always good,” followed by the so-called Dresden Amen. Thus, in the organ work, Liszt parallels the theological message of the cantata, moving from lament to a statement of sure confidence in God’s loving care.

Steven Wentz

BACKGROUND OF THE CANTATA

The traditional celebration of the joy of Easter is extended for a period called the Great Fifty Days of Easter, which conclude at Pentecost. During this time the miraculous resurrection of Christ is emphasized in liturgical texts, ceremony, hymns, and readings. Worshipers in the eighteenth century also gloried in the resurrection, but the creeping influence of pietism with its emphasis on a personal piety that often bordered on sentimentality diluted somewhat the joyous orthodox emphasis on Christ’s resurrection. As an example, the unnamed librettist of the text of *Weinen, Klagen, Sorgen, Zagen* (Weeping, wailing, grieving, trembling, BWV 12), offers the modern listener a distressingly lachrymose theme for worshipers in Lutheran Leipzig on the Third Sunday after Easter (now numbered the Fourth Sunday of Easter). [Note: The Sunday is traditionally called *Jubilate* (be joyful) from the historic Latin *Introit* (entrance song) of the Day.]

The basis for the cantata text is the Gospel for the Sunday (John 16:16–23), which tells of the sorrow of the believer when Jesus announces his impending departure to prepare a place for those who await a crown in heaven. The assigned Epistle is 1 Peter 2:11–20, which speaks of the obedience of the believer who follows the example of Christ. The cantata libretto focuses on the sorrow over the temporary absence of the Savior and not the fact that the Gospel also states that upon reunion with Christ in heaven “sorrow will be turned into joy” (John 16:20). Following the thought of the libretto, Bach develops in the music of the cantata the personal and emotional potential of the text in a masterful way.

The cantata is a relatively early work of Bach. It was first performed in Weimar on April 22, 1714, and later revived for worship at Leipzig on April 30, 1724, as part of his first annual cycle of cantatas. In Weimar Bach had been employed as chamber musician at the court, but when the cantor, Johann Adam Driese, became ill, Bach was engaged as *Konzertmeister* (Concertmaster) as substitute, an assignment that included writing one cantata a month. The present work is but the second such work composed at Weimar.

Most of the about 200 sacred cantatas of Bach in existence were written for performance at St. Thomas or St. Nicolas in Leipzig between 1723 and 1750. The exact date of origin of some earlier works is problematic, but it seems that about five were probably written during his service as organist at Arnstadt and Mühlhausen (1703–1708) and about 22 when he was organist and concertmaster at Weimar (1708–1717). The nature of his court music position at Cöthen (1717–1723) did not require production of cantatas by Bach.

In each period of his writing Bach earnestly experimented with various forms of cantata organization, instrumentation, and style. In the present cantata, in common with several other early cantatas, he begins the work with an independent *Sinfonia*; in later cantatas he more often incorporated the instrumental introduction into the beginning of the opening chorus. BWV 12 includes a chorus and one recitative followed by three successive arias (without the usual introductory *recitative* for each) and the closing chorale.

The most remarkable writing of this cantata is found in the *chaconne* (a form that is closely related to the *passacaglia*) in the opening chorus. Here Bach accepts the common Baroque period challenge of writing polyphonic choral texture above a descending bass melody that is heard exactly twelve times, a compositional feat that lends itself to the melancholy nature of the present text.

The instrumentation features a solo oboe, a trumpet, strings (2 violins and 2 violas), bassoon, *basso continuo* (keyboard and bass), alto, tenor, and bass solos, and four-part choir. The added second viola was not uncommon in Bach’s Weimar cantatas.

Carlos Messerli



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.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



Maurice Boyer, guest conductor, is Assistant Professor of Music at Concordia University Chicago, where he directs the Concordia University Chamber Orchestra and Laudate, the Women's Choir of Concordia University. He received his Doctor of Musical Arts degree in orchestral conducting from the University of Maryland, College Park. He holds a Master's degree in choral conducting and a Bachelor's degree in sacred music from Westminster Choir College of Rider University, Princeton, New Jersey. Boyer began his musical training (piano, voice, and solfège) in Aix-en-Provence, France, where he lived until the age of 18.



Christopher M. Cock, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of 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 is a regular soloist at Grace.



Gary A. Weant, homilist, is pastor at Philadelphia Evangelical Lutheran Church in Dallas, North Carolina. He is a graduate of Lenoir-Rhyne University (LRU) in Hickory, North Carolina. He received his Master of Divinity and Master of Sacred Theology degrees from Lutheran Theological Southern Seminary (LTSS) in Columbia, South Carolina. In 2001 Pastor Weant was awarded an honorary Doctor of Divinity degree and Citation for Outstanding Leadership by LRU. In 2008, LTSS selected Pastor Weant to receive the Alumni Association's John Benjamin Bedenbaugh Award for Distinguished Pastoral Leadership and in recognition of his instrumental work in drafting the resolution from the North Carolina Synod to the 2005 ELCA Churchwide Assembly which served as a catalyst in bringing to fruition the ELCA's "Book of Faith Initiative."



Steven Wentz, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is music director at First Saint Paul's Lutheran Church in Chicago. His degrees are from Concordia, River Forest, and from Northwestern University. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rüksam. He keeps an active schedule as a teacher, workshop leader and organ recitalist. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.



Michael D. Costello, director, has served as Cantor at Grace Lutheran Church and School since June 2008. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. A native of Harrisburg, Pennsylvania, Pastor Costello 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 President of Region 3 of the Association of Lutheran Church Musicians. In 2012 he led the Bach Cantata Vespers choir on a tour of Germany. During that tour, the choir sang Bach Cantata #94 with the orchestra of the Leipzig Thomaskirche, the church in which Bach served as Cantor from 1723–1750.

Laudate, the women's choir of Concordia University Chicago, performs the finest women's sacred and secular repertoire. The women sing on and off campus for concerts and worship services in the Chicago area, including Concordia's highly anticipated annual Lessons and Carols during the first weekend of December.

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* deceased

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions. Donations received after April 14 will be acknowledged in next month's bulletin.

This 42nd season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

Additional funding for the 42nd season comes from the Sukup Family Foundation, the S. Anita Stauffer Music Endowment Fund, and the Legacy of Grace Endowment.

Special thanks is extended to Leonard Berghaus for his tuning of the portativ organ.

Learn more at www.bachvespers.org/camp



Bach Cantata Camp

Sunday through Friday

July 21-26

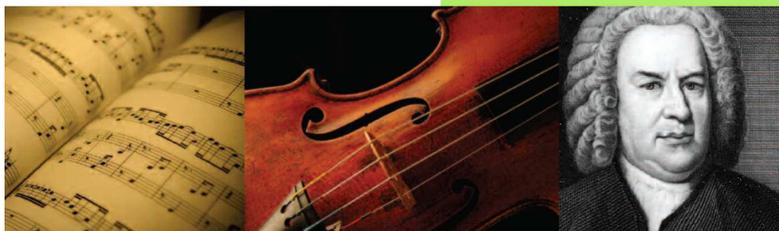
Closing worship/performance
Friday, July 26 at 7:15 p.m.



Study the music of Johann Sebastian Bach at this one-week intensive camp for high school students.

Perform one of Bach's sacred cantatas with professional singers and orchestral musicians from the Chicago area.

Learn other music for worship, including chamber orchestral works, motets, psalms, and hymns.



Faculty includes these ensemble conductors and other professional voice and string teachers from the Chicago area.

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The Rev. Michael D. Costello, M.Div.

Cantor, Grace Lutheran Church and School
Program Director, Bach Cantata Camp

Charles P. Brown, D.M.A.

Assistant Professor of Music and Director,
Choral Activities, Concordia University Chicago

Steven Wente, D.Mus.

Professor of Music and Chair, Department of Music,
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Exciting opportunities for high school students entering grade nine through 2013 graduates.

Choral track for students of all voice parts who wish to sing in an excellent choral ensemble and develop their voice in private coaching sessions.

Orchestral track for violin, viola, cello, and double bass players who wish to perform in an excellent orchestral ensemble and develop their skills in private lessons (limited spots available).

Daily schedule

The day begins at 8:30 a.m. with Morning Prayer and includes rehearsals for both choir and orchestra. Each day includes workshops with guest speakers and clinicians. Lunch is included. The day concludes at 4:00 p.m. (except for those who choose the evening or on-campus housing option).

On Friday at 7:15 p.m. camp participants lead the Bach Cantata Vespers worship service, including the performance of Cantata #78, *Jesu, der du meine Seele*.



Join us on May 19 for the final service of the 42nd year.

Bach **Cantata Vespers** 2012–2013 42nd Year

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

May 19 **Wer mich liebet, der wird mein Wort halten** *Whoever loves me will keep my word*
BWV 74 Ralph W. Klein, Lutheran School of Theology at Chicago, homilist
Orchestral Prelude: J. S. Bach, Orchestral Suite No. 1 in C Major (BWV 1066)

And save the dates for our 43rd year...

Bach ^{43rd} Year

Cantata Vespers 2013–2014

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



- September 29** **Herr Gott, dich loben alle wir** *Lord God, we all praise you*
 BWV 130 J. S. Bach, Brandenburg Concerto No. 2 in F Major (BWV 1047)
- October 20** **Gott der Herr ist Sonn und Schild** *God the Lord is sun and shield*
 BWV 79 Steven Wentz, Concordia University Chicago, organist
 Kapelle, Concordia University Chicago, Charles P. Brown, director
- November 24** **Wer Dank opfert, der preiset mich** *Whoever offers thanks praises me*
 BWV 17 J. S. Bach, Concerto in A Major for Oboe d'amore (BWV 1055)
- December 22** **Meine Seel erhebt den Herren** *My soul magnifies the Lord*
 BWV 10 At Grace, in conjunction with the Bach Cantata ministry of Saint Luke Church, Mark P. Bangert, director
 Michael D. Costello, Grace Lutheran Church & School, organist
- January 12** **Weihnachts-Oratorium** *Christmas Oratorio (Parts 5 & 6)*
 BWV 248.5-6 Bach for the Sem concert, 4:00 p.m., benefiting the Lutheran School of Theology at Chicago
 Tickets available at the door (\$22 Adults, Seniors/Students \$12), Mark P. Bangert, director
- January 26** **Sehet, welch eine Liebe hat uns der Vater erzeiget**
 BWV 64 Behold, what love the Father has shown to us
 Florence Jowers, Lenoir-Rhyne University, organist
- February 23** **Ich bin vergnügt mit meinem Glücke** *I am content with my fortune*
 BWV 84 David Schrader, Chicago, organist and harpsichordist; Jennifer Rossetti, New York, soprano
- March 30** **Nach dir, Herr, verlanget mich** *Unto you, Lord, do I long*
 BWV 150 G. P. Telemann, Sonata in F minor for bassoon (TWV41:f1)
 W. A. Mozart, Sonata da chiesa in B-flat Major (KV 212)
- April 27** **Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*
 BWV 42 Karg-Elert: Fuge, Kanzone, und Epilog: Credo in vitam venturi (Op. 85, No. 3)
- May 18** **Gott fährt auf mit Jauchzen** *God goes up with rejoicing*
 BWV 43 J. Haydn, Symphony No. 30 in C Major "Alleluia"



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