



All generations shall call me blessed.

Bach

Cantata Vespers

2010–2011

Grace Lutheran Church
River Forest, Illinois

September 26, 2010

Cantata 19: Es erhub sich ein Streit
(There arose a great strife)

The Eighteenth Sunday after Pentecost
September 26, 2010 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Suite du Deuxième Ton

Louis-Nicolas Clérambault
(1676–1749)

Plein jeu
Flûtes
Récit de Nazard

Pièce d'Orgue, BWV 572

Johann Sebastian Bach
(1685–1750)

Très vite ment
Grave
Lentement

David Christiansen, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



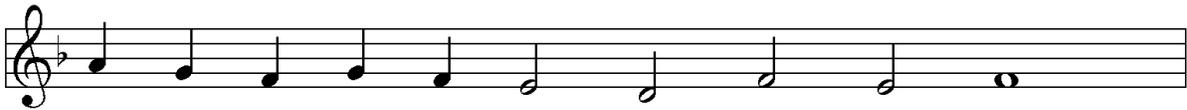
☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ Joy-ous light of glo - ry: ☑ **of the im - mor - tal Fa - ther;**



heav- en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set- ting of the sun, and we look to the eve- ning light.



We sing to God, the Fa- ther, Son, and Ho- ly Spir - it: You are wor- thy of



be- ing praised with pure voic- es for - ev - er. O Son of God,



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

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

☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.

☐ Blessed are you, O Lord our God, king of the universe, who led your people

Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp

to our feet and a light to our path; for you are mer - ci - ful,

and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,

Fa - ther, Son, and Ho - ly Spir - it. ☑ A - men

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked 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.

MOTET: *Factus est repente*

Hieronymus Praetorius (1560–1629)

Transcribed by Frederick K. Gable

Background notes for the motet are found on page 21 in this worship folder.

Part One

*Factum est silentium in coelo
dum committeret bellum Draco
cum Michaelae Archangelo.*

There was silence in heaven
while the Dragon began a war
with Michael the Archangel.

*Audita est vox millia millium dicentium:
Laus, honor et virtus
omnipotenti Deo.*

A voice was heard, thousands of thousands saying,
“Honor, praise, and power
to almighty God.”

The text of the motet continues to the next page.

Part Two

*Millia millium ministrabant ei
et decies centena millia
assistebant ei.*

*Audita est vox millia millium dicentium:
Laus, honor et virtus
omnipotenti Deo.*

Thousands of thousands served him;
thousands thousand-fold
stood near him.

A voice was heard, thousands of thousands saying,
“Honor, praise, and power
to almighty God.”

Translated by Dr. James A. Kellerman

Silence for meditation is observed, then:

PRAYER

L Everlasting God,
you have wonderfully established the ministries of angels and mortals.
Mercifully grant that as Michael and the angels contend against the forces of evil,
so by your direction they may help and defend us here on earth;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit,
one God, now and forever.

G Amen.

The offering is gathered.

VOLUNTARY: I Walk in Danger All the Way

Martin Gotthard Schneider
(b. 1930)

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

We stand and sing.

CHORALE: I Walk in Danger All the Way

Arrangement by Kenneth T. Kosche
(b. 1947)



1. All **I walk in dan - ger all the way. The thought shall ne - ver leave me**
2. Choir *I pass through tri - als all the way, With sin and ills con - tend - ing;*
3. Men **And death pur - sues me all the way, No - where I rest se - cure - ly;**
4. Choir *I walk with an - gels all the way, They shield me and be - friend me;*
5. Women **I walk with Je - sus all the way, His guid - ance ne - ver fails me;**
6. All **My walk is heav'n-ward all the way; A - wait, my soul, the mor - row,**



That Sa - tan, who has marked his prey, Is plot - ting to de - ceive me.
In pa - tience I must bear each day The cross of God's own send - ing.
He comes by night, he comes by day, He takes his prey most sure - ly.
All Sa - tan's pow'r is held at bay When heav'n - ly hosts at - tend me;
With - in his wounds I find a stay When Sa - tan's pow'r as - sails me;
When God's good heal - ing shall al - lay All suf - f'ring, sin, and sor - row.



This foe with hid - den snares May seize me un - a - wares If
When in ad - ver - si - ty I know not where to flee, When
A fail - ing breath, and I In death's strong grasp may lie To
They are my sure de - fense, All fear and sor - row, hence! Un -
And by his foot - steps led, My path I safe - ly tread. No
Then, world - ly pomp, be - gone! To heav'n I now press on. For



I should fail to watch and pray. I walk in dan - ger all the way.
storms of woe my soul dis - may, I pass through tri - als all the way.
face e - ter - ni - ty to - day As death pur - sues me all the way.
harmed by foes, do what they may, I walk with an - gels all the way.
e - vil leads my soul as - tray; I walk with Je - sus all the way.
all the world I would not stay; My walk is heav'n-ward all the way.

Text: Hans Adolf Brorson, 1694-1764; tr. Ditlef G. Ristad, 1863-1938, alt.
Tune: *Geistreiches Gesangbuch*, 4th ed., Halle, 1708, ed. Johann A. Freylinghausen

DER LIEBEN SONNE LICHT UND PRACHT
87 87 66 88

✠ WORD ✠

We sit.

READING: Revelation 12:7–12

⁷And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, ⁸but they were defeated, and there was no longer any place for them in heaven. ⁹The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world he was thrown down to the earth, and his angels were thrown down with him.

¹⁰Then I heard a loud voice in heaven, proclaiming,
"Now have come the salvation and the power
and the kingdom of our God and the authority of his Messiah,
for the accuser of our comrades has been thrown down,
who accuses them day and night before our God.

¹¹But they have conquered him by the blood of the Lamb
and by the word of their testimony,
for they did not cling to life even in the face of death.

¹²Rejoice then, you heavens
and those who dwell in them!
But woe to the earth and the sea,
for the devil has come down to you with great wrath,
because he knows that his time is short!"

L The Word of the Lord.

C **Thanks be to God.**

READING: Matthew 18:1–11

At that time the disciples came to Jesus and asked, "Who is the greatest in the kingdom of heaven?" ²He called a child, whom he put among them, ³and said, "Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. ⁴Whoever becomes humble like this child is the greatest in the kingdom of heaven. ⁵Whoever welcomes one such child in my name welcomes me.

⁶If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were drowned in the depth of the sea.

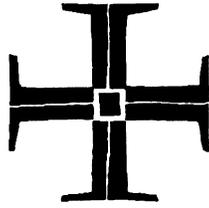
⁷Woe to the world because of stumbling blocks! Occasions for stumbling are bound to come, but woe to the one by whom the stumbling block comes!

⁸If your hand or your foot causes you to stumble, cut it off and throw it away; it is better for you to enter life maimed or lame than to have two hands or two feet and to be thrown into the eternal fire. ⁹And if your eye causes you to stumble, tear it out and throw it away; it is better for you to enter life with one eye than to have two eyes and to be thrown into the hell of fire.

¹⁰Take care that you do not despise one of these little ones; for, I tell you, in heaven their angels continually see the face of my Father in heaven.

L The Word of the Lord.

C **Thanks be to God.**



CANTATA: *Es erhub sich ein Streit* (There arose a great strife), BWV 19

J. S. Bach

*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

<i>Es erhub sich ein Streit.</i>	There arose a great strife.
<i>Die rasende Schlange,</i>	The furious serpent,
<i>Der höllische Drache</i>	The dragon infernal,
<i>Stürmt wider den Himmel</i>	Now storms against heaven
<i>Mit wütender Rache.</i>	With passionate vengeance.
<i>Aber Michael bezwingt,</i>	But Saint Michael wins the day,
<i>Und die Schar, die ihn umringt</i>	And the host which follows him
<i>Stürzt des Satans Grausamkeit.</i>	Strikes down Satan's cruel might.

The fierce combat of St. Michael and his angels against the dragon (Satan) and his evil angels is portrayed in this impressive, festival chorus by all instruments and voices. In the imitative style of a fugue, each voice in turn, beginning immediately with the bass, hammers repeated notes while leaping an octave before settling into a frantic fray of long passages of driving sixteenth notes. The opening phrase of text is repeated over and over again. *Streit* (strife) and *rasende* (furious) receive the special attention of lengthy passages of sixteenth notes. Suddenly, after a pause in the music, victory is declared as St. Michael *bezwingt* (conquers)! After this brief chordal section all forces continue to move again in rapid agitation as the achievement of victory is described. The movement concludes with the standard *da capo* ("to the head of the piece") repetition of the opening combat section of the chorus. This repetition might also be seen as a reminder to the believer that one's individual battle with Satan is a never-ending daily struggle.

2. RECITATIVE (Bass)

*Gottlob! der Drache liegt.
Der unerschaffne Michael
Und seiner Engel
Heer hat ihn besiegt.
Dort liegt er in der Finsternis
Mit Ketten angebunden,
Und seine Stätte wird nicht mehr
Im Himmelreich gefunden.
Wir stehen sicher und gewiss,
Und wenn uns gleich sein Brüllen schreckt,
So wird doch unser Leib und Seel
Mit Engeln zugedeckt.*

Praise God! The dragon's low.
The uncreated Michael hath
With all his angel host
Him overcome.
He lies there in the darkness' gloom
With fetters bound about him,
And his abode shall be no more
In heaven's realm discovered.
We stand full confident and sure,
And though we by his roar be frightened,
Yet shall our body and our soul
By angels be protected.

The singer, accompanied only by the *basso continuo*, assures us that the victory of the angels over the devil is ours also.

3. ARIA (Soprano)

*Gott schickt uns Mahanaim zu;
Wir stehen oder gehen,
So können wir in sichrer Ruh
Vor unsern Feinden stehen.
Es lagert sich, so nah als fern,
Um uns der Engel unsers Herrn
Mit Feuer, Roß und Wagen.*

God sends us Mahanaim here;
In waiting or departing
We therefore can in safe repose
Before our foes stand firmly.
He is encamped, both near and far,
Round us the angel of our Lord
With fire, horse and wagon.

The instrumental introduction features two oboes in free imitation supported by the *basso continuo*. The singer repeats the highly embellished introductory melody as the oboes move on with a variety of intertwining phrases. The soloist's reference to *Mahanaim* is from the Genesis 32:2,3 naming of the place where Jacob encountered a host of angels whom he called "The army of God." The theme of assurance of the recitative continues in the aria with its two sections in which the composer depicts *Ruh* (repose) in long notes and later *Feinden* (foes) and *Wagen* (chariots) in complex, winding passages for the voice.

4. RECITATIVE (Tenor)

*Was ist der schnöde Mensch,
Das Erdenkind?
Ein Wurm, ein armer Sünder.
Schaut, wie ihn selbst der Herr
So lieb gewinnt,
Dass er ihn nicht zu niedrig schätzt
Und ihm die Himmelskinder,
Der Seraphinen Heer,
Zu seiner Wacht und Gegenwehr,
Zu seinem Schutze setzt.*

What is, then, scornful man,
That child of earth?
A worm, a wretched sinner.
Behold how e'en the Lord
Doth love him so
That he regards him not unworthy
And for him heaven's children,
The host of Seraphim,
To keep him safe and free from harm
For his defense provideth.

In a simple recitative for tenor, strings, and *continuo*, Bach portrays God's protective love for sinful man, who is called *Ein Wurm* (a worm). Divine love is described by the tenor with an accompaniment of ethereal, angelic sustained chords of the strings.

5. ARIA (Tenor)

*Bleibt, ihr Engel, bleibt bei mir!
Führet mich auf beiden Seiten,
Dass mein Fuß nicht möge gleiten!
Aber lernt mich auch allhier
Euer großes Heilig singen
Und dem Höchsten Dank zu singen!*

Stay, ye angels, stay by me!
Lead me so and stay beside me
That my foot may never stumble!
But instruct me here as well
How to sing your mighty "Holy"
And the Most High thanks to offer.

Bach chooses a stately, pastorale dance movement in 6/8 meter that is similar to a French *Loure* to evoke in this aria a spirit of trust and confidence in the presence of angels. The melody of a reassuring chorale, *Herzlich lieb hab ich dich, o Herr* (Lord, Thee I Love with All My Heart, LBW 325) is heard in its entirety, played by a solo trumpet over the vocal obbligato. Because the composer was confident that many members of the congregation knew this great chorale from memory, he could expect them in this context to recall stanza three of the chorale, which begins in English, "Lord, let at last thine angels come," while the tenor was singing Picander's complementary cantata text.

6. RECITATIVE (Soprano)

*Laßt uns das Angesicht
Der frommen Engel lieben
Und sie mit unsern Sünden nicht
Vertreiben oder auch betrüben.
So sein sie, wenn der Herr gebeut,
Der Welt Valet zu sagen,
Zu unsrer Seligkeit
Auch unser Himmelswagen.*

Let us the countenance
Of righteous angels honor
And them with our own sinfulness
Not drive away or even sadden.
And they shall, when the Lord us bids
The world "Farewell" to render,
To our great happiness,
Our chariots be to heaven.

A simple *recitativo secco* (a “dry” recitative with only *continuo* accompaniment) prepares the worshiper for the concluding chorale movement. In anticipation of death, the believer asks that the angels become the chariot on the believer’s heavenward way. *Himmelswagen* (heavenly chariot) is a German poetic reference to the Great Bear constellation of heavenly stars, but it probably here also forms an allusion to the translation of Elijah to heaven by means of a chariot of fire (2 Kings 2:11).

7. CHORALE

*Laß dein' Engel mit mir fahren
Auf Elias Wagen rot
Und mein Seele wohl bewahren,
Wie Lazrum nach seinem Tod.
Laß sie rubn in deinem Schoß,
Erfüll sie mit Freud und Trost,
Bis der Leib kommt aus der Erde
Und mit ihr vereinigt werde.*

Let thine angel with me travel
On Elias' chariot red,
This my soul so well protecting
As for Laz'rus when he died.
Let it rest within thy lap,
Make it full of joy and hope
Till from earth shall rise my body
And with it be reunited.

The cantata concludes with a beautifully simple, but full harmonization for all instruments and voices of the chorale text, “Let thine angel with me travel . . .” set to the melody of *Freu dich sehr, o minen Seele* (Comfort, Comfort Now My People, LBW 29) with its *Genevan Psalter* tune of 1551. With this, Bach, as usual, pays homage to the living tradition of Lutheran chorales of two centuries earlier, some of which even came, as this one did, from Swiss Reformed sources. The scriptural references are to Elijah’s *rot* (fiery(?) red) chariot, in which the angels now will travel heavenward with the believer; as well as to the resting of the beggar Lazarus in the bosom of Abraham (Luke 16:23) in heaven.

Silence is observed, then:

L In many and various ways God spoke to his people of old by the prophets.

C But now in these last days he has spoken to us by his Son.

We stand.

MAGNIFICAT



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



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



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



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



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



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



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



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



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



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



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



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



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



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

✠ PRAYERS ✠

LITANY



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

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.

The litany concludes:

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



- 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, the 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.

- ℒ 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.**

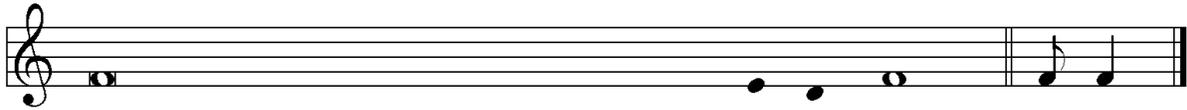
**Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.**

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

HYMN: Lord, Thee I Love with All My Heart

Stanza three is sung by the choir in a setting by Hans Leo Hassler (1564–1612)



1 Lord, thee I love with all my heart; I pray thee, ne'er from me de-part;
2 Yea, Lord, 'twas thy rich boun-ty gave my bod - y, soul, and all I have
3 Lord, let at last thine an-gels come, to A-br'ham's bo - som bear me home,



with ten - der mer - cy cheer me. Earth has no plea - sure I would share,
in this poor life of la - bor. Lord, grant that I in ev - 'ry place
that I may die un - fear - ing; and in its nar - row cham - ber keep



yea, heav'n it - self were void and bare if thou, Lord, wert not near me.
may glo - ri - fy thy lav - ish grace and serve and help my neigh - bor.
my bod - y safe in peace - ful sleep un - til thy re - ap - pear - ing.



And should my heart for sor-row break, my trust in thee can noth-ing shake.
Let no false doc-trine me be-guile, let Sa - tan not my soul de - file.
And then from death a - wak - en me, that these mine eyes with joy may see,



Thou art the por - tion I have sought; thy pre - cious
Give strength and pa - tience un - to me to bear my
O Son of God, thy glo - rious face, my Sav - ior



blood my soul has bought. Lord Je - sus Christ, my God and
cross and fol - low thee. Lord Je - sus Christ, my God and
and my fount of grace. Lord Je - sus Christ, my prayer at -



Lord, my God and Lord, for - sake me not! I trust thy word.
Lord, my God and Lord, in death thy com - fort still af - ford.
tend, my prayer at - tend, and I will praise thee with - out end!

Text: Martin Schalling, 1532–1608; tr. Catherine Winkworth, 1829–1878, alt.
Music: HERZLICH LIEB, B. Schmid, *Orgeltabulatur-Buch*, 1577

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

*Please join us in Fellowship Hall for a light reception as we begin the 40th season of Bach Cantata Vespers.
Fellowship Hall is through the door next to the pulpit, down the ramp, and to the left.*

LEADING WORSHIP TODAY

The Rev. Dr. Marcus J. Miller, homilist
The Rev. Kelly K. Faulstich, liturgist
The Rev. Michael D. Costello, cantor
Laura Zimmer, service organist
David Christiansen, recital organist

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

Meg Busse and Debra Freedland, oboe/d'amore
Nancy Hagen, English horn
Dianne Ryan, bassoon
Greg Fudala, D. Kyle Upton, and Candace Horton, trumpets
Tina Laughlin, timpani

Betty Lewis, Carol Yampolsky, Lou Torick, violin I
Karen Nelson, Laura Miller, Elizabeth Coffman, violin II
Naomi Hildner, Vannia Phillips, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer, continuo

BACKGROUND OF THE MOTET

Erhard Bodenschatz (1576–1636) was a German pastor, cantor, and editor. He is known best for his collection of motets, the *Florilegium Portense*, published in two volumes in Leipzig (1618 and 1621). The *Florilegium Portense* contains 365 motets by 58 composers. Many of the pieces are written for more than one choir, including 8, 10, and even 12 voice parts. It is clear that Bach's choir knew this resource well and likely used it on a weekly basis for singing motets in worship.

With the help of Carlos Messerli and Robin Leaver, I have been able to determine which motets were sung by Bach's choir in Leipzig for particular services (over a period of years). It is impossible to know the exact dates of each motet performance. We do know, however, that Bach's Cantata #19 was assigned for the feast of St. Michael and that, at least at some point, Bach's choir sang today's motet, the Hieronymus Praetorius *Factum est silentium*, on the feast of St. Michael. It is entirely possible that both pieces were sung on the same day in Bach's time.

The goal of the Grace Senior Choir during this 40th anniversary season of Grace's Bach Cantata Vespers is to sing motets from the Bodenschatz collection in order that we might welcome into our own repertoire some of the fine motets sung by Bach's choirs in Leipzig during the 18th century. Obtaining the scores to these pieces is not always easy, however. We give thanks to Dr. Frederick Gable for his transcription of today's motet.

Today's motet is by Hieronymus Praetorius (1560–1629), son of Jacob Praetorius (not related to Michael Praetorius). He was a north German composer and organist, known quite well for his excellent writing in the Venetian polychoral style that Bach also used, especially in some of his own six motets. The text *Factum est silentium*, is based on the Vulgate translation of Revelation 8.

The motet is scored for two choirs of four voices each, and is sung today by the full Senior Choir divided between north and south balconies. Following performance practice of the day, each voice part is doubled in *colla parte* ("with the part") style, meaning that each instrument (strings with one choir and winds with the other) doubles a voice part.

Michael D. Costello

BACKGROUND OF THE CANTATA

Angels were considered a living force to Christians of the eighteenth century. Because they constitute a formidable presence in Holy Scripture they were regarded as a normal part of daily life. Children were taught from their earliest years that angels were companions and protectors as well as messengers of God. Even today, many Lutherans have been taught to pray Luther's morning prayer and his evening prayer, both of which contain the phrase "Let your holy angel be with me, that the wicked foe may have no power over me" (Luther's *Small Catechism* and, slightly reworded, in "Responsive Prayer I" and "Responsive Prayer II," of *Lutheran Book of Worship*, pp. 163, 166).

The ancient church celebrated several annual festivals of angels, such as St. Gabriel, St. Raphael, Guardian Angels, and St. Michael. The reformers of the sixteenth century limited the frequency of angels' holy days, but expanded their scope by eliminating some and by changing the name of the one remaining to St. Michael and All Angels Day, celebrated on September 29. Besides honoring the presence and function of St. Michael and the angelic host, the Festival has traditionally divided the long summer and fall church year season of Sundays after Pentecost (in Bach's day called Sundays after Trinity Sunday) into two parts.

Bach wrote four cantatas for the Day: No.130 (1724), No.19 (1726), No.149 (1728 or 1729), and No.50 (possibly 1740). Of these, *Es erhub sich ein Streit* (BWV 19) is possibly the most dramatic and compelling.

The text, written by Christian F. Henrici (1700–1754), whose pen name was Picander, was substantially revised and expanded for the present cantata, possibly by Bach himself. In contrast to most of Bach's cantatas, the text does not focus on the Gospel for the Day (St. Matthew 18:1–11), which concludes with the Jesus' statement that in heaven "their angels do always behold the face of my Father who is in heaven." Instead, the impetus for the cantata text is found in the Epistle for the Day (Revelation 12:7–12), which describes the violent war in heaven waged between the good and evil angels, the former being led by St. Michael, who overcame the dragon (Satan), the leader of evil angels. Even so, the opening movement of the cantata first presents the theme of conflict magnificently; the remainder of the movements emphasize the trust of the believer in the care and guidance provided by angels throughout one's life.

The work is scored for a full, festival complement of voices and instruments that includes strings (2 violin parts, viola, and cello), 2 oboes, 3 trumpets, tympani, and *basso continuo* (keyboard and bass). It is framed in seven movements beginning characteristically with a chorus for all voices and instruments and closing with a familiar chorale.

Carlos Messerli

BIOGRAPHIES



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and 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.

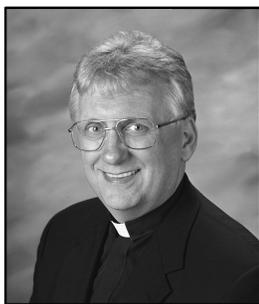
David Christiansen, organist, studied organ at Drake and Yale Universities, as well as in France with Marie-Claire Alain. He holds a Doctor of Musical Arts Degree from Yale. Having previously served churches in Chicago, Texas, and at the American Cathedral in Paris, France, he is currently Minister of Music at St. Andrews Lutheran Church in Park Ridge, Illinois. He has taught church music courses and organ at Concordia University in River Forest, Illinois, and presently he is College Organist and Adjunct Associate Professor of Music at Elmhurst College, Elmhurst, Illinois. He has many published compositions and has performed in Germany, in the Midwest, Texas, and on the East Coast. He is married and has two musical children, Tim who is a junior at Augustana College, and Abby who is a freshman at Valparaiso University.



Maura Janton Cock, soprano, 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. She is a frequent soloist in Grace's Bach Cantata Vespers.

Christopher M. Cock, tenor, 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.





The Rev. Dr. Marcus J. Miller, homilist, is president of Lutheran Theological Southern Seminary in Columbia, South Carolina. Prior to his appointment at Southern Seminary, he had served as bishop of the Northeastern Ohio Synod from 1995-2006, as pastor of the Lutheran Church of the Good Shepherd in Brooklyn, Ohio from 1979-1995 and Immanuel Lutheran Church in Mt. Vernon, New York, 1973-1979. President Miller earned the Doctor of Ministry and Master of Sacred Theology degrees from New York Theological Seminary.

He graduated from Concordia Seminary in St. Louis, Missouri with a Master of Divinity and received his Bachelor of Arts from Concordia Senior College in Fort Wayne, Indiana. Thiel College, Greenville, Pennsylvania honored him with the Doctor of Divinity degree in 2005.

Join us next month and all season long!

October 17	<i>Cantata 129</i>	Gelobet sei der Herr, mein Gott (Praised be the Lord, my God) <i>Performed in conjunction with Concordia's Lectures in Church Music</i>
November 21	<i>Cantata 140</i>	Wachet auf, ruft uns die Stimme (Wake, awake, for night is flying)
December 12	<i>BWV 243</i>	Magnificat in D Major <i>Performed as part of Grace's annual Advent/Christmas Concert</i>
December 26	<i>Cantata 40</i>	Dazu ist erschienen der Sohn Gottes (For this the Son of God is manifest) Performed as part of Grace's Sunday Eucharist at 10:00 a.m.
January 30	<i>Cantata 152</i>	Tritt auf die Glaubensbahn (Step upon the path of faith) Soloists: Soprano Amy Conn and Baritone Douglas Anderson with the Newberry Consort
February 27	<i>Cantata 126</i>	Erhalt uns Herr, bei deinem Wort (Lord, keep us steadfast in your word)
March 27	<i>Cantata 182</i>	Himmelskönig, sei willkommen (King of heaven, welcome)
April 17	<i>Cantata 55</i>	Ich armer Mensch, ich Sündenknecht (I, a poor man, I, a slave to sin) Soloist: Tenor Christopher M. Cock
May 22	<i>Cantata 11</i>	Lobet Gott in seinen Reichen (Praise God in his kingdoms - "Ascension Oratorio")

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