

LUTHERAN BOOK OF WORSHIP
EVENING PRAYER
November 23, 2008 † 3:45 p.m.
Christ the King Sunday



† OPENING †

PRELUDE

Concerto for Two Trumpets in C Major, RV 537

Antonio Vivaldi
(1678-1741)

- I. Allegro
- II. Largo
- III. Allegro

Tage Larsen and Candace Horton, trumpets

Largo for Strings

Michael D. Costello
(b. 1979)

We stand, facing the candle as we sing.

SERVICE OF LIGHT: page 142 in the *front* of the green *Lutheran Book of Worship* (LBW)

† PSALMODY †

We sit.

PSALM 141: page 145

*Women sing parts marked ①. Men sing parts marked ②.
All sing parts marked ③.*

Silence for meditation is observed, then:

PSALM PRAYER

- ① 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.
- ③ **Amen.**

PSALM 117 (*Sung by the choir*)

William Byrd
(c.1540-1623)

Praise our Lord, all ye Gentiles,
Praise him all ye peoples;
Because his mercy is confirmed upon us,
And his truth remaineth forever. Amen.

Silence for mediation is observed, then:

PSALM PRAYER

- ☒ Lord God, you have revealed your kindness to all people.
Gather the nations into your Church,
that in all the various tongues of this world
one hymn of praise may be offered to you;
through your Son, Jesus Christ our Lord.
- ☒ **Amen.**

MOTET: *Heilig ist der Herr* (Holy Is the Lord)

Andreas Hammerschmidt
(1612-1675)

*Heilig, heilig, heilig ist der Herr,
Der Herre Zebaoth!
Alle Land' sind seiner Ehren voll!
Uns segne Vater und der Sohn!
Uns segne Gott der Heilige Geist!
Dem alle Welt die Ehre tu',
Vor ihm sich fürchte allermeist.
Nun sprecht von Herzen:
Amen, Amen, Amen.*

Holy, holy, holy is the Lord,
the Lord of Sabaoth!
All the earth praises his glorious name!
Bless us, O Father, bless, O Son!
Grant, Holy Ghost, thy blessing to us!
Let everyone sing praise to him,
And love and fear him, now and evermore.
Now let our hearts say,
Amen, Amen, Amen.

VOLUNTARY: *Wer nur den lieben Gott lässt walten*, BWV 647
(If You But Trust in God to Guide You)

Johann Sebastian Bach
(1685-1750)

The offering is received during the Voluntary.

We stand.

HYMN: If You But Trust in God to Guide You

(*green*) **LBW #453**
Setting by Michael D. Costello

The choir will sing stanza three.

✠ WORD ✠

We sit.

READING: Matthew 6:23-34

After the reading:

☐ The Word of the Lord.

☑ **Thanks be to God.**

HOMILY

Pastor Larry Schneekloth

CANTATA: *Jauchzet Gott in allen Landen!* (Praise God in Every Land!), BWV 51

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

Background notes for the cantata are found on page 7 in this worship folder.

1. ARIA

*Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.*

Praise God in every land!
Whatever creatures are contained
by heaven and earth
must raise up this praise,
and now we shall likewise
bring an offering to our God,
since he has stood with us
at all times during suffering and necessity.

After a brief but arresting fanfare-like instrumental introduction featuring the trumpet and first violin, the soloist alone immediately calls out *Jauchzet* (Praise) in a stirring one measure run up to a high “G.” The instruments (led by the trumpet) quickly repeat their pulsating introduction as an accompaniment to the soprano, whose line again rises, this time to a high “A.” Thereafter, the paean of praise of the opening line of text is sung again and again as instruments and voice vie as if in competition to out-do each other. The astonishing climax of the section is soon achieved by the soprano in an ascending line that reaches a high “C.”

In the middle section of this *da capo* (ABA) aria the trumpet, first violin, and singer participate in similar and contrasting virtuoso melodic material that focuses attention on the words *erhöhen* (exalt) and *allezeit* (at all times) from the remaining seven lines of text. Finally, the opening section is repeated on the way to the glorious instrumental conclusion of the movement.

2. RECITATIVE

*Wir beten zu dem Tempel an,
Da Gottes Ehre wohnet,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muss gleich der schwache Mund
Von seinen Wundern lallen,
So kann ein schlechtes Lob ihm
Dennoch wohlgefallen.*

We pray at your temple,
where God's honor dwells,
where this faithfulness,
daily renewed,
is rewarded with pure blessing.
We praise what he has done for us.
Even though our weak mouth
must gape before his wonders,
our meager praise
is still pleasing to him.

Strings and *continuo* together accompany the soloist in this contemplative recitative. Soon the strings drop out in favor of the *continuo* alone in an *arioso* (aria-like) section at *Muss gleich der schwache Mund* (Although our feeble voices). The word *lallen* (to stammer) receives an unusual, twisting line that uniquely matches the meaning of the text. However, in its immediate repetition, *lallen* is given a more confident, soaring line of praise just before the bass plays similarly firm cadential measures.

3. ARIA

*Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Dass wir deine Kinder heißen.*

Highest, renew your goodness
every morning from now on.
Thus, before this fatherly love,
a thankful conscience shall display,
though a virtuous life,
that we are called your children.

The flowing eighth-notes of the rising bass lines move in the 12/8 meter with the persistence (even obstinacy?) of a musical *ostinato*, for they are found in nearly every measure of this second *da capo* aria of the cantata. The soprano soon enters with a singularly arresting salutation of the Lord at *Höchster* (Highest One) by means of a descending octave leap. Thereafter in the first part of this ABA movement she sings a line that gracefully complements the rising scales of the bass. In the middle section the soprano tends, in part, to imitate and expand upon the upward motion of the *quasi ostinato*.

4. CHORALE

*Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Dass wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Dass unsr Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werdn's erlangen,
Glaubn wir aus Herzensgrund.*

**Glory, and praise with honor
be to God the Father, Son, and Holy Spirit!
He will increase in us
what he has promised us out of grace,
so that we trust fast in him,
abandon ourselves completely to him,
rely on him within our hearts,
so that our heart, will, and mind
depend strongly on him;
therefore we sing at this time:
Amen, we shall succeed,
if we believe from the depths of our hearts.**

In keeping with the Italianate character of the solo cantata, Bach assigns his customary closing chorale, not to a four-part choir, but to the soprano. The chorale melody is presented within the form of a spirited Baroque trio for two violins and *continuo*. The soprano sings each line of the only slightly embellished melody in separated phrases as the instruments continuo their gay, imitative interplay. The chorale text, from *Nun lob, mein Seel, den Herren* (My Soul, Now Praise Your Maker, *LBW* 519), is a 1549 doxological addition to Johann Gramann's earlier text set to a melody of Hans Kugelmann—affirming again Bach's affection for hymns of the early Reformation. As with other chorales in triple meter, Bach retains the limping rhythm of the original melody rather than smoothing it out to a succession of even quarter notes.

5. ARIA

Alleluja!

Alleluia!

Bach chooses to present a final enframing movement of the cantata on the single word *Alleluia*. Nearly as long as the chorale that precedes it, it is a free fugue for all six voices, including the singer, who is treated by the composer as another instrument. While trumpet, strings, and *continuo* all busily participate in the imitative counterpoint of the fugue, the soprano is challenged with especially long and complex lines—lines that include two articulated rising arpeggios, the last of which reaches a high “C”—as part of her proclamation of the concluding “Praise the Lord.”

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 and sing.

GOSPEL CANTICLE: page 147 in the *front* of the green LBW

✠ PRAYERS ✠

LITANY: page 148 in the *front* of the green LBW

LORD’S PRAYER: page 152 (*Traditional*)

BENEDICAMUS DOMINO & BENEDICTION: page 152

HYMN: God, Who Made the Earth and Heaven

(*green*) **LBW #281**
Setting by Carl Schalk
(b. 1929)

The choir will sing stanzas two and three.

DISMISSAL

☞ Go in peace. Serve the Lord.

☛ **Thanks be to God.**

LEADING WORSHIP TODAY

Larry Schneekloth	Homilist
Bruce K. Modahl	Liturgist
Senior Choir and Children of Grace	Choirs
Carl Grapentine and Michael D. Costello	Directors
Laura Zimmer	Organist
Maura Cock	Soprano Soloist
Betty Lewis, Lou Torick, Helen Blazie	Violin I
Karen Nelson, Nina Saito, Ralph Boyd	Violin II
Naomi Hildner, David Tartakoff	Viola
Vicki Mayne	Cello
Judith Hanna	Double Bass
Tage Larsen and Candace Horton	Trumpet
Laura Zimmer	Harpichord
Michael D. Costello	Continuo

CANTATA BACKGROUND

When people today use the term “cantata” they most often are referring to one of the major works of Johann Sebastian Bach. This is natural, since his cantatas form the largest repertoire of such works now available. However, when people of the early eighteenth century used the term they were most likely referring to an Italian type of solo composition for sophisticated social occasions. Those cantatas consisted of arias, madrigals, and recitatives, all supported by the accompaniment of a *basso continuo* of bass and keyboard instruments.

The German designation of cantata seems to have begun in 1700 with the collection of poetic texts for Sundays in the church year by the Lutheran theologian, Erdmann Neumeister, called *Geistliche Cantaten statt einer Kirchenmusik* (Sacred Cantatas other than [the customary] Church Music). In these he meant to augment the customary repertoire of sacred choral music texts, which previously had been limited to mostly Biblical and hymn sources. However, Neumeister himself soon supplemented his cantata poetry with Biblical passages and chorale (hymn) texts or stanzas that could be sung to chorale tunes.

Johann Sebastian Bach embraced the new cantata text form for most of his sacred composition, though he continued often to refer to such a work as a *Stück* (piece) or simply as “music.”

Jauchzet Gott in allen Landen! (Praise God in Every Land!) is one of Bach’s greatest examples of a German Lutheran cantata written in the Italian solo style. It contains what some have called the most brilliant coloratura writing for soprano of any of his cantatas. Because of its difficulty it may have been assigned to a mature female voice rather than the customary boy soprano. The instrumentation features a high trumpet part (that could have been handled easily by Bach’s virtuoso trumpeter, Gottfried Reiche), strings, and *basso continuo*.

The text, except for the chorale, was written by an unknown poet, and was assigned to the Fifteenth Sunday after Trinity; but it also carries the designation *Et in ogni tempo* (and at any time). While appropriate for this liturgical day, the exuberant tone of praise throughout the text bears scant direct relation to the Epistle for the day, Galatians 5:25–6:10 (encouragement to walk in the Spirit), or the Holy Gospel, Matthew 6:24–34 (from the Sermon on the Mount; a call not to be anxious, but to seek the kingdom of God). It was probably performed on the assigned Sunday on September 17, 1730.

However, the nature of the text, the impressive demands placed on the soprano, the trumpet, and strings suggest that the cantata might have been written and first performed for an important civic or court birthday celebration, perhaps taking place even in nearby Weissenfels, which had an establishment that loved such musical presentations.

BIOGRAPHIES

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

CANDACE HORTON holds a Bachelor of Music Education degree from Bob Jones University and a Master in Music Education degree from Northwestern University. Her trumpet teachers include John Hagstrom, Rob Parton, and Barbara Butler. Winner of the Music Teacher's National Association Brass Competition in South Carolina in 1998, she is currently principal trumpet of the Northshore Concert Band and a member of the Nova Brass Quintet. She has performed with the South Bend Symphony, Park Ridge Symphony, Skokie Valley Symphony, and for several cantata and festival services at Grace Lutheran Church. Miss Horton currently conducts middle school band in Arlington Heights and maintains a private teaching studio.

TAGE LARSEN joined the Chicago Symphony Orchestra in 2002 after serving as Second Trumpet in the St. Louis Symphony Orchestra. He was Principal Trumpet of the Annapolis Symphony Orchestra and served as the Solo Cornet with the "President's Own" U. S. Marine Band. He received the Bachelor of Music degree from Michigan State University and did graduate work at the Eastman School of Music. He studied with Barbara Butler, who currently teaches at Northwestern University. Mr. Larsen is a native of Cambridge, Massachusetts. He is the father of two young sons, Zachary and Ethan.

LARRY G. SCHNEEKLOTH was born in Cedar Rapids, Iowa. He received his B.S. in Mathematics and Physics from Valparaiso University and worked for the Defense Department in Washington, D.C., as a research physicist for three years before enrolling in Concordia Theological Seminary, Springfield, Illinois. He later pursued graduate studies at the University of Wisconsin, Madison, receiving his M.A. and Ph.D. degrees in Hebrew and Semitic Studies (Old Testament). He has been pastor of Markham Lutheran Church in Markham, Illinois, a congregation of the English District of the LC-MS, for thirty-five years, serving the church also on the local, circuit, district, and national levels in various capacities. Pastor Schneekloth is married to Rosemary, Coordinator of the Office of International Programs at Northeastern Illinois University. They have two children and four grandchildren.

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Harpichord tuning graciously provided by Dennis and Laura Zimmer
Portativ Organ tuning graciously provided by Leonard Berghaus



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If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, forms are located on tables in the narthex and in the atrium.

Bach

Cantata Vespers

2008-2009

- January 25** *Cantata 65* ***Sie werden aus Saba alle kommen***
(They Will All Come out of Sheba)
Homilist: Bruce K. Modahl, Grace Lutheran Church, River Forest, Illinois
Organ prelude: Michael D. Costello, Grace Lutheran Church, River Forest, Illinois
- February 22** *Cantata 32* ***Liebster Jesu, mein Verlangen***
(Dearest Jesus, My Desire)
Homilist: Jeffrey P. Greenman, Wheaton College, Wheaton, Illinois
Prelude: B. Marcello, Oboe Concerto in C minor; R. Hillert, Prelude to Evening Prayer
- March 29** *Cantata 180* ***Schmücke dich, O liebe Seele***
(Soul, Adorn Thyself with Gladness)
Homilist: Paul D. Weber, Lenoir-Rhyne University, Hickory, North Carolina
Organ prelude: Florence Jowers, Lenoir-Rhyne University, Hickory, North Carolina
- April 26** *Cantata 6* ***Bleib bei uns***
(Bide With Us)
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois
Homilist: Wesley H. Wilkie, Concordia University Chicago, River Forest, Illinois
Organ prelude: Steven Wentz, Concordia University Chicago, River Forest, Illinois
- May 17** *Cantata 34* ***O ewiges Feuer, O Ursprung der Liebe***
(O Everlasting Fire, O Source of Love)
Homilist: Linda Lee Nelson, Lutheran Pastor, Educator, Theologian and Writer
Prelude: J. S. Bach, Air, Gavotte, Bouree, and Gigue from Orchestral Suite No. 3
-

- December 14** **Advent/Christmas Concert** (3:45 p.m. prelude)
Featuring the Grace Senior, Women's and Youth Choirs,
Grace School 5-8th Grade Choir, Soloists, Handbells, Organ, and Orchestra
Works by Bach, Bouman, Costello, Distler, Hovland, Messiaen, Praetorius, Sedio,
and a setting of the *Magnificat* for combined choirs by Paul D. Weber

CHRISTMAS WORSHIP SCHEDULE

Christmas Eve – Children's Services	4:15 and 6:00 p.m.
Christmas Eve – Holy Communion	10:45 p.m.
Christmas Day – Holy Communion	10:00 a.m.
New Year's Eve – Holy Communion	7:30 p.m.
New Year's Day – Morning Prayer	10:00 a.m.