

LUTHERAN BOOK OF WORSHIP
EVENING PRAYER
January 25, 2009 † 3:45 p.m.
The Third Sunday after the Epiphany



† OPENING †

PRELUDE

Sonata da chiesa

Dan Locklair
(b. 1949)

1. Processional—"Beginning of Worship"
2. "Adoration and Praise"
3. "Faith and Aspiration (Chaconne)"
4. Amen—"Close of Worship"

Michael D. Costello, organ
Donna Port, flute

Program notes for the prelude are found on page 9 in this worship folder.

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.**

MOTET: When They Saw the Star

Carl Schalk
(b. 1929)

When they saw the star, they rejoiced exceedingly with great joy;
and going into the house they saw the child with Mary his mother,
and they fell down and worshipped him.

(Matthew 2:10–11)

VOLUNTARY: Sonata No. 1 in F minor

Felix Mendelssohn
(1809–1847)

I. *Allegro moderato, e serio*

The offering is received during the Voluntary.

Program notes for the voluntary are found on page 10 in this worship folder.

We stand.

HYMN: O Morning Star How Fair and Bright!

Setting by Michael D. Costello



All	1	O	Morn - ing	Star, how	fair and	bright!	You	shine	with	God's
Women	2	Come,	heav'n - ly	Bride - groom,	light	di - vine,	and	deep	with - in	
Organ	3	Lord,	when	you	look	on	us	in	love,	at
Men	4	Al -	might - y	Fa -	ther,	in	your	Son	you	loved
										us,
										when



own	truth	and	light,	a -	glow	with	grace	and	mer -	cy!
our	hearts	now	shine;	there	light	a	flame	un -	dy -	ing!
from	God	a -	bove	a	ray	of	pur -	est	plea -	sure.
not	yet	be -	gun	was	this	old	earth's	foun -	da -	tion!



Of	Ja -	cob's	race,	King	Da -	vid's	Son,	our	Lord	and
In	your	one	bod -	y	let	us	be	as	liv -	ing
Your	word	and	Spir -	it,	flesh	and	blood	re -	fresh	our
Your	Son	has	ran -	somed	us	in	love	to	live	in
										him



ter,	you	have	won	our	hearts	to	serve	you	on -	ly!
es	of	a	tree,	your	life	our	lives	sup -	ply -	ing.
with	heav'n -	ly	food.	You	are	our	dear -	est	trea -	sure!
here	and	a -	bove:	this	is	your	great	sal -	va -	tion.



All Low - ly, ho - ly! Great and glo - rious, all vic - to - rious, rich in
 All Now, though dai - ly earth's deep sad - ness may per - plex us and dis -
 Organ Let your mer - cy warm and cheer us! Oh, draw near us! for you
 All Al - le - lu - ia! Christ the liv - ing, to us giv - ing life for -



bless - ing! Rule and might o'er all pos - sess - ing!
 tress us, yet with heav'n - ly joy you bless us.
 teach us God's own love through you has reached us.
 ev - er, keeps us yours and fails us nev - er!

Choir 5 Oh, let the harps break forth in sound!
 Our joy be all with music crowned,
 our voices gaily blending!
 For Christ goes with us all the way—
 today, tomorrow, ev'ry day!
 His love is never ending!
 Sing out! Ring out!
 Jubilation!
 Exultation!
 Tell the story!
 Great is he, the King of glory!

All 6 What joy to know, when life is past,
 the Lord we love is first and last,
 the end and the beginning!
 He will one day, oh, glorious grace,
 transport us to that happy place
 beyond all tears and sinning!
 Amen! Amen!
 Come, Lord Jesus!
 Crown of gladness!
 We are yearning
 for the day of your returning.

✠ WORD ✠

We sit.

READING: Isaiah 60:1–6

After the reading:

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

READING: Matthew 2:1–12

After the reading:

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

CANTATA: *Sie werden aus Saba alle kommen* (They Will All Come Out of Sheba), BWV 65

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 11 in this worship folder.*

1. CHORUS

<i>Sie werden aus Saba alle kommen,</i>	They will all come out of Sheba,
<i>Gold und Weihrauch bringen</i>	bringing gold and incense
<i>Und des Herren Lob verkündigen.</i>	and proclaiming the praise of the Lord.

The brief text is drawn from the prophecy of Isaiah 60:6 that serves as part of the Epistle for Epiphany. Isaiah prophesies the bringing of gifts of great value from afar to the Lord. The *Saba* (Sheba) noted in the text refers southern Arabia, the region now in the vicinity of modern Yemen.

The cheerful, opening movement is cast in the flowing dance-like rhythm of a slow gigue in 12/8 meter. It can be divided into three sections: After a brief introduction the choir begins with phrases similar to the instrumental opening, but now in patterns where the voices follow each other in imitation. The choral fugue of the central section is marked by a long theme given first to the bass, then to tenor, alto, and soprano voices in typical contrapuntal succession. Finally, all voices move together towards the powerful conclusion of praise. Some have seen in this gradual gathering of voices the growing crowd of worshippers as they approach their Lord.

2. CHORALE

<i>Die Kön'ge aus Saba kamen dar,</i>	The kings came out of Sheba;
<i>Gold, Weihrauch, Myrrhen brachten sie dar,</i>	they brought gold, incense, myrrh.
<i>Alleluja!</i>	Hallelujah!

The choir with doubling instruments sings of the gifts of the Magi (Matthew 2:1 and 11 of the Epiphany Gospel) in a text that comes from the fourth stanza of a simple German carol. The complete original carol, popular among the Germans, is *Puer natus in Bethlehem* (A Boy is Born in Bethlehem), an historic thirteenth-century Latin hymn of fourteen couplets that relates the entire Incarnation story. The carol-hymn is not found in most modern Lutheran hymnals, but thirteen of the original stanzas appear in *Evangelical Lutheran Hymnary* (1996), and all are in the *New Oxford Book of Carols* (1992).

3. RECITATIVE (Bass)

*Was dort Jesaias vorhergesehn,
Das ist zu Bethlehem geschehn.
Hier stellen sich die Weisen
Bei Jesu Krippe ein
Und wollen ihn als ihren König preisen.
Gold, Weihrauch, Myrrhen sind
Die köstlichen Geschenke,
Womit sie dieses Jesuskind
Zu Bethlehem im Stall beehren.
Mein Jesu, wenn ich itzt an meine Pflicht gedenke,
Muß ich mich auch zu deiner Krippe kehren
Und gleichfalls dankbar sein:
Denn dieser Tag ist mir ein Tag der Freuden,
Da du, o Lebensfürst,
Das Licht der Heiden
Und ihr Erlöser wirst.
Was aber bring ich wohl, du Himmelskönig?
Ist dir mein Herze nicht zuwenig,
So nimm es gnädig an,
Weil ich nichts Edlers bringen kann.*

What Isaiah prophesied there
has happened in Bethlehem.
Here the wise men stand
next to Jesus' manger
and mean to praise him as their King.
Gold, incense, and myrrh are
the precious gifts,
with which they honor this Jesus-child
in a stable in Bethlehem.
My Jesus, when I think about my duty now,
I must also turn to your manger
and likewise be thankful:
for this day is a day of joy for me,
since you, O Prince of Life,
have become a light to the heathens
and their Savior.
But what could I present to you, heaven's King?
If my heart is not too insignificant for you,
then accept it graciously,
since I can offer nothing more noble.

A long *recitativo secco* ("dry" solo narration with only *basso continuo* accompaniment) that reflects on the gift of the kings, followed by the admonition to bring the gift of our heart to the King of Heaven.

4. ARIA (Bass)

*Gold aus Ophir ist zu schlecht,
Weg, nur weg mit eitlen Gaben,
Die ihr aus der Erde brecht!
Jesus will das Herze haben.
Schenke dies, o Christenschar,
Jesu zu dem neuen Jahr!*

Gold from Ophir is too meager;
away, away with vain gifts
that you mine from the earth!
Jesus wants to have your heart.
Offer this, O Christian throng,
to Jesus for the new Year!

Scored for an accompaniment of the two paired *oboes da caccia* and *basso continuo*, the aria proclaims that not gold, but the gift of our heart forms a satisfactory response to the gift to us of the Child. The opening line of text states the thought set to a fragment of melody that is often repeated by the voice and instruments as if to drive home the message throughout the movement. Attention is drawn to the poor *Gaben* (gifts) as the word is set to two long melismas of sixteenth-notes.

5. RECITATIVE (Tenor)

*Verschmähe nicht,
Du, meiner Seele Licht,
Mein Herz, das ich in Demut zu dir bringe;
Es schließt ja solche Dinge
In sich zugleich mit ein,
Die deines Geistes Früchte sein.
Des Glaubens Gold, der Weihrauch des Gebets,
Die Myrrhen der Geduld sind meine Gaben,
Die sollst du, Jesu, für und für
Zum Eigentum und zum Geschenke haben.
Gib aber dich auch selber mir,
So machst du mich zum Reichsten auf der Erden;
Denn, hab ich dich, so muß
Des größten Reichtums Überfluß
Mir dermaleinst im Himmel werden.*

Do not scorn,
O you the light of my soul,
my heart, that I bring to you in humility;
it contains such things
within itself
that are the fruits of your spirit.
The gold of faith, the incense of prayer,
the myrrh of patience are my gifts,
that you shall have, Jesus, for ever and ever
as your due and as my offering.
Only give yourself also to me,
then you will make me the richest one on earth;
for, having you,
the abundance of the greatest kingdom
must some day be mine in heaven.

A second *recitativo secco*; here, each of the three gifts of the Magi are personalized, endowing them with human qualities that the sinner can bring to the Lord. As we give ourselves to Jesus, He will give Himself to us and bestow eternal life in heaven upon us as well.

6. ARIA (Tenor)

*Nimm mich dir zu eigen hin,
Nimm mein Herze zum Geschenke.
Alles, alles, was ich bin,
Was ich rede, tu und denke,
Soll, mein Heiland, nur allein
Dir zum Dienst gewidmet sein.*

Take me to Yourself as Your own,
take my heart as a present.
All, all that I am,
what I say, do, and think,
shall alone, my Savior,
be dedicated to Your service.

A pledge of personal fidelity to Jesus set to the stately triple meter of a minuet-like rhythm for all instruments and the tenor. This *da capo* aria begins with an extended instrumental introduction where pairs of flutes, oboes, and violins take turns in briefly imitating each other. The soloist enters repeating the initial instrumental theme; he sings at times with no more than *continuo* accompaniment, at times with the full complement of instruments continuing their imitative patterns. The 32 bars of the first instrumental section are repeated exactly in true *da capo* form.

7. CHORALE

*Ei nun, mein Gott, so fall ich dir
Getrost in deine Hände.
Nimm mich und mach es so mit mir
Bis an mein letztes Ende,
Wie du wohl weißt, daß meinem Geist
Dadurch sein Nutz entstehe,
Und deine Ehr je mehr und mehr
Sich in ihr selbst erhöhe.*

Well now, my God, so I settle
comforted into Your hands.
Take me and make it so for me
until my final end
as You best know, so that my spirit
is developed through its purpose,
and Your honor more and more
shall exalt itself.

The cantata concludes with the customary hymn for all instruments and voices; the text is one of total commitment to God. Although the text source is unknown, the melody is normally sung to the German form of a French Psalter tune by Claude de Sermisy (1520), *Was mein Gott will, dass g'scheh* (Who Trusts in God, a Strong Abode, LBW 450). As is Bach's custom, the original *rhythmic* form of the chorale with its quarter notes and half notes is replaced by *iso-rhythmic* movement primarily by quarter notes alone.

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: The Only Son From Heaven

(*green*) **LBW #86**

The choir will sing stanza three in a setting by J. S. Bach.

DISMISSAL

☒ Go in peace. Serve the Lord.

☑ **Thanks be to God.**

LEADING WORSHIP TODAY

Bruce K. Modahl	Homilist
Kelly K. Faulstich	Liturgist
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Carl Grapentine	Director
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Kurt R. Hansen	Tenor
Douglas Anderson	Baritone
Betty Lewis, Paul Zafer, Laura Miller	Violin I
Karen Nelson, Carol Yampolsky, Lou Torick	Violin II
Naomi Hildner, Becky Coffman	Viola
Susan Ross	Cello
Judith Hanna	Double Bass
Donna Port, Ann Anderson	Flute
Christine Phillips, Meg Busse	English Horn
Jonathan Boen, Robert Johnson	Horn
Laura Zimmer	Continuo

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NOTES ON THE PRELUDE

Dan Locklair (b. 1949), a native of Charlotte, N.C., is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, N.C. His *Sonata da chiesa* (1998) was commissioned by the American Guild of Organist's 1999 Regional Convention (Knoxville, Tennessee Chapter), and was written for flute and a one-manual, three-stop (8', 4', 2') portativ organ with a short keyboard (C – F) and no pedal, similar to Grace's 1969 Paul Ott portativ organ.

The terms *sonata da chiesa* (church sonata) and *sonata da camera* (chamber sonata) had their roots in the early baroque period (early 1600's) and referred not to a form or genre but to a place of performance (church or court respectively). Later, the Italian composer, Archangelo Corelli (1653–1713), standardized the *sonata da chiesa* as a four-movement piece with a slow-fast-slow-fast tempo scheme and the *sonata da camera* as a suite of several traditional binary form dance movements, usually preceded by an introduction.

Locklair's *Sonata da chiesa* follows the traditional slow-fast-slow-fast four-movement scheme. Not typical of the traditional *sonata da chiesa*, yet reflecting the influence of the church, is the well-known sixteenth-century chorale melody, *Wie schön leuchtet* (O Morning Star, How Fair and Bright, LBW 76) which forms the melodic basis for the first and third movements (as well as the AAB form of the first movement). Attributed to Philipp Nicolai (1556–1608), the "queen of chorales" has long been one of the most popular chorale melodies.

All four movements display the spirit of dance in some way, but there are no traditional baroque dances present. The fourth movement is the only movement that is in the traditional two-part, binary form of dances making up baroque suites, although the first movement is influenced by the baroque dance, the *sarabande*. Though not a dance form, the baroque ground bass technique, *chaconne*, is at the heart of the third movement and this *chaconne* is previewed in both the first and second movements. In Locklair's *Sonata da chiesa* each of the four movements is based on the same tonal center, C (1: C Major; 2: C Lydian mode; 3: C chromatic; 4: I/IV C major/F major "Amen cadence" chords, alternating with the same I/IV harmonies of E major/A major).

Subtitles are given for each movement, which provide extra-musical stimuli. These subtitles are similar to those found in topical indices of hymnals and here help frame the piece.

Dan Locklair

Edited for 1/19/09 by Michael D. Costello

NOTES ON THE VOLUNTARY

Mendelssohn's six organ sonatas were written in 1844 and 1845 and are the final product of an initial commission to compose six organ voluntaries. This evening's excerpt from the Organ Sonata No. 1 in F minor is only the first of four movements. The piece was chosen for this evening's service because in it Mendelssohn incorporated the chorale *Was mein Gott will, dass g'scheh* (Who Trusts in God, a Strong Abode, LBW 450), which Bach also incorporated into this evening's cantata (see notes for the Chorale on page 7 in this worship folder). The chorale melody speaks quietly throughout the movement, interrupting the busy, contrapuntal strength of the opening section of this sonata. By the end of the piece, however, it speaks boldly and clearly, as if to have the final word.

Michael D. Costello

CANTATA BACKGROUND

Oh, to have lived in Leipzig during the Christmas season of 1724–25! A churchgoer at that time would have experienced one the richest of musical and spiritual feasts imaginable!

After the penitential period of the Second, Third, and Fourth Sundays of Advent, when cantatas were not a part of worship, Bach, in his first year in Leipzig, returned concerted music to worship at Christmas with magnificent splendor. In a span of less than two weeks from Christmas Day to Epiphany, Bach presented to Leipzig worshippers six mostly new cantatas plus his great *Magnificat* (BWV 243a), the *Sanctus* in D (BWV 238), and the double choir motet *Singet dem Herrn ein neues Lied* (BWV 190). And these were not simple works for modest forces, for nearly all employed the large resources Bach felt necessary to communicate properly the events and meaning of the Incarnation. Also, the task of the performers should not be minimized, for the undertaking meant that the singers and instrumentalists presented taxing music in seventeen different services at St. Nicholas and St. Thomas in thirteen days!

Sie werden aus Saba alle kommen was presented as the last entry in this musical marathon that marked the celebration of the Christmas season. It was heard first on Epiphany Day, January 6, 1724, at the Mass at St. Nicholas in Leipzig at 7:00 a.m. and then at Vespers at St. Thomas at 1:30 p.m. The Epistle for the day was Isaiah 60:1–6 (The prophecy of the coming of the Gentiles with their gifts to worship the Lord); the Holy Gospel was Matthew 2:1–12 (The actual coming of the Wise Men to worship the King).

The cantata libretto by an unknown author is unusual in that it addresses the theme of *both* the Epistle and the Holy Gospel. The significance of the gifts of the Wise Men to the Child and God's gift of His Son to us are skillfully consolidated in the cantata text. Bach scholar, Alfred Dürr, believes that movements one and two respectively address prophecy and fulfillment; three and four speak of reflection and resolution; movements five and six speak of the gift, which the whole congregation then affirms in movement seven.

The work is scored for 2 horns, 2 *Blockflöte* (end-blown flutes or recorders; replaced today by modern flutes), 2 *oboes da caccia* (tenor oboes, replaced today by modern English horns), 2 violins, viola, cello, *basso continuo* (keyboard and bass), tenor and bass soloists, and four-part choir.

Carlos Messerli

BIOGRAPHIES

DOUGLAS ANDERSON, a long-standing member of Grace Lutheran Church and its choir, has been soloist at the Vesper Cantata services frequently since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Most recently he performed as soloist in the Evanston Bach Music Festival performance of the *St. John Passion* of Bach. 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.

MICHAEL D. COSTELLO is the Cantor of Grace Lutheran Church and School. He earned his Bachelor of Arts in Sacred Music from Lenoir-Rhyne College in Hickory, N.C. He earned his Master of Divinity at Lutheran Theological Southern Seminary in Columbia, S.C., where he also served for two years on the adjunct faculty. Also a pastor, Michael has served congregations in Pennsylvania and North Carolina as a church musician and has served as a pastor and church musician at St. Andrew's Lutheran Church in Columbia, SC. Known best for his creative hymn improvisations and sensitive service playing, Michael is the winner of several awards in organ performance and a composer of both organ and choral music. Michael is married to Rebekah Weant, also a musician and a graduate student at Lutheran Theological Southern Seminary. Michael and Rebekah have a son, Andrew.

KURT R. HANSEN, a member of the faculty of Northwestern University, has performed in Europe, the Far East, and South America, as well as in many cities across the United States. Although he has specialized as a performer in Bach's cantatas and Passions, his repertoire is not limited to Bach. An active recitalist, he has sung major cycles of Fauré, Schumann, and Schubert. He has performed as soloist in works of Monteverdi, Mozart, Verdi, Strauss, Mussorgsky, Mahler, and Britten with many major orchestras and opera companies. One of his fondest memories was being chosen to sing the role of Rodrigo in Verdi's *Otello* with the Chicago Symphony Orchestra to celebrate the late Sir George Solti's seventy-fifth birthday in an internationally telecast tribute. Mr. Hansen currently makes his home in Glenview, Illinois, with his wife, Theresa Brancaccio and two sons, Kristofer and Alex.

BRUCE K. MODAHL has been Senior Pastor of Grace since September of 1998. Before that he served churches in Tampa, Florida, Virginia Beach, Virginia, and St. Louis Missouri. Pastor Modahl received his Doctor of Ministry from Union Theological Seminary in Richmond, VA; a Master of Theology in homiletics from Princeton, a Master of Divinity from Christ Seminary – Seminex, St. Louis, MO and his undergraduate degree from Concordia Senior College in Ft. Wayne, Indiana. He was named a Pastor-Theologian by the Center for Theological Inquiry in Princeton. Pastor Modahl is married to Jackie Pearson. They have two adult children, Martin and Rachel.

DONNA PORT, flutist, is an active freelance musician in the Chicago area and has performed with groups such as the Heritage Chorale and the Community Renewal Chorus. She maintains a private flute studio and is an adjunct faculty member at Concordia University, River Forest, IL. Miss Port provides flute instruction in local area band clinics and is a member of the Take Note! woodwind ensemble. She has been the Choral Director at the Beacon Hill Retirement Community in Lombard, IL since 1999. She previously taught flute and conducted flute ensembles at the Shuey Music Education Centers in Mount Prospect and Wheeling, IL. She also served for two years as the part-time General Manager of the Symphony of Oak Park and River Forest. Donna received her Bachelor of Music degree in flute performance from Auburn University, Auburn, AL.

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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

- 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