



Bach Cantata Vespers

2011–2012

Grace Lutheran Church • River Forest, Illinois

May 20, 2012

Auf Christi Himmelfahrt allein (BWV 128)

On Christ's ascension into heaven alone

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.

In Memoriam

This afternoon's service is underwritten in large part by an anonymous donor in memory of Paul J. Bunjes, Thomas E. Gieschen, and Herbert M. Gotsch, former professors of music at Concordia University Chicago.

Paul J. Bunjes (1914–1998) was known best as an organ instructor and a teacher of music theory, a designer of pipe organs, and a composer for the Church. Dr. Bunjes was a consultant for two major renovations of the Grace Church organ in 1956 and 1986. Among his greatest contributions to church musics is a series of chorale concertatos published by Concordia Publishing House. Today we will sing his arrangement of the hymn “All Praise to God, Who Reigns Above.”

Thomas E. Gieschen (1931–2006) was known best as a choral conductor. He directed the Kapelle of Concordia University for 34 years, the Festival Chorus for 11 years, and the Chapel Choir for four years. He served as an organ consultant for many congregations, and was a composer of organ and choral music, including several hymn concertatos. Today we will sing his setting of “Crown Him with Many Crowns,” which he dedicated in the score to Dr. Oswald Hoffmann and “The Lutheran Hour.”

Herbert M. Gotsch (1926–1984) was known best as an organ teacher and recitalist. Editor for the *Concordia Hymn Prelude Series*, a collection of organ music associated with the hymns of *Lutheran Book of Worship*, he composed only a few pieces for that series. We will hear two of them today as the Voluntary, followed by Bach's setting of “*Christ lag in Todesbanden*” from the *Orgelbüchlein*, a chorale he taught to countless students. One of those students is today's organist, Laura Zimmer, who also played this Bach chorale setting at Dr. Gotsch's funeral.

Seventh Sunday of Easter
May 20, 2012 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE: *Sinfonia* in A Major, GWV 612

Christoph Graupner
(1683–1760)

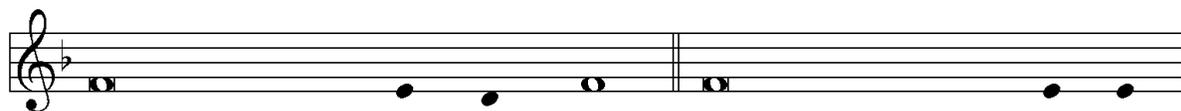
Allegro moderato
Air
Andante
Air
Menuet
Gigue

Jonathan Boen and Mackenzie Merrill-Wick, horns

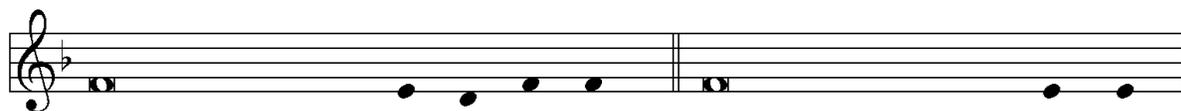
Background notes on the prelude are found on page 22 in this worship folder.

We stand, facing the candle as we sing.

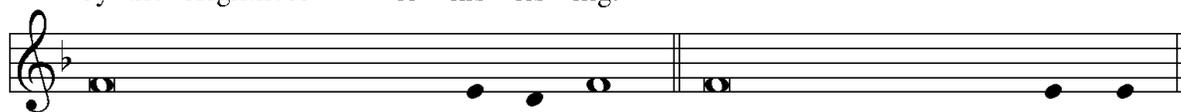
SERVICE OF LIGHT



☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.



☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.



☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.

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

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

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

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

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

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



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

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

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

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

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

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

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

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

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked 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



Silence for meditation is observed, then:

PSALM PRAYER

- I 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.
- III Amen.



PSALM: God Has Gone Up with a Shout! Alleluia!

Setting by Richard Hillert
(1923–2010)

God has gone up with a shout,
the Lord with the sound of the ram's horn. Alleluia!
Clap your hands, all you peoples;
shout to God with a cry of joy. Alleluia!
For the Lord Most High is to be feared;
he is the great King over all the earth. Alleluia!
Sing praises to God, sing praises;
sing praises to our King, sing praises.
For God is King of all the earth;
sing praises with all your skill. Alleluia!

Psalm 47:1–2, 5–7

Silence for meditation is observed, then:

PSALM PRAYER

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

☒ **Amen.**

The offering is gathered.

VOLUNTARY

Ebenezer (Thy Strong Word)

Settings by Herbert M. Gotsch

Dunstan (Drawn to the Cross, Which You Have Blessed)

(1926–1984)

Christ lag in Todesbanden, BWV 625

Setting by Johann Sebastian Bach

(Christ Jesus Lay in Death's Strong Bands)

(1685–1750)

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

We stand and sing.

HYMN: All Praise to God, Who Reigns Above

Concertato by Paul J. Bunjes
(1914–1998)



All 1. All praise to God, who reigns a - bove, The God of all cre -
Choir 2. What God's al - might - y pow'r hath made His gra - cious mer - cy
W 3. I cried to him in time of need: Lord God, oh, hear my
Choir 4. The Lord for - sak - eth not his flock, His cho - sen gen - er -
M 5. Ye who con - fess Christ's ho - ly name, To God give praise and
All 6. Then come be - fore his pre - sence now And ban - ish fear and



a - tion, The God of won - ders, pow'r, and love, The God of
keep - eth; By morn - ing dawn or eve - ning shade His watch - ful
call - ing! For death he gave me life in - deed And kept my
a - tion; He is their ref - uge and their rock, their peace and
glo - ry! Ye who the Fath - er's pow'r pro - claim, To God give
sad - ness; To your Re - deem - er pay your vow And sing with



our sal - va - tion! With heal - ing balm my soul he fills,
eye ne'er sleep - eth; With - in the king - dom of his might,
feet from fall - ing. For this my thanks shall end - less be;
their sal - va - tion. As with a moth - er's ten - der hand
praise and glo - ry! All i - dols un - der foot be trod,
joy and glad - ness: Though great dis - tress my soul be - fell,



The God who ev - 'ry sor - row stills. To God all praise and glo - ry!
Lo, all is just and all is right. To God all praise and glo - ry!
Oh, thank him, thank our God, with me. To God all praise and glo - ry!
He leads his own, his cho - sen band. To God all praise and glo - ry!
The Lord is God! The Lord is God! To God all praise and glo - ry!
The Lord, my God, did all things well. To God all praise and glo - ry!

Text: Johann J. Schütz, 1675, cento; tr., *composite*
Tune: Melchoir Vulpius, 1609

Lobet den Herrn, ihr
8 7 8 7 8 8 7

✠ WORD ✠

We sit.

READING: Acts 1:1–11

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

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

L The Word of the Lord.

C Thanks be to God.

READING: Mark 16:14–20

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

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

L The Word of the Lord.

C Thanks be to God.

HOMILY

Pastor F. Dean Lueking



CANTATA: *Auf Christi Himmelfahrt allein*, BWV 128
(On Christ's ascension into heaven alone)

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 23 in this worship folder.*

1. Chorus

<i>Auf Christi Himmelfahrt allein</i>	On Christ's ascension into heaven alone
<i>Ich meine Nachfahrt gründe</i>	I base my journey to him,
<i>Und allen Zweifel, Angst und Pein</i>	And all my doubting, fear and pain
<i>Hiermit stets überwinde;</i>	Thereby I'll ever conquer;
<i>Denn weil das Haupt im Himmel ist,</i>	For as the head in heaven dwells,
<i>Wird seine Glieder Jesus Christ</i>	So shall its members Jesus Christ
<i>Zu rechter Zeit nachholen.</i>	In all due time recover.

In a great festival statement, the chorus assures us that, as Christ has ascended into heaven, we will overcome earthly problems when Christ will bring us to heaven to be with him. The text by Mariane von Ziegler is set to the beloved chorale melody *Allein Gott in der Höh sei Ehr* (All Glory be to God on high, *LBW* 166). Following a brilliant instrumental introduction, the seven lines of the chorale are sung by sopranos over a rich polyphonic background of the other voices and instruments. Each of the chorale phrases is followed by an independent instrumental *ritornello* (returning section) that separates it from the following phrase. Tying the whole together, many of the instrumental and vocal phrases are built on versions of the first phrase of the chorale.

2. Recitative (tenor)

<i>Ich bin bereit, komm, hole mich!</i>	I am prepared, come, summon me!
<i>Hier in der Welt</i>	Here in the world
<i>Ist Jammer, Angst und Pein;</i>	Is trouble, fear and pain;
<i>Hingegen dort, in Salems Zelt,</i>	But there instead, in Salem's tent,
<i>Werd ich verkläret sein.</i>	Will I transfigured dwell.
<i>Da seh ich Gott von Angesicht zu Angesicht,</i>	There I'll see God face to face,
<i>Wie mir sein heilig Wort verspricht.</i>	As me his holy word assures.

A brief unaccompanied recitative in which the believer declares a readiness to leave the troubles of the world for a transfigured eternal life, seeing God *Angesicht zu Angesicht* (face to face) in the heavenly Salem (Jerusalem).

3. Aria and Recitative (bass)

*Auf, auf, mit hellem Schall
Verkündigt überall:
Mein Jesus sitzt zur Rechten!
Wer sucht mich anzufechten?
Ist er von mir genommen,
Ich werd einst dahin kommen,
Wo mein Erlöser lebt.
Mein Augen werden ihn
In größter Klarheit schauen.
O könnt ich im voraus mir eine Hütte bauen!
Wohin? Vergebner Wunsch!
Er wohnet nicht auf Berg und Tal,
Sein Allmacht zeigt sich überall;
So schweig, verwegner Mund,*

Up, up, with lively sound
Announced to all the world:
My Jesus sits beside him!
Who seeks now to oppose me?
Though he is taken from me,
I shall one day come thither
Where my redeemer lives.
With mine own eyes will I
In perfect clearness see him.
If I could but before that time a shelter build me!
But why? O useless wish!
He dwelleth not on hill, in vale,
His power is o'er all revealed;
So hush, presumptuous mouth,

The trumpet joins the strings to boldly announce Christ's ascension in rising arpeggios; these yield quickly to rapid and demanding passage work, which dramatically proclaims the presence of the King. The singer enters with the same arpeggios to verbalize the announcement, *Auf, auf, mit hellem Schall* (Up, up with lively sound). The first violin soon assumes the previous role of the trumpet. All dissolves into a recitative with the sustained accompaniment of quiet strings (marked *piano*) as the believer imagines building a shelter in which to contemplate the humbling fantasy of a life with the Savior (reminiscent of Peter's comment at Christ's own Transfiguration). Reflection gives way to a repetition of the opening proclamation melodies.

4. Aria (alto & tenor)

*Sein Allmacht zu ergründen,
Wird sich kein Mensche finden,
Mein Mund verstummt und schweigt.
Ich sehe durch die Sterne,
Dass er sich schon von ferne
Zur Rechten Gottes zeigt.*

His boundless might to fathom
No mortal will be able,
My mouth falls dumb and still.
I see, though, through the heavens
That he e'en at this distance
At God's right hand appears.

The two soloists accompanied by the *oboe d'amore* (alto oboe) marvel at the sight of the omnipotent Son sitting at God's right hand. The opening instrumental theme is picked up by the singers who proceed in the flowing 6/8 meter of this lovely duet. Much of the time the instrument provides a graceful filigree above the singers. The middle section of this *da capo* aria with its generally upward moving lines begins as the singers imagine seeing Christ in heaven; then instruments and singers return to the repetition of the opening music.

5. Chorale

*Alsdenn so wirst du mich
Zu deiner Rechten stellen
Und mir als deinem Kind
Ein gnädig Urteil fällen,
Mich bringen zu der Lust,
Wo deine Herrlichkeit
Ich werde schauen an
In alle Ewigkeit.*

Therefore then shalt thou me
Upon thy right hand station,
And me, as to thy child,
A gracious judgment render,
Bring me into that joy
Where on thy majesty
I will hold fast my gaze
For all eternity.

The chorale extends the thought of the previous aria. Christ sits enthroned at God's right hand to be our Judge. The believer pleads for a gracious sentence that will allow the believer to behold his glory for all eternity. The sixteenth-century melody of the Ahasverus Fritsch chorale is *Was frag ich nach der Welt* (What is the world to me, *LBW* 504, where it appears with a different seventeenth-century chorale text). The soprano melody of the cantata is embellished in the present setting by the two horns, which play complementary descanting parts. The six-part chorale setting for instruments and voices provides a "heavenly" conclusion to the Ascension cantata.

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

The Te Deum, a fourth-century hymn of praise to God, is sung in place of the Magnificat, for its text holds a great deal in common with the this evening's cantata.

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **C**.*



C 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.

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

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

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

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

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

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

II 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.

♩ When you be-came man to set us free, you did not spurn the vir-gin's womb.
 ① You o-ver-came the sting of death, and o-pened the king-dom of heav-en
 to all be-liev-ers. ② You are seat-ed at God's right hand in glo-ry.
 We be-lieve that you will come and be our judge. ③ 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

① In peace, let us pray to the Lord. ③ Lord, have mer - cy.

After each petition:

① ...let us pray to the Lord.

③ 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.



The litany concludes:

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

Silence is kept, then:

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



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

C Amen.

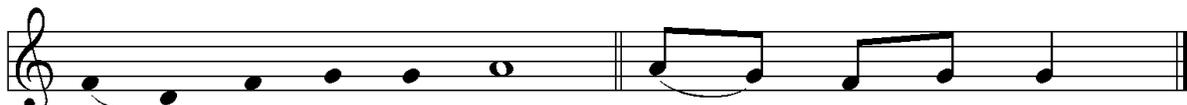
- L** God of majesty, whom saints and angels delight to worship in heaven: We remember before you in thanksgiving all faithful servants and musicians for your Church, including Paul Bunjes, Thomas Gieschen, and Herbert Gotsch. Be with those who make art and music to your glory, that with joy we may glimpse your beauty. Finally, bring us with all your saints to the fulfillment of that hope of perfection which will be ours as we stand before your unveiled glory. We pray in the name of Jesus Christ our Lord.

C Amen.



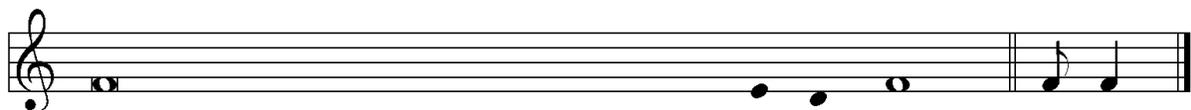
- L** Lord, remember us in your kingdom and teach us to pray:
- C** Our Father, who art in heaven, hallowed be thy name,
thy kingdom come, thy will be done, on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses, as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO



L Let us bless the Lord. **C** Thanks be to God.

BENEDICTION



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

HYMN: Crown Him with Many Crowns

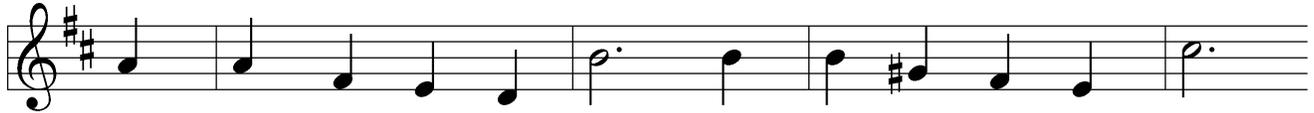
Concertato by Thomas E. Gieschen
(1931–2006)



- All** 1 Crown him with man - y crowns, the Lamb up - on his throne;
- Choir** 2 Crown him the vir - gin's Son, the God in - car - nate born,
- All** 3 Crown him the Lord of love— be - hold his hands and side,
- Choir** 4 Crown him the Lord of life, who tri - umphed o'er the grave



hark, how the heav'n-ly an - them drowns all mu - sic but its own.
whose arm those crim-son tro-phies won which now his brow a - dorn;
rich wounds, yet vis - i - ble a - bove, in beau-ty glo - ri - fied.
and rose vic - to - rious in the strife for those he came to save.



A - wake, my soul, and sing of him who died for thee,
fruit of the mys - tic rose, yet of that rose the stem,
No an - gels in the sky can ful - ly bear that sight,
His glo - ries now we sing, who died and rose on high,



and hail him as thy match-less king through all e - ter - ni - ty.
the root whence mer - cy ev - er flows, the babe of Beth - le - hem.
but down - ward bend their burn - ing eyes at mys - ter - ies so bright.
who died, e - ter - nal life to bring, and lives that death may die.

5 Crown him the Lord of peace,
whose pow'r a scepter sways
from pole to pole, that wars may cease,
absorbed in prayer and praise.
His reign shall know no end,
and round his pierced feet
fair flow'rs of paradise extend
their fragrance ever sweet.

6 Crown him the Lord of years,
the potentate of time,
creator of the rolling spheres,
ineffably sublime.
All hail, Redeemer, hail!
For thou hast died for me;
thy praise and glory shall not fail
throughout eternity.

Text: Matthew Bridges, 1800–1894; Godfrey Thring, 1823–1903
Music: DIADEMATA, George J. Elvey 1816–1893

DISMISSAL

L Go in peace. Serve the Lord.

G Thanks be to God!

Join us immediately following the service for a reception in Fellowship Hall,
and a performance by Karen Brunssen of Lee Hoiby's *Bon Appétit!*

A free-will offering will be accepted at this reception to help members of our
choir offset the cost of hiring an orchestra this summer in Leipzig, Germany,
where they are scheduled to offer a cantata in the Leipzig *Thomaskirche*, the
church Bach served as *Kantor* from 1723 until his death in 1750.

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. F. Dean Lueking, homilist
The Rev. Michael D. Costello, cantor
Laura Zimmer, organist

Grace Lutheran Church Senior Choir
Karen Brunssen, mezzo-soprano
Christopher M. Cock, tenor
Douglas Anderson, baritone

Greg Fudala, Andrew Bruhn, trumpet
Jonathan Boen, Mackenzie Merrill-Wick, Gregory Flint, horn
Bradley Payne, trombone
Kyle Bellin, timpani
Christine Janzow Phillips, oboe/d'amore
Meg Busse, oboe
Nancy Hagen, oboe/English horn
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, Lou Torick, violin I
Karen Nelson, Betsy Cline, Heather Wittels, violin II
Naomi Hildner, Becky Coffman, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer, continuo

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BIOGRAPHIES



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 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.



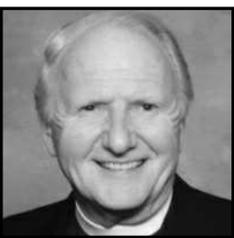
Karen Brunssen, mezzo-soprano, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a graduate of Luther College and the Yale School of Music. Ms. Brunssen has performed frequently with major orchestras and organizations across America and in Europe in roles drawn from a wide-ranging repertoire that extends from Baroque to contemporary music. She is a member of Grace and has performed in Bach cantatas here many times.



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 often has been a soloist at Grace's Bach Cantata Vespers.



Michael D. Costello, director, is Cantor at Grace Lutheran Church and School. 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. Pastor Costello graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published works with MorningStar Music Publishers, Augsburg Fortress, and is currently a contributing composer for the *Hymn Prelude Library* of Concordia Publishing House. Costello is presently President of Region 3 of the Association of Lutheran Church Musicians.



F. Dean Lueking, homilist, is Pastor Emeritus of Grace Lutheran Church. Before coming to Grace in 1954, Pastor Lueking served as a pastoral intern for the Lutheran Church Missouri Synod mission outreach in the Japanese city of Yokohama. He has visited Christians in more than 40 countries to chronicle the situation and needs of the Lutheran Church around the world. He is a noted author, publishing several books and writing numerous articles and sermons that have appeared in various publications. Pastor Lueking is a graduate of St. Johns College, Winfield, Kansas, Concordia Seminary, St. Louis, and he earned a Ph.D. in church history in 1960 from the University of Chicago Divinity School.

BACKGROUND OF THE PRELUDE

Christoph Graupner (1683–1760) was a contemporary of Johann Sebastian Bach (1685–1750). Born in Hartmannsdorf, Germany, Graupner studied law at the University of Leipzig and completed studies in music with Johann Kuhnau (1660–1722), who was the *Kantor* at the *Thomaskirche* in Leipzig from 1701 until his death in 1722. Graupner worked for the Hamburg Opera as a harpsichordist for three years before moving to Hesse-Darmstadt in 1709, where he would become the *Hofkapellmeister* (director of the court chapel) in 1711 until he went blind in 1754.

Graupner has often been associated with Bach because of a strange twist of historical circumstances. Due to financial difficulties in Darmstadt, Graupner applied for the position of *Kantor* in Leipzig in 1723. Telemann was Leipzig's first choice, but Telemann determined that a salary increase in Hamburg was enough to keep him there. Second in line for the position of *Kantor* was Graupner, but he was not relieved of his contract in Darmstadt and also enjoyed an increase in salary following his job offer in Leipzig. With both Telemann and Graupner turning down the job, this made way for Bach (Leipzig's third choice!) to become the *Kantor* in Leipzig, a position he held from 1723 until his death in 1750.

Graupner's surviving compositions are nearly 2,000 in number. Of those, 1418 are cantatas (including 19 for Ascension) and 113 are *Sinfonias*, a predecessor in musical form to the modern-day Symphony (though the *Sinfonias* of Graupner are closer in musical form to Orchestral Suites of J. S. Bach). Due to a dispute between Graupner's heirs and the state of Hesse-Darmstadt over ownership of Graupner's scores following his death—a dispute which the state eventually won—Graupner's music survived in print, but was otherwise largely forgotten.

In recent years, however, Graupner's music has made a significant revival. The digital age has provided easy access to previously unpublished scores. The autograph score and instrumental parts for today's performance of the *Sinfonia in A Major* (GWV 612), written in 1747, were accessed through the International Music Score Library Project (IMSLP), available at www.imslp.org. These public domain documents were scanned and made available at IMSLP by the University and Regional Library of Darmstadt (*Universitäts- und Landesbibliothek Darmstadt*).

In preparing an edition of the *Sinfonia* for today's performance, each instrumental part was compared with the full score. At several points in the process of reviewing parts, decisions had to be made in order to reconcile differences between individual instrumental parts and the full score. Finally, the music was entered into a music notation software that enables modern musicians to make sense of their parts without struggling to read ancient manuscripts.

Michael D. Costello

BACKGROUND OF THE CANTATA

The Ascension of Our Lord, the festival that marks the end of Christ's earthly ministry, was observed as a major civic and religious festival in Leipzig that called for worship as elaborate as on Christmas Day. For his part in the festivities over his years as St. Thomas *Kantor*, Bach wrote three different cantatas and the Ascension Oratorio as *Hauptmusik* (special music) for the day.

The cantata *Auf Christi Himmelfahrt allein* was written for Ascension Day worship on Thursday, May 10, 1725. Its libretto does not relate the events of the Ascension itself, which are found in both the Acts 1:1–11 Epistle and the Mark 16:14–20 Holy Gospel. Rather, the cantata text tells of the meaning of the Ascension to the believer, who will follow Jesus in overcoming the difficulties of life on the way to joyful union with him in heaven. The five-movement cantata includes chorale-based writing in the first and final movements.

The cantata is scored for 2 horns, [high] trumpet, 2 oboes and *oboe da caccia* (tenor oboe or English horn) and *oboe d'amore* (alto oboe), strings (2 violins, viola, bass), *basso continuo* (keyboard and bass), four-part chorus, and alto, tenor, and bass solos.

The author of the present cantata text was Christiane Mariane von Ziegler (1695–1760), one of the most remarkable women of her time. She was a child of the distinguished Romanus family of Leipzig. Her father, Franz Konrad Romanus, a court counselor who became the mayor of Leipzig, was imprisoned on political grounds for some forty years beginning when Mariane was but a child. She married twice, first at age 16, and then at 20; tragically, both of her husbands and their two children died in just a few years. In 1722, when she was 27, the widow returned to Leipzig and assumed legal leadership of the Romanus household, an unusual arrangement considering the subordinate role of eighteenth-century women in society. She was gifted as a musician, singing and playing several musical instruments. More significantly, Mariane von Ziegler also wrote and published secular and sacred poetry that included liturgical devotional texts utilized by Bach in nine of his cantatas (some with textual revisions by the composer). Curiously, in spite of her father's incarceration, Frau von Ziegler was highly respected in the community, and the Romanus-Ziegler house became a leading social and cultural gathering place of Leipzig. In 1733 she was named poet laureate, first by the Wittenberg University faculty and then by the emperor. She left Leipzig to marry a Frankfort professor in 1741 and died there nineteen years later.

Carlos Messerli

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This 41st 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.

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.



Bach Cantatas at Grace Lutheran Church, River Forest, Illinois

Carl Schalk

Editor's note: Carl Schalk served as assistant to the director of music at Grace Lutheran Church from 1968 to 1997. This brief introduction is part of a larger history of the Bach cantata series at Grace Lutheran Church that he is currently writing.

The Bach Cantata Series at Grace Lutheran Church, River Forest, Illinois, was the brainchild of Paul Bouman, director of music at the church from 1953–1983. It was inaugurated on October 3, 1971, with Cantata #19, “*Es erhub sich ein Streit*,” celebrating the feast of St. Michael and All Angels.¹ This was the first of eight cantatas sung that year, one each month through May, 1972, sung in the context of the order of Vespers or Evening Prayer with an extended prelude of organ or instrumental music. This series is now in its 41st year, the second longest Bach cantata series in the United States of America.²

The series was originally a joint venture with Concordia College, River Forest. Choirs from Grace Church and Concordia College shared responsibility for the cantatas, each group singing four of the eight cantatas in each yearly series. After the first year, both choirs were present at each service, one choir singing the cantata, the other singing a motet in the service. Later in the 1970s, the choir of Grace Church took over responsibility for the entire series. More recently the Kapelle of Concordia University has appeared as a guest choir singing one cantata in each of the past several years.

Several basic characteristics of the series developed in its early years and have continued to the present. 1) Each service includes a homily based on the lessons for the day or the basic content of the cantata. Homilies are not to be musicological treatises but Gospel proclamation. 2) Cantatas are sung in the original German language. 3) The motet for each service is to be selected generally from the rich repertoire of choral music from the early centuries of Lutheran music. Likewise, the hymns sung are to be chosen largely from the great chorales of the Lutheran church from Luther to Bach. And the pre-service music is chosen largely from the repertoire of J. S. Bach and others of his general period. 4) Equally important, the church choir, which sang regularly each Sunday, is not to curtail its primary responsibility in the Sunday morning service. The Bach cantata series would be above and beyond the choir's continued involvement in the regular worship of the congregation.

¹For the record, the pre-service organ recitalist was Carl Waldschmidt of Concordia College. Soloists were Rhoda Neukukatz, soprano, Omer Reese, tenor, and Joseph McCall, bass. Carl Schalk conducted and Richard R. Caemmerer of Concordia Seminary, St. Louis, Missouri, was the homilist.

²The longest series is that of Holy Trinity Lutheran Church, New York City, now in its 44th season.

The beginning of this Bach cantata series was not the first time Bach cantatas had been heard at Grace Church. Paul Bouman's predecessor, Carl Halter, who served Grace Church from 1943–1953, had presented several cantatas on special occasions such as Grace Church's "Days of Spiritual Music," consisting of special concerts in the spring of the year. These included Cantata 6, "*Bleib bei uns, denn es will Abend werden*," Cantata 106, "*Gottes Zeit ist die allerbeste Zeit*" (*Actus tragicus*), and Cantata 4, "*Christ lag in Todesbanden*."

Likewise, Paul Bouman performed several Bach cantatas or cantata choruses on special occasions in his early years at Grace, as he had at St. Paul Lutheran Church, Melrose Park, Illinois, where he held a similar position before coming to Grace Church. These efforts were not always greeted with approval. As one long-time member of Grace Church told Paul Bouman early in his tenure as director of music, "No one at Grace Church will ever thank you for singing Bach!"

By the end of the 1960s the determination grew in Paul Bouman's mind to plan and establish a regular series of Bach cantata performances at Grace Church. The question was "Is the task too great for the church choir and simultaneously continue its regular weekly participation in the Sunday services?" A solution presented itself when the author was asked to direct the Kapelle of Concordia College for the 1971 school year to fill a sabbatical leave for Thomas Gieschen, the regular conductor. It seemed possible that the Grace choir together with the Chapel Choir and the Kapelle from Concordia could share the task. Thus the stage was set for the inauguration of what has become a series lasting over four decades.

Following Paul Bouman's retirement, his successor, John Folkening, who served Grace Church for seventeen years as director of music and who happened to be present at that first cantata in 1971 as a graduate student in church music at Concordia, River Forest, continued the tradition. It continues today under the direction of Michael D. Costello, the present cantor.

Born in the often turbulent years of the 1970s when church music was undergoing significant change, not always for the better, this cantata series, over the years, has drawn a large and appreciative attendance. It has attracted many people from outside the congregation as well as congregation members, and has been increasingly seen by the congregation as an important part of its program and as a means of outreach to the local community as well as the Lutheran community of greater Chicago. It has also become clear over the years that many who attend do so because, in the combination of a rich liturgy with inspiring music, devotional atmosphere, and significant preaching, they find an experience often missing in their local churches.

As this Bach cantata series continues it is clear that it has been a rich blessing not only to the Grace congregation but to the wider community and to the church at large.

Carl Schalk is Professor of Music Emeritus at Concordia University Chicago

Brothers and Sisters in Christ:

As the 41st season of Bach Cantata Vespers at Grace comes to a close, I extend my thanks to all who have contributed to this year to make it an incredibly rich series of worship services. The most important participant in these services is you—the congregation which gathers month after month to worship. Your prayers, your songs, your gifts are lifted up like incense to the Lord. We, the musicians who rehearse for these services, work to accompany you in your songs of praise to God.

Among those who have worked diligently to make the 2011–12 series possible, I wish to thank the following people for their extraordinary contributions:

- The Senior Choir, soloists, orchestra, and rehearsal assistants, for their dedication to offering the very best in praise of almighty God.
- Leonard Berghaus, for tuning the organs of Grace Church, and to Judy for holding keys.
- Lars Bostrom, Jennie Hurrelbrink, and Karen Christopher, for their administrative assistance.
- Marilyn Busse, for her detailed recordkeeping and proofreading.
- Janel Dennen, for her endless attention to details and correspondence with musicians.
- Pastors Faulstich and Modahl, for their collegiality and ongoing support of this ministry.
- Gwen Gotsch, for her work on publications and communications.
- Carlos Messerli, for his research and informative notes for each cantata.
- Dan Muriello, Minh Lieu, Rich Brooks, Lawrence Collerd, and all who assist with set-up and clean-up each month.
- Verna Offermann and Barbara VanHeukelem, for their help with the details of scheduling.
- Steven Wentz and the entire music department of Concordia University Chicago, for the loan of instruments, collegiality, and partnership in making music to the glory of God.
- Laura Zimmer, for her incredible dedication to this series and fine musicianship.

As plans for the 42nd season of Bach Cantata Vespers at Grace continue to unfold (see the facing page for an outline), remember to visit us at www.bachvespers.org. There you can read about upcoming services, watch videos about the series, add your name to our mailing list, and contribute online. Thanks to your prayers and support, we are able to continue to offer the music of Johann Sebastian Bach in the context of Christian worship.

As always, *Soli Deo Gloria!*

Pastor Michael D. Costello, Cantor

Andy Tecson's

Jazz Psalms

I will praise God still!

Sunday, June 17, 2012
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saxophone

Bobby Schiff
piano

Jerry Coleman
drummer

Ken Jandes
saxophone

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trumpet

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Bach

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2012–2013

Grace Lutheran Church ■ River Forest, Illinois

Sunday afternoons ■ Prelude at 3:45 p.m.



September 30

Man singet mit Freuden vom Sieg (BWV 149)

They sing now of triumph with joy

October 28

Nun danket alle Gott (BWV 192)

Now thank we all our God

November 18

Ich will den Kreuzstab gerne tragen (BWV 56)

Gladly will I bear the cross

Douglas Anderson, baritone

January 27

Herr, wie du willst, so schicks mit mir (BWV 73)

Lord, as you will, so let it be done with me

February 24

Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)

I believe, dear Lord, help my unbelief!

Kapelle, Concordia University Chicago, Charles P. Brown, director

March 24

Matthäus-Passion (BWV 244)

St. Matthew Passion

Performed in a 4:00 p.m. concert, free and open to the public

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

April 28

Weinen, Klagen, Sorgen, Zagen (BWV 12)

Weeping, wailing, fretting, fearing

May 19

Wer mich liebet, der wird mein Wort halten (BWV 74)

Whoever loves me will keep my word



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