



# *Once Again My Heart Rejoices*

Advent/Christmas Concert

December 14, 4:00 p.m.



## Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's concert.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

Please hold your applause until the conclusion of each section of the program.

✠ *In Nomine Jesu* ✠

O Come, O Come, Emmanuel

15<sup>th</sup> Century French  
arr. Margaret R. Tucker  
(b. 1936)

O come, O come, Emmanuel, and ransom captive Israel,  
That mourns in lonely exile here, until the Son of God appear.  
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

O come, thou Dayspring, come and cheer our spirits by thine advent here;  
Disperse the gloomy clouds of night, and death's dark shadows put to flight.  
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

O come, thou Wisdom from on high, and order all things, far and nigh;  
To us the path of knowledge show, and cause us in her ways to go.  
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

*We stand and join in singing:*

**O come, Desire of nations, bind  
All peoples in one heart and mind;  
Bid envy, strife and quarrels cease;  
Fill the whole world with heaven's peace.  
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.**

*Sit.*

Psallite

attributed to Michael Praetorius  
(1571–1621)

*Psallite unigenito, Christo, Dei Filio.*

**Sing your psalms to Christ, the Son of God.**

*Psallite Redemptori, Domino, puerulo iacenti in praesepio.*

**Sing your psalms to the Redeemer, the Lord, the child lying in a manger.**

*Ein kleines Kindelein liegt in dem Krippelein;*

**A small child is lying in the manger.**

*Alle lieben Engelein dienen dem Kindelein und singen ihm fein.*

**All the lovely angels fall before him and sing to him.**



*Background notes for the cantata are on page 18 in this program.*

## 1. Chorus

*Herz und Mund und Tat und Leben*

**Heart and mouth and deed and life**

*Muss von Christo Zeugnis geben*

**Must bear witness to Christ**

*Ohne Furcht und Heuchelei,*

**Without fear or hypocrisy,**

*Dass er Gott und Heiland sei.*

**That he is God and Savior.**

## 2. Recitative (Tenor)

*Gebenedeiter Mund!*

**Blessed mouth!**

*Maria macht ihr Innerstes der Seelen durch Dank und Rühmen kund;*

**Mary makes her innermost soul known through thanks and praise;**

*Sie fängt bei sich an, des Heilands Wunder zu erzählen,*

**Beginning with herself, she tells of the Savior's miracles,**

*Was er an ihr als seiner Magd getan.*

**What he did for her as his handmaid.**

*O menschliches Geschlecht, des Satans und der Sünden Knecht,*

**O human race, servant of Satan and sin,**

*Du bist befreit durch Christi tröstendes Erscheinen*

**You are set free through Christ's consoling appearance**

*Von dieser Last und Dienstbarkeit!*

**From this burden and servitude!**

*Jedoch dein Mund und dein verstockt Gemüte*

**Yet your mouth and your stubborn soul**

*Verschweigt, verleugnet solche Güte;*

**Keep silent and deny such goodness;**

*Doch wisse, dass dich nach der Schrift*

**But know this, that according to scripture**

*Ein allzuscharfes Urteil trifft!*

**A most harsh judgment awaits you!**

### 3. Aria (Alto)

*Schäme dich, o Seele, nicht,*

**Do not be ashamed, O Soul,**

*Deinen Heiland zu bekennen,*

**To acknowledge your Savior,**

*Soll er dich die seine nennen*

**Should he call you his own**

*Vor des Vaters Angesicht!*

**Before his Father's face!**

*Doch wer ihn auf dieser Erden*

**But the one who on this earth**

*Zu verleugnen sich nicht scheut,*

**Does not hesitate to deny him**

*Soll von ihm verleugnet werden,*

**Will be denied by him**

*Wenn er kommt zur Herrlichkeit.*

**When he comes into glory.**

### 4. Recitative (Bass)

*Verstockung kann Gewaltige verblenden,*

**Stubbornness can blind the powerful**

*Bis sie des Höchsten Arm vom Stuhle stößt;*

**Until the arm of the Most High thrusts them from their seat;**

*Doch dieser Arm erhebt, obschon vor ihm der Erde Kreis erbebt,*

**Even though the earth's globe trembles before it, yet this arm raises up,**

*Hingegen die Elenden, so er erlöst.*

**Nevertheless, the wretched, whom he redeems.**

*O hochbeglückte Christen, auf, machet euch bereit,*

**O most fortunate Christians, arise, make yourself ready!**

*Itzt ist die angenehme Zeit, itzt ist der Tag des Heils:*

**Now is the acceptable time, now is the day of salvation:**

*Der Heiland heißt euch Leib und Geist mit Glaubensgaben rüsten,*

**The Savior calls you to arm yourself in body and soul with the gifts of faith.**

*Auf, ruft zu ihm in brünstigem Verlangen, um ihn im Glauben zu empfangen!*

**Arise, call to him with ardent longing, to receive him in faith!**

## 5. Aria (Soprano)

*Bereite dir, Jesu, noch itzo die Bahn,*  
**Prepare now, Jesus, the way to you,**  
*Mein Heiland, erwähle*  
**My Saviour, choose**  
*Die gläubende Seele*  
**The believing soul**  
*Und siehe mit Augen der Gnade mich an!*  
**And look upon me with eyes of mercy!**

## 6. Chorale

*Wohl mir, dass ich Jesum habe,*  
**Blessed am I, that I have Jesus.**  
*O wie feste halt ich ihn,*  
**Oh how firmly I hold him,**  
*Dass er mir mein Herze labe,*  
**That he might refresh my heart**  
*Wenn ich krank und traurig bin.*  
**When I am sick and mournful.**  
*Jesum hab ich, der mich liebet*  
**I have Jesus, who loves me**  
*Und sich mir zu eigen givet;*  
**And adopts me as his own.**  
*Ach drum lass ich Jesum nicht,*  
**Ah, therefore I will not leave Jesus,**  
*Wenn mir gleich mein Herze bricht.*  
**Even if my heart should break.**



## Bethlehem Down

Carl F. Schalk  
(b. 1929)

When he is King we will give him the King's gifts,  
Myrrh for its sweetness, and gold for a crown,  
"Beautiful robes," said the young girl to Joseph,  
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight,  
Winds for the spices, and stars for the gold,  
Mary for sleep, and for lullaby music  
Songs of a shepherd by Bethlehem fold.

When he is King they will clothe him in grave-sheets,  
Myrrh for embalming, and wood for a crown,  
He that lies now in the white arms of Mary,  
Sleeping so lightly on Bethlehem Down.

Here he has peace and a short while for dreaming,  
Close-huddled oxen to keep him from cold,  
Mary for love, and for lullaby music  
Songs of a shepherd by Bethlehem fold.

Bruce Blunt (1899–1957)

## To Jesus Who Is King

Richard Hillert  
(1923–2010)

To Jesus who is king, Wise Men of old  
Brought gifts of frankincense and myrrh, and gold.

The frankincense I bring this Christmastide,  
While candles burn and festal music rings,  
Is worship, adoration, love and praise  
That swells within my heart and soars and sings.

The gold I bring to him is golden life  
Entwined with song and laughter shining bright.  
It is brave hope that burns like golden fire,  
And wondrous joy, a shaft of flaming light.

The myrrh I bring—my tears, my sighs, my fears—  
May be to him at last the better part.  
And so all quietly I kneel this day  
And give to him my trembling, restive heart.

Melva Rorem (1913–1993)

*Following the introduction, we stand and sing.*

**HYMN:** Once Again My Heart Rejoices

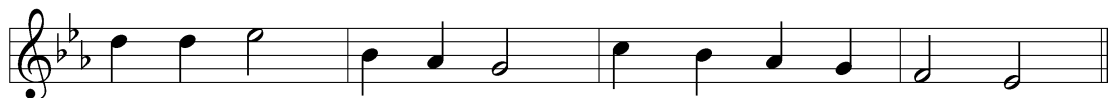
Michael D. Costello  
(b. 1979)



1 Once a - gain my heart re - joic - es as I hear, far and near,  
**Choir** 2 Hark! A voice from yon - der man - ger, soft and sweet, does en - treat,  
3 Come, then, let us has - ten yon - der; here let all, great and small,



sweet - est an - gel voic - es; "Christ is born" their choirs are sing - ing,  
"Flee from woe and dan - ger; come and see; from all that grieves you  
kneel in awe and won - der; love him who with love is yearn - ing;



till the air ev - 'ry - where now with joy is ring - ing.  
you are freed; all you need I will sure - ly give you."  
hail the star that from far bright with hope is burn - ing.

Text: Paul Gerhardt, 1607–1676; tr. Catherine Winkworth, 1829–1878, alt.  
Music: FRÖHLICH SOLL MEIN HERZE SPRINGEN, Johann Crüger, 1598–1662

*Sit.*





O Little Town of Bethlehem

Anna Laura Page  
(b. 1943)

O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by;  
Yet in thy dark streets shineth  
The everlasting light.  
The hopes and fears of all the years  
Are met in thee tonight.

For Christ is born of Mary,  
And, gathered all above  
While mortals sleep, the angels keep  
Their watch of wond'ring love.  
O morning stars, together  
Proclaim the holy birth,  
And praises sing to God the king,  
And peace to all the earth!

O holy Child of Bethlehem,  
Descend to us, we pray;  
Cast out our sin, and enter in,  
Be born in us today.  
We hear the Christmas angels  
The great glad tidings tell;  
Oh, come to us, abide with us,  
Our Lord Immanuel!

Phillips Brooks, 1835–1893



Savior of the Nations Come

arr. Sandra Eithun  
(b. 1963)

Pat-a-Pan

arr. Sandra Eithun

*The offering is gathered.*



A virgin most pure, as the prophets do tell,  
Hath brought forth a baby, as it hath befell,  
To be our Redeemer from death, hell, and sin,  
Which Adam's transgression hath wrapped us in.

And therefore, be merry, put sorrows aside,  
Christ Jesus, our Savior was born on this tide.

Then God sent an angel from heaven so high  
To certain poor shepherds in fields where they lie,  
And bade them no longer in sorrow to stay,  
Because that our Savior was born on this day.

Then presently after the shepherds did spy  
A number of angels that stood in the sky.  
They joyfully talked and sweetly did sing,  
"To God be all glory, our heavenly King!"

Traditional English



What sweeter music can we bring,  
Than a carol, for to sing  
The birth of this our heavenly King?  
Awake the voice! Awake the string!

Dark and dull night, fly hence away,  
And give the honour to this day  
That sees December turned to May.

Why does the chilling winter's morn  
Smile, like a field beset with corn?  
Or smell like a meadow newly-shorn  
Thus, on the sudden? Come and see  
The cause, why things thus fragrant be:

'Tis he is born, whose quickening birth  
Gives life and lustre, public mirth,  
To heaven, and the under-earth.

We see him come, and know him ours,  
Who, with his sunshine and his showers,  
Turns all the patient ground to flowers.

The darling of the world is come,  
And fit it is, we find a room  
To welcome him, to welcome him.

The nobler part,  
Of all the house here, is the heart,  
Which we will give him; and bequeath  
This holly, and this ivy wreath,  
To do him honour; who's our King,  
And Lord of all this reveling.

Robert Herrick (1591–1675)

Tenderly Mary sings to sleep her infant Son,  
“While I my loving vigil keep, sleep dearest One.  
Angels and all of Paradise watch over you;  
Even your Father, God all-wise, is watching too.”

“Sleep, ‘tis your mother’s wish for you my Redeemer.  
Sleep, joy of all the angel hosts, gift to the World!  
Glory and praise and honor, too, I give to you!  
Waking, I’ll feed you from the bee, honey most sweet.”

“Sweet dreams be with you through the night, my heavenly dove;  
Dream of your heavenly home so bright, my lovely pearl.  
Thousands of stars together sing, hark to their song!  
They’re praising you, their newborn King, all the night long.”

English paraphrase by Anita Smisek (b. 1941)



**7. Aria (tenor)**

*Hilf, Jesu, hilf, dass ich auch dich bekenne*

**Help me, Jesus, so that I may confess you**

*In Wohl und Weh, in Freud und Leid,*

**In wellness and pain, in joy and sorrow,**

*Dass ich dich meinen Heiland nenne*

**That I might call you my Savior**

*Im Glauben und Gelassenheit,*

**In faith and tranquility,**

*Dass stets mein Herz von deiner Liebe brenne.*

**That my heart may always burn with your love.**

## 8. Recitative (alto)

*Der höchsten Allmacht Wunderhand wirkt im Verborgenen der Erden.*

**The miraculous hand of the Almighty works in secret places on the earth.**

*Johannes muss mit Geist erfüllet werden, ihn zieht der Liebe Band*

**John must be filled with the spirit; he is drawn by love's bond**

*Bereits in seiner Mutter Leibe, dass er den Heiland kennt,*

**Already in his mother's body, so that he knows the Savior.**

*Ob er ihn gleich noch nicht mit seinem Munde nennt,*

**Even though he does not yet name him with his mouth,**

*Er wird bewegt, er hüpfet und springet, indem Elisabeth das Wunderwerk ausspricht,*

**He is moved; he leaps and jumps while Elizabeth declares the miracle,**

*Indem Mariae Mund der Lippen Opfer bringet.*

**While Mary's mouth brings the offering of lips.**

*Wenn ihr, o Gläubige, des Fleisches Schwachheit merket*

**If you, O believer, feel the weakness of the flesh,**

*Wenn euer Herz in Liebe brennet, und doch der Mund den Heiland nicht bekennet,*

**If your hearts burn with love and yet your mouth does not confess the Savior,**

*Gott ist es, der euch kräftig stärket,*

**It is God who powerfully strengthens you;**

*Er will in euch des Geistes Kraft erregen,*

**He will stir up in you the power of the Spirit,**

*Ja Dank und Preis auf eure Zunge legen.*

**He will place thanks and praise on your tongues.**

## 9. Aria (bass)

*Ich will von Jesu Wundern singen*

**I shall sing of Jesus' wonders,**

*Und ihm der Lippen Opfer bringen,*

**And bring him the offering of my lips;**

*Er wird nach seiner Liebe Bund*

**He will subdue, according to love's bond,**

*Das schwache Fleisch, den irdischen Mund*

**The weak flesh, the earthly mouth,**

*Durch heiliges Feuer kräftig zwingen.*

**Forcefully by holy fire.**

## 10. Chorale

*Jesus bleibet meine Freude,*  
**Jesus remains my joy,**  
*Meines Herzens Trost und Saft,*  
**The comfort and blood of my heart.**  
*Jesus wehret allem Leide,*  
**Jesus defends against all sorrows;**  
*Er ist meines Lebens Kraft,*  
**He is my life's strength,**  
*Meiner Augen Lust und Sonne,*  
**The joy and sun of my eyes,**  
*Meiner Seele Schatz und Wonne;*  
**My soul's treasure and joy;**  
*Darum lass ich Jesum nicht*  
**Therefore I shall not let Jesus go**  
*Aus dem Herzen und Gesicht.*  
**From my heart and vision.**



In Dulci Jubilo!

Paul G. Bunjes  
(1914–1998)

*In dulci jubilo* Now sing with hearts aglow!  
Our delight and pleasure lies *in praesepio*,  
Like sunshine is our treasure *Matris in gremio*.  
*Alpha es et O! Alpha es et O!*

*O Jesu, parrule*, for thee I long always;  
Comfort my heart's blindness, *O puer optime*,  
With all thy loving kindness, *O princeps gloriae*.  
*Trahe me post te! Trahe me post te!*

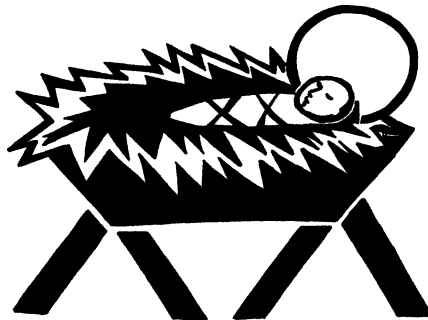
*Ubi sunt gaudia* in any place but there?  
There are angels singing their *Nova cantica*,  
And there the bells are ringing *In Regis curia*.  
O that we were there! O that we were there!

English paraphrase by Anita Smisek (b. 1941)

Torches, torches, run with torches  
All the way to Bethlehem!  
Christ is born and now lies sleeping:  
Come and sing your song to him!

Ah, roro, roro my baby.  
Ah, roro, my love, roro;  
Sleep you well, my heart's own darling,  
While we sing you our roro.

Sing, my friends, and make you merry,  
Joy and mirth and joy again;  
Lo, he lives, the King of heaven,  
Now and evermore. Amen.



*We stand and sing.*

**HYMN:** Oh, Come, All Ye Faithful

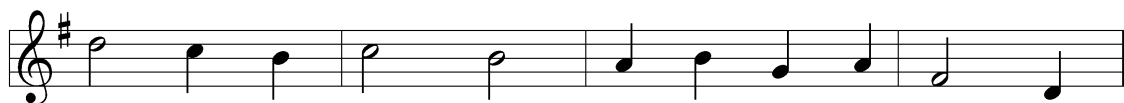
Settings of Stanzas 3 & 4 by David Willcocks  
(b. 1919)



1 Oh, come, all ye faith - ful, joy - ful and tri - um - phant! Oh,  
2 The high - est, most ho - ly, light of light e - ter - nal,  
3 Sing, choirs of an - gels, sing in ex - ul - ta - tion,  
4 Yea, Lord, we greet thee, born this hap - py morn - ing;



come ye, oh, come ye to Beth - le - hem;  
born of a vir - gin, a mor - tal he comes;  
sing, all ye cit - i - zens of heav - en a - bove!  
Je - sus, to thee be . . . glo - ry giv'n!



come and be - hold him, born the king of an - gels:  
Son of the Fa - ther now in flesh ap - pear - ing!  
Glo - ry to God . . . . in . . . the . . . high - est:  
Word of the Fa - ther, now in flesh ap - pear - ing:

*Refrain*



Oh, come, let us a - dore him, oh, come, let us a - dore him,



oh, come, let us a - dore him, Christ the Lord!

Text: attr. John F. Wade, c. 1711–1786; tr. Frederick Oakeley, 1802–1880, sts. 1, 3–4; tr. unknown, st. 2  
Music: ADESTE FIDELES, attr. John F. Wade, c. 1711–1786

*Please join us for a reception in Fellowship Hall.*



## CHOIRS

<b>Grace School 5–8 Choir</b>	Janel Dennen and Michael D. Costello, directors
<b>Grace Handbell Choir</b>	Lisa Wolfanger, director
<b>Senior Choir</b>	Michael D. Costello, director
<b>Joyful Voices/Youth</b>	Gwen Gotsch, director

## SOLOISTS

<b>Maura Janton Cock</b>	Soprano
<b>Karen Brunssen</b>	Mezzo-Soprano
<b>Christopher M. Cock</b>	Tenor
<b>Douglas Anderson</b>	Baritone

## ORCHESTRA

<b>Greg Fudala</b>	Trumpet
<b>Christine Janzow Phillips and Meg Busse</b>	Oboes
<b>Dianne Ryan</b>	Bassoon
<b>Betty Lewis, Elizabeth Coffman,</b>	Violins I
<b>Carol Yampolsky, and Paul Christian</b>	
<b>Lee Joiner, Elizabeth Brausa, and Lou Torick</b>	Violins II
<b>Naomi Hildner and Vannia Phillips</b>	Violas
<b>Jean Hatmaker</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Laura Zimmer</b>	Organ

*A word of thanks to Dan Muriello and Rich Brooks for their assistance with set-up,  
to Janel Dennen, Gwen Gotsch, Lisa Wolfanger, and Laura Zimmer for their musical leadership,  
to Lars Bostrom, Karen Christopher, and Sue Wickland for administrative assistance,  
to Karen Danford for the translation of the cantata text, to Gwen Gotsch for background notes on the cantata,  
and to the 5–8 grade classroom teachers for their assistance with the children's choirs.*

## BACKGROUND OF THE CANTATA

You might think, as you listen, that the joyful music of Cantata #147 belongs to the Christmas season. In fact, it originated as music to be performed on the fourth Sunday of Advent, at the court of Weimar in 1716, where J. S. Bach's duties as *Konzertmeister* included composing a cantata once a month for the Duke's chapel services. Another employee of the court, the lawyer and poet Salomo Franck, wrote the texts for the opening chorus and the arias, based on themes from the Magnificat, Mary's song in Luke 1:39–56.

Bach left Weimar in late 1717 for the court of Prince Leopold at Köthen. In May of 1723 he moved his family to the busy commercial center of Leipzig where, in his new position as *Kantor* of the *Thomaskirche*, he was responsible for the music at the town's four principal Lutheran churches. In his first months on the job, he composed a new cantata nearly every week, from May 30 through the end of the church year on November 21. In some of these new cantatas he recycled music from earlier works, the scores of which he had brought with him to Leipzig.

Bach was not going to be able to use the Weimar cantata “Herz und Mund und Tat und Leben” in Leipzig, at least not in Advent. The church authorities in his new place of employment deemed the Sundays in Advent to be penitential and thus not a suitable time for the presentation of “concert music.” So the music and poetry composed for December of 1716 became a cantata for July 2, 1723, the Feast of the Visitation, which commemorated Mary's visit to her cousin Elizabeth, the occasion for that song in the first chapter of Luke. “My soul proclaims the greatness of the Lord,” sang Mary, and Bach's exuberant opening chorus, with its fugal entrances and busy counterpoint, declares that everything—heart, mouth, deeds, and our whole lives—must proclaim Christ.

The chronology of the church year places the Annunciation, when the angel Gabriel came to Mary and told her she would be the mother of the Messiah, on March 25, exactly nine months before Christmas. The Feast of the Visitation on July 2, three months later, correlates with the beginning of Mary's second trimester, the time when pregnant women first notice flutters of movement from the growing fetus. Luke's narrative says that John the Baptist, “leapt in [Elizabeth's] womb” in recognition of the Savior. The alto recitative, one of three added to the cantata for the Leipzig performance, describes this scene, both in the text and with a little leap in the music of the oboes.

Cantatas were performed within the church service in 18th century Germany, many of them in two parts, before and after the sermon. Cantata 147 has two sections, performed at the beginning and end of this afternoon's concert, with other Christmas music in between serving as the “sermon.” Each section of this cantata ends with the same chorale setting, though with different texts. This is certainly the most familiar music in the cantata, if not in all of Bach's works. The two stanzas of text are from the 17th century Lutheran chorale, “*Jesu, meiner Seelen Wonne*,” by Martin Jahn. The most common English translation, by British poet laureate Robert Seymour Bridges, (1844–1930), is “Jesu, Joy of Man's Desiring.” But if you listen closely and follow along, you'll hear that the German text is much warmer, much more personal: “Blessed am I, that I have Jesus” the choir exclaims in the first stanza, “My soul's treasure and joy” they sing at the end.

Gwen Gotsch

Portions of this concert reprinted from *Lutheran Book of Worship*, copyright © 1978 by Augsburg Fortress. Graphics reprinted from *Sundaysandseasons.com*.

All of the above used by permission of Augsburg Fortress liturgies license #38423.

All other texts are in the public domain or reprinted with permission under OneLicense.net A-704569.

Translation of the Cantata © by Dr. Karen P. Danford. Used by permission.

Notes on the Cantata © by Gwen Gotsch. Used by permission.

GRACE  
LU<sup>+</sup>HERAN  
CHURCH  
& SCHOOL

7300 Division Street  
River Forest, Illinois

708-366-6900

[www.graceriverforest.org](http://www.graceriverforest.org)