

Bach
Cantata Vespers
2009-2010

Grace Lutheran Church
River Forest, Illinois

God has spoken to us by his Son.
God has spoken to us by his Son.
God has spoken to us by his Son.

FROM THE CANTOR



Greetings to you in the name of Christ on the Day of Pentecost. We are delighted that you have chosen to join us for worship during the last Bach Cantata Vespers of the 39th season.

I am writing to thank you for your support during this season and to ask you for your prayerful support as we continue to plan the 40th season of cantatas. Once again this summer, Grace will host a Bach Cantata Camp for high school students in cooperation with Concordia University Chicago. If you know of a high school vocalist or string player who might be interested in joining us for this camp, please pick up a brochure or visit us on the web at www.bachvespers.org/camp. There you will find information about the program, including videos, and a registration form.

We are pleased to begin the 40th season of Bach Cantata Vespers at Grace on September 26, 2010 with the cantata that kicked the series off forty years ago, Cantata #19, *Es erhob sich ein Streit* (There arose a great strife). I hope that you will join us as we celebrate this milestone and I pray that you will faithfully consider supporting the series with an additional gift by contributing online at www.bachvespers.org/support. As you know, a series such as Grace's Bach Cantata Vespers depends on faithful contributors in order that we can continue to pay musicians, purchase music for the choir and orchestra, and print bulletins. During our 40th season we hope to welcome guest lecturers, special guest musicians and ensembles, and soloists of the highest caliber.

At the risk of leaving someone out, I would like to thank persons that have made this season a success:

- Paul Bouman, the late Richard Hillert, Carl Schalk, and Carlos Messerli, for their excellent scholarship, fine compositions, and notes on cantatas and prelude music
- Kathryn Brewer and Gwen Gotsch, for their work on publications and communications
- Pastors Faulstich and Modahl, for their collegiality and support of this ministry
- Laura Zimmer and Carl Grapentine, for their assistance and excellent leadership
- Marilyn Busse, for her detailed record keeping and proofreading
- Lars Bostrom, Judy Kerns, Jennie Hurrelbrink, and all who have helped assemble bulletins
- Jennifer Brayton and all who work in the nursery, for their ministry to the little ones
- Dan Muriello, Minh Lieu, Jeff Wood, and Boy Scouts, for their assistance with set-up
- The Senior Choir, soloists, and orchestra, for their dedication to offering the very best

Finally, I thank you once again for your attendance today and all season long. We at Grace pray that these services feed you with God's Word through liturgy, preaching, and music.

Soli Deo Gloria!

A handwritten signature in black ink that reads "Michael D. Costello". The signature is written in a cursive, slightly stylized font.

The Rev. Michael D. Costello, Cantor

The Day of Pentecost
May 23, 2010 † 3:45 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Sonata grossa (Notes are found on page 21 in this worship folder.)

Johann Melchior Molter
(1695–1765)

1. Adagio
2. Allegro
3. Largo
4. Tempo di Gavotta
5. Andante
6. Tempo di Menuet

We stand, facing the candle as we sing.

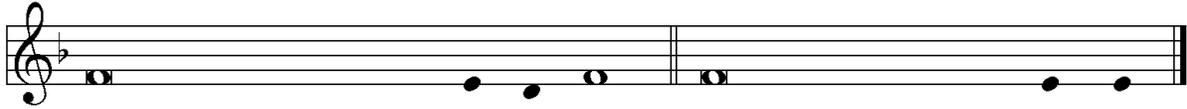
SERVICE OF LIGHT



☐ 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



turned to you, Lord God; in you I take refuge. Strip me not of my life.



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



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



☑ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.

Silence for meditation is observed, then:

PSALM PRAYER

☐ Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

☑ Amen.

MOTET: *Factus est repente*

William Byrd
(1540–1623)

*Factus est repente de coelo sonus,
tamquam advenientis spiritus
vehementis ubi erant sedentes, alleluia;
et repleti sunt omnes Spiritu Sancto,
loquentes magnalia Dei,
alleluia, alleluia.*

Suddenly there came a sound from heaven,
as of a mighty wind
coming where they were sitting, alleluia;
and they were all filled with the Holy Spirit,
speaking the wonderful works of God,
alleluia, alleluia.

Acts 2:2–4

Silence for meditation is observed, then:

PRAYER

L God our creator, earth has many languages,
but your Gospel announces your love to all nations in one heavenly speech.
Make us messengers of the good news that, through the power of your Spirit,
everyone everywhere may unite in one song of praise;
through your Son, Jesus Christ our Lord,
who lives and reigns with you in the unity of the Holy Spirit,
one God, now and forever.

C Amen.

The voluntary serves as the introduction to the chorale.

VOLUNTARY: Komm, Heiliger Geist, Herre Gott, BuxWV 199

Dieterich Buxtehude
(1637–1707)

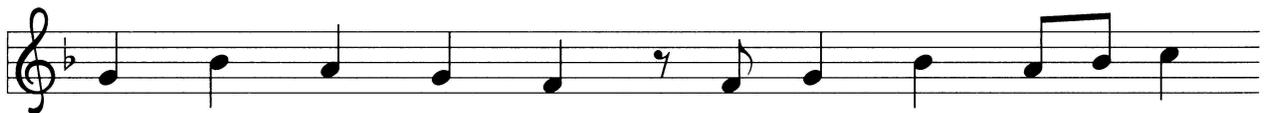
*The offering is received during the voluntary and assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

We stand and sing.

CHORALE: Come, Holy Ghost, God and Lord



1 Come, Ho - ly Ghost, God and Lord, with all your
2 Come, ho - ly Light, guide di - vine, now cause the
3 Come, ho - ly Fire, com - fort true, grant us the



grac - es now out - poured on each be - liev - er's
word of life to shine. Teach us to know our
will your work to do and in your ser - vice



mind and heart; your fer - vent love to them im - part.
God a - right as lov - ing Fa - ther, our de - light.
to a - bide; let tri - als turn us not a - side.



Lord, by the bright - ness of your light in ho - ly
From ev - 'ry er - ror keep us free; let none but
Lord, by your pow'r pre - pare each heart and to our



faith your church u - nite; from ev - 'ry land and
Christ our teach - er be, that we in liv - ing
weak - ness strength im - part, that brave - ly here we



ev - 'ry tongue, this to your praise, O Lord, our God, be sung:
faith a - bide, in him, our Lord, with all our might con - fide.
may con - tend, through life and death to you, our Lord, as - cend.



Al - le - lu - ia! Al - le - lu - ia!

Text: German hymn, 15th cent., st. 1; Martin Luther, 1483–1546, sts. 2–3; tr. composite
Music: *Enchiridion*, Erfurt, 1524

Komm, Heiliger Geist, Herre Gott
7 8 8 8 8 8 10 8



✝ WORD ✝

We sit.

READING: Acts 2:1–13

When the day of Pentecost had come, they were all together in one place. ²And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. ³Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. ⁴All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability.

⁵Now there were devout Jews from every nation under heaven living in Jerusalem. ⁶And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. ⁷Amazed and astonished, they asked, "Are not all these who are speaking Galileans?" ⁸And how is it that we hear, each of us, in our own native language? ⁹Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, ¹⁰Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, ¹¹Cretans and Arabs — in our own languages we hear them speaking about God's deeds of power." ¹²All were amazed and perplexed, saying to one another, "What does this mean?" ¹³But others sneered and said, "They are filled with new wine."

L The Word of the Lord.

G Thanks be to God.

READING: John 14:23–31

²³Jesus answered him [Judas (not Iscariot)], "Those who love me will keep my word, and my Father will love them, and we will come to them and make our home with them. ²⁴Whoever does not love me does not keep my words; and the word that you hear is not mine, but is from the Father who sent me.

²⁵I have said these things to you while I am still with you. ²⁶But the Advocate, the Holy Spirit, whom the Father will send in my name, will teach you everything, and remind you of all that I have said to you. ²⁷Peace I leave with you; my peace I give to you. I do not give to you as the world gives. Do not let your hearts be troubled, and do not let them be afraid. ²⁸You heard me say to you, 'I am going away, and I am coming to you.' If you loved me, you would rejoice that I am going to the Father, because the Father is greater than I. ²⁹And now I have told you this before it occurs, so that when it does occur, you may believe. ³⁰I will no longer talk much with you, for the ruler of this world is coming. He has no power over me; ³¹but I do as the Father has commanded me, so that the world may know that I love the Father. Rise, let us be on our way.

L The Word of the Lord.

G Thanks be to God.

HOMILY

The Rev. Benjamin M. Stewart

CANTATA: *Erschallet, ihr Lieder, erklinget ihr Saiten!*

(Ring Forth, You Songs, Resound, You Strings!), BWV 172

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

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

1. CHORUS

*Erschallet, ihr Lieder,
erklinget, ihr Saiten!*

O seligste Zeiten!

Gott will sich die Seelen

zu Tempeln bereiten.

Ring forth, you songs,
resound, you strings!

O happiest hours!

God shall all the souls

to his temples now gather.

The spirited (some might say “Spirit filled”) opening movement in a rousing triple meter with all instruments participating, including the three trumpets and timpani, sounds a glorious, royal fanfare for the day! In typical Baroque fashion, brass and string instruments toss small groups of chords back and forth in dialog. The motet-like middle area without brass presents a theme in imitation in the pyramiding order of bass, tenor, alto, and soprano voices; then all instruments join together briefly before the same theme appears in cascading order of soprano, alto, tenor, and bass. At the end of the movement the *da capo* (to the head or beginning) instruction calls for the repetition of the striking opening section.

2. RECITATIVE (Bass)

*Wer mich liebet,
der wird mein Wort halten,
und mein Vater wird ihn lieben,
und wir werden zu ihm kommen
und Wohnung bei ihm machen.*

He who loves me
will keep my commandments,
and my Father will love him,
and we unto him will journey
and with him make our dwelling.

The text is drawn from the St. John Epistle for the day. Accompanied throughout only by the *basso continuo*, the phrase, *Wohnung bei ihm machen* (make our dwelling with him) is spread over several measures, possibly to suggest the hoped-for lengthening of our eventual life with Christ. Alone among all of Bach’s cantata bass solos, the singer is scored to conclude on a low C (located in the second octave below middle c on the piano).

3. ARIA (Bass)

*Heiligste Dreieinigkeit,
Großer Gott der Ehren,
Komm doch, in der Gnadenzeit
Bei uns einzukehren,
Komm doch in die Herzenshütten,
Sind sie gleich gering und klein,
Komm und lass dich doch erbitten,
Komm und ziehe bei uns ein!*

O most Holy Trinity,
Mighty God of honor,
Come still in this time of grace,
Make with us thy sojourn,
Come still unto our heart's shelters,
Be they e'er so poor and small,
Come and yield to our entreaty,
Come and sojourn with us here!

The fanfare of three trumpets (with timpani) sounds an appropriate welcome for the Holy Trinity, who receives an invitation to dwell with us. Throughout his professional service Bach seems to have been blessed with virtuoso trumpet players, and he often wrote demanding parts for them. The difficulty of this brilliant first trumpet part still challenges modern instrumentalists, even though they now play a valved instrument of much greater flexibility than that of the sixteenth-century natural horn. The bass line begins with an echo of the descending arpeggio (a broken C major chord) of the introductory fanfare.

4. ARIA (Tenor)

*O Seelenparadies,
Das Gottes Geist durchwehet,
Der bei der Schöpfung blies,
Der Geist, der nie vergehet;
Auf, auf, bereite dich,
Der Tröster nahet sich.*

O paradise of souls,
Through which God's Spirit wafteth,
Who at creation blew,
The Spirit ever present;
Rise, rise, prepare thyself,
Thy Comforter is near.

The violins and violas, playing in unison, gently project a flowing melodic line as a complementary foil for the vocalist, who sings of the everlasting breath of the Spirit of God promised by Christ at his ascension. At *Auf, auf, bereite dich* (Rise up, prepare thyself) the imperative action is reflected in a suddenly vigorous musical line. The *continuo* provides an arpeggiated accompaniment throughout that undergirds the message of welcome. The aria is in *da capo* form.

5. ARIA (Soprano and Alto Duet)

Soul: *Komm, lass mich nicht länger warten,
Komm, du sanfter Himmelswind,
Wehe durch den Herzensgarten!*

Holy Spirit: *Ich erquickte dich, mein Kind.*

Soul: *Liebste Liebe, die so süße,
Aller Wollust Überfluss,
Ich vergeh, wenn ich dich misse.*

Holy Spirit: *Nimm von mir den Gnadenkuss.*

Soul: *Sei im Glauben mir willkommen,
Höchste Liebe, komm herein!
Du hast mir das Herz genommen.*

Holy Spirit: *Ich bin dein, und du bist mein!*

Come, make me no longer tarry,
Come, thou gentle heavenly wind,
Waft now through the spirit's garden!

I'll enliven thee, my child.

Dearest love, thou so charming,
Of all joy abundant store,
I shall die if I not have thee.

Take from me the kiss of grace.

Come to me in faith most welcome,
Love most precious, come to me!
Thou from me my heart hast stolen.

I am thine, and thou art mine!

This conversation between the believer, here called the Soul (soprano), and the Holy Spirit (alto) resembles the several love duets between the Soul and Christ found in other cantatas. Voice answers voice in loving invitation and response with melodic fragments of exquisite, almost ecstatic beauty. The chorale melody of the Hymn of the Day, "Come Holy Ghost, God and Lord," *LBW* 163, is recalled in a highly embellished form, thereby rendering it almost unrecognizable by worshipers. Nevertheless, in Bach's mind, the reference to the hymn provided a theological as well as a musical unifying statement. In Weimar the melody was probably played on the oboe or, some say, on the violin (as heard today); in Leipzig it was assigned to the organ. An obbligato organ part, doubling that of the cello, completes the complex texture.

6. CHORALE

<i>Von Gott kömmt mir ein Freudenschein,</i>	From God to me comes joyful light,
<i>Wenn du mit deinen Ängelein</i>	When thou with thine own precious eye
<i>Mich freundlich tust anblicken.</i>	With kindness doest regard me.
<i>O Herr Jesu, mein trautes Gut,</i>	O Lord Jesus, my trusted good,
<i>Dein Wort, dein Geist, dein Leib und Blut</i>	Thy word, thy soul, thy flesh and blood
<i>Mich innerlich erquicken.</i>	Me inwardly enliven.
<i>Nimm mich</i>	Take me
<i>Freundlich</i>	Kindly
<i>In dein Arme,</i>	In thine arms now,
<i>Dass ich warme werd von Gnaden:</i>	Make me warm now with thy favor:
<i>Auf dein Wort komm ich geladen.</i>	To thy word I come invited.

The simple harmonization of the third stanza of “O Morning Star, How Fair and Bright,” *LBW* 76) brings together the thought of the celebration of Christ on the Festival of the Epiphany and its Hymn of the Day, with the coming of the Spirit at Pentecost, the theme of the present cantata. Christ’s word and spirit, body and blood have refreshed us. We welcome reunion with Christ. While the other strings double the choral parts, the first violin provides an exhilarating descant above the soprano melody.

7. CHORUS

<i>Erschallet, ihr Lieder,</i>	Ring forth, you songs,
<i>erklinget, ihr Saiten!</i>	resound, you strings!
<i>O seligste Zeiten!</i>	O happiest hours!
<i>Gott will sich die Seelen</i>	God shall all the souls
<i>zu Tempeln bereiten.</i>	to his temples now gather.

Most Bach cantatas conclude with a simply-harmonized chorale. Possibly because of the Reformed tendencies of some of the ducal family (having a consequently diminished interest in Lutheran chorales), Bach did not conclude the cantata with the chorale at Weimar. Instead, he called for the repetition of the opening chorus, thereby reinforcing the joy of Pentecost festivity as a concluding gesture. In later Leipzig performances the repetition of the first movement was not observed.

Silence is observed, then:

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

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

We stand.

MAGNIFICAT



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



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



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



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



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



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



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



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



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



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



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



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



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



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

✠ PRAYERS ✠

LITANY



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

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.

The litany concludes:

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



- ℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



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

☩ Amen.

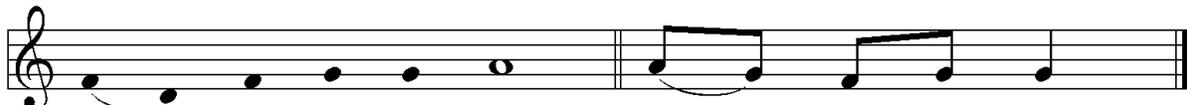
- ℣ Lord, remember us in your kingdom and teach us to pray:

☩ **Our Father, who art in heaven,
hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.**

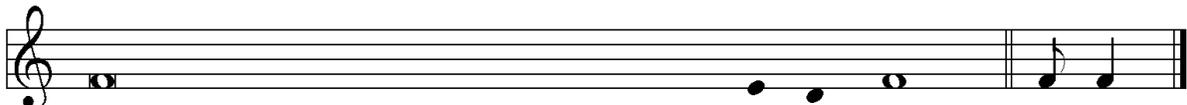
**Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.**

**For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.**

BENEDICAMUS DOMINO & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.



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

HYMN: God of Tempest, God of Whirlwind

Concertato by Michael D. Costello

Stanza three is sung by the choir.



1 God of tem - pest, God of whirl - wind, as on Pen - te -
2 God of blaz - ing, God of burn - ing, all that blocks your
3 God of earth - quake, God of thun - der, shake us loose from
4 God of pas - sion, God un - sleep - ing, stir in us love's



cost de - scend! Drive us out from shel - tered com - fort;
pur - pose, purge! Through your church, Christ's liv - ing Bod - y,
leth - ar - gy! Break the chains of sin a - sun - der,
rest - less - ness! Where the peo - ple cry in an - guish,



past these walls your peo - ple send! Sweep us in - to cost - ly ser - vice,
let your flam - ing Spir - it surge! Where de - ceit con - ceals in - jus - tice,
for earth's heal - ing set us free! Crum - ble walls that still di - vide us;
may we share your heart's dis - tress. Rouse us from con - tent with e - vil;



there with Christ to bear the cross, there with Christ to bear the cross!
kin - dle us to speak your truth, kin - dle us to speak your truth!
make us one in Christ our Lord, make us one in Christ our Lord!
claim us for your king-dom's work, claim us for your king-dom's work!

Text: Herman G. Stuempfle Jr., 1923–2007

Music: CWM RHONDDA, John Hughes, 1873–1932

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DISMISSAL

- L** Go in peace. Serve the Lord.
- C** Thanks be to God! Alleluia, alleluia!

LEADING WORSHIP TODAY

The Rev. Benjamin M. Stewart, homilist

The Rev. Bruce K. Modahl, liturgist

The Rev. Michael D. Costello, cantor

Laura Zimmer and Michael D. Costello, organists

Grace Lutheran Church Senior Choir

Maura Janton Cock, soprano

Karen Brunssen, alto

Kurt Hansen, tenor

Douglas Anderson, baritone

Meg Busse and Christine Phillips, oboe

Matt Lano, bassoon

Bryan McKinney, Andrew Bruhn, Candace Horton, trumpets

Amy Hubert, Dan Hubert, trombones

Tina Laughlin, timpani

Betty Lewis, Paul Zafer, Lou Torick, violin I

Carol Yampolsky, Karen Nelson, Nina Saito, violin II

Naomi Hildner, Michael Hall, viola I

Elizabeth Coffman, Vannia Phillips, viola II

Susan Ross, Victoria Mayne, cello

Judith Hanna, double bass

Laura Zimmer, continuo

BACKGROUND OF THE PRELUDE

Johann Melchior Molter (1696–1765), a younger contemporary of Johann Sebastian Bach, was born in Bach's natal city, Eisenach, where he lived until 1715. He spent the greater part of his life far to the west in service in the court in Karlsruhe on the Rhine River. He had received a good musical education and traveled extensively, studying the latest trends in Italy. He wrote in many different instrumental and vocal forms of the day, often utilizing the modern French *galant* style, and thus, perhaps, reflecting the proximity of Karlsruhe to France. In his day he achieved the position of a prolific but minor composer at a small German court.

At a time when nomenclature of instrumental music forms was quite fluid and types of composition were not clearly defined, Molter's sonatas resemble orchestral suites, that is, a succession of relatively brief movements, several of which are dances.

The present *Sonata Grossa* is written for 3 trumpets, timpani, 2 oboes, bassoon, strings (2 violins, viola and bass) and *basso continuo* (keyboard and bass). Bach himself wrote several pieces for a similar ensemble and called them overtures. The most distinctive characteristic of Molter's *Sonata Grossa* is the appearance of the three trumpets and timpani and the two oboes both as ensemble (*ripieno*) instruments and as two distinct solo (*concertino*) groups. In the second movement they fulfill both assignments, but as *concertini* they sometimes play without a supporting *basso continuo*.

Carlos Messerli

BACKGROUND OF THE CANTATA

Pentecost (*Pfingsten*), along with Christmas, Good Friday, and Easter, was an important holiday in the Germany of Bach's day. It was celebrated for three days with major church services and special music. As today in many places in Europe, the days of Pentecost were even observed as public holidays. In England the Sunday is called Whit (white) Sunday and the three days together are observed as Whitsuntide.

The importance of the festival is enhanced for us because Bach wrote for it some of his most remarkable music. During his lifetime he composed several Pentecost cantatas—at least four for Pentecost Day, three for Pentecost Monday, and two for Pentecost Tuesday.

Erschallet, ihr Lieder was written for first performance in 1714 in Weimar in its unusual *Himmelsburg* (Heaven's Castle) Chapel with its opening in the ceiling above the worshipers for a "heavenly" fourth-floor music-making area complete with organ and space for instrumentalists, soloists, and choir. The acoustic effect resulting from this unusual architecture must have been quite remarkable. All-in-all, Bach thought so much of this cantata that he later scheduled it for Leipzig performance in 1724 (as part of his second annual cycle of cantatas there, which consisted almost entirely of chorale-based works), and later in 1731, and possibly at other times.

This festive work is scored for an orchestra of three trumpets, kettledrums, two violins, two violas(!), bassoon, and *basso continuo* (bass instrument and keyboard). The organ is specified as an *obbligato* (required) instrument for one of the arias. Surprisingly, in a work of such festive character, there are few high woodwind parts, only a flute doubling of the string part in movement four (in the Weimar performance, though not in today's) and the possible replacement or doubling of the original oboe melody in movement five by an organ solo line in Leipzig.

The plan of the seven-movement cantata is unusual in that the splendid opening chorus was repeated (at least in Weimar) after the usual concluding chorale, thereby emphasizing the festive character of the cantata.

The cantata libretto was probably written by Salomo Franck, the Secretary of the Ducal Consistory (for church administration) in Weimar. He prepared the texts for at least twenty of Bach's sacred cantatas in addition to a few of his secular works.

The liturgical texts specified for Pentecost included the Epistle from Acts 2:1–13 (the outpouring of the Holy Spirit) and the Holy Gospel from St. John 14:23–31 ("If a man love me, he will keep my words.") The Hymn of the Day was Martin Luther's *Komm, heiliger Geist, Herre Gott* (Come, Holy Ghost, God and Lord, *LBW* 163), written nearly 200 years earlier in 1524. The tune of this classic chorale also appears in movement five of the cantata.

Carlos Messerli

BIOGRAPHIES



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque since 1988. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace Lutheran Church. They are the parents of four children, all of whom are trained in music.

Karen Brunssen, alto, 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.



Maura Janton Cock, soprano, is an Adjunct Instructor of Voice at Valparaiso University and Administrative Assistant of the Bach Institute on that campus. She has appeared as soloist in oratorios, passions, and cantatas at Valparaiso and most recently for the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford, Illinois, and the Miami Bach Society. She is a frequent soloist in Grace's Bach Cantata Vespers.

Kurt R. Hansen, 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.





The Rev. Benjamin M. Stewart, homilist, teaches the study and practice of Christian worship at the Lutheran School of Theology at Chicago. Professor Stewart is especially interested in studying real-life liturgical participants in the act of constructing theological significance out of actual liturgical events. He served as pastor to a small, Appalachian community in Ohio, and as village pastor to Holden Village retreat center in the Glacier Peak Wilderness of Washington. Professor Stewart is part of Living Liturgy, a team of five worship leaders who lead events across the country on revitalizing congregational worship. He enjoys bicycling,

wilderness backpacking, ecological remodeling, and poetry read aloud with groups of friends. He lives in Western Springs with his wife, Beth, and their two sons.



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2010-2011

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- September 26 *Cantata 19* *Es erhub sich ein Streit*
(There arose a great strife)
- October 17 *Cantata 129* *Gelobet sei der Herr, mein Gott*
(Praised be the Lord, my God)
Performed in conjunction with Concordia University Chicago's
Lectures in Church Music
Guest Choir: Kapelle, Concordia University Chicago, River Forest, Illinois; Charles Brown, director
- November 21 *Cantata 140* *Wachet auf, ruft uns die Stimme*
(Wake, awake, for night is flying)
- December 12 *BWV 243* *Magnificat in D Major*
Performed as part of Grace's Annual Advent/Christmas Concert
- January 30 *Cantata 152* *Tritt auf die Glaubensbahn*
(Step upon the path of faith)
Soloists: Soprano Amy Conn and Baritone Douglas Anderson, with the Newberry Consort
- February 27 *Cantata 126* *Erhalt uns Herr, bei deinem Wort*
(Lord, keep us steadfast in your word)
- March 27 *Cantata 182* *Himmelskönig, sei willkommen*
(King of heaven, welcome)
- April 17 *Cantata 55* *Ich armer Mensch, ich Sündenknecht*
(I, a poor man, I, a slave to sin)
Soloist: Tenor Christopher M. Cock
- May 22 *Cantata 11* *Lobet Gott in seinen Reichen*
(Praise God in his Kingdoms - "Ascension Oratorio")



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