

Bach 45th Year

Grace Lutheran Church ■ River Forest, Illinois
Sunday afternoons ■ Prelude at 3:45 p.m.

Cantata Vespers 2015–2016



February 28, 2016

Mein Herze schwimmt im Blut (BWV 199)

My heart swims in blood

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

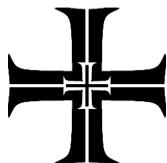
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

Third Sunday in Lent
February 28, 2016 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Sonata da chiesa in B-flat Major, Op. 1, No. 5

Arcangelo Corelli
(1653–1713)

Grave
Allegro
Adagio–Allegro
Allegro

Concerto for Bassoon in G Major, GWV 328

Johann Christoph Graupner
(1683–1760)

Allegro
Largo
Allegro

Dianne Ryan, bassoon

We stand, facing the candle as we sing.

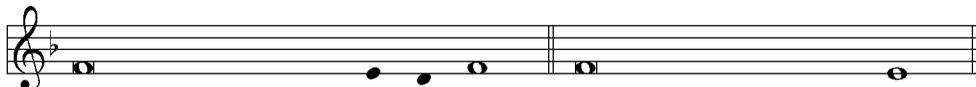
SERVICE OF LIGHT



Behold, now is the accept - ab - le time; now is the day of sal - va - tion.



Turn us again,
O God of our sal - va - tion, that the light
of your face may shine on us.



May your justice shine like the sun; and may the poor be lifted up.



☐ 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 **I**. Men sing parts marked **II**. All sing parts marked **☒**.*

☒ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

I O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.

II Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.



Ⓘ Set a watch be-fore my mouth, O Lord, and guard the door of my lips.



Ⓜ 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. Ⓘ But my eyes are



turned to you, Lord God; in you I take ref - uge. 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.



Es gingen zweene Menschen hinauf in den Temple zu beten,

Two men went up into the temple to pray;

einer ein Pharisäer, der andere ein Zöllner.

one a Pharisee, the other a tax collector.

Der Pharisäer stund und betete bei ich selbst,

The Pharisee stood and prayed by himself,

und der Zöllner stund von ferne,

and the tax collector stood at a distance

wollte auch seine Augen nicht aufschlagen gen Himmel

and did not want to open his eyes to heaven,

sondern schlug an seine Brust und sprach:

but rather beat his breast, and the two spoke:

Pharisee

Ich danke dir, Gott, dass ich nicht bin wie die andern Leute:

I thank you, God, that I am not like other people:

Räuber, Ungerechte, Ehebrecher oder auch wie dieser Zöllner.

robbers, evildoers, adulterers, or even like that tax collector.

Ich faste zweimal in der Woche und gebe den Zehnten vom allem, das ich habe.

I fast twice a week and give one tenth of all that I have.

Tax Collector

Gott, sei mir Sünder gnädig.

God, be merciful to me, a sinner.

Ich sage euch: Dieser ging hinab gerechtfertiget in sein Haus für jenem,

I tell you that this man, rather than the other, went home justified before God,

Denn wer sich selbst erhöhet, der soll erniedriget werden,

Because he who exalts himself shall be humbled,

und wer sich selbst erniedriget, der soll erhöht werden.

and he one who humbles himself will be exalted.

Luke 18:10–14

Silence for meditation is observed, then:

COLLECT

☞ Lord our God,

you show us your ways of compassion and love, and you spare sinners.

Remember not our sins; relieve our misery; satisfy the longing of your people;

and fulfill all our hopes for eternal peace through your Son, Jesus Christ our Lord.

☛ Amen.

The offering is gathered.

OFFERING/ORGAN VOLUNTARY

Aus tiefer Not schrei ich zu dir

Friedrich Wilhelm Zachau
(1663–1712)

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

We stand at the conclusion of the voluntary, which serves as the introduction to the hymn.

HYMN: Out of the Depths I Cry to You

Stanza 3 harmonization by J. S. Bach
(1685–1750)



- 1 Out of the depths I cry to you; O Fa - ther,
2 All things you send are full of grace; you crown our
Choir 3 It is in God that we shall hope, and not in
4 My soul is wait - ing for the Lord as one who



hear me call - ing. In - cline your ear to my dis - tress
lives with fa - vor. All our good works are done in vain
our own mer - it. We rest our fears in his good Word
longs for morn - ing; no watch - er waits with great - er hope



in spite of my re - bel - ling. Do not re - gard
with - out our Lord and Sav - ior. We praise the God
and trust his Ho - ly Spir - it. His prom - ise keeps
than I for his re - turn - ing. I hope as Is -



my sin - ful deeds. Send me the grace my spir -
who gives us faith and saves us from the grip
us strong and sure; we trust the ho - ly sig -
rael in the Lord; he sends re - demp - tion through



it needs; with - out it I am noth - ing.
of death; our lives are in his keep - ing.
na - ture in - scribed up - on our tem - ples.
his Word. We praise him for his mer - cy.

Text: Martin Luther, 1483–1546; tr. Gracia Grindal, b. 1943
Music: AUS TIEFER NOT, Martin Luther, 1483–1546

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✝ WORD ✝

We sit.

READING: 1 Corinthians 15:1–10

[St. Paul writes:] ¹Now I would remind you, brothers and sisters, of the good news that I proclaimed to you, which you in turn received, in which also you stand, ²through which also you are being saved, if you hold firmly to the message that I proclaimed to you — unless you have come to believe in vain. ³For I handed on to you as of first importance what I in turn had received: that Christ died for our sins in accordance with the scriptures, ⁴and that he was buried, and that he was raised on the third day in accordance with the scriptures, ⁵and that he appeared to Cephas, then to the twelve. ⁶Then he appeared to more than five hundred brothers and sisters at one time, most of whom are still alive, though some have died. ⁷Then he appeared to James, then to all the apostles. ⁸Last of all, as to one untimely born, he appeared also to me. ⁹For I am the least of the apostles, unfit to be called an apostle, because I persecuted the church of God. ¹⁰But by the grace of God I am what I am, and his grace toward me has not been in vain. On the contrary, I worked harder than any of them — though it was not I, but the grace of God that is with me.

L The Word of the Lord.

C Thanks be to God.

READING: Luke 18:9–14

⁹[Jesus] also told this parable to some who trusted in themselves that they were righteous and regarded others with contempt: ¹⁰“Two men went up to the temple to pray, one a Pharisee and the other a tax collector. ¹¹The Pharisee, standing by himself, was praying thus, ‘God, I thank you that I am not like other people: thieves, rogues, adulterers, or even like this tax collector. ¹²I fast twice a week; I give a tenth of all my income.’ ¹³But the tax collector, standing far off, would not even look up to heaven, but was beating his breast and saying, ‘God, be merciful to me, a sinner!’ ¹⁴I tell you, this man went down to his home justified rather than the other; for all who exalt themselves will be humbled, but all who humble themselves will be exalted.”

L The Word of the Lord.

C Thanks be to God.

CANTATA: Mein Herze schwimmt im Blut, BWV 199
(My heart swims in blood)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 21 in this worship folder.*

1. Recitative

Mein Herze schwimmt im Blut,
My heart swims in blood,
 Weil mich der Sünden Brut
Because the brood of my sins
 In Gottes heiligen Augen
In God's holy eyes
 Zum Ungeheuer macht.
Makes me into a monster.
 Und mein Gewissen fühlet Pein,
And my conscience feels pain,
 Weil mir die Sünden nichts
Because these sins to me are nothing
 Als Höllenhenker sein.
Other than hell's hangmen.
 Verhaßte Lasternacht!
Detested night of vice!
 Du, du allein
You, you alone
 Hast mich in solche Not gebracht;
Have brought me into such distress;
 Und du, du böser Adamsamen,
And you, you evil seed of Adam,
 Raubst meiner Seele alle Ruh
Rob my soul of all peace
 Und schließest ihr den Himmel zu!
And lock it out of heaven!
 Ach! unerhörter Schmerz!
Ah! unheard of pain!

Mein ausgedorrtes Herz

My dried up heart

Will ferner mehr kein Trost befeuchten,

No comfort can ever moisten;

Und ich muß mich vor dem verstecken,

I must conceal myself from him,

Vor dem die Engel selbst ihr Angesicht verdecken.

Before whom the angels themselves conceal their faces.

The cantata opens abruptly, as the soloist charges directly into an expression of despair, embodying the emotions of the tax collector in today's Gospel reading. With diminished sonorities in the strings and extreme shifts in range in the soprano, Bach depicts a sinner full of sorrow and pain standing before God.

2. Aria

Stumme Seufzer, stille Klagen,

Silent sighs, quiet laments,

Ihr mögt meine Schmerzen sagen,

You may speak of my pains,

Weil der Mund geschlossen ist.

Since my mouth is closed.

Und ihr nassen Tränenquellen

And you weeping well of tears

Könnt ein sichres Zeugnis stellen,

Can provide sure witness

Wie mein sündlich Herz gebüßt.

Of how my sinful heart atones.

Mein Herz ist itzt ein Tränenbrunn,

My heart is now a fountain of tears,

Die Augen heiße Quellen.

My eyes hot springs.

Ach Gott! wer wird dich doch zufriedenstellen?

Ah, God! who then will satisfy you?

The first aria of the cantata is accompanied by continuo (keyboard and bass instrument) and oboe. A beautiful ritornello line in the oboe expresses *Seufzer* and *Klagen* (sighing and crying) through its florid ornamentation. Like a slow heartbeat, a gentle rocking motion dominates the overall feeling of this aria, which depicts *stumme* and *stille* (silent and quiet) sighs and moans. Before returning to the A section of this *da capo* aria in D minor, the soloist cries out in a brief recitative: "Ah, God! Who then will satisfy you?"



3. Recitative

Doch Gott muß mir gnädig sein,
But God must be gracious to me,
Weil ich das Haupt mit Asche,
Because I wash my head with ashes
Das Angesicht mit Tränen wasche,
And my face with tears,
Mein Herz in Reu und Leid zerschlage
I strike my heart in remorse and sorrow
Und voller Wehmut sage:
And say, full of woe:
Gott sei mir Sünder gnädig!
God, to me, a sinner, be gracious!
Ach ja! sein Herze bricht,
Ah yes! his heart breaks,
Und meine Seele spricht:
And my soul says:

This brief accompanied recitative is a transition between the two arias. Bach brings out the climax of this text with rich harmonic development and complex melodic structure at “God, to me, a sinner, be gracious!”

4. Aria

Tief gebückt und voller Reue
Deeply bowed and full of remorse
Lieg ich, liebster Gott, vor dir.
I lie, dearest God, before you.
Ich bekenne meine Schuld,
I admit my guilt;
Aber habe doch Geduld,
But still have patience,
Habe doch Geduld mit mir!
Still have patience with me!

The second aria is in F major, the relative major to the D-minor opening recitative and aria. A luscious instrumental introduction makes way for a peaceful declaration of reliance on God. Bach crafts the beautiful melody of this aria from the chorale tune which will be quoted directly in movement 6. The tempo slows greatly at the word *Geduld* (patience), and the middle section creeps to a halt before repeating the first section in typical *da capo* fashion.

5. Recitative

Auf diese Schmerzensreu

Amid these pangs of remorse

Fällt mir alsdenn dies Trostwort bei:

To me then comes this word of comfort:

If the last recitative (movement 3) was merely transitional, this is but a fleeting, three-measure introduction to the chorale, which is a *Trostwort* (word of comfort) indeed.

6. Chorale

Ich, dein betrübtes Kind,

I, your distressed child,

Werf alle meine Sünd,

Throw all my sins,

So viel ihr in mir stecken

As many as there are within me

Und mich so heftig schrecken,

And which frighten me so terribly,

In deine tiefen Wunden,

Into your deep wounds,

Da ich stets Heil gefunden.

Where I have always found salvation.

The text of the chorale, sung plainly by the soprano, brings comfort to the believer, for in Jesus' wounds on the cross the sinner finds salvation. In Christ's death a new life springs forth, portrayed beautifully by the highly elaborate cello part. In the edition being used today, this cello part is scored for a *Violoncello piccolo*, a smaller cello with an extra E-string on the upper end of the instrument's range. It will, however, be played on a standard cello. The chorale text is from Johann Heerman's 1675 hymn *Wo soll ich fliehen hin*.

7. Recitative

Ich lege mich in diese Wunden

I lay myself in these wounds

Als in den rechten Felsenstein;

As upon the cliff of solid rock;

Die sollen meine Ruhstatt sein.

They shall be my resting place.

In diese will ich mich im Glauben schwingen

Into them will I, in faith, throw myself,

Und drauf vergnügt und fröhlich singen:

And there contended and joyful sing:

This accompanied recitative marks a true turning point from despair to joy. One cannot miss the melisma on *fröhlich* (joyful), which leads the way to the concluding aria.

8. Aria

Wie freudig ist mein Herz,

How happy is my heart,

Da Gott versöhnet ist

Since God is reconciled

Und mir auf Reu und Leid

And through remorse and suffering

Nicht mehr die Seligkeit

No longer bars me from salvation

Noch auch sein Herz verschließt.

Nor locks me out of his heart.

The final aria of the cantata is a delightful gigue in which the oboe, then the violins, and even the continuo group get to play the dance-like melody. The soloist sings with the happy heart of a sinner who is pardoned and reconciled to God. Though *da capo* in form, this aria feels as though it concludes right in the middle of the expression of joy, for it contains no instrumental coda to bring it to a tidy conclusion. Perhaps in this sudden conclusion Bach is showing that in repenting of our sins and returning to the heart of God in Jesus Christ, we find that our surprising end is communion with God, that true bliss that will never end.

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:

℣ 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, 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.

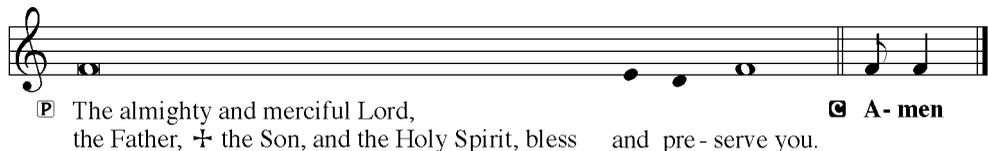
☩ Amen.

LORD'S PRAYER

℣ 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



HYMN: In All Our Grief

Stanza 3 harmonization by Paul Bouman
(b. 1918)



1 In all our grief and fear we turn to you.
 2 Help us to put a - side the an - gry word,
 Choir 3 You did not e - ven spare your on - ly Son.
 4 God, when we suf - fer all that we can bear,



O God, you know all that we think or do,
 the clen - ch - ing fist, the wish and will to hurt.
 He lived our griefs and bore all e - vil done,
 then let us know that you in truth are near



you know the pain we put each oth - er through.
 Teach us the way in which love best is served.
 but through his cross, re - demp - tion has been won.
 and will not leave us lost in all our fear.

Refrain



Lord, have mer - cy, Christ, have mer - cy, Lord, grant us peace.

Text: Sylvia G. Dunstan, 1955–1993

Music: FREDERICKTOWN, Charles R. Anders, b. 1929

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DISMISSAL

Go in peace. Serve the Lord.

Thanks be to God!

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LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader
The Rev. Rebekah Weant Costello, homilist

Senior Choir of Grace Lutheran Church

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Laura Zimmer, organist

Susan Nelson, soprano

Karen Brunssen, mezzo-soprano

Dan Krout, tenor

Douglas Anderson, baritone

Christine Janzow Phillips, oboe

Dianne Ryan, bassoon

Paul Zafer, violin I

Carol Yampolsky, violin II

Naomi Hildner, viola

Jean Hatmaker, cello

Douglas Johnson, bass

Michael D. Costello, continuo

Bach 45th Year Grace Lutheran Church ■ River Forest, Illinois Sunday afternoons ■ Prelude at 3:45 p.m. *Cantata Vespers* 2015–2016

- March 20** **Himmelskönig, sei willkommen** *King of heaven, welcome*
BWV 182 James L. Brooks, Harmony Community Church, Lawndale, Chicago, Ill., homilist
G. P. Telemann: Overture in A minor, TWV 55:a2
- April 24** **Wahrlich, wahrlich, ich sage euch** *Truly, truly, I say to you*
BWV 86 David S. Yeago, Trinity School for Ministry, Ambridge, Penn., homilist
Steven Wente, Concordia University Chicago, organist
- May 22** **Gelobet sei der Herr, mein Gott** *Praised be the Lord, my God*
BWV 129 E. Jon Benson, St. John Lutheran Church, Council Bluffs, Iowa, homilist
J. S. Bach: Brandenburg Concerto No. 5 in D Major, BWV 1050



BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.

Rebekah Weant Costello, homilist, is Pastor of St. Matthew Lutheran Church in Itasca, Ill. She earned her Bachelor of Arts in psychology and a minor in music from Lenoir-Rhyne University in Hickory, North Carolina. She completed her Master of Divinity and Master of Sacred Theology at Lutheran Theological Southern Seminary in Columbia, South Carolina. In 2005 Rebekah was awarded a scholarship for additional study at the Institute of Ecumenical Research in Strasbourg, France. Rebekah routinely teaches in the Diakonia program, a lay school of theology sponsored by the Metropolitan Chicago Synod of the ELCA.



Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2014–2015 season included appearances with the Salt Creek Chamber Orchestra and the South Bend Symphony Orchestra.

Dianne Ryan, bassoonist, makes her living playing and teaching the bassoon. She is on the faculties of Concordia University, Elmhurst College, and Vandercook College of Music. She freelances around the Chicago area playing principal bassoon with the New Philharmonic, the Northbrook Symphony, and the Elmhurst Symphony. She also performs with the Chicago Symphonic Pops and Light Opera Works and many other orchestras and chamber ensembles. Ms. Ryan earned her BA in music performance from Virginia Tech and her MM in bassoon from Roosevelt University.



BACKGROUND NOTES

Mein Herze schwimmt im Blut (My heart swims in blood, BWV 199) was written for the 11th Sunday after Trinity and performed for the first time on August 12, 1714, in the castle church of Weimar. Just months before the first performance of this cantata, Bach had been promoted from organist of the ducal court in Weimar to *Konzertmeister* (literally “concert master,” but a better English equivalent would be “director of music”). In this new position Bach was required to compose a new cantata once every four weeks, a pace that would feel like a breeze compared with the demands of composing a new cantata every week as he did in Leipzig a decade later.

Cantata 199 is known to exist in at least four different versions, evident from autograph instrumental parts from different periods of Bach’s life. The original version (1714) shows evidence of the tuning systems used in Weimar, where “choir pitch” was one full-step higher than “chamber pitch.” Thus all of the parts were written in C minor, except for the oboe part, which was transposed to D minor to compensate for contrasting tunings. A later part in Bach’s own handwriting, presumably from a second version of the cantata, combines both the oboe and cello parts. It is clear that one person covered both instruments, playing the continuo line on the cello in all movements except those that called for oboe. The cello part also included the obligato line in movement 6, originally scored for viola.

A third version from Bach’s time in Köthen (1717–1723) includes a viola da gamba part, a score, and other parts, again in Bach’s own hand. Not unusual for Bach, he used this time of rewriting parts as an opportunity to revise the piece, specifically movement 6. He notated the gamba and oboe parts in C major for “chamber pitch” and all other parts in “choir pitch” in B-flat major. Yet even another set of parts from Köthen points to a performance without organ or oboe, possibly for use outside of a church setting. All of these changes indicate a kind of obsessive reworking of this cantata to suit each specific occasion for which it was performed.

The version heard today comes from early in Bach’s Leipzig period (1723–1750), when the cantata was performed on August 8, 1723, the 11th Sunday after Trinity. A different tuning system in Leipzig warranted transposing some parts to D minor, the key in which the piece is performed today.

Darmstadt poet Georg Christian Lehms (1684–1717) wrote the libretto for this cantata, published in 1711 in the collection *Gottgefälliges Kirchen-Opffer* (God-pleasing church offering). It is based on Luke 18:9–14, the Gospel reading for the 11th Sunday after Trinity, which tells the parable of the Pharisee and the tax collector. In the opening recitative the soloist stands before God, with a painful conscience and a heart bathed in blood, begging for mercy. By the final movement, however, having found salvation in Christ’s wounds, she sings a joyful aria in C major about how her heart has been reconciled with God.

The cantata is operatic in nature, making use of *recitativo accompagnato* (accompanied recitatives) and *da capo* arias (arias which utilize an A-B-A form). Bach employs the very best of his skills in creating a complex and stunningly gorgeous piece of music. The instrumentation for the cantata is simple, however, requiring only eight musicians: violin 1, violin 2, viola, cello, bass, continuo organ, oboe, and soprano soloist.

Michael D. Costello

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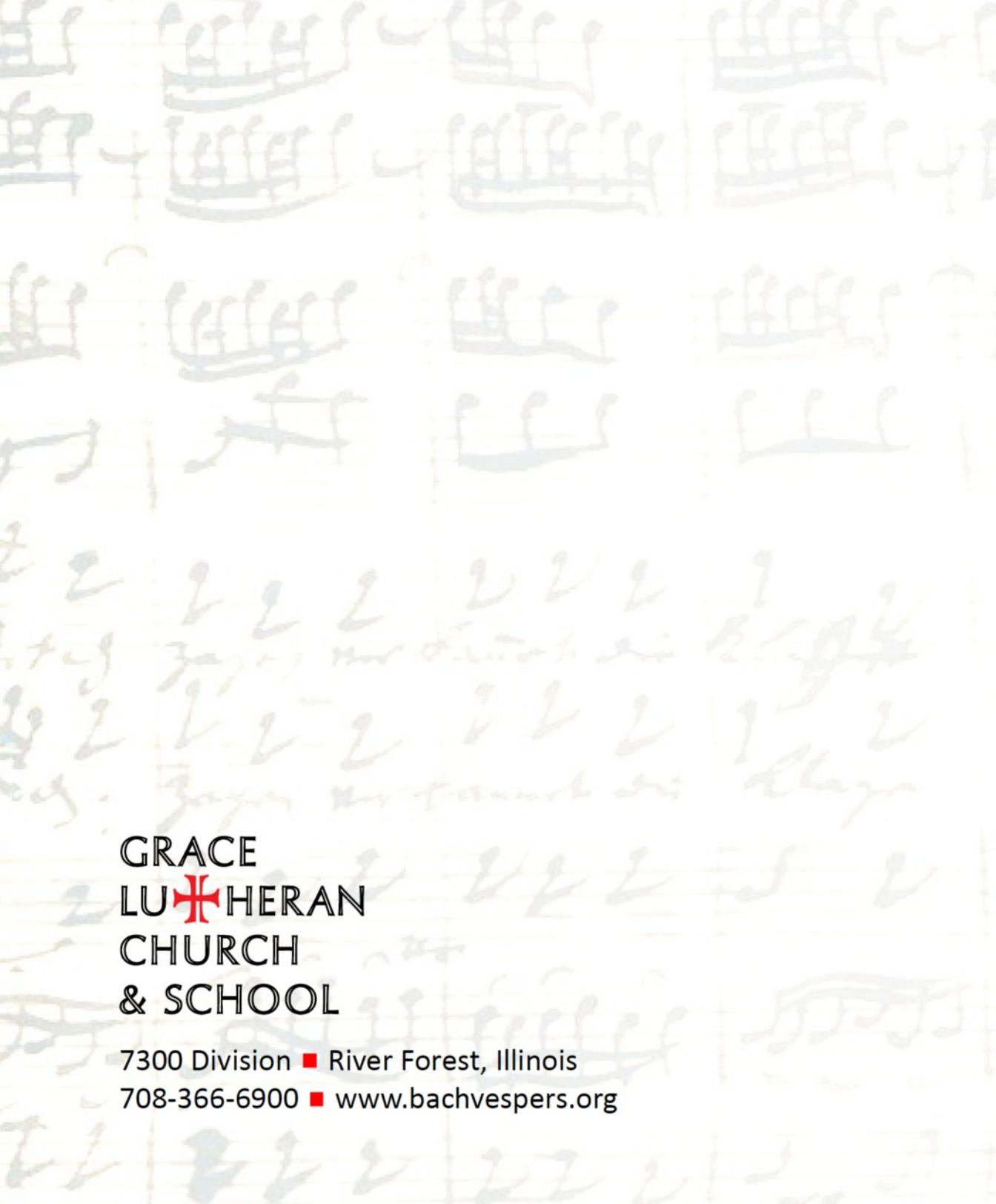
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