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Grace Lutheran Church River Forest, Illinois

Sunday afternoons Lecture at 3:00 p.m. Prelude at 3:45 p.m.

November 18, 2018

Nun komm, der Heiden Heiland, BWV 62 Now come, Savior of the nations

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.

We ask that you kindly refrain from applause during this service of worship.



Twenty-Sixth Sunday after Pentecost November 18, 2018 + 3:45 p.m.

EVENING PRAYER



PRELUDE Partita on *Nun komm, der Heiden Heiland*

Nun komm, der Heiden Heiland, BWV 659

Johann Gottfried Walther (1684–1748)

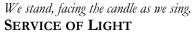
> Johann Sebastian Bach (1685–1750)

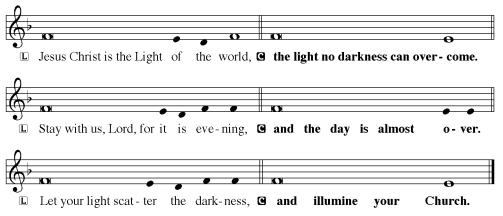
Paul Manz (1919–2009) arr. Scott M. Hyslop (b. 1961)

Savior of the Nations, Come

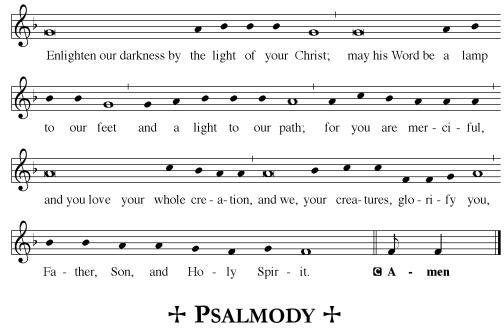
- 1. Canon
- 2. Trio
- 3. Andante
- 4. Chorale

Scott M. Hyslop, organ Christine Janzow Phillips, oboe Betty Lewis and Paul Zafer, violins



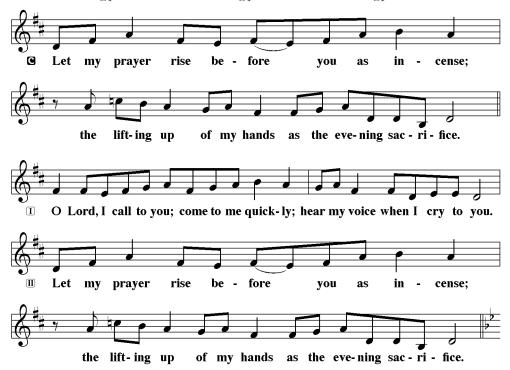






We sit. **PSALM 141**

Women sing parts marked I. Men sing parts marked I. All sing parts marked G.





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.
- **C** Amen.

Jerusalem, gaude gaudio magno, quia veniet tibi salvator. Alleluia.

Jerusalem, rejoice with great joy, for the Savior will come to you. Alleluia. Dabo in Sion salutem, et in Jerusalem gloriam meam. Alleluia.

I will place in Zion my salvation, and in Jerusalem my glory. Alleluia.

Montes et colles humiliabuntur

The mountains and hills will be made low

Et erunt prava in directa et aspera in vias planas.

And the crooked will become straight.

Veni, Domine, et noli tardare. Alleluia.

Come, Lord, and do not tarry. Alleluia.

Juste et pie vivamus

Let us live justly and dutifully,

Expectantes beatam spem et adventum Domini. Alleluia.

Awaiting a blessed hope and the coming of the Lord. Alleluia.

Silence for meditation is observed, then:

COLLECT

Stir up our hearts, O Lord, to prepare the way for your only Son. By his coming give us strength in our conflicts and shed light on our path through the darkness of this world; through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever..

C Amen.

The offering is gathered. **VOLUNTARY:** Fling Wide the Door

Scott M. Hyslop

The offering assists in defraying costs of the Bach Cantata Vespers ministry. Please make checks payable to Grace Lutheran Church. Your generosity is appreciated.





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

HYMN: Fling Wide the Door Stanza 3 Setting by Michael D. Costello (b. 1979) the door. All 1 Fling wide un bar the gate; the King of glo ry AD He the rock of be - lief. the of 2 is our heart mer cy's Oh. bless - ed lands that live Choir 3 hap - py towns and by their true Come. Lord. our Sav - ior. AD 4 Je sus Christ: our hearts are 0 pen lords of kings, comes in state; the Lord of and King the tle self. His king ly crown is ho li - ness: his gen king's the com-mands. And bless hearts he rules. the ed be wide Oh, show in trust. your love ly grace, us now up -Sav - ior of the world who brings his great sal - va tion love li - ness; scep - ter is his he brings our sor rows where he dwells. He is the right hum ble plac - es ful shine your face, and let vour Ho on our sor rows _ ly the earth. So raise shout of ho ly mirth and to а -Now to an end. glad ly praise our king and friend, and of fills Son bliss who our lives makes his. and us cre -Spir it guide our jour ney in your grace wide. We so Cre - a - tor, Spir praise our God Lord, Word. and it, wor - ship him with song for sav - ing from wrong. us а _ tor of the world, our on - ly strength for good. praise your ho - ly name, from age to age the same!

Text: Georg Weissel, 1590–1635; tr. Gracia Grindal, b. 1943 Music: MACHT HOCH DIE TÜR, J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704 Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

+WORD +

We sit. **READING:** Romans 13:11–14

¹¹Besides this, you know what time it is, how it is now the moment for you to wake from sleep. For salvation is nearer to us now than when we became believers; ¹²the night is far gone, the day is near. Let us then lay aside the works of darkness and put on the armor of light; ¹³let us live honorably as in the day, not in reveling and drunkenness, not in debauchery and licentiousness, not in quarreling and jealousy. ¹⁴Instead, put on the Lord Jesus Christ, and make no provision for the flesh, to gratify its desires.

L The Word of the Lord.

G Thanks be to God.

READING: Matthew 21:1–9

¹When they had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, ²saying to them, "Go into the village ahead of you, and immediately you will find a donkey tied, and a colt with her; untie them and bring them to me. ³If anyone says anything to you, just say this, "The Lord needs them.' And he will send them immediately." ⁴This took place to fulfill what had been spoken through the prophet, saying,

⁵"Tell the daughter of Zion, Look, your king is coming to you, humble, and mounted on a donkey,

and on a colt, the foal of a donkey."

⁶The disciples went and did as Jesus had directed them; ⁷they brought the donkey and the colt, and put their cloaks on them, and he sat on them. ⁸A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. ⁹The crowds that went ahead of him and that followed were shouting,

"Hosanna to the Son of David! Blessed is the one who comes in the name of the Lord! Hosanna in the highest heaven!"

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

HOMILY

The Rev. David W. Wegner



CANTATA: Nun komm, der Heiden Heiland, BWV 62

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 20 in this worship folder.

1. Chorus

Nun komm, der Heiden Heiland,
Now come, Savior of the nations,
Der Jungfrauen Kind erkannt,
The virgin's child identified,
Des sich wundert alle Welt,
Which surprises all the world,
Gott solch Geburt ihm bestellt.

That God arranged for him such a birth.

The cantata begins by expressing the believer's longing for the coming of a Savior in the form of the Christ Child. To accompany the words of the first stanza of Luther's chorale, Bach provides a magnificent multi-layered setting of the chorale tune in a flowing 6/4 meter. First the oboes lay out a beguiling, rising three-note motive that pervades the whole movement. The first violin quickly enters with a nearly endless stream of sixteenth-note scales and broken chords. The lower voices of the chorale. Finally, the sopranos, supported by the horn, sing the first phrase of the melody in long notes. The pattern has thus been set for the other phrases, but only the last phrase provides identical duplication of the four elements of the first phrase. A repetition of the instrumental introduction closes the movement.

2. Aria (Tenor)

Bewundert, o Menschen, dies große Geheimnis: **Marvel, oh people, at this great mystery,** Der höchste Beherrscher erscheinet der Welt. **The highest ruler appears to the world.** Hier werden die Schätze des Himmels entdecket, **Here the treasures of heaven are revealed,** Hier wird uns ein göttliches Manna bestellt, **Here for us a divine manna is prepared,** O Wunder! die Keuschheit wird gar nicht beflecket.

O wonder! Chasteness is completely unblemished.

The text reveals admiration and wonder at the coming of the greatest of kings, born of a virgin. The joyful music, chiefly of oboes, strings and *continuo*, support the soloist in the A-B-A form of a long *da capo* aria. The rhythm is that of a *passepied*, a lively French dance form in triple meter, enhanced throughout by a bit of syncopation. Bach supports the upbeat mood of the aria with long passages of sixteenth notes for the soloist who names Christ as the *höchste Beherrscher* (highest ruler). The middle (B) section, which refers more quietly to the virgin birth itself, includes a brief, but enchanting duet for the first violin and the tenor at *nicht beflecket* (unblemished).

3. Recitative (Bass)

So geht aus Gottes Herrlichkeit und Thron

Thus goes forth from God's majesty and throne

Sein eingeborner Sohn.

His only begotten Son.

Der Held aus Juda bricht herein,

The hero from Judah breaks through,

Den Weg mit Freudigkeit zu laufen

To run his course with gladness

Und uns Gefallne zu erkaufen.

And to redeem us who are fallen.

O heller Glanz, o wunderbarer Segensschein!

O brilliant glow, o wonderful blessed light!

The *Herrlichkeit* (majesty) of the first sentence embodies the theme of this *recitativo secco* (a "dry" accompaniment of *continuo* only). *Held aus Juda* refers not to just a man, but to Christ, our "Hero from Judah." With this text we leave the emphasis on the virgin birth and focus on the divine miracle of the Incarnation that brings to us redemption.

4. Aria (Bass)

Streite, siege, starker Held! **Fight, conquer, strong hero!** Sei vor uns im Fleische kräftig!

Be powerful in the flesh for us!

Sei geschäftig,

Be zealous,

Das Vermögen in uns Schwachen stark zu machen!

In strengthening the abilities of us weaklings.

The drama drawn from the powerful chorale text that asks Christ to fight the battle of faith for us is portrayed vividly in the music beginning with the upper and lower strings playing in unison at the octave. These prepare us for the vigorous setting of *streite* (to strike or fight) in the long slashing lines of the singer and especially the sixteenth-note runs at *kräftig* (mighty or strong). Throughout this *da capo* aria we ask Christ the hero, with his strength to give us strength to fight the battle of life.

5. Recitative (Soprano & Alto)
Wir ehren diese Herrlichkeit
We honor this majesty
Und nahen nun zu deiner Krippen
And now draw near to your manger
Und preisen mit erfreuten Lippen,
And praise with joyful lips
Was du uns zubereit';
What you prepared for us.
Die Dunkelheit verstört' uns nicht

The darkness did not disturb us

Und sahen dein unendlich Licht.

And we saw your unending light.

An unusual recitative in the form of a short duet for two female voices supported by strings and *continuo* (keyboard and bass). The voices move in parallel rhythms to give honor and praise to *diese Herrlichkeit* (this magnificence).

6. Chorale

Lob sei Gott, dem Vater, g'ton, Praise be to God, the Father, Lob sei Gott, sein'm eingen Sohn,

Praise be to God, his only Son,

Lob sei Gott, dem Heilgen Geist,

Praise be to God, the Holy Spirit,

Immer und in Ewigkeit!

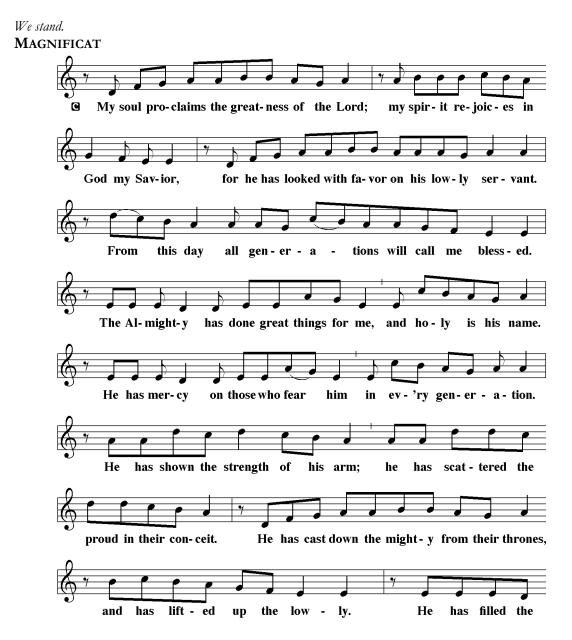
Always and for eternity!

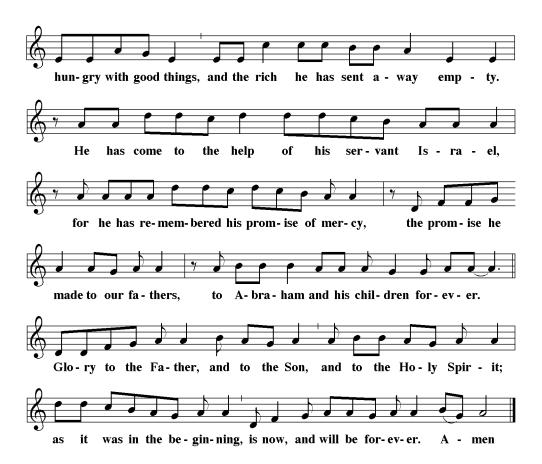
A return to the simply harmonized text and tune of the last stanza of Luther's original chorale reaffirms faith in the Triune God, now addressed anew in an Advent light.

Silence is observed, then:

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

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

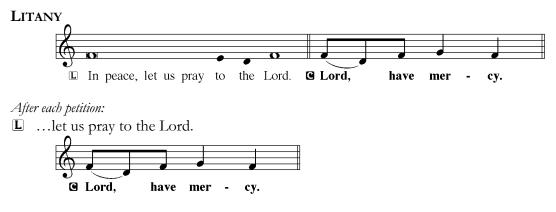








+ PRAYERS +



The litany continues:

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.



- 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.
- G 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.

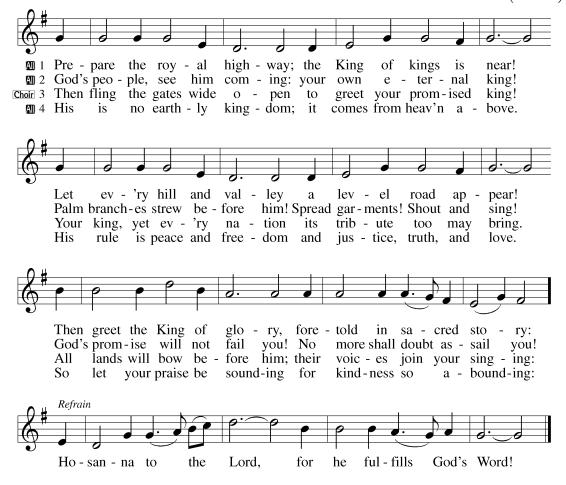
BENEDICAMUS DOMINO



BENEDICTION







Text: Frans Mikael Franzén, 1772–1847; tr. *Lutheran Book of Worship*, 1978 Music: BEREDEN VÄG FÖR HERRAN, Swedish folk tune, 17th cent.

Text © 1978 Lutheran Book of Worship, admin. Augsburg Fortress

DISMISSAL

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

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The Rev. Lauren Dow Wegner, leader The Rev. David W. Wegner, homilist

Choir of Grace Lutheran Church The Rev. Michael D. Costello, cantor Scott M. Hyslop, organist

Susan Nelson, soprano Karen Brunssen, mezzo soprano Patrick Muehleise, tenor Douglas Anderson, baritone

Christine Janzow Phillips and Meg Busse, oboes Dianne Ryan, bassoon Candace Horton, flugelhorn/trumpet

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Translation of the cantata by Dr. Karen P. Danford. Used by permission.

BACKGROUND OF THE CANTATA

Perhaps you can imagine coming to church each Sunday for an entire year with the prospect of hearing a major choral work on one of your own favorite hymns! Whatever the Sunday or festival, the cantata to be heard would feature a chorale that you had known from childhood and possibly even had memorized. What a pleasure that could be!

Such was the treat that Bach planned for the worshipers at St. Thomas and St. Nicholas in Leipzig for the year 1724 to 1725, in only his second year at his new post. To accomplish this feat Bach wrote a total of 41 cantatas based on chorales for his second year of service, in addition to 14 cantatas on other texts. In doing this he capitalized on the people's familiarity with the hymns sung each Sunday in Lutheran churches as the Hymn of the Day. This custom, from the early days of the Reformation, assigned specific hymns to specific Sundays and festivals in the church year. Because they sang these hymns every year, the people grew to know and love them. Bach took these great tunes and texts and expanded, developed, and enlarged them to constitute the "chorale cantatas" for which he is justly famous. *Nun komm, der Heiden Heiland* (BWV 62) is a sterling example of a cantata from this, his second cycle of cantatas in Leipzig.

Bach must have had a special affection for this particular chorale (LBW 28), for in 1714 he had already composed a cantata (BWV 61) on the same hymn with a different libretto, when he was in service to the court at Weimar. In fact, the present work was performed in Leipzig at least twice more in his lifetime

The Leipzig cantata was written for the First Sunday of Advent, December 3, 1724, the very beginning of the church year. It is based on the text and tune of the Hymn of the Day for the first Sunday in Advent, which marks the beginning of the church year. The first and last cantata movements use the melody and poetry of Martin Luther's chorale which was published in 1524, just 200 years before the Leipzig performance of the Bach cantata. The author of the texts of the other movements is unknown, but they are based on the interior texts of the original eight-stanza chorale.

Luther's hymn has a history that illustrates his approach to reform of the church of his day. While Luther objected to many doctrines and practices of the Roman Catholic church he had an extraordinary interest in preserving biblically supportable values of the ancient church. When he recognized a scriptural basis for them he preserved traditional teachings, customs, and liturgical practices and texts. He also recognized the lasting value of music in his ministry. An example of this approach is his translation into contemporary German of the historic Advent hymn from the fourth century, *Veni redemptor gentium*, by Bishop Ambrose of Milan. He recognized the original as one of the jewels of the Christian faith and its hymnody, with its description of the Advent longing for Christ and the meaning of the divine Incarnation. His translation of text and tune of the chorale were so effective and well liked that it became the preeminent Lutheran hymn of the Advent season and eventually the inspiration for the present cantata by Bach.

The work is scored for *corno* (horn; today we use a flugelhorn), 2 oboes, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), choir (soprano, alto, tenor, bass), and soprano, alto, tenor, and bass soloists.

CELEBRATING PAUL BOUMAN AT 100

The following individuals have contributed to the Bach Cantata Vespers ministry in honor of Paul Bouman:

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Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. Please inform the Grace business office of any errors or omissions. This listing of our supporters acknowledges contributions to the 48th season of Bach Cantata Vespers, beginning July 1, 2018. Gifts received after November 4 will be acknowledged in the January 27 worship folder.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ and to Dr. Karen P. Danford for her translation of the cantata from German to English.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers. *Soli Deo Gloria!*

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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.



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 has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. 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 adult children, all of whom have studied music.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



Scott M. Hyslop, organist, is both an accomplished organist and an avid composer. He began his studies in music at the University of Wisconsin—River Falls and went on to pursue his master of church music degree at Concordia University Chicago. Over the course of his studies, Hyslop studied organ with Marilyn Mason, John Eggert, Steven Wente, Maurice Clerc, and Paul Manz. He earned his DMA in organ and church music from the University of Michigan and now works as the director of parish music at St. Lorenz Lutheran Church and School in Frankenmuth, Michigan



Betty Lewis, violinist, received her bachelor's degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



Patrick Muehleise, tenor, is an American tenor specializing in a wide variety of concert soloist repertoire. His 2018–2019 season includes performing Handel's *Messiah* with Winston-Salem Symphony, Mozart's *Requiem* with True Concord of Tucson, Bach's *B Minor Mass* with Back Bay Chorale of Boston and Rossini's *Petite messe solennelle* with the University of Wisconsin-La Crosse. In addition to his work as a soloist, Patrick is a regular member of Grammy-nominated and award-winning ensembles Seraphic Fire, True Concord, Chicago Symphony Chorus, as well as Santa Fe Desert Chorale, Grant Park Symphony Chorus, and has taken the stage with Aspen Chamber Symphony, Lyric Opera of Chicago, Santa Fe Opera, and The Cleveland Orchestra.



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. In the 2018–2019 season, Susan will make her Prescott Pops Symphony debut in A Cole Porter Celebration, sing in A Little Night Music – Celebrating the Musical Legacy of Stephen Sondheim with Sinfonietta Bel Canto, Brahms' Ein Deutsches Requiem with Downers Grove Choral Society, and cantatas with Grace Lutheran's Bach Cantata Vespers.



David W. Wegner, homilist, is Associate Pastor at Grace, where he enjoys teaching, leading worship, and connecting faith and life for people of all ages. A native of North Carolina, he graduated from Lutheran Theological Southern Seminary in 2010 and Valparaiso University in 2005. He is married to Lauren Wegner, also Associate Pastor at Grace. They have two children, Owen and Caroline. His interests and hobbies include aviation, tinkering with computers, building flat-pack furniture, kayaking, and biking.







Grace Lutheran Church River Forest, Illinois

Sunday afternoons Lecture at 3:00 p.m. Prelude at 3:45 p.m.

September 30	Es erhub sich ein Streit There arose a great strife
BWV 19	Stephen P. Bouman, Evangelical Lutheran Church in America, Chicago, III., homilist Bach: Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044
BWV 211	Schweigt stille, plaudert nicht Be quiet, don't chatter (Coffee Cantata) Presented during a post-vespers reception in Grace's Fellowship Hall
October 28 BWV 79	Gott der Herr ist Sonn und Schild God the Lord is sun and shield Saïd Ailabouni, Grace Lutheran Church, LaGrange, Ill., homilist Bach: Orchestral Suite No. 3 in D Major, BWV 1068
November 18 BWV 62	Nun komm, der Heiden Heiland Now come, Savior of the nations David W. Wegner, Grace Lutheran Church and School, River Forest, Ill., homilist Scott M. Hyslop, St. Lorenz Lutheran Church and School, Frankenmuth, Mich., organist
January 6 BWV 65	Sie werden aus Saba alle kommen They will all come forth out of Sheba Presented as part of Grace's Sunday morning service of Holy Communion at 10:00 a.m. David R. Lyle, Grace Lutheran Church and School, River Forest, Ill., homilist Bach: Prelude and Fugue in C Major (9/8), BWV 547
January 27 BWV 72	Alles nur nach Gottes Willen All things according to God's will Frederick Niedner, Valparaiso University, Valparaiso, Ind., homilist Steven Wente, Concordia University Chicago, organist Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
February 24 BWV 22	Jesus nahm zu sich die Zwölfe Jesus gathered the twelve to himself M. Daniel Carroll R. (Rodas), Wheaton College, Wheaton, III., homilist Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
March 24 BWV 131	Aus der Tiefe rufe ich, Herr, zu dir Out of the depths I call, Lord, to you Elizabeth Palmer, <i>The Christian Century,</i> Chicago, III., homilist Musicians from the Haymarket Opera Company, Chicago, III.
April 28 BWV 4	Christ lag in Todesbanden <i>Christ lay in death's bonds</i> Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist Daniel Schwandt, South Bend, Ind., organist
May 19 <i>BWV 66</i>	Erfreut euch, ihr Herzen <i>Rejoice, you hearts</i> Lois E. Malcom, Luther Seminary, St. Paul, Minn., homilist Telemann: Concerto for 3 Trumpets, 2 Oboes, and Timpani in D Major, TWV 54:D3 Hillert: Prelude to Evening Prayer

GRACE LUHHERAN CHURCH & SCHOOL

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