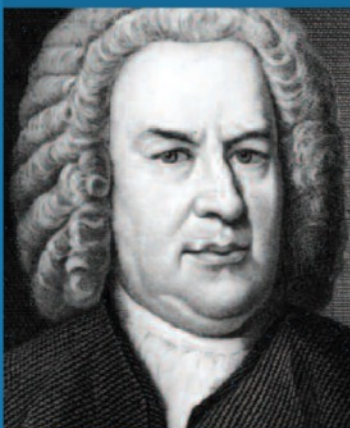




GRACE LUTHERAN CHURCH ■ RIVER FOREST  
*in cooperation with* CONCORDIA UNIVERSITY CHICAGO



# Bach Cantata Vespers

Cantata #78: *Jesu, der du meine Seele*  
(Jesus, thou who my soul)

Friday, July 26 at 7:15 p.m.



## Welcome to Grace Lutheran Church

We are glad that you have joined us for this evening'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.



Friday in the Tenth Week after Pentecost  
July 26, 2013 ✚ 7:15 p.m.

## EVENING PRAYER



### PRELUDE

Brandenburg Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach  
(1685–1750)

- I. Allegro
- II. Adagio
- III. Allegro

Passacaglia

George Frideric Handel  
(1685–1759)

*We stand, facing the candle as we sing.*

### SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☐ the light no darkness can over - come.

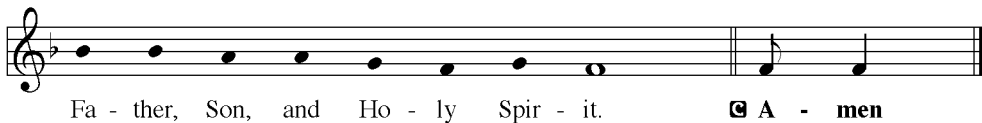
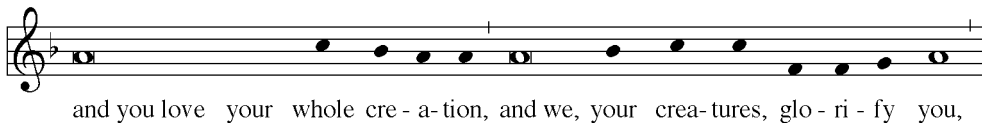
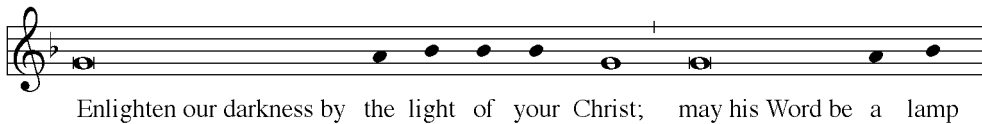
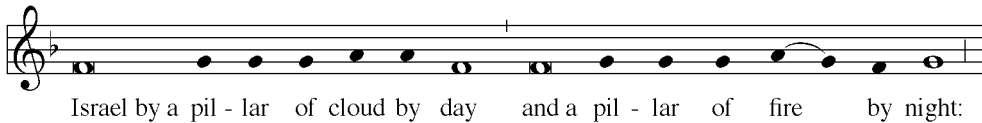
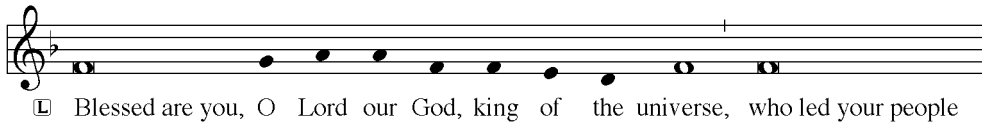


☐ Stay with us, Lord, for it is eve - ning, ☐ and the day is almost o - ver.



☐ Let your light scat - ter the dark - ness, ☐ and illumine your Church.





# ✚ PSALMODY ✚

*We sit.*

## PSALM 141

*Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.*





*Silence for meditation is observed, then:*

## PSALM PRAYER

**L** 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.



**ANTHEM:** *Verleih uns Frieden gnädiglich*

Felix Mendelssohn  
(1809–1847)

*Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten.*

**Graciously grant us peace in our time, Lord God.**

*Es ist doch ja kein andrer nicht, der für uns könnte streiten, denn du, unser Gott, alleine.*

**There is indeed no other, who could fight for us, but you, our God, alone.**

*Silence for meditation is observed, then:*

**COLLECT**

☐ O God, it is your will to hold both heaven and earth in a single peace.  
Let the design of your great love shine on the waste of our wraths and sorrows,  
and give peace to your Church, peace among nations,  
peace in our homes, and peace in our hearts;  
through your Son, Jesus Christ our Lord.

☐ **Amen.**



*The offering is gathered.*

**VOLUNTARY**

*Bist du bei mir* (Be thou with me), BWV 508

J. S. Bach

Chorale Prelude on AZMON

Paul Bouman  
(b. 1918)

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



*The voluntary serves as the introduction to the hymn; we stand.*

**HYMN:** Oh, For a Thousand Tongues to Sing

Concertato by Paul D. Weber  
(b. 1949)



- 1 Oh, for a thou-sand tongues to sing my great Re-deem-er's praise,  
2 My gra-cious Mas-ter and my God, as-sist me to pro-claim,  
**Choir** 3 The name of Je-sus charms our fears and bids our sor-rows cease,  
**Choir** 4 He speaks, and lis-t'ning to his voice, new life the dead re-ceive;



the glo-ries of my God and king, the tri-umphs of his grace!  
to spread through all the earth a-broad the hon-ors of your name.  
sings mu-sic in the sin-ner's ears, brings life and health and peace.  
the mourn-ful, bro-ken hearts re-joice, the hum-ble poor be-lieve.

- 5 Look unto him, your Savior own,  
O fallen human race!  
Look and be saved through faith alone,  
be justified by grace!
- 6 To God all glory, praise, and love  
be now and ever giv'n  
by saints below and saints above,  
the church in earth and heav'n.

Text: Charles Wesley, 1707–1788, alt.

Music: AZMON, Carl G. Gläser, 1784–1829; arr. Lowell Mason, 1792–1872

*We sit.*

## ✠ WORD ✠

**READING:** Galatians 5:16–24

<sup>16</sup>Live by the Spirit, I say, and do not gratify the desires of the flesh. <sup>17</sup>For what the flesh desires is opposed to the Spirit, and what the Spirit desires is opposed to the flesh; for these are opposed to each other, to prevent you from doing what you want. <sup>18</sup>But if you are led by the Spirit, you are not subject to the law. <sup>19</sup>Now the works of the flesh are obvious: fornication, impurity, licentiousness, <sup>20</sup>idolatry, sorcery, enmities, strife, jealousy, anger, quarrels, dissensions, factions, <sup>21</sup>envy, drunkenness, carousing, and things like these. I am warning you, as I warned you before: those who do such things will not inherit the kingdom of God.

<sup>22</sup>By contrast, the fruit of the Spirit is love, joy, peace, patience, kindness, generosity, faithfulness, <sup>23</sup>gentleness, and self-control. There is no law against such things. <sup>24</sup>And those who belong to Christ Jesus have crucified the flesh with its passions and desires.

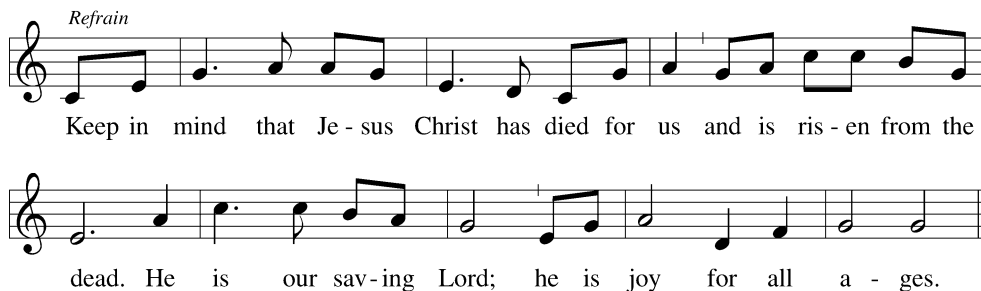
**L** The Word of the Lord.

**C** Thanks be to God.

**CANTICLE:** Keep in Mind That Jesus Christ Has Died For Us      Lucien Diess (1921–2007)  
Setting by Michael D. Costello (b. 1979)

*The Refrain is sung by the choir, then by all each time thereafter.*

*Refrain*



Keep in mind that Je - sus Christ has died for us and is ris - en from the  
dead. He is our sav - ing Lord; he is joy for all a - ges.

**Choir** If we die with the Lord, we shall live with the Lord.  
If we endure with the Lord, we shall live with the Lord.

**C REFRAIN**

**Choir** In him all our sorrow, in him all our joy,  
In him hope of glory, in him all our love.

**C REFRAIN**

**Choir** In him our redemption, in him all our grace.  
In him our salvation, in him all our peace..

**C REFRAIN**

Text: From 2 Timothy 2

Music: Lucien Diess, b. 1921

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**READING:** Luke 17:11–19

<sup>11</sup>On the way to Jerusalem Jesus was going through the region between Samaria and Galilee. <sup>12</sup>As he entered a village, ten lepers approached him. Keeping their distance, <sup>13</sup>they called out, saying, “Jesus, Master, have mercy on us!” <sup>14</sup>When he saw them, he said to them, “Go and show yourselves to the priests.” And as they went, they were made clean. <sup>15</sup>Then one of them, when he saw that he was healed, turned back, praising God with a loud voice. <sup>16</sup>He prostrated himself at Jesus’ feet and thanked him. And he was a Samaritan. <sup>17</sup>Then Jesus asked, “Were not ten made clean? But the other nine, where are they? <sup>18</sup>Was none of them found to return and give praise to God except this foreigner?” <sup>19</sup>Then he said to him, “Get up and go on your way; your faith has made you well.”

**L** The Word of the Lord.

**C** Thanks be to God.



**CANTATA:** *Jesu, der du meine Seele*, BWV 78  
(Jesus, you, who my soul)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on pages 24–25 in this worship folder.*

**1. Chorus**

*Jesu, der du meine Seele*  
**Jesus, you, who my soul**  
*Hast durch deinen bitteren Tod*  
**By your bitter death,**  
*Aus des Teufels finstern Höhle*  
**Out from the devil's dark hole**  
*Und der schweren Seelennot*  
**And from difficult tribulation**  
*Kräftiglich herausgerissen*  
**Have snatched with so much force,**  
*Und mich solches lassen wissen*  
**And let me know this**  
*Durch dein angenehmes Wort,*  
**Through your comforting word,**  
*Sei doch jetzt, o Gott, mein Hort!*  
**Be now, oh God, my refuge!**

Bach begins the cantata with one of his most challenging, elaborately organized, and beautiful settings of a chorale text and tune in the repertoire. The text identifies the importance for us of Jesus' saving work. The musical foundation is laid by a *passacaglia* (recurring bass theme)—in this case a traditional, downward-moving, chromatic line that appears twenty-seven times in the movement. The simple chorale theme sounds above in the soprano, horn and flute lines. Each line of the chorale is set to polyphonic choral passages that reflect the thought of the text line. Brief complementary instrumental sections serve to separate the individual lines of the chorale.



## 2. Aria (Soprano & Alto)

*Wir eilen mit schwachen, doch emsigen Schritten,*

**We hurry with weak, though eager steps,**

*O Jesu, o Meister, zu helfen zu dir.*

**Oh Jesus, oh Master, to you for help.**

*Du suchest die Kranken und Irrenden treulich.*

**You faithfully look out for the sick and the lost.**

*Ach höre, wie wir*

**Ah, hear how we**

*Die Stimmen erheben, um Hülfe zu bitten!*

**Raise our voices to ask for help!**

*Es sei uns dein gnädiges Antlitz erfreulich!*

**Your gracious countenance cheers us!**

The picture of the sinner rushing to Jesus for comfort and help is represented by the soloists singing lines that follow each other imitatively, girded underneath by lines of the cello that skip along merrily. All are reinforced with the plucked string bass that moves without pause to accent the forward motion. Watch for the unaccompanied voices pausing slightly at *zu dir* (to you) to reflect momentarily on the goal of their haste before resuming the run. (See the Background Notes on pages 24–25 for more on this movement.)



### 3. Recitative (Tenor)

*Ach! ich bin ein Kind der Sünden,*

**Ah, I am a child of sin,**

*Ach! ich irre weit und breit.*

**I wander near and far.**

*Der Sünden Aussatz, so an mir zu finden,*

**The pestilence of sin which is found on me,**

*Verlässt mich nicht in dieser Sterblichkeit.*

**Will not leave me in my mortal life.**

*Mein Wille trachtet nur nach Bösen.*

**My will always tends toward evil.**

*Der Geist zwar spricht: ach! wer wird mich erlösen?*

**The spirit asks indeed: Ah, who will save me?**

*Aber Fleisch und Blut zu zwingen*

**But to control flesh and blood,**

*Und das Gute zu vollbringen,*

**And to accomplish good,**

*Ist über alle meine Kraft.*

**Is beyond my power,**

*Will ich den Schaden nicht verhehlen,*

**If I wish not to conceal the damage,**

*So kann ich nicht, wie oft ich fehle, zählen.*

**Then I cannot count how often I have failed.**

*Drum nehm ich nun der Sünden Schmerz und Pein*

**Thus I take now the pain and suffering of sin**

*Und meiner Sorgen Bürde,*

**And my burden of sorrow,**

*So mir sonst unerträglich würde,*

**Which would otherwise be unbearable,**

*Ich liefre sie dir, Jesu, seufzend ein.*

**And deliver them to you, Jesus, sighing.**

*Rechne nicht die Missetat,*

**Do not count the iniquity**

*Die dich, Herr, erzürnet hat!*

**Which, Lord, has angered you.**

The wretched state of the sinner is articulated in this recitative for tenor, supported by *continuo*. A concluding plea for forgiveness in the last two lines, which are a quotation from the chorale text, changes from recitative style to that of a very brief but expressive *arioso* (little aria).

#### 4. Aria (Tenor)

*Das Blut, so meine Schuld durchstreicht,*

**The blood, which cancels out my guilt,**

*Macht mir das Herz wieder leicht*

**Makes my heart light again**

*Und spricht mich frei.*

**And absolves me.**

*Ruft mich der Höllen Heer zum Streite,*

**If the army of hell calls me to battle,**

*So stehet Jesus mir zur Seite,*

**Jesus stands at my side,**

*Dass ich beherzt und sieghaft sei.*

**So that I may be brave and victorious.**

The aria, cast in a 6/8 meter for tenor and flute with lines that are both lithe and flowing, speaks of the condition of the forgiven heart that is consequently *licht* (light) and *frei* (free or absolved). The challenging runs and wide skips of the transverse flute part require a highly skilled performer.

#### 5. Recitative (Bass)

*Die Wunden, Nägel, Kron und Grab,*

**The wounds, nails, crown and grave,**

*Die Schläge, so man dort dem Heiland gab,*

**The blows that my Savior there received,**

*Sind ihm nunmehr Siegeszeichen*

**For him henceforth are signs of victory**

*Und können mir verneute Kräfte reichen.*

**And can give me renewed strength.**

*Wenn ein erschreckliches Gericht*

**If a terrifying judge**

*Den Fluch vor die Verdammten spricht,*

**Speaks a curse upon the damned,**

*So kehrst du ihn in Segen.*

**Then you turn it into a blessing.**

*Mich kann kein Schmerz und keine Pein bewegen,*

**No pain and no suffering can move me,**



*Weil sie mein Heiland kennt;*

**Because my Savior knows them well;**

*Und da dein Herz vor mich in Liebe brennt,*

**And since your heart burns before me in love,**

*So lege ich hinnieder*

**So I will lay down**

*Das meine vor dich nieder.*

**All that is mine before you.**

*Dies mein Herz, mit Leid vermengt,*

**This heart of mine, mixed with grief,**

*So dein teures Blut besprenget,*

**And sprinkled with your dear blood,**

*So am Kreuz vergossen ist,*

**Which was poured out on the cross,**

*Geb ich dir, Herr Jesu Christ.*

**I give to you, Lord Jesus Christ.**

Few recitatives in the Bach *corpus* can equal the range of emotional expression conveyed in this movement for bass soloist, strings, and *continuo*. The vivid text evokes the suffering of Christ and the relief from sin brought to the grateful sinner. A simple quiet, chordal accompaniment supports the wide skips of the passionate vocal outburst that notes the elements of suffering. An alarming *Vivace con adore* (briskly, with passion) at *erschreckliches Gericht* (terrifying judge) changes to a quiet, reassuring passage at *Segen* (blessing). Finally, an elaborately disguised setting of the concluding portion of the chorale melody with its text of commitment, brings all to a peaceful conclusion.



## 6. Aria (Bass)

*Nun du wirst mein Gewissen stillen,*

**Now you will calm my conscience,**

*So wider mich um Rache schreit,*

**Which cries against me for revenge;**

*Ja, deine Treue wird's erfüllen,*

**Yes, your faithfulness will fulfill it,**

*Weil mir dein Wort die Hoffnung beut.*

**For your word offers me hope.**

*Wenn Christen an dich glauben,*

**If Christians believe in you,**

*Wird sie kein Feind in Ewigkeit*

**Then no enemy in all eternity**

*Aus deinen Händen rauben.*

**Can steal them from your hands.**

The aria is really a duet for oboe and bass that reflects on the peace of conscience and the security assured by faith in Christ. The concerto-like ABABC plan alternates an instrumental *ripieno* (large) body with the *concertino* (small) pairing of the oboe and voice.

## 7. Chorale

*Herr, ich glaube, hilf mir Schwachen,*

**Lord, I believe, help me, the weak,**

*Lass mich ja verzagen nicht;*

**Let me not despair;**

*Du, du kannst mich stärker machen,*

**You, you can make me stronger,**

*Wenn mich Sünd und Tod anfight.*

**When sin and death challenge me.**

*Deiner Güte will ich trauen,*

**In your goodness will I trust,**

*Bis ich fröhlich werde schauen*

**Until happily I will see**

*Dich, Herr Jesu, nach dem Streit*

**You, Lord Jesus, after the strife**

*In der süßen Ewigkeit.*

**In sweet eternity.**

A slender setting of the chorale text and melody forms a concluding affirmation of the Christian's faith in the fatherly care of Almighty God for his children until their earthly death and reunion in heaven. The thought is couched in words reminiscent of Psalm 90.



*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



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 ✠

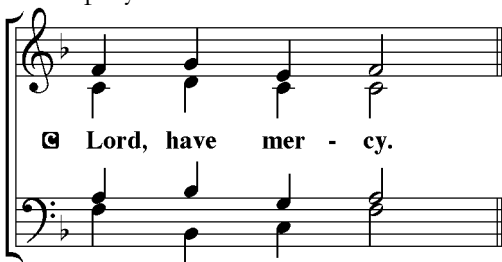
### LITANY

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



*After each petition:*

**L** ...let us pray to the Lord.



*The litany concludes:*

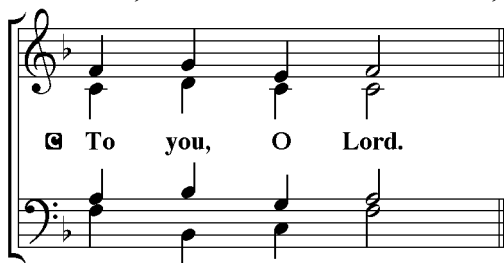
**L** For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



**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.



**COLLECT** (*Sung by the choir in a setting by Carl F. Schalk*)

O Lord, support us all the day long of this troubled life,  
until the shadows lengthen and the evening comes and the busy world is hushed,  
the fever of life is over, and our work is done.  
Then, Lord, in your mercy, grant us a safe lodging,  
and a holy rest, and peace at the last;  
through Jesus Christ our Lord. Amen.

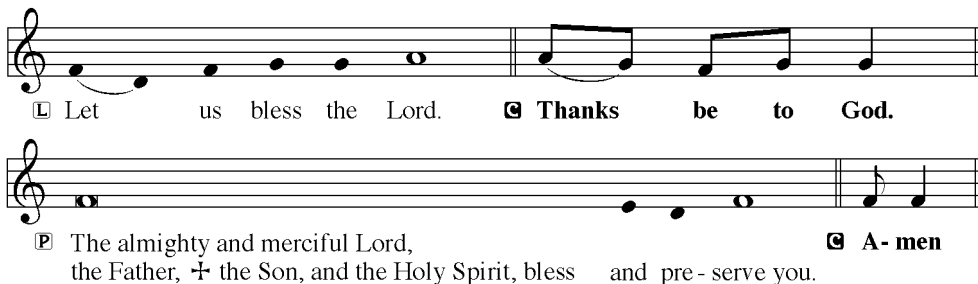
## COLLECT

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

## LORD'S PRAYER

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

## BENEDICAMUS DOMINO & BENEDICTION




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






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


# HYMN: The Day You Gave Us, Lord, Has Ended

Concertato by Carl F. Schalk  
(b. 1929)


*Stanzas two and four are sung by the choir.*




	1	The	day	you	gave	us,	Lord,	has	end - ed;
	2	We	thank	you	that	your	church,	un -	sleep - ing
	3	As	to	each	con -	ti -	nent	and	is - land
	4	The	sun,	here	hav -	ing	set,	is	wak - ing
	5	So	be	it,	Lord;	your	realm	shall	nev - er,



the	dark -	ness	falls	at	your	be -	hest.
while	earth	rolls	on -	ward	in -	to	light,
the	dawn	leads	on	an -	oth -	er	day,
your	chil -	dren	un -	der	west -	ern	skies,
like	earth's	proud	em -	pires,	pass	a -	way;



To	you	our	morn -	ing	hymns	as -	cend - ed;
through	all	the	world	its	watch	is	keep - ing,
the	voice	of	prayer	is	nev -	er	si - lent,
and	hour	by	hour,	as	day	is	break - ing,
but	stand	and	grow	and	rule	for -	ev - er,



your	praise	shall	hal -	low	now	our	rest.
and	nev -	er	rests	by	day	or	night.
nor	dies	the	strain	of	praise	a -	way.
fresh	hymns	of	thank -	ful	praise	a -	rise.
till	all	your	crea -	tures	own	your	sway.

Text: John Ellerton, 1826–1893, alt.

Music: ST. CLEMENT, Clement C. Scholefield, 1839–1904



## DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

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

## 2013 BACH CANTATA CAMP STAFF

Gay Anderson, snacks  
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Sarah Beatty, voice instructor  
P. Lars Bostrom, director of finance and administration  
Charles P. Brown, director and voice instructor  
Karen Brunssen, voice instructor  
Ngairé Bull, choir intern  
Karen Christopher, administrative assistant  
Christopher M. Cock, lecturer  
Maura Janton Cock, lecturer  
Elizabeth Coffman, violin instructor  
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Jayson De Vries, reception  
The Rev. Kelly K. Faulstich, associate pastor  
Carl Grapentine, lecturer  
Naomi Hildner, viola instructor  
Hannah Koch, counselor and accompanist  
The Rev. Bruce K. Modahl, senior pastor  
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Steven Wentz

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Hannah Koch

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Elizabeth Coffman

Lauren Conley (South Elgin, IL)

Matthew Hoover (Forest Park, IL)

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Naomi Hildner

Carolyn Zimmer

## **Cello**

Carrie Brannen (Wyoming, MI)

Victoria Mayne

Anne Monson

## **Double Bass**

Judith Hanna

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Karen Brunssen, soprano

Christopher M. Cock, tenor

Maura Janton Cock, soprano

## **Homilist**

The Rev. Robert F. Burke

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Erika Conrady (Palmyra, IL)

Sabrina Doyle (Hammond, IN)

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Ryan O'Neil (Melrose Park, IL)

Patrick Wright (Maywood, IL)

## **Bass**

Aniello Barone (Melrose Park, IL)

Joe Evelo (Carmel, IN)

## **Harp**

Autumn Selover (Northlake, IL)

## **Flute**

Cynthia Fudala

## **Oboes**

Meg Busse

Christine Janzow Phillips

## **Trumpet**

Greg Fudala

*Students are indicated by the inclusion of home city and state behind his or her name.*



## BACKGROUND OF THE CANTATA

Youth choirs were an essential part of the entire life of Johann Sebastian Bach. His path to musical immortality began with the training he received as a child chorister, and his association with young singers and their music did not end until his death.

Called by his middle name to distinguish him from the many other kindred Johann Bachs, Sebastian learned the elements of music, including singing, first as part of a musical family, and then as a child member of choirs in Eisenach, Ohrdruf, and Lüneberg, Germany. He is reported to have had a beautiful soprano voice, which was put to good use singing the rich polyphonic repertoire of church choirs of that day. His later employment as a violinist, organist, or director at Arnstadt, Mühlhausen, Weimar, and Cöthen required varying degrees of leadership or accompaniment of youth choirs. Finally, his twenty-seven-year tenure at Leipzig as Cantor of St. Thomas' Church was devoted to training and directing the famed *Thomanerchor* as well as writing multimovement cantatas for nearly all Sunday and festival church services for several years.

Johann Sebastian's relationship to his Leipzig choir was particularly close. His calling involved having his entire family live in the same building as the resident school children and to serve regularly as dormitory supervisor of the St. Thomas School. In one sense, he was on 24/7 duty in the school and the church!

Sebastian's skill in playing the violin, organ, and harpsichord (and his keen interest in other instruments) no doubt also contributed to the parallel development of instrumentalists in the choir. Clearly, the rigorous training in voice and instruments that he and his assistants gave the children during their school years made possible the weekly performance of the choristers in such demanding works as his cantatas, Passions, and motets.

Bach wrote five complete annual cycles of cantatas, one for each Sunday and festival of the church year. The present work, numbered Cantata 78 in the catalog of his complete works, is from the series of the second year, which is devoted largely to chorale (hymn)-based structures. Out of a total of about 300 cantatas that Bach wrote, only some 200 have survived to the present day. Most of the cantatas were written during his tenure at St. Thomas.

As the chief music for the day, the cantata was usually intended to articulate or comment on the assigned Gospel reading. *Jesu, der du meine Seele* (Jesus, you who my soul) is a seven-movement cantata that was written for the Fourteenth Sunday after Trinity (in the modern church year called the Fifteenth Sunday after Pentecost), September 10, 1724. The anonymous cantata text does not comment directly on the Gospel for this Sunday (Luke 17:11–19), which



tells the story of the healing of ten lepers, but is inspired more by the Epistle for the day (Galatians 5:16–24, which describes the works of our sinful nature contrasted with the fruits of the Spirit-filled life). Thus, the cantata text focuses on our devotion to Jesus, who came to save us from punishment for our sins. The consequences of sin are presented in musically vivid terms and Jesus is praised as our Savior whom we will follow until our union with him in heaven.

The cantata is based on the twelve stanzas of a chorale text of Johann Rist (1641). The texts of the first and last movements are taken directly from the chorale. The thought of the other chorale stanzas (including some of the actual lines of the text) form the basis of the remaining five movements in a cantata libretto written by an anonymous author.

The anonymous melody seems to have appeared first in Johann Crüger's *Praxis pietatis* of 1662. Unlike many Lutheran chorales of Bach's day, neither the text nor the tune are to be found in any modern American hymn books.

This cantata, along with a number of others Sebastian Bach wrote for performance in or near 1724 requires an unusually skilled flutist for performance. The score calls specifically for the transverse flute, a wooden instrument resembling the modern side-blown flute, instead of the usual end-blown recorder. The explanation for this might lie in the fact that from time to time musicians of noteworthy skill would visit Leipzig, and Bach would take advantage of their presence by composing works that featured them in demanding parts. Nicholas Anderson, noted English Bach scholar, suggests that the cantatas Bach composed in a four-month period, from August to November, 1724 require just such an outstanding flutist. The composition of BWV 78 falls within that period of time.

The cantata is scored for transverse flute, two oboes, horn (played today on the *flugelhorn*), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), four-voice choir and soprano, alto, tenor, and bass solos.

A lively recording of the second movement duet for two sopranos was made a few years ago. In this video recording called *The Joy of Bach*, produced by Aid Association for Lutherans in 1986, the duet was recorded by the Harlem Boys Choir and was featured as background music for an outing of the choir boys gliding at high speed on roller skates through the streets of New York City. The Toronto Boy Choir also made a splendid recording of the aria, surely one of Bach's most lively and engaging cantata movements.

Carlos Messerli



**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 children, all of whom have studied music.



**Charles P. Brown**, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.



**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.



**Robert F. Burke**, homilist, is a native of St Joseph, Michigan. He graduated from Concordia Sr College in 1961 and received his MDiv from Concordia Seminary, St Louis in 1965. Retired since 2001, he had served parishes in St Louis, Missouri; Monroeville, Pennsylvania; and Chicago. He is married to Margaret; they are parents of two adult daughters and grandparents of Sophia and James.



**Christopher M. Cock**, tenor, is Professor of Music at Valparaiso University where he is Director of Choral and Vocal Activities and of the Bach Institute, and holds the Phyllis and Richard Duesenberg Chair in Lutheran Music. He has appeared as a solo artist with Maestros Robert Shaw and Helmut Rilling and with many major symphony orchestras and at festivals in the United States. He frequently appears in his signature role as a Bach Evangelist and is a regular soloist at Grace.



**Maura Janton Cock**, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and directs the Women's Choir. She is also the Administrative Assistant of the Bach Institute on that campus of Valparaiso University. She has appeared as a soloist in oratorios, passions, and cantatas at Valparaiso and 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.



**Michael D. Costello**, director, has served as Cantor at Grace since June 2008. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. A native of Harrisburg, Pennsylvania, Pastor Costello 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 and is President of Region 3 of the Association of Lutheran Church Musicians. In 2012 he led the Bach Cantata Vespers choir on a tour of Germany.



**Steven Wente**, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul's Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsam. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.



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# Bach 43<sup>rd</sup> Year Cantata Vespers

Grace Lutheran Church ■ River Forest, Illinois  
Sunday afternoons ■ Prelude at 3:45 p.m.  
2013–2014



**September 29**

BWV 130

**Herr Gott, dich loben alle wir** *Lord God, we all praise you*  
Marda Messick, St. Stephen Lutheran Church, Tallahassee, Fla., homilist  
J. S. Bach: Brandenburg Concerto No. 2 in F Major (BWV 1047)

**October 20**

BWV 79

**Gott der Herr ist Sonn und Schild** *God the Lord is sun and shield*  
Paul Westermeyer, Luther Seminary, homilist  
Steven Wenthe, Concordia University Chicago, organist  
Kapelle, Concordia University Chicago, Charles P. Brown, director

**November 24**

BWV 17

**Wer Dank opfert, der preiset mich** *Whoever offers thanks praises me*  
Paul Landahl, Lutheran School of Theology at Chicago, homilist  
J. S. Bach: Concerto in A Major for Oboe d'amore (BWV 1055)

**December 22**

BWV 10

**Meine Seel erhebt den Herren** *My soul magnifies the Lord*  
At Grace, in conjunction with the Bach Cantata ministry of Saint Luke Church, Mark P. Bangert, director  
Michael D. Costello, Grace Lutheran Church & School, homilist  
Timothy Spelbring, St. Mark Lutheran Church, Mt. Prospect, organist

**January 12**

BWV 248.5-6

**Weihnachts-Oratorium** *Christmas Oratorio (Parts 5 & 6)*  
Bach for the Sem concert, 4:00 p.m., benefiting the Lutheran School of Theology at Chicago  
Tickets available at the door (\$22 Adults, Seniors/Students \$12), Mark P. Bangert, director

**January 26**

BWV 64

**Sehet, welch eine Liebe hat uns der Vater erzeiget**  
*Behold, what love the Father has shown to us*  
Paul D. Weber, Lenoir-Rhyne University, homilist; Florence Jowers, Lenoir-Rhyne University, organist

**February 23**

BWV 84

**Ich bin vergnügt mit meinem Glücke** *I am content with my fortune*  
Rosalie de Rosset, Moody Bible Institute, homilist  
David Schrader, Chicago, organist and harpsichordist; Maura Janton Cock, Valparaiso University, soprano

**March 30**

BWV 150

**Nach dir, Herr, verlangst mich** *Unto you, Lord, do I long*  
Jill Peláez Baumgaertner, Wheaton College, homilist  
G. P. Telemann: Sonata in F minor for bassoon (TWV41:f1)  
W. A. Mozart: Sonata da chiesa in B-flat Major (KV 212)

**April 27**

BWV 42

**Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*  
Wayne N. Miller, Metropolitan Chicago Synod, ELCA, homilist  
Karg-Elert: Fuge, Kanzone, und Epilog: Credo in vitam venturi (Op. 85, No. 3)

**May 18**

BWV 43

**Gott fährt auf mit Jauchzen** *God goes up with rejoicing*  
Phyllis N. Kersten, homilist  
J. Haydn: Symphony No. 30 in C Major "Alleluia"

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