

LUTHERAN BOOK OF WORSHIP  
EVENING PRAYER  
July 31, 2009 † 7:15 p.m.

† OPENING †

**PRELUDE**

Awake, Thou Spirit, Who Didst Fire

Setting by Richard Hillert  
(b. 1923)

Awake, thou Spirit, who didst fire  
The watchmen of the Church's youth,  
Who faced the foe's envenomed ire,  
Who witnessed day and night thy truth,  
Whose voices loud are ringing still  
And bringing hosts to know thy will.

Oh, haste to help ere we are lost!  
Send preachers forth, in Spirit strong,  
Armed with thy Word, a dauntless host,  
Bold to attack the rule of wrong;  
Let them the earth for thee reclaim,  
Thy heritage, to know thy name.

Lord, let our earnest prayer be heard,  
The prayer thy Son hath bid us pray;  
For, lo, thy children's hearts are stirred  
In every land in this our day  
To cry with fervent soul to thee,  
Oh, help us Lord! So let it be!

And let thy Word have speedy course,  
Through every land be glorified,  
Till all the heathen know its force  
And fill thy churches far and wide.  
Oh, spread the conquest of thy Word  
And let thy kingdom come, dear Lord! Amen.

(Carl H. von Bogatzky, 1750;  
tr., Catherine Winkworth, 1855)



O Come, Ye Servants of the Lord

Christopher Tye  
(1505–1572)

O come, ye servants of the Lord,  
And praise his holy name  
From early morn to setting sun,  
His might on earth proclaim.  
His laws are just, and glad the heart:  
He makes his mercies known.  
Ye princes come, ye people too,  
And bow before His throne.

We Laud, O Lord, Your Gift of Love

Setting by Paul Bouman  
(b. 1919)

We laud, O Lord, your gift of love  
In servants of your grace,  
Who spread good news from heaven above,  
Throughout our human space.

Your Spirit broods o'er waters deep  
And lends our shallows depth;  
May he our lives in safety keep  
By his creative breath.

Grant them continued service true  
In this life and beyond;  
And may their deeds, inspired by you  
In heavenly fruits abound.

O Savior with your Father King  
And Spirit fresh and true,  
We praise you now for fostering  
All good begun in you. Amen.

(Walter J. Bartling)

God of Majesty

Setting by Carl F. Schalk  
(b. 1929)

God of majesty, whom saints and angels delight to worship in heaven;  
Be with your servants who make art and music for your people,  
that with joy we on earth may glimpse your beauty,  
and bring us to the fulfillment of that hope of perfection  
which will be ours as we stand before your unveiled glory.  
We pray in the name of Jesus Christ our Lord. Amen.

(Lutheran Book of Worship, 1978)

Prelude to Evening Prayer

Richard Hillert  
(b. 1923)

*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.**



☐ 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.



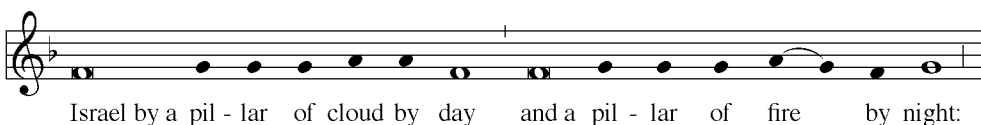
☐ The Lord be with you. ☑ And al - so with you.



☐ 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:** page 145

*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.

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 ref - uge. Strip me not of my life.

❸ 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.

## PSALM 150

Setting by Paul D. Weber  
(b. 1949)

☐ **Choir** Let everything that has breath praise the Lord. Hallelujah!

☑ **ANTIPHON** (*below*)



☑ Let ev-'ry-thing that has breath praise the Lord, Hal - le - lu - jah!

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☐ **Choir** Hallelujah! Praise God in his holy temple;  
Praise him in the firmament of his power.

☑ **ANTIPHON**

☐ **Choir** Praise him for his mighty acts;  
Praise him for his excellent greatness.

☑ **ANTIPHON**

☐ **Choir** Praise him with the blast of the ram's horn;  
Praise him with lyre and harp.  
Praise him with timbrel and dance;  
Praise him with strings and pipe.

☑ **ANTIPHON**

☐ **Choir** Praise him with resounding cymbals;  
Praise him with loud-clanging cymbals.  
Let everything that has breath praise the Lord! Hallelujah!

☑ **ANTIPHON**

*Silence for meditation is observed, then:*

## PSALM PRAYER

☐ Lord God, unite our voices with the praise of all creation,  
that we may worthily magnify your excellent greatness;  
through your Son, Jesus Christ our Lord,  
who lives and reigns with you and the Holy Spirit, one God, now and forever.

☑ Amen.

## VOLUNTARY

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

*We stand.*

**HYMN:** How Blessed Is This Place, O Lord

Setting by Paul Bouman  
(b. 1919)



Choir 1 How bless - ed is this place, O  
Cong. 2 Here let your sa - cred fire of  
Choir 3 Here let the wea - ry one find  
Cong. 4 Here your an - gel - ic spir - its



Lord, Where you are wor - shiped and a -  
old De - scend to kin - dle spir - its  
rest, The trou - bled heart, your com - fort  
send Their sol - emn praise with ours to



dored; In faith we here an al - tar raise To  
cold; And may our prayers, when here we bend, Like  
blest, The guilt - y one, a sure re - treat, The  
blend, And grant the vi - sion, in - ly giv'n, Of



your great glo - ry, God of praise.  
in - cense sweet to you as - cend.  
sin - ner, par - don at your feet.  
this your house, the gate of heav'n.

# ✠ WORD ✠

*We sit.*

**READING:** 1 Corinthians 15:1–10

[St. Paul writes:] Now 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, <sup>2</sup>through 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. <sup>3</sup>For 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, <sup>4</sup>and that he was buried, and that he was raised on the third day in accordance with the scriptures, <sup>5</sup>and that he appeared to Cephas, then to the twelve. <sup>6</sup>Then he appeared to more than five hundred brothers and sisters at one time, most of whom are still alive, though some have died. <sup>7</sup>Then he appeared to James, then to all the apostles. <sup>8</sup>Last of all, as to one untimely born, he appeared also to me. <sup>9</sup>For I am the least of the apostles, unfit to be called an apostle, because I persecuted the church of God. <sup>10</sup>But 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.

*After the reading:*

☒ The Word of the Lord.

☑ Thanks be to God.

**MOTET:** Luke 18:9–14

Setting by Heinrich Schütz  
(1585–1672)

Jesus told this parable to some who trusted in themselves that they were righteous and regarded others with contempt:

“There were two men that went up to pray in the temple: One of them was a Pharisee, the other a Publican. The Pharisee, he stood and prayed within himself. And the Publican, standing afar off, would not lift up so much as his eyes to heaven, but he smote upon his breast. And they spake thus:

[Pharisee:] ‘I give thanks to thee, God, that I am not like other people, unjust, extortioners, or even as this publican. In every week I fast on two days and of all that I possess I give the tenth part.’

[Publican:] ‘God be merciful to me a sinner!’

“I say to you: This man went down justified to his house. They who themselves exalteth shall abased be. And they that humbleth themselves shall exalted be.”

**HOMILY**

Pastor Bruce K. Modahl



CANTATA: *Herr Jesu Christ, du höchstes Gut* (Lord Jesus Christ, Thou Highest Good), BWV 113

*Background notes for the cantata are found on pages 20 and 21 in this worship folder.*

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

*Text in boldface type indicates the use of the original chorale text by Bartholomäus Ringwaldt.*

## 1. CHORUS

*Herr Jesu Christ, du höchstes Gut,  
Du Brunnquell aller Gnaden,  
Sieh doch, wie ich in meinem Mut  
Mit Schmerzen bin beladen  
Und in mir hab der Pfeile viel,  
Die im Gewissen ohne Ziel  
Mich armen Sünder drücken.*

**Lord Jesus Christ, thou highest good,  
Thou wellspring of all mercy,  
O see how I within my heart  
With sorrows am sore laden  
And bear the pangs of many darts,  
Which in my conscience endlessly  
Oppress this wretched sinner.**

The cantata begins with an acknowledgment of sin by the Christian. The text of this first hymn stanza is set to a simple choral harmonization of the slightly embellished triple-meter tune (the original is in duple meter) accompanied by all instruments except the flute. The individual phrases of the chorale are separated by a few measures of instrumental activity. Throughout the movement the first violin plays highly florid passages of sixteenth notes even during the choral phrases when the other instruments except the *continuo* are silent.

## 2. CHORALE (Alto)

*Erbarm dich mein in solcher Last,  
Nimm sie aus meinem Herzen,  
Dieweil du sie gebüßet hast  
Am Holz mit Todesschmerzen,  
Auf dass ich nicht für großem Weh  
In meinen Sünden untergeh,  
Noch ewiglich verzage.*

**Have mercy on me in such grief,  
This weight lift from my bosom,  
Since thou for it hast paid in full  
Upon death's tree of sorrow,  
That I may not with grievous woe  
Amidst my sins to ruin go,  
Nor evermore lose courage.**

The Christian begs for forgiveness from sins in the words of the second stanza of the chorale. The unadorned duple metered chorale melody, sung in separated phrases in long notes, is assigned to an alto solo while violins and *continuo* form a delightfully contrasting counterpoint that often consists of descending scale lines. Unison violins and *continuo* participate in a trio construction that is similar to those that Bach selected for the so-called *Schübler Chorales* for organ (BWV 645–650).

### 3. ARIA (Bass)

*Fürwahr, wenn mir das kömmet ein,  
Dass ich nicht recht vor Gott gewandelt  
Und täglich wider ihn misshandelt,  
So quält mich Zittern, Furcht und Pein.  
Ich weiß, dass mir das Herze bräche,  
Wenn mir dein Wort nicht Trost verspräche.*

**In truth, when I before me see**  
The wrongs I unto God committed,  
How daily I've him sore offended,  
I'm vexed by trembling, fear and pain.  
I know my heart would now be broken,  
If me thy word no hope did promised.

The anguish of the sin-tormented sinner is expressed in the poetry of the third movement, which is based only in part on the chorale text. The twin *oboes d' amore* and *continuo* provide an active foil for the tortured thought of the bass soloist. The oboes move in imitative and then in parallel motion, often in rapidly moving, ascending lines that seem to be looking upward to God for forgiveness. The motion is that of a flowing, compound triple-meter.

### 4. CHORALE AND RECITATIVE (Bass)

*Jedoch dein heilsam Wort, das macht  
Mit seinem süßen Singen,  
Dass meine Brust,  
Der vormals lauter Angst bewusst,  
Sich wieder kräftig kann erquicken.  
Das jammervolle Herz  
Empfindet nun nach tränenreichem Schmerz  
Den hellen Schein von Jesu Gnadenblicken;  
Sein Wort hat mir so vielen Trost gebracht,  
Dass mir das Herze wieder lacht,  
Als wenn's beginnt zu springen.  
Wie wohl ist meiner Seelen!  
Das zagende Gewissen  
Kann mich nicht länger quälen,  
Dieweil Gotts alle Gnad verheißt,  
Hiernächst die Gläubigen und Frommen  
Mit Himmelsmanna speist,  
Wenn wir nur mit zerknirschem Geist  
Zu unserm Jesu kommen.*

**But now thy healing word assures,  
Within me sweetly singing,**  
That this my breast,  
Which once did nought but anguish know,  
Shall find again new strength and courage.  
My sorrow-laden heart  
Perceiveth now, the many tears of pain now past,  
The radiant beams of Jesus' eyes of mercy;  
His word to me hath so much comfort brought,  
**That once again my heart doth laugh  
As though it would be dancing.**  
How blest is now my spirit!  
My conscience, faint and fearful,  
Can me no longer torture,  
**Since now God all his grace hath pledged,**  
Who soon the faithful and the righteous  
Shall heaven's manna feed,  
**If we but with remorseful souls  
Draw nigh to Jesus' presence.**

The text continues the thought of the other stanzas, but gradually a more confident spirit emerges. All lines of the melody and text of the fourth hymn stanza are sung quite simply by the bass, but the cantata poet has inserted tropes (additional poetry that comments or extends the thought of the chorale) between groups of lines. The chorale lines of text and melody are sung over a descending *basso ostinato*, that is, a series of repeated bass lines. The tropes, on the other hand, are sung in recitative style with the simple accompaniment of the bass and keyboard of the *continuo*.

## 5. ARIA (Tenor)

*Jesus nimmt die Sünder an:  
Süßes Wort voll Trost und Leben!  
Er schenkt die wahre Seelenruh  
Und ruft jedem tröstlich zu:  
Dein Sünd ist dir vergeben.*

Jesus sinners doth accept:  
Soothing word of life and comfort!  
He gives to all their soul's true peace  
And calls with comfort to each one:  
Thy sin is thee forgiven.

In a text drawn directly from the focus of the biblical story the poet assures us that Jesus will forgive sins. After an introduction featuring a brilliant display of melodic virtuosity by the flute, the tenor takes up the initial motive of the flute. The singer then emphasizes in lovely, lyrical lines the repeated thought that Jesus forgives sins. The word *Leben* (life) is set to two extended vocal passages, and *Seelenruh* (soul's rest or soul's peace) to long-held notes. Flute and tenor proceed in a kind of duet that allows for lively interruptions and a *da capo* conclusion of the introduction by the flute.

## 6. RECITATIVE (Tenor)

*Der Heiland nimmt die Sünder an:  
Wie lieblich klingt das Wort in meinen Ohren!  
Es ruft: Kommt her zu mir,  
Die ihr mühselig und beladen,  
Kommt her zum Brunnquell aller Gnaden,  
Ich hab euch mir zu Freunden auserkoren!  
Auf dieses Wort will ich zu dir  
Wie der bußfertige Zöllner treten  
Und mit demütigem Geist  
"Gott, sei mir gnädig!" beten.  
Ach, tröste meinen blöden Mut  
Und mache mich  
Durch dein vergossnes Blut  
Von allen Sünden rein,  
So werd ich auch wie David und Manasse,  
Wenn ich dabei  
Dich stets in Lieb und Treu  
Mit meinem Glaubensarm umfasse,  
Hinfort ein Kind des Himmels sein.*

The Savior sinners doth accept:  
How lovely to mine ears this sentence ringeth!  
He calls: Come unto me,  
All ye who labor and are burdened,  
Come to the wellspring of all mercy,  
For I have chosen you as my companions!  
Upon this word I would to thee  
Come forth just like the contrite taxman  
And with a humble heart  
"God grant me mercy!" beg thee.  
Ah, comfort this my foolish mind  
And make me  
Through the blood which thou hast poured  
From all my sins now clean,  
And I will follow David and Manasseh,  
When I like them  
Have e'er in love and trust  
Within mine arms of faith embraced thee  
And shall a child of heaven be.

Accompanied by strings and *continuo*, the tenor reminds us again that Jesus forgives sinners by quoting a passage from Matthew as well as the example of Hebrew kings David and Manasseh, both of whom sinned grievously and were later forgiven. The words "*Gott sei mir gnädig!*" form a direct quotation from the publican of the Holy Gospel for the Day.

## 7. DUET (Soprano and Alto)

*Ach Herr, mein Gott, vergib mir's doch,  
Womit ich deinen Zorn erreget,  
Zerbrich das schwere Sündenjoch,  
Das mir der Satan auferleget,  
Dass sich mein Herz zufriedengebe  
Und dir zum Preis und Ruhm hinfort  
Nach deinem Wort  
In kindlichem Gehorsam lebe.*

**Ah Lord, my God, forgive me still,  
For all I've done to stir thine anger,  
And break the heavy yoke of sin  
Which Satan now hath laid upon me,  
So that my heart may rest contented  
And to thy praise and fame henceforth  
Be to thy word  
With childlike faith and trust obedient.**

The lovely duet for soprano and alto summarizes the message drawn from the Gospel story: “Lord, forgive my sin so that I can praise you in childlike faith and obedience.” The singers present three sections of imitative passages that then flow into extended, harmonious parallel motion. Each time the singers move together for at least seven measures, singing at the interval of a third or a sixth apart the important words *erreget* (to stir or arouse), *aufleget* (laid upon), and *lebe* (to live or to be).

## 8. CHORALE

*Stärk mich mit deinem Freudengeist,  
Heil mich mit deinen Wunden,  
Wasch mich mit deinem Todesschweiß  
In meiner letzten Stunden;  
Und nimm mich einst, wenn dir's gefällt,  
In wahren Glauben von der Welt  
Zu deinen Auserwählten!*

**Firm me with thine own Spirit's joy,  
Heal me with thine own wounding,  
Wash me with thine own sweat of death  
At my last hour's coming;  
And take me then, when thou dost please,  
Sincere in faith hence from the world  
Unto thy chosen people!**

A simple, unadorned harmonization in four parts of the last stanza of the chorale that points the forgiven sinner to the joyful destiny awaiting the chosen people at death.



*Silence is observed, then:*

- Ⓛ In many and various ways God spoke to his people of old by the prophets.
- ⓐ **But now in these last days he has spoken to us by his Son.**

*We stand and sing.*

**GOSPEL CANTICLE**



**☩ 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- ceit. 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



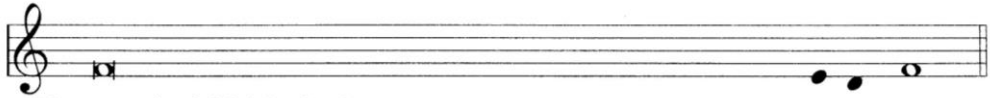
☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

*After each petition, we sing:*



☑ 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.

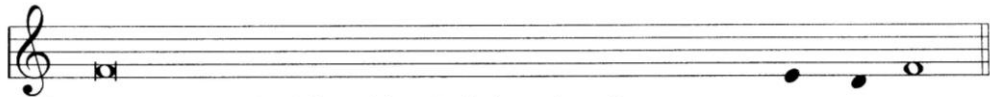


☐ Al - le - lu - ia.



☐ Help, save, comfort, and defend us, . . . . . gra-cious Lord.

*Silence for meditation*



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



☐ To you, O Lord.

**CHORAL RESPONSE: Now Rest Beneath Night's Shadow**

Paul Bouman  
(b. 1919)

Now rest beneath night's shadow  
The woodland, field, and meadow—  
The world in slumber lies.  
But you, my heart, awaking  
And prayer and music making:  
Let praise to your creator rise.

(Text: Paul Gerhardt, 1607–1676;  
tr. © The Lutheran Hymnal, 1941, alt. Used by permission.)

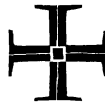
*The following collect is prayed:*

℣ 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.

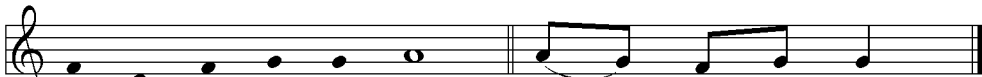
☩ Amen.

℣ 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.**

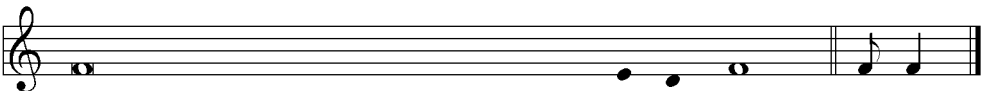


### BENEDICAMUS DOMINO



℣ Let us bless the Lord. ☩ Thanks be to God.

### BENEDICTION



℣ The almighty and merciful Lord,  
the Father, ☩ the Son, and the Holy Spirit, bless and pre-serve you. ☩ A-men



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

Concertato by Carl F. Schalk  
(b. 1929)



**Congregation:** 1. The day \_\_\_ you gave \_\_\_ us, Lord, \_\_\_ has  
**Choir:** 2. We thank \_\_\_ you that \_\_\_ your Church, \_\_\_ un -  
**Congregation:** 3. As to \_\_\_ each con - ti - nent \_\_\_ and  
**Choir:** 4. The sun, \_\_\_ here hav - ing set, \_\_\_ is  
**Congregation:** 5. So be \_\_\_ it, Lord; \_\_\_ your realm \_\_\_ shall



end - ed; The dark - ness falls \_\_\_ at your be -  
 sleep - ing While earth rolls on - ward in - to  
 is - land The dawn leads on \_\_\_ an - oth - er  
 wak - ing Your chil - dren un - der west - ern  
 nev - er, Like earth's proud em - pires, pass a -



hest. To you \_\_\_ our morn - ing hymns \_\_\_ as -  
 light, Through all \_\_\_ the world \_\_\_ its watch \_\_\_ is -  
 day, The voice \_\_\_ of prayer \_\_\_ is nev - er  
 skies, And hour \_\_\_ by hour, \_\_\_ as day \_\_\_ is  
 way; But stand \_\_\_ and grow \_\_\_ and rule \_\_\_ for -



end - ed; Your praise \_\_\_ shall hal - low now \_\_\_ our rest.  
 keep - ing, And nev - er rests \_\_\_ by day \_\_\_ or night.  
 si - lent, Nor dies \_\_\_ the strain \_\_\_ of praise \_\_\_ a - way.  
 break - ing, Fresh hymns \_\_\_ of thank - ful praise \_\_\_ a - rise.  
 ev - er, Till all \_\_\_ your crea - tures own \_\_\_ your sway.

**Text:** John Ellerton, 1826–1893, alt.

**Music:** *St. Clement*, Clement C. Scholefield, 1839–1904; setting by Carl Schalk.

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**DISMISSAL**

- Go in peace. Serve the Lord.
- Thanks be to God.

## LEADING WORSHIP TODAY

<b>The Rev. Bruce K. Modahl</b>	Homilist
<b>The Rev. Kelly K. Faulstich</b>	Liturgist
<b>The Rev. Michael D. Costello</b>	Cantor
<b>Laura Zimmer</b>	Organist
<b>Lori Bormet</b>	Rehearsal Assistant
<b>Maura Janton Cock</b>	Soprano
<b>Cynthia Anderson</b>	Alto
<b>Christopher M. Cock</b>	Tenor
<b>Douglas Anderson</b>	Baritone
<b>Donna Port</b>	Flute
<b>Christine Phillips, Meg Busse</b>	Oboe/Oboe d'amore
<b>Candace Horton</b>	Trumpet
<b>Betty Lewis, Paul Zafer</b>	Violin I
<b>Carol Yampolsky, Lou Torick</b>	Violin II
<b>Naomi Hildner, Donald Schmalz</b>	Viola
<b>Susan Ross</b>	Cello
<b>Judith Hanna</b>	Double Bass
<b>Laura Zimmer</b>	Continuo

## BACH CANTATA CAMP CHOIR

<b>David Anderson</b>	Oak Park & River Forest High School
<b>Kjerstin Anderson</b>	Oak Park & River Forest High School
<b>Aniello Barone</b>	Sacred Heart/Walther Lutheran
<b>Olivia Boen</b>	Oak Park & River Forest High School
<b>Ngairé Bull</b>	Walther Lutheran High School
<b>Charles Camps</b>	Walther Lutheran High School
<b>Chris Candelas</b>	Walther Lutheran High School
<b>Kassi Ghadosh</b>	Walther Lutheran High School
<b>Tyler Keady</b>	Fenwick High School
<b>Colin Krueger</b>	Oak Park & River Forest High School
<b>Grant Krueger</b>	Oak Park & River Forest High School
<b>Steven M. Langley</b>	Walther Lutheran High School
<b>Katie Maxwell</b>	Riverside Brookfield High School
<b>Mary O'Brien</b>	Walther Lutheran High School
<b>Aissa Perez</b>	Walther Lutheran High School
<b>Betsy Schmeiser</b>	Walther Lutheran High School
<b>Adam Wood</b>	Oak Park & River Forest High School
<b>Caroline Wood</b>	Oak Park & River Forest High School

## BIOGRAPHIES



**CYNTHIA ANDERSON**, mezzo-soprano, has performed with many American orchestras and choral organizations, including the Milwaukee Symphony Orchestra, the Honolulu Symphony, Chicago Sinfonietta, St. Louis Symphony, and Chicago's Music of the Baroque. Born to Lutheran missionary parents in Tokyo, she graduated from Luther College and received a Master of Arts degree in music from Concordia University Chicago. She maintains a private teaching studio, is Director of Music at St. Paul Lutheran Church in Villa Park, and directs choral groups at Concordia and College of DuPage.



**DOUGLAS ANDERSON**, a long-standing member of Grace Lutheran Church and its choir, has been soloist at the Vesper Cantata services frequently since 1978. He has also been a soloist many times with Chicago's Music of the Baroque since 1988. Most recently he performed as soloist in the Evanston Bach Music Festival performance of the *St. John Passion* of Bach. 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.



**CHRISTOPHER M. COCK** is Professor of Music at Valparaiso University, where he is Director of Choral and Vocal Activities, 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 often has been a soloist at Grace's Vesper Cantata services.



**MAURA JANTON COCK** 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. In December she will be a soloist in presentations of Bach's *Magnificat* and Vivaldi's *Gloria* at Valparaiso. In recent years she frequently has been a soloist in Grace's Vesper cantatas.

## CANTATA BACKGROUND

Johann Sebastian Bach would have enjoyed the opportunity to participate in worship that featured the musical leadership of young people. He would have appreciated especially their work to prepare one of his cantatas for worship, for that was how he had been trained and how he worshiped throughout his life.

From Sebastian's earliest youth there was much music in church, in school, and in his home. He had a lovely soprano voice as a boy, and learned to play several instruments (especially keyboard and strings), taught by his parents, who unfortunately died by the time he was 10, and by other family members. In the home of an older brother who then cared for him, it appears that there was much music making, both for fun and for learning. When the Bach family of musicians (and there were many) gathered during holidays, reunions, or picnics there seems to have been nearly non-stop music making of all kinds, some quite learned and sober, but much that was popular, lively, and even ribald.

Sebastian's great talent was recognized first in his remarkable facility of fingers and feet at the organ. Although family members gave him lessons, he had an independent desire to learn more. From his childhood on he laboriously copied by hand the music manuscripts of other composers for study or performance, a common way of building up one's personal music library of scores when music was either unavailable or very expensive. Eventually, his industry and talent were rewarded: he was appointed to his first position as church organist at age 18, unusual at a time when most such young men were still designated "apprentices." It is not surprising that in this position at Arnstadt he demonstrated astonishing keyboard dexterity; but there he also revealed some immature behavior in neglecting assigned duties without permission.

The music that Sebastian heard and performed at church throughout his youth was some of the finest heard anywhere. Church leaders (including musicians) thought that nothing but the best was suitable for worship of the Lord. There was no overt attempt to just make it easy, popular, or entertaining. It was work of fine craftsmanship and high artistry. It contributed to worship through its connection with the liturgy and the church year for the edification of people who had come to expect musical excellence in their worship. And it was designed to support the liturgical theme of the day.

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Although Sebastian did not begin serious composition of what we now call cantatas until he was a court musician at Weimar at age 23, his output thereafter was staggering. Of the enormous number of cantatas that he eventually wrote for every Sunday and festival of the church year only about 200 survive; and they form the largest part of all of the compositions by Bach that have been preserved.

Among Bach's many cantatas, nearly all include one bit of "popular" music that people had heard before, something they already knew. That was a Lutheran chorale or hymn, which he often placed at the end of the work. The hymn texts he used were an affirmation of the theme of the day set to a melody that the people could leave church singing.

*Herr Jesu Christ, du höchstes Gut* (Lord Jesus Christ, You Are the Highest Good) is an example of a cantata based almost entirely on the text and melody of a Lutheran chorale. The chorale text was written by Bartholomäus Ringwaldt (1588); the tune first appears in Görlitz in 1587. (Unfortunately, the chorale is one of those that Bach used that is not found in modern English language Lutheran hymnals.) The cantata text, prepared by an anonymous author, was written for the Eleventh Sunday after Trinity, now called the Twelfth Sunday after Pentecost, and first performed on August 20, 1724, in Leipzig. It was part of the second complete cycle of cantatas for the church year, an annual series in which nearly all of the cantatas do not just end with a chorale, but in which several of the movements are based on a chorale.

The theme of the Eleventh Sunday after Trinity is found in the Holy Gospel for the Day, Luke 18, 9–14, the story of the Pharisee and the publican. The Epistle is I Corinthians 15:1–10, in which the Apostle Paul speaks of his calling in life.

The hymn text closely identifies the plight of the publican with that of the sinful Christian. Like the publican, the Christian recognizes his pitiful condition. The believer then acknowledges that forgiveness of sins is to be found in Jesus, and joyfully accepts Jesus' forgiveness. The full text of three chorale stanzas appears in three of the eight cantata movements; segments of it are found in four others.

The cantata is scored for flute, 2 *oboes d'amore*, strings (2 violins, viola, cello), *basso continuo* (bass and keyboard), soprano, alto, tenor, and bass soloists, and four-part choir.

Carlos Messerli

Portativ Organ tuning graciously provided by Leonard Berghaus



Countless hours have been donated to make the Bach Cantata Camp a success. Enough thanks cannot be given to all who helped with food for the students, the reception this evening, chaperones, guest clinicians, soloists, orchestral musicians, and the staff of Grace Lutheran Church & School.



If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, forms are located on tables in the narthex and in the atrium.

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

# Bach

## Cantata Vespers

2009-2010

Grace Lutheran Church  
River Forest, Illinois

Sunday afternoons ■ Prelude at 3:45 p.m.

September 27

**Cantata 50 Nun ist das Heil und die Kraft**  
(Now Is the Salvation and the Power)

**Homilist:** Kurt K. Hendel, Lutheran School of Theology at Chicago, Chicago, Illinois

**Motet:** Lobet den Herrn, alle Heiden (Praise the Lord, All Nations), BWV 230

**Organ prelude:** Michael D. Costello, Grace Lutheran Church, River Forest, Illinois

October 25

**Cantata 79 Gott der Herr ist Sonn und Schild**  
(God the Lord Is Sun and Shield)

**Homilist:** Ralph W. Klein, Lutheran School of Theology at Chicago, Chicago, Illinois

**Prelude:** A. Corelli, Concerto Grosso, Op. 6, No. 10

November 22

**Cantata 61 Nun komm, der Heiden Heiland**  
(Savior of the Nations, Come)

**Homilist:** Kelly K. Faulstich, Grace Lutheran Church, River Forest, Illinois

**Harp and Classical Guitar prelude:** Mark Brewer, Oak Park, Illinois; Jason Deroche, LaGrange, Illinois

January 31

**Cantata 123 Liebster Immanuel, Herzog der Frommen**  
(Dearest Immanuel, Ruler of the Righteous)

**Homilist:** Martin A. Seltz, Augsburg Fortress Publishing House, Minneapolis, Minnesota

**Guest Choir:** Kapelle, Concordia University Chicago, River Forest, Illinois; Charles Brown, conductor

**Organ prelude:** Steven Wente, Concordia University Chicago, River Forest, Illinois

February 28

**Cantata 54 Widerstehe doch der Sünde**  
(Stand Firm against Sin)

**Homilist:** Frederick A. Niedner, Valparaiso University, Valparaiso, Indiana

**Soloist:** Countertenor Ryan Belongie, Chicago, Illinois

**Prelude:** J. S. Bach, Concerto for Harpsichord, Flute, and Violin in A minor, BWV 1044

March 21

**Cantata 1 Wie schön leuchtet der Morgenstern**  
(How Lovely Shines the Morning Star)

**Homilist:** Karen Salvo Hawkins, Christ the King Lutheran Church, Columbia, South Carolina

*Extended 30-minute prelude to celebrate Bach's birthday beginning at 3:30 p.m.*

**Prelude:** Brandenburg Concerto #1, BWV 1046

**Organ prelude:** Robert D. Hawkins, Lutheran Theological Southern Seminary, Columbia, South Carolina

April 25

**Cantata 4 Christ lag in Todesbanden**  
(Christ Lay in Death's Strong Bands)

**Homilist:** Mark Hanson, Presiding Bishop, Evangelical Lutheran Church in America

**Organ prelude:** Laura Zimmer, Grace Lutheran Church, River Forest, Illinois

May 23

**Cantata 172 Erschallet, ihr Lieder, erklinget, ihr Saiten!**  
(Ring Forth, You Songs, Resound, You Strings!)

**Homilist:** Benjamin Stewart, Lutheran School of Theology at Chicago, Chicago, Illinois

**Prelude:** J. M. Molter, Sonata Grossa for 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo

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