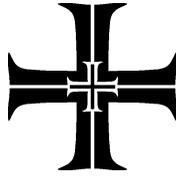


# EVENING PRAYER



## ✠ OPENING ✠

### PRELUDE

Brandenburg Concerto No. 3, BWV 1048

Johann Sebastian Bach  
(1685–1750)

I. [Allegro Moderato]

Prelude in B minor, BWV 893

J. S. Bach  
transcription for orchestra, Leopold Stokowski  
(1882–1977)

Sinfonia from Bach cantata *Gott soll allein mein Herze haben*, BWV 169

J. S. Bach  
adapted, Maurice Boyer  
(b. 1969)

*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

*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.

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

III 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. I But my eyes are

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

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

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

C 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.**

**ANTHEM:** Praise to the Lord

Hugo Distler  
(1908–1942)

Praise to the Lord, the almighty, the king of creation.  
Oh, my soul praise him, for he is thy health and salvation.  
All ye who hear, now to his temple draw near;  
Join me in glad adoration.

Praise to the Lord, who o'er all things so wondrously reigneth.  
Shielded thee under his wings, so gently sustaineth.  
Hast thou not seen how thy desires e'er have been  
Grant in what he ordaineth?

*Silence for meditation is observed, then:*

**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**

*Lobe den Herren, den mächtigen König der Ehren*

arrangement, Johannes Matthias Michel  
(b. 1962)

He Comes to Us as One Unknown

arrangement, Charles Callahan  
(b. 1951)

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

*We stand.*

**HYMN:** He Comes to Us as One Unknown

concertato, Donald Busarow  
(b. 1934)

Stanza 1 – All  
Stanza 2 – Women  
Stanza 3 – Men  
Stanza 4 – Choir  
Stanza 5 – All



1 He comes to us as one un-known, a breath un - seen, un -  
2 He comes when souls in si - lence lie and thoughts of day de -  
3 He comes to us in sound of seas, the o - cean's fume and  
4 He comes in love as once he came by flesh and blood and  
5 He comes in truth when faith is grown; be - lieved, o - beyed, a -



heard; as though with - in a heart of stone, or shriv - eled seed in  
part; half - seen up - on the in - ward eye, a fall - ing star a -  
foam; yet small and still up - on the breeze, a wind that stirs the  
birth; to bear with - in our mor - tal frame a life, a death, a  
dored; the Christ in all the scrip - tures shown, as yet un - seen, but



dark - ness sown, a pulse of be - ing stirred, a pulse of be - ing stirred.  
cross the sky of night with - in the heart, of night with - in the heart.  
tops of trees, a voice to call us home, a voice to call us home.  
sav - ing name, for ev - 'ry child of earth, for ev - 'ry child of earth.  
not un - known, our Sav - ior and our Lord, our Sav - ior and our Lord.

Text: Timothy Dudley-Smith, b. 1926  
Music: REPTON, C. Hubert H. Parry, 1848-1918  
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## ✠ WORD ✠

*We sit.*

**READING:** 2 Corinthians 3:4–11

[St. Paul writes:] <sup>4</sup>Such is the confidence that we have through Christ toward God. <sup>5</sup>Not that we are competent of ourselves to claim anything as coming from us; our competence is from God, <sup>6</sup>who has made us competent to be ministers of a new covenant, not of letter but of spirit; for the letter kills, but the Spirit gives life.

<sup>7</sup>Now if the ministry of death, chiseled in letters on stone tablets, came in glory so that the people of Israel could not gaze at Moses' face because of the glory of his face, a glory now set aside, <sup>8</sup>how much more will the ministry of the Spirit come in glory? <sup>9</sup>For if there was glory in the ministry of condemnation, much more does the ministry of justification abound in glory! <sup>10</sup>Indeed, what once had glory has lost its glory because of the greater glory; <sup>11</sup>for if what was set aside came through glory, much more has the permanent come in glory!

℣ The Word of the Lord.

✠ Thanks be to God.

**READING:** Mark 7:31–37

motet, Jan Bender  
(1909–1994)

<sup>31</sup>Then [Jesus] returned from the region of Tyre, and went by way of Sidon towards the Sea of Galilee, in the region of the Decapolis. <sup>32</sup>They brought to him a deaf man who had an impediment in his speech; and they begged him to lay his hand on him. <sup>33</sup>He took him aside in private, away from the crowd, and put his fingers into his ears, and he spat and touched his tongue. <sup>34</sup>Then looking up to heaven, he sighed and said to him, "Ephphatha," that is, "Be opened." <sup>35</sup>And immediately his ears were opened, his tongue was released, and he spoke plainly. <sup>36</sup>Then Jesus ordered them to tell no one; but the more he ordered them, the more zealously they proclaimed it. <sup>37</sup>They were astounded beyond measure, saying [motet]: "He hath done all things well; he maketh both the deaf to hear and the dumb to speak." Amen.

℣ The Word of the Lord.

✠ Thanks be to God.

**HOMILY**

Pastor Bruce K. Modahl

**CANTATA:** *Lobe den Herren, den mächtigen König der Ehren*, BWV 137  
(Praise to the Lord, the Almighty, the King of Creation)

J. S. Bach

*Background notes for the cantata are found on pages 18 and 19 in this worship folder.  
Translation of the German text and notes corresponding to each movement are below.*

**1. CHORUS**

*Lobe den Herren, den mächtigen König der Ehren,*  
Praise to the Lord, the almighty, the king of creation,  
*Meine geliebete Seele, das ist mein Begehren.*  
O thou my spirit beloved, that is my desire.  
*Kommet zu Hauf,*  
Come ye in throngs,  
*Psalter und Harfen, wacht auf!*  
Psaltery and lyre, awake!  
*Lasset die Musicam hören.*  
Let now the music be sounding.

The magnificent first movement begins with a brief, but impressive *sinfonia* for all instruments. Its musical motives are based on the intervals and style of the chorale but not on the tune itself, a characteristic it shares with the other movements of the cantata.

The original chorale melody itself is in the familiar *barform*, in which the opening phrase (the *Stollen*) is immediately repeated, only to be followed by a contrasting phrase called the *Abgesang*. Since the entire cantata is based on the chorale it is interesting to see how Bach treats it in each movement.

After the instrumental introduction, the voices—alto, tenor, and bass—enter one by one singing a slightly syncopated theme that quickly gives way to the sopranos who present the chorale tune in long notes. While Bach evened out the irregular rhythm of most of the old chorale tunes that he used in cantatas, in this movement he kept the original rhythm of the chorale (also preserved in *LBW*). For the most part throughout the movement the voices are not doubled by instruments.

The second phrase of the original chorale melody (repetition of the *Stollen*) is treated just as the first: an instrumental section is followed by the entry of the voices one by one before the sopranos again crown the action with the chorale melody.

The *Abgesang* also begins with a section for instruments, but when the chorale melody appears it is sung by all four voices in simple block harmony.

The *Abgesang* concludes just as the movement began: after an instrumental section, the voices enter one by one, followed by sopranos singing the unadorned last chorale phrase over a busy choral and instrumental accompaniment. The movement closes with a repetition of the opening *Sinfonia*. All in all, an impressive statement of praise!

## 2. ARIA (Alto)

*Lobe den Herren, der alles so herrlich regieret,*

Praise to the Lord, who all things so gloriously ruleth,

*Der dich auf Adlers Fittichen sicher geführet,*

Who upon pinions of eagles to safety doth lead thee;

*Der dich erhält,*

He thee protects

*Wie es dir selber gefällt;*

As even thee it will please;

*Hast du nicht dieses verspüret?*

Hast thou of this no perception?

The movement is really a duet for violin and voice, with the instrument playing a non-stop, fast-moving filigree of arpeggiated sixteenth notes based in part on an outline of the chorale melody. The vocalist soon enters, singing a simply ornamented but easily recognized version of stanza two of the chorale. Here, the magnificence of the first movement has been exchanged for a light and airy triple-meter setting of the text of praise. Bach liked the movement so much that he later transcribed it for organ as one of the six famous *Schübler Chorales* (BWV 650).

## 3. ARIA (Soprano & Bass)

*Lobe den Herren, der künstlich und fein dich bereitet,*

Praise to the Lord, who doth with his splendor adorn thee,

*Der dir Gesundheit verliehen, dich freundlich geleitet;*

Who hath thy health given to thee, and kindly doth guide thee;

*In wieviel Not*

In what great need

*Hat nicht der gnädige Gott*

Hath not the merciful God

*Über dir Flügel gebreitet!*

Over thee his wings extended?

The movement is really a kind of double duet that consists of the pairing of two oboes and two voices. Each of the partners plays lines in imitation of the other partner, but independent of the contrasting pair. The vocal lines are highly ornamented versions of the chorale (which at times may be difficult to recognize), while the instrumental lines consist mostly of arpeggios drawn from the chorale melody.

In all, the movement consists of four alternating instrumental and vocal sections of stanza three of the chorale that are of similar size: the *stollen* is stated and then repeated; the *abgesang* is again divided into two sections. Bach highlights certain words by giving one voice a long-held note while the other sings a rising melismatic passage of great intensity: *Lobe den Herrn* (Praise to the Lord), *geleitet* (gently led), *gebreytet* (to spread out, as with protecting wings).

#### 4. ARIA (Tenor)

*Lobe den Herren, der deinen Stand sichtbar gesegnet,*

Praise to the Lord, who thine estate clearly hath favored,

*Der aus dem Himmel mit Strömen der Liebe geregnet;*

Who doth from heaven with streams of his love blessing shower;

*Denke dran,*

Think now on this,

*Was der Allmächtige kann,*

What the almighty can do,

*Der dir mit Liebe begegnet.*

Who with his love now hath met thee.

The soloist sings the words of the fourth stanza to a typically lyrical Bach aria melody that is set in contrast to a simple statement of the soaring chorale melody by the trumpet. Of special interest is the bustling bass line of the continuo that consists of brief segments of rising (or falling) scale lines separated by descending arpeggios. Depending on how they are measured, there are between twenty and thirty of these fragments at various pitch levels, with various harmonic implications. While the chorale melody is carried wordlessly by the trumpet, certain words are emphasized by long vocal melismas of the tenor. Bach saves his longest for the final statement of *mit Liebe begegnet* (with love bestowed).

#### 5. Chorale

*Lobe den Herren, was in mir ist, lobe den Namen!*

Praise to the Lord, all that's in me, give his name honor.

*Alles, was Odem hat, lobe mit Abrahams Samen!*

All things that breath possess, praise him with Abraham's children!

*Er ist dein Licht,*

He is thy light,

*Seele, vergiss es ja nicht;*

Spirit, yea, this forget not;

*Lobende, schliesse mit Amen!*

Praising him, close thou with amen!

All instruments and voices join in a final grand statement of the last stanza of the chorale. While the voices sing the customary simple unadorned block chords of a harmonized chorale, two trumpets sound a glorious double descant above. A fitting conclusion for an inspired creation!



*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: A Parish Magnificat**

Carl F. Schalk  
(b. 1929)

*After the choir sings this refrain once through, we join in singing.*

My soul pro-claims the great-ness of the Lord; my\_\_\_  
spir- it re- joic- es in God\_\_\_ my Sav- ior.

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- Ⓒ **Choir** For he has looked with favor on his lowly servant.  
From this day all generations will call me blessed.  
The Almighty has done great things for me, and holy is his name.  
He has mercy on those who fear him in every generation.
- Ⓒ **REFRAIN**
- Ⓒ **Choir** He has shown the strength of his arm; he has scattered the proud in their conceit.  
He has cast down the mighty from their thrones and has lifted up the lowly.  
He has filled the hungry with good things, and the rich he has sent empty away.
- Ⓒ **REFRAIN**
- Ⓒ **Choir** He has come to the help of his servant Israel,  
For he has remembered his promise of mercy,  
The promise he made to our fathers, to Abraham and his children forever.
- Ⓒ **REFRAIN**
- Ⓒ **Choir** Glory to the Father and to the Son and to the Holy Spirit;  
As it was in the beginning, is now, and will be forever.
- Ⓒ **REFRAIN**

# ✠ PRAYERS ✠

## LITANY



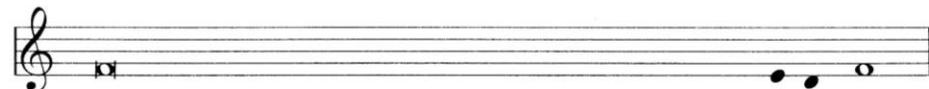
☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

*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.

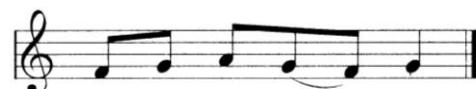


☐ Help, save, comfort, and defend us, . . . . . gra-cious Lord.

*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.

*The following collect is prayed:*

**L** 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.

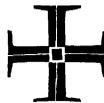
**C** Amen.

**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

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

### BENEDICTION

**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, 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 -



ced - 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.**

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

Portativ Organ tuning graciously provided by Leonard Berghaus



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.



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 Concordia University Chicago and Grace Lutheran Church & School. We especially give thanks to the following persons:

<b>The Rev. Bruce K. Modahl</b>	Senior Pastor
<b>The Rev. Kelly K. Faulstich</b>	Associate Pastor
<b>Dan Muriello</b>	Building Manager
<b>P. Lars Bostrom</b>	Director of Finance and Administration
<b>Lori Bormet and Julie Hinz</b>	Assistants
<b>Carlos Messerli</b>	Program Notes
<b>Gay Anderson</b>	Snacks & Reception Coordinator
<b>Bethany Johnson, Arif Negez, Rosa Reibert</b>	Student Counselors
<b>Douglas Anderson, Leonard Berghaus,</b>	Guest Lecturers
<b>Christopher M. Cock, Maura Janton Cock,</b>	
<b>Natalie Jenne</b>	

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## LEADING WORSHIP TODAY

<b>The Rev. Bruce K. Modahl</b>	Homilist
<b>The Rev. Michael D. Costello</b>	Cantor and Program Director
<b>Charles Brown and Maurice Boyer</b>	Directors
<b>Steven Went</b>	Organist and Continuo

### Bach Cantata Camp Students

<b>McKenzie Reed Anderson</b>	Hickory High School (Hickory, NC)
<b>Kjerstin Anderson</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Aniello Barone</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Courtney Bender</b>	St. John's Lutheran School (Elgin, IL)
<b>Olivia Boen</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Elizabeth Bretscher</b>	Home School (Elgin, IL)
<b>Ngairé Bull</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Chris Candelas</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Paul Christian</b>	Glenbard West (Glen Ellyn, IL)
<b>Kyle Duff</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Jazmyn Foster</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Kassi Ghadosh</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Sarah Gruendler</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Luke Heuser</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Tyler Keady</b>	Fenwick High School (Oak Park, IL)
<b>Grant Krueger</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Katie Maxwell</b>	Riverside Brookfield High School (Riverside, IL)
<b>Hannah McGinnis</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Olivia Mullins</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Mary O'Brien</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Aissa Perez</b>	Walther Lutheran High School (Melrose Park, IL)
<b>Betsy Schmeiser</b>	East High School (Cheyenne, WY)
<b>Sarah Schmeiser</b>	East High School (Cheyenne, WY)
<b>Alexander M. Shuppara</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Madeline Wolf</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Adam Wood</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Caroline Wood</b>	Oak Park & River Forest High School (Oak Park, IL)
<b>Katharine E. T. Yeago</b>	Home School (Columbia, SC)

## Soloists

<b>Maura Janton Cock</b>	Soprano
<b>Karen Brunssen</b>	Mezzo-Soprano
<b>Christopher M. Cock</b>	Tenor
<b>Douglas Anderson</b>	Baritone

## Orchestra

<b>Christine Phillips, Meg Busse</b>	Oboe
<b>Greg Fudala, Andrew Bruhn, Bryan McKinney</b>	Trumpet
<b>*Paul Christian, Elizabeth Coffman, Betty Lewis</b>	Violin I
<b>*Olivia Mullins, Carolyn Zimmer, Laura Zimmer</b>	Violin II
<b>Naomi Hildner, *Caroline Wood</b>	Viola
<b>*Kjerstin Anderson, Sarah Coffman, Anne Monson</b>	Cello
<b>Judith Hanna, *Luke Heuser</b>	Double Bass
<b>Steven Went</b>	Continuo

\*students

## 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 fine 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 ten, 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 about how master musicians put the notes together on paper to make beautiful music. 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 printed music (as well as manuscript paper and ink) was either unavailable or very expensive. A famous Bach tale describes how he, as a young boy, filched music from a locked cabinet in his foster home for copying by moonlight for his own use. The young composer-thief was eventually caught and punished for his temerity.

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 his 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.

The popularity of Bach's cantata "Praise to the Lord" is not hard to understand, for its five movements form a collection of variations on one of the most enduring hymns of praise to God. Even after nearly three centuries Christians of most denominations in many lands still sing this venerable chorale with enthusiasm. Today we have the opportunity to enjoy hearing the stirring and inventive settings created by Bach for this great tune.

The cantata was first performed at St. Thomas in Leipzig on August 19, 1725, the Twelfth Sunday after Trinity in the Christian church year. It was probably written to complete Bach's second cycle of cantatas at St. Thomas, in which all works were based on chorale texts and tunes. The present example is unusual among Bach cantatas in that the chorale text and tune are found in all movements.

It is also unusual among Bach cantatas in that its text does not appear to be based directly on the assigned Sunday readings. The Epistle, 2 Cor. 3:4–11, speaks of the ministers of the new covenant, and the Gospel, Mark 7:31–37, tells of the healing of the deaf man. Instead, Bach chooses a chorale text for his libretto, one that is always appropriate for worship and, in this case, one that is suitable for a festive civic event. Although no evidence has been found to support the widely held conjecture that assigns its performance to the Leipzig Council Election Service on August 25, 1725, its text of praise to God and its majestic construction would surely have made it suitable for such an auspicious occasion.

The text of the chorale was written by the Pietistic educator, Joachim Neander (1650–1680), who set his words to a tune of unknown origin that was later slightly revised when the hymn appeared in the modern English translation of Catherine Winkworth. Her translation is found in *Lutheran Book of Worship*, (No. 543), where the five original stanzas have been condensed to four. A more literal English translation of the original German sung by the choir appears in the present worship folder.

The cantata has a festive scoring of 3 trumpets and timpani, 2 oboes, strings (2 violins, viola, cello), and *basso continuo* (bass and keyboard).

Carlos Messerli

## BIOGRAPHIES

**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been soloist in Grace's Bach Cantata Vespers since 1978 and has also been a soloist many times with Chicago's Music of the Baroque. Dr. Anderson is also a neurosurgeon and Professor at Loyola University Medical Center in Maywood.

**Maurice Boyer**, orchestra director, is Assistant Professor of Music at Concordia University Chicago, where he directs the Concordia University Chamber Orchestra and Schola Cantorum. He is also choir artistic director of the Heritage Chorale.

**Charles P. Brown**, choir director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in choral conducting, choral music education, and choral literature.

**Karen Brunssen**, mezzo-soprano, is Associate Professor of Music at Northwestern University and Coordinator of Voice and Opera. She is a member of Grace Lutheran Church and frequently performs as soloist for Grace's Bach Cantata Vespers.

**Christopher M. Cock**, tenor, 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 frequently appears in his signature role as a Bach Evangelist and is often a soloist for Grace's Bach Cantata Vespers.

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

**Michael D. Costello**, director, is the Cantor at Grace Lutheran Church & School, where he directs the Bach Cantata Vespers ministry, serves as primary organist, directs the Grace Senior Choir, and coordinates Grace's ministry of music. Michael is also a pastor and enjoys stepping in and out of a variety of roles at Grace and in other settings.

**Bruce K. Modahl**, homilist, is the Senior Pastor at Grace Lutheran Church & School. He received a doctor of ministry degree from Union Theological Seminary, Richmond, Virginia; a master's of theology in homiletics from Princeton Theological Seminary, Princeton, New Jersey; a master's of divinity from Christ Seminary–Seminex, St. Louis, Missouri; and an undergraduate degree from Concordia Senior College, Ft. Wayne, Indiana.

**Steven Wentz**, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University Chicago, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs.