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The Cantata Singers  
Will Wickham, Musical Director

*present*

**A BACH CANTATA SERVICE RECREATION**

*Based on the original Lutheran service as it would have been celebrated with J.S. Bach as "Cantor of Leipzig" on November 25<sup>th</sup>, 1731, in Leipzig, Germany.*

**SUNDAY, NOVEMBER 11, 2001 – 6:00 P.M.**  
**GRACE CHURCH, ELMIRA**

**CELEBRANTS:**

***The Rev. Donald W. Mathews***  
***The Rev. Arthur E. Frieman***

## PROGRAM NOTES

The cantata "Wachet auf, ruft uns die Stimme" was first sung just before the sermon on the last Sunday before Advent, the 27<sup>th</sup> Sunday after Trinity, Nov. 25, 1731. This was a special Sunday each year since it is both the last Sunday of the liturgical year and Advent is a "silent" penitential season and, except for the first Sunday of Advent, which was celebrated as a Festival day, no cantatas were sung in Leipzig until Christmas. Bach usually cooked up something a bit special for that day before the "silent" (meaning without polyphonic or "concerted music") time. Actually, the year 1731 was also unusual since 27 Sundays occurring between Trinity and Advent happens only about every 20 years or so.

Bach's duties as Cantor of Leipzig put him in charge of music for all "Reformation" churches in the city. St. Thomas and St. Nicholas were the main churches and he also supervised the music at two other parishes. Bach also served as choir director for the St. Thomas school. Since the time of the Reformation the school choir had become responsible for contrapuntal music in worship. The total choir was about 55 students and was divided into 4 "Kantoreien" [choirs] to cover all the services. The musical competence of these 55 pupils differed widely. Bach himself, in his *Kurtzer, iedoch hochstnothiger Entwurff einer wohlbestallten Kirchen Music* (Short but most necessary draft for a well-appointed church music) of 23 August, 1730, describes as "most wretched" the singing of the fourth Kantorei which would always perform under the direction of the fourth prefect at St. Peter and on festival days also at St. John and would sing only German hymns. He called this Kantorei the "remainder, namely those who do not understand music and can only just barely sing a chorale." Bach would lead the best singers, the first Kantorei, at St. Thomas or St. Nicholas. The first and second Kantorei alternated weeks at each church. Since the first Kantorei was the group that sang the weekly Cantata, each of these 2 churches would enjoy the special music every other week.

The service in use in Leipzig at the time of Bach was, by all accounts, a very lively affair. In a time when music in the Lutheran service had commonly become restricted, music in Leipzig, particularly in Bach's cantata compositions, experienced an impressive late flowering that can be accounted for only in this way: in Leipzig, with its unusually strong emphasis on a continuation of the Reformation practice in worship, people were still conscious of the high valuation accorded to church music by the Lutheran reformers and especially by Luther himself. We must apply to the Leipzig situation what is true for the Lutheran Church generally, namely "the observation that the richness of church music" always "grows with the richness of the liturgy." Thus, the rich church music tradition of this city must be understood to be a necessary result of its rich liturgical practice. This richness included worshipers receiving special librettos of the texts presented in music so that by following along "a proper hearing of the cantata might result."

Also adding to the richness in the liturgy were the hymnbooks used in the pews for all services. These contained extensive instructions and directions on "how a devout Christian" might begin "his personal devotions." Worshipers were instructed that before the service one is to "use the following prayers: to pray earnestly for the grace of the Holy Spirit; for keeping the Sabbath holy; for a proper attitude with heart and soul for the Word of God, so that nothing shall keep us from giving attention to it; for the time when we are about to go to church; for the time of the ringing of the bells," and many more. To further enliven the liturgy, there are a large number of prayers for the individual parts of the liturgy that are "to promote a worthy participation of the worshiper in the service," such as "a prayer during the playing of the organ, one while the Latin motet is being sung, for when the special music [cantata] is performed, prayers before the Sermon, a prayer before the Creed is chanted," and more. The hymnbook also contained a "Part III" that included "Direction for Devotions of Home and Heart" and then as Part IV the "Devotions of Home and Heart" themselves, which contain "a preparation for a useful Sabbath and festival celebration for the whole year based on the regular Gospels."

The typical service in Leipzig in the early 18<sup>th</sup> century was very much the same service as first set forth by Luther. The juxtaposition of Latin and German, equal participation by choir and congregation, Gregorian chant and contrapuntal music finds its foundation in Luther's own wish and thought: "For in no wise would I want to discontinue the service in the Latin language... if I could bring it to pass, and Greek and Hebrew were as familiar to us as the Latin and had as many fine melodies and songs, we would hold Mass, sing, and read on successive Sundays in all for languages, German, Latin, Greek, and Hebrew. I do not at all agree with those who cling to one language and despise all others."

Three clergymen participated in the service. The "Celebrant" led the "service" with the other 2 taking part as "lectors" of the Epistle and the Gospel... The "sermon giver" did not intone the Gloria - the "clergyman of the week" would do that. A third "priest" would chant the Epistle and Gospel.

In keeping with Luther's commitment to the use of the "language of the people" we will be using Latin and English translations for most of this service, much as the church in Bach's day used Latin and German. Our departure from the vernacular ideals of the reformation will be to perform the Cantata in German, in order to preserve both the original poetry and musical integrity of the composition. Much as Cantor Bach did in November 1731, we have provided a full translation of the Cantata so that you can follow along during the performance.

Thank you for coming today. We invite you to join with us in the spirit of prayer and celebration that was invoked during every service in Leipzig almost 300 years ago.

# ORDER OF THE SERVICE

## THE SUNDAY SERVICE: PART 1 - ENTRANCE RITES

### SILENT PRAYERS DURING THE ENTRANCE RITES

The entrance section of the service had the character of a real prayer section, of an actual offering of praise and thanksgiving. The congregational hymnbooks contained many prayers that the congregation was to use during the entrance rites to increase the individuals "participation in the liturgy." Even the shortest liturgical pieces were furnished with such prayers, for example, the Salutation or the moment when "the priest mounts the pulpit" and "when the priest leaves the pulpit", "for the Gloria in excelsis Deo," "for the Kyrie eleison," "for the Dominus vobiscum", and many more.

### ORGAN PRELUDE - Largo from *Sonata No. 1* - J. S. Bach (1685-1750)

The Prelude began following the final ringing of the bell at 7AM.

### INTROIT-MOTET - *Jubilate Deo* - Orlando di Lasso

The choir's first duty of the service was to sing the Introit-Motet after the organ prelude had been concluded. The Introit was a four voice motet taken mainly from the so called *Florilegium of Bodenschatz* which is referring to the *Florilegium Portense*, a motet collection of Cantor Erhard Bodenschatz at Schulpforta, used chiefly in northern and central Germany until well into the 18<sup>th</sup> century. The fact that Bach ordered a new copy as late as 1729 confirms his use of this resource.

### ORGAN INTERLUDE - *Ricercare* - Girolamo Frescobaldi (1583-1643)

### CHORAL KYRIE - From *Missa De Beata Virgine* - G. Pierluigi da Palestrina

After an organ interlude the choir would sing the Kyrie Eleison. The first Kantorei regularly "chanted" the Kyrie or "performed it polyphonically". Since the first and second Kantorei alternated weeks in each of Leipzig's main churches, each congregation sang along with the "German Kyrie" every other week. Even in Bach's time, the church in Leipzig favored an organization of the Liturgy considered ideal and practiced by the reformers and particularly by Luther, an arrangement tending essentially toward two different forms of worship - one primarily related to the medieval tradition, extremely conservative and controlled by the Church in Rome, and alongside this the other, of fully equal rights, one that elevated the German song form to the liturgical congregational hymn. Traditionally since the reformation the Kyrie would have been sung 3 times instead of the 9 times that was customary prior to Luther's time. We will sing the polyphonic Kyrie by Palestrina twice and for the 3<sup>rd</sup> time substitute the congregational form.

### CONGREGATIONAL KYRIE - *Kyrie, God Father* - Traditional Lutheran

The Celebrants enter for the first time on the last verse of the Kyrie, approaching the altar for prayer.

### PLEASE STAND

#### *Kyrie, God Father*

Ky - ri - e! God, Fa - ther in heav'n a - bove,  
You a - bound in gra - cious love, Of all things the mak - er and pre -  
serv - er. E - le - i - son! E - le - i - son!  
Ky - ri - e! O Christ, our king. Sal - va - tion  
for all you came to bring. O Lord Je - sus, God's own Son,  
Our me - di - a - tor at the heav'n - ly throne: Hear our cry and grant  
out sup - pli - ca - tion. E - le - i - son! E - le - i -  
son! Ky - ri - e! O God the Ho - ly  
Ghost, Guard our faith, the gift we need the most, And bless our  
life's last hour, That we leave this sin - ful world with glad - ness.  
E - le - son! E - le - i - son! A - - - - men.

## GLORIA - All Glory be to God on High - Traditional Lutheran Gloria

For the first time in the service, the liturgist leads the celebration with the intonation of the Gloria from the altar. While this was done in Latin, there is evidence for an intonation in German as well. This may possibly have happened at the same time as the Latin Magnificat was supplanted more and more by the German version, circa 1714.

### All Glory be to God on High



All glo - ry be to God on high, Who  
We praise, we wor - ship thee, we trust And  
O Je - sus Christ, our bless - ed Lord, Bwe -  
O Ho - ly Spir - it, pre - cious gift, Thou  
hath our race be - friend - ed! To us no harm shall  
give thee thanks for - ev - er, O Fa - ther, that thy  
got - ten of the Fa - ther, O thou who hast our  
Com - fort - er un - fail - ing, Do thou our trou - bled  
now come nigh, The strife at last is end - ed; God  
rule is just And wise, and chang - es nev - er; Thy  
peace re - stored, And thy lost sheep dost gath - er, Thou  
souls up - lift, A gainst the oe pre - vail - ing; A -  
show - eth his good - will to men, And peace shall reign on  
bound - less power o'er all things reigns, Thou dost what - e'er thy  
Lamb of God, en - throned on high, Be - hold our need and  
vert our woes and calm our dread: For us the Sav - iour's  
earth a - gain; O thank him for his good - ness!  
will or - dains; 'Tis well thou art our rul - er!  
hear our cry; Have mer - cy on us, Je - sus!  
blood was shed; Do thou in faith sus - tain us!

PLEASE BE SEATED

### ET IN TERRA PAX - From Missa De Beata Virgine - G. Pierluigi da Palestrina

Following the intonation and the singing of the hymn, at times the choir would sing the Latin 'Et in terra pax' as a choral response.

### SALUTATION - COLLECT

PLEASE STAND

At the end of the Gloria or "Et in Terra Pax," the priest would approach the altar to chant the Salutation, which was typically given in Latin, "Dominus vobiscum," to which the choir, substituting for the congregation responded "Et cum spiritu tuo." Then the priest brought the entrance section of the service to a close with the Collect.

PLEASE BE SEATED

## THE SUNDAY SERVICE: PART 2 - SERVICE OF THE WORD

### EPISTLE

The "Service of the Word" had in Reformation times become the most important section of the service so far as the organization of the Lutheran main service was concerned, for Luther "never tired of extolling the fundamental significance of the proclaimed Word and of emphasizing preaching above all other ingredients as the preeminent item in the Christian service." The Reformation had kept the double reading from Scripture, Epistle and Gospel.

### CONGREGATIONAL HYMN - Wachet Auf - Hymnal #62

PLEASE STAND

The congregational hymn between the Epistle and Gospel had been created by the Reformation as Hauptlied [Chief hymn] and by the time of Bach had become the "theme hymn" for any given Sunday.

### GOSPEL

### CREED

"Credo in Unum Deum" was typically intoned by the celebrant following the chanting of the Gospel. On Sundays when there was no cantata presented the choir would present a Gregorian version of the Nicene Creed in Latin. During Festival services the cantor had the choice of Gregorian or polyphonic setting. For our service, since we are presenting a cantata, we will not be using the Nicene Creed.

PLEASE BE SEATED

### ORGAN PRELUDE TO THE CANTATA - Toccata - Frescobaldi

This was brief "introductory music" provided by the organ in a key that would be appropriate for the strings and winds to use to "tune" their instruments for the Cantata that followed.



CANTATA - Wachet auf, ruft uns die Stimme (BWV 140) - J.S. Bach

Soprano: Margaret Hanegraaf,

Bass: Greg Jacobs

Tenor: Jack Darling

1. *Chorus [Verse 1] (Choir)*

Wake, arise, the voices call us  
Of watchmen from the lofty tower;  
Arise, thou town Jerusalem!  
Midnight's hour doth give its summons;  
They call to us with ringing voices;  
Where are ye prudent virgins now?  
Make haste, the bridegroom comes;  
Rise up and take your lamps!  
Alleluia!

Prepare to join  
The wedding feast,  
Go forth to meet him as he comes!

2. *Recitative (Tenor)*

He comes, he comes,  
The bridegroom comes!  
O Zion's daughters, come ye forth,  
His journey hieth from the heavens  
Into your mother's house.  
The bridegroom comes, who to a  
roebuck  
And youthful stag is like,  
Which on the hills doth leap;  
To you the marriage meal he brings.  
Rise up, be lively now  
The bridegroom here to welcome!  
There, look now, thence he comes to  
meet you.

3. *Aria (Soprano & Bass) Soul, Jesus*

(Soul)  
When com'st thou, my Savior?  
(Jesus)  
I'm coming, thy share.  
(Soul)  
I'm waiting with my burning oil.  
(Soul, Jesus)  
Now open the hall  
For heaven's rich meal.  
(Soul)  
Come, Jesus!  
(Jesus)  
Come, O lovely soul!

4. *Chorale [Verse 2] (Tenor)*

Zion hears the watchmen singing,  
Her heart within for joy is dancing,  
She watches and makes haste to rise.  
Her friend comes from heaven glorious,

In mercy strong, in truth most mighty,  
Her light is bright, her star doth rise.  
Now come, thou precious crown,  
Lord Jesus, God's own Son!  
Hosannah pray!  
We follow all  
To joy's glad hall  
And join therein the evening meal.

5. *Recitative (Bass)*

So come within to me,  
Thou mine elected bride!  
I have myself to thee  
Eternally betrothed.  
I will upon my heart,  
Upon my arm like as a seal engrave thee  
And to thy troubled eye bring pleasure.  
Forget, O spirit, now  
The fear, the pain  
Which thou hast had to suffer;  
Upon my left hand shalt thou rest,  
And this my right hand shall embrace  
thee.

6. *Aria (Soprano & Bass)*

(Soul)  
My friend is mine,  
(Jesus)  
And I am thine,  
(Both)  
Let love bring no division.  
(Soul, Jesus)  
I will thee with on heaven's roses pasture,  
Thou shalt me  
Where pleasure in fullness, where joy will  
abound.

7. *Chorale (Choir)*

Gloria to thee be sung now  
With mortal and angelic voices,  
With harps and with the cymbals, too.  
Of twelve pearls are made the portals;  
Amidst thy city we are consorts  
Of angels high around thy throne.  
No eye hath yet perceived,  
No ear hath e'er yet heard  
Such great gladness.  
Thus we find joy,  
Io, io,  
Ever in dulci jubilo!

GERMAN CREED - We All Believe in One True God - Traditional Lutheran

Following the presentation of the "concerted music" (the cantata) the choir would lead the congregation in the singing of the "German Creed".

PLEASE STAND

We All Believe in One True God

We all be - lieve in one true God,  
We all be - lieve in Je - sus Christ,  
We all con - fess the Ho - ly Ghost,  
Fa - ther, Son, and Ho - ly Ghost, Ev - er - pres - ent  
Son of God and Mar - y's son, Who de - scend - ed  
Who from both for - e'er pro - ceeds, Who up - holds and  
help in need, Praised by all the heaven - ly host,  
fom his throne And for us sal - va - tion won,  
com - forts us In all tri - als, fears and needs.  
By whos might - y power a - lone All is made and  
By whose cross and death are we Res - cued from all  
Blest and Ho - ly Trin - i - ty, Praise for - ev - er  
wrought and done.  
mis - er - y.  
be to thee! A - men.

PLEASE BE SEATED

SERMON

The principal item in the Service of the Word was and always remained the Sermon on the Gospel of the day. After the pastor ascended the pulpit during the last stanza of the creedal hymn, the pulpit service of the preacher always began with the Praeloquium or Antritt. These terms signified the pulpit greeting and the admonition to prayer attached to it. The congregation's response was in the form of a short prayer hymn for proper hearing of the Word of God or, in festival times, a seasonal hymn. For ordinary Sundays the hymn was "Herr Jesu Christ, dich zu uns wend." Immediately after this hymn the Lord's Prayer was prayed silently, and then the Gospel was read once more and the Sermon was preached. This "sermon section" of the service was organized such that it typically began about 8 O'clock and ended in about an hour around 9 O'clock. The sermon section was followed by a prayer section filled with prayers, thanksgivings, intercessions, and announcements of all kinds. At the close comes another silent "Lord's Prayer" and the priest leaves the pulpit with the Pauline words 'The peace of God, which surpasses all understanding, etc.'

**PULPIT HYMN - Wachet auf - Hymnal #61**

**PLEASE STAND**

This part of the service was closed with the congregation singing all or several stanzas of a "hymn suitable for the Gospel" or when the Cantata was performed in 2 parts, the second part would be performed. We conclude with this more familiar version of the *Wachet auf* chorale.

**PLEASE BE SEATED**

**ANNOUNCEMENTS**

The prayers and announcements that came between the "Service of the Word" and the "Service of the Sacrament" (communion) were never clearly linked by the Reformation or even Luther himself to either part of the service.

In the 18th century, the Church was very much the center of community life in Leipzig. As such, the announcements would have included much about both church and city news as well as events. We will take this opportunity to accept your offering.

**OFFERTORY - Adagio - Josef Hector Fiocco**

The Cantata Singers have a long history of presenting sacred music in the setting for which it was originally intended. We have always performed without admission charge, depending in part on freewill contributions to help us defray the expense of performance. Thank you for your continued generous support.

**GENERAL PRAYER OF THE CHURCH**

**PLEASE STAND**

In the service in 1731 these prayers would have served as the transition from the "Service of the Word" into the communion portion of the service. We take this opportunity to offer our thanks to you for joining with us in this historical recreation of the Reformation service as Bach would have known it.

**POSTLUDE - Prelude in C - J. S. Bach**

Sources:

Stiller, G. *Johann Sebastian Bach and Liturgical Life in Leipzig*

Dr. William Cowdery

Young, P.M. *The Choral Tradition*

Day, J. *The Literary Background to Bach's Cantatas*

Schweitzer, A. *Johann Sebastian Bach*

For more information see:

- ◆ <http://classicalaus.hispeed.com/articles/luther.html>
- ◆ <http://classical.net/music/comp.1<sup>st</sup>/works/bachjs/cantatas/140.html>
- ◆ <http://jan.ucc.nav.edu/~tas3/bachindex.html>

**Instrumentalists**

Organ:	Gerald Wolfe
Violin 1:	Margaret Mathews
Violin 2:	Kelly Kroeck
Viola:	Nancy Conley-Wheeler
Cello:	Eric Johnson
Oboe 1:	Anna Herforth
Oboe 2:	Mark Skaba
English Horn:	Lauren Urban

**Cantata Singers**

**Soprano**

Marylee Ashby  
Ruth Bruning  
Lisa Fesmire  
Robin Fitzgerald  
Dorothy Hoos  
Kelly Stone  
Susan Tanner  
Jane Tucker

**Alto**

Ostara Bedo  
Loueda Bleiler  
Amy Chrabaszc  
Kellie Christopher  
Lucy Cunnings  
Patricia Hauser  
Betty Hughes  
Frances McLaren  
Jane Poliseo  
Cora Range  
Ginny Shippy  
Florence Suffern  
Betsy W. Sentigar  
Meg Wickham

**Tenor**

Thomas J. McCloskey  
Lydia Wickham  
Kevin B. Winebold

**Bass**

Jim Fink  
David Hauser  
David Mix  
Michael Wald

**Guest singers:**

Jack Darling  
Margaret Hanegraaf  
Greg Jacobs

**Rehearsal Accompanist:** Frances McLaren

**Special thanks:**

Dr. William Cowdery, Ann Jennings, Jane Kerber, Judy Sheasley