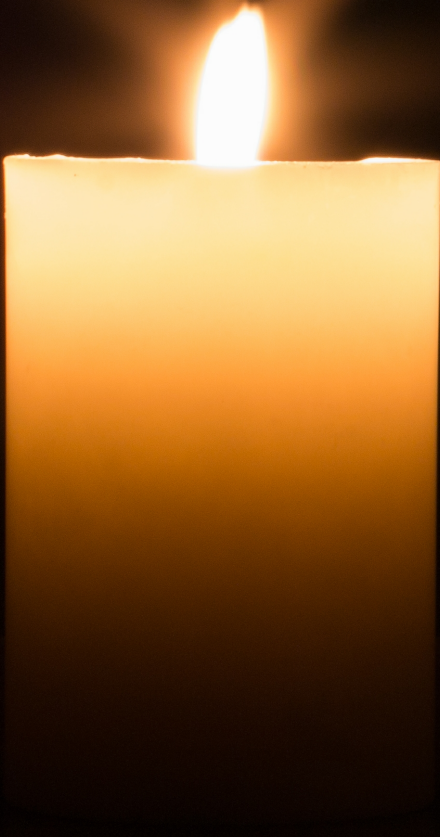


Out of darkness we have light

Grace Advent/Christmas Concert
December 10, 2017, 4:00 p.m.



Welcome to Grace Lutheran Church and School

We are glad that you have joined us for this afternoon's concert.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

Please hold your applause until the conclusion of each section of the program.

✠ *In Nomine Jesu* ✠

Light Everlasting

Olaf C. Christiansen
(1901–1984)

O Light everlasting, O Love never failing,
Illumine our darkness, and draw us to thee;
May we from thy spirit receive inspiration
That brethren together thy wisdom may see.
Make known to all nations thy peace and salvation
And help us O Father, thy temple to be.

Cantique De Noël (O Holy Night)

Adolphe Charles Adam
(1803–1856)

O holy night the stars are brightly shining
It is the night of our dear Savior's birth;
Long lay the world in sin and error pining
Till he appeared and the soul felt its worth.
A thrill of hope the weary world rejoices,
For yonder breaks a new and glorious morn;
Fall on your knees, Oh, hear the angel voices!
O night divine, O night when Christ was born!
He knows our need, our weakness is no stranger.
Behold your King, before Him lowly bend!

Placide Cappeau



How Shall We Approach This Wonder?

Carl F. Schalk
(b. 1929)

How shall we approach this wonder?
Should we bend the knee or stand?
This is Christ, the world's redeemer!
Dare we touch his tiny hand?
Can we hide our hearts' shortcomings
From his gentle newborn eyes?
What words can we offer to him,
While the angels fill the skies?

How shall we consider others
Gathered round his manger here?
Will we favor robes and riches
And to those with gold draw near?
Do we see the earthy shepherds,
Wondering how they think it right
That they stand before the Savior,
Least of these, to share his light.

How shall we depart that evening?
Will our hearts be changed and free?
Would we know God's manger purpose,
Grace for all borne on a tree!
Come as paupers, kings, or shepherds;
Come however you can come.
Bring your empty lives with longing,
Then return full-hearted home.

Kris Kuhn

Maria Walks amid the Thorn

Andrew Carter
(b. 1939)

Maria walks amid the thorn, *Kyrie eleison*,
Which seven long years no leaf has born, *Jesus and Maria*.
What in her heart doth Mary bear? *Kyrie eleison*.
A little child doth Mary bear, *Kyrie eleison*.
Beneath her heart he nestles there, *Jesus and Maria*.
And as the two were passing near, *Kyrie eleison*,
Lo, roses on the thorn appear, *Jesus and Maria*.

Medieval German, tr. Theodore Baker



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

Background notes for the cantata are found on page 19 in this program.

1. Chorus

Meine Seel erhebt den Herren,

My soul magnifies the Lord

Und mein Geist freuet sich Gottes, meines Heilandes;

And my spirit rejoices in God, my Savior,

Denn er hat seine elende Magd angesehen.

For he has regarded his needy maidservant.

Siehe, von nun an werden mich selig preisen alle Kindeskind.

See, from now on all generations will laud me as blessed.

The text for this opening chorus is the first two verses of Mary's song. Since the chant formula associated with the Magnificat is designed to accommodate a single verse we hear the chant tune two times, the first time appearing with verse one in the soprano voices, the second time with verse two in the alto voices, each supported by the trumpet. In turn each verse is split in half, resulting in four choral presentations separated by instrumental interludes. Surrounding these chant declamations other voices of the choir weave intricate countermelodies, tossing them one to another. The final half-verse expands into a thirteen-measure improvisation-like outburst prompted by the words *selig* (blessed) and *preisen* (laud).

From the downbeat it is clear that the movement is in perpetual motion (with a tempo marking of "Vivace"). The bass instruments are given a simple rhythmic pattern that is thereafter relentless save for a few intervening measures. A chief countermelody from the choir parts serves as opening grist for the melody instruments of the orchestra, the first notes of which reach upward in motion. That sets the direction of the entire movement. Bach uses all kinds of devices to help the listener participate in the magnifying that's going on, for to magnify is to make large, and high, and that with unstoppable energy.

2. Aria (Soprano)

Herr, der du stark und mächtig bist,

Lord, you who are strong and mighty,

Gott, dessen Name heilig ist,

God, whose name is holy,

Wie wunderbar sind deine Werke!

How wonderful are your works.

Du siehst mich Elenden an,

You regard me, the needy one,

Du hast an mir so viel getan,

You have done so much for me

Daß ich nicht alles zähl und merke.

That I could not count or note all of it.

Paraphrased text prompts Bach to continue the energy rather than to strive for a contrast. While in other works Bach thinks of Mary as an alto, here she is a soprano singing of the might and power of God in a major key. The orchestration is nearly as strong as for the first movement. From the beginning violin 1 plays a figure that continues the notion of making large and high; other instrumental lines follow the lead with their own variations.

The motion slows at the words *dessen Name heilig* (whose name is holy), as if to induce a moment of reverence. A second section, with text focusing on Mary's neediness, is in a minor key with instruments assuming a more reticent role, disappearing entirely for the last seven measures.

3. Recitative (Tenor)

Des Höchsten Güt und Treu

From the Highest One goodness and faithfulness

Wird alle Morgen neu

Are new every morning,

Und währet immer für und für

And will always endure forever

Bei denen, die allhier

Among those here

Auf seine Hilfe schau

Who look to God's help,

Und ihm in wahrer Furcht vertraun.

And trust him in true fear.

Hingegen übt er auch Gewalt

God also exercises power

Mit seinem Arm

With his arm

An denen, welche weder kalt noch warm

On those who are neither cold nor warm

In glauben und im Lieben sein.

In believing and loving.

Die nacket, bloß und blind,

Those naked, bare and blind,

Die voller Stolz und Hoffart sind,

Who are full of pride and haughtiness,

Will seine Hand wie Spreu zerstreun.

God's arm will scatter as chaff.

The paraphrased text, which draws on thoughts from the book of Revelation, at first induces simple declamation, but soon leads to excited outbursts against those who don't respond to God's activity in the world. The last measures evolve into a kind of arioso with the soloist graphically presenting a demonstration of scattering chaff.

4. Aria (Bass)

Gewaltige stößt Gott vom Stuhl

The powerful ones God casts down

Hinunter in den Schwefelpfuhl.

From their seats into the sulfur pool.

Die Niedern pflegt Gott zu erhöhen,

The lowly ones God cares to lift up,

Daß sie wie Stern am Himmel stehen.

So that they stand as stars in the heavens.

Die Reichen läßt Gott bloß und leer,

The rich God leaves bereft and empty,

Die Hungrigen füllt er mit Gaben,

The hungry he fills with gifts,

Daß sie auf seinem Gnadenmeer

So that they have upon God's sea of grace

Stets Reichtum und die Fülle haben.

Constant riches and fullness.

Continuing the thoughts of the prior movement, this piece falls into the category of heroic Baroque bass arias. Scored for soloist and bass instruments alone (with keyboard), the two lines partner in promoting the strength of God over against those who haughtily imagine themselves powerful on earth. Casting down the mighty serves as the composer's motivation, and he accomplishes his goals with severe downward motion. In the second measure the bass instruments push downward a full two octaves inside of two pulses, descending to the lowest note on the instrument. Repeated notes from the bass instruments may offer a sense of stubbornness on the part of the mighty but they are dislodged eventually. The soloist has his own moments of driving down the mighty to the sulfur pool, often dropping via large intervals. In a middle section, while the bass instruments continue their mission, the subject changes to the rich who are made empty with well-placed rests and to the hungry whose condition is made painfully clear with descending chromatic lines.

5. Duet and Chorale (Alto and Tenor)

Er denket der Barmherzigkeit

God remembers steadfast love

Und hilft seinem Diener Israel auf.

And helps his servant Israel up.

The text is directly from the Mary's song, assigned to alto and tenor who perhaps here represent the generations. In any event the soloists sing in canonic fashion, one voice imitating the other always a few pulses later. What happens to one generation happens also to the next when it comes to God's mercy. That there is mercy for every generation is strengthened musically still another way: the chromatic structure of the melodic motives lends itself to a string of seventh chords, chords that keep urging one forward to a point of rest. The string prohibits the sense of rest, so one is always moved forward. The haunting melody is played by the cello first and then at the last, and throughout the piece the trumpet intones the familiar chant melody. Bach liked this aria so much, apparently, that he later arranged it for organ alone, in which shape it was published during his lifetime.

6. Recitative (Tenor)

Was Gott den Vätern alter Zeiten

What God declared and promised

Geredet und verheißen hat,

To the forebears in times past

Erfüllt er auch im Werk und in der Tat.

He also fulfilled in act and deed.

Was Gott dem Abraham, als er zu ihm in seine Hütten kam, versprochen und geschworen,

What God promised and swore to Abraham when he came to him in his tent,

Ist, da die Zeit erfüllet war, geschehen.

Has—when the time came to be fulfilled—happened:

Sein Same mußte sich so sehr

His seed must be as plenteous

Wie Sand am Meer

As sand on the sea

Und Stern am Firmament ausbreiten,

And stars in the firmament.

Der Heiland ward geboren,

The Savior was born,

Das ewge Wort ließ sich im Fleische sehen,

The eternal Word let himself be seen in the flesh,

Das menschliche Geschlecht von Tod und allem Bösen

To deliver the human race from death, from every evil,

Und von des Satans Sklaverei

And from slavery to Satan

Aus lauter Liebe zu erlösen;

Out of pure love.

Drum bleibt's darbei,

Thereby this remains:

Daß Gottes Wort voll Gnad und Wahrheit sei.

That God's word is full of grace and truth.

Paraphrased text again begins with simple declamation. The librettist aimed to assure the listener that God's promises always reach fulfillment. Just as the soloist begins to provide an illustration for God's faithfulness, the movement takes on the character of an arioso, for which the composer summons all three upper strings to provide a relentless figure in parallel fashion. The falling pattern of this motive may suggest the descent of promises fulfilled.

7. Chorale

Lob und Preis sei Gott dem Vater und dem Sohn

Exultation and praise to God, to the Father, to the Son,

Und dem Heiligen Geiste,

And to the Holy Spirit.

Wie es war im Anfang, jetzt und immerdar

As it was in the beginning, is now, and is always

Und von Ewigkeit zu Ewigkeit. Amen.

From eternity to eternity. Amen.

As in the first movement, the melody of the chant is sung two times here, but in a simple harmonization. The text is the doxology usually appended to the song of Mary. Of note are the bass and tenor lines at the words *und von Ewigkeit zu Ewigkeit* (and from eternity to eternity), for they sing in canon, one final illustration of how God's mercy extends from generation to generation and into eternity.

Translation and notes © Mark Bangert



Infant Holy, Infant Lowly

Setting by Jeffrey Blersch
(b. 1967)

Infant holy, infant lowly,
For his bed a cattle stall;
Oxen lowing, little knowing
Christ the child is Lord of all.
Swiftly winging, angels singing,
Bells are ringing, tidings bringing:
Christ the child is Lord of all!

Flocks were sleeping, shepherds keeping
Vigil till the morning new.
Saw the glory, heard the story,
Tidings of a Gospel true.
Thus rejoicing, free from sorrow,
Praises voicing, greet the morrow:
Christ the child was born for you!

Polish Carol, tr. Edith M. G. Reed



Everlasting Light

arr. Fred Gramann
(b. 1950)

Sing We Now of Christmas

arr. Trevor Manor
(b. 1985)

Sing we now of Christmas, Noel sing we here!
Hear our grateful praises to the babe so dear.
Sing we Noel, the King is born, Noel!
Sing we now of Christmas, sing we now Noel!

Angels called to shepherds, "Leave your flocks at rest;
Journey forth to Bethlehem, find the child so blest."
Sing we Noel, the King is born, Noel!
Sing we now of Christmas, sing we now Noel!

In Bethlehem they found him, Joseph and Mary mild,
Seated by the manger, watching the holy child.
Sing we Noel, the King is born, Noel!
Sing we now of Christmas, sing we now Noel!

From the eastern country, came the kings afar,
Bearing gifts to Bethlehem, guided by a star.
Sing we Noel, the King is born, Noel!
Sing we now of Christmas, sing we now Noel!

Gold and myrrh they took there, gifts of greatest price;
There was ne'er a stable so like paradise.
Sing we Noel, the King is born Noel!
Sing we now of Christmas, sing we now Noel!

French Carol, based on Luke 2:8–18 and Matthew 2:1–2

Gloria Hodie

arr. Julie Turner
and Kevin McChesney (b. 1963)

The offering is gathered.



The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest a while:
Under the shadow I will be
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

Anon. New Hampshire, 1784



This is the truth sent from above,
The truth of God, the God of love:
Therefore don't turn me from your door,
But hearken all, both rich and poor.

The first thing which I will relate
Is that God did man create,
The next thing which to you I'll tell,
Woman was made with man to dwell.

Then, after this, 'twas God's own choice
To place them both in Paradise,
There to remain, from evil free,
Except they ate of such a tree.

And they did eat, which was a sin,
And this their ruin did begin,
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.

Come all you worthy gentlemen that may be standing by,
Christ our blessed Saviour was born on Christmas day.
The blessed Virgin Mary unto the Lord did pray.
O we wish you the comfort and tidings of joy!

Christ our Blessed Saviour now in the manger lay—
He's lying in the manger, while the oxen fed on hay.
The blessed Virgin Mary unto the Lord did pray.
O we wish you the comfort and tidings of joy!

On Christmas night all Christians sing
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before thy grace,
Then life and health come in its place.
Angels and men with joy may sing,
All for to see the newborn King.

From out of darkness we have light,
Which makes the angels sing this night,
“Glory to God and peace to men.
Both now and evermore, Amen.”

God bless the ruler of this house and long may he reign,
Many happy Christmases he live to see again!
God bless our generation, who live both far and near
And we wish them a happy New Year.



My Song In the Night

arr. Paul Christiansen
(1914–1997)

O Jesus my Savior, my song in the night,
Come to us with thy tender love, my soul's delight.
Unto thee, O Lord, in affliction I call,
My comfort by day and my song in the night.

O why should I wander, an alien from thee,
Or cry in the desert thy face to see,
My comfort and joy, my soul's delight,
O Jesus, my Savior, my song in the night.

My song in the night, my song in the night.
O Jesus my Savior, my song in the night,
Come to us with thy tender love, my soul's delight,
My comfort and joy, my soul's delight.

Southern Folk Hymn, Anonymous

Night of Silence/Silent Night

Daniel Kantor (b. 1960)
arr. Michael D. Costello (b. 1979)

Cold are the people, winter of life,
We tremble in shadows this cold endless night,
Frozen in the snow lie roses sleeping,
Flowers that will echo the sunrise,
Fire of hope is our only warmth,
Weary, its flame will be dying soon.

Voice in the distance, call in the night,
On wind you enfold us, you speak of the light,
Gentle on the ear you whisper softly,
Rumors of a dawn so embracing,
Breathless love awaits darkened souls,
Soon will we know of the morning.

We stand and join in singing:

3. Spir - it a - mong us, shine like the star, Your
light that guides shep - herds and kings from a - far,
Shim - mer in the sky so emp - ty, lone - ly,
Ris - ing in the warmth of your Son's love,
Star un - know - ing of night and day,
Spir - it we wait for your lov - ing Son.

The musical score is written on six staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are printed below the notes. The final measure of the sixth staff contains a triplet of eighth notes.

Text: Daniel Kantor, b.1960
Tune: Daniel Kantor, b.1960
© 1984, GIA Publications, Inc.

We sing stanzas one and two of "Silent Night" in harmony; stanza three in unison.

1 Si - lent night, ho - ly night! All is calm,
 2 Si - lent night, ho - ly night! Shep - herds quake
 3 Si - lent night, ho - ly night! Son of God,

all is bright round yon vir - gin moth - er and child.
 at the sight; glo - ries stream from heav - en a - far,
 love's pure light ra - diant beams from your ho - ly face,

Ho - ly In - fant, so ten - der and mild, sleep in heav - en - ly
 heav'n - ly hosts . . . sing, al - le - lu - ia! Christ, the Sav - ior, is
 with the dawn of re - deem - ing grace, Je - sus, Lord, at your

peace, sleep in heav - en - ly peace.
 born! Christ, the Sav - ior, is born!
 birth, Je - sus, Lord, at your birth.

Text: Joseph Mohr, 1792–1849; tr. John F. Young, 1820–1885
 Music: STILLE NACHT, Franz Gruber, 1787–1863

*Please join us for a reception in the gymnasium,
 graciously hosted by Women at Grace.*

CHOIRS

Grace School 5–8 Choir	Janel Dennen and Michael D. Costello, directors
Grace Handbell Choir	Lisa Wolfanger, director
Senior Choir	Michael D. Costello, director
Joyful Voices	Gwen Gotsch, director

SOLOISTS

Susan Nelson	Soprano
Karen Brunssen	Mezzo-soprano
William Bouvel	Tenor
Douglas Anderson	Baritone

ORCHESTRA

Ann Anderson, Lauren Dow Wegner	Flutes
Christine Janzow Phillips, Meg Busse	Oboes
Greg Fudala	Trumpet
Betty Lewis, Paul Zafer,	Violins I
Dmitri Pogorelov, Amanda Fenton	
Becky Coffman, Francois Henkins, Lou Torick	Violins II
Naomi Hildner, Becca Wilcox	Violas
Jean Hatmaker, Victoria Mayne	Cello
Douglas Johnson	Double Bass
Timothy Spelbring	Organ/Continuo
Janelle Lake	Harp

A word of thanks to Dan Muriello, Rich Brooks, and Jon Zimmer for their assistance with set-up, to Janel Dennen, Gwen Gotsch, Lisa Wolfanger, and Timothy Spelbring for their musical leadership, to Jim McClanahan, Karen Christopher, Cecelia Thornton, and Marilyn Moehlenkamp for administrative assistance, to the 5–8 grade classroom teachers for their assistance with the children’s choirs, to Len Berghaus for tuning the portativ organ and to Women at Grace for the reception following today’s concert.

BACKGROUND OF THE CANTATA

The manner by which Christmas gets observed by contemporary culture places a premium on preparation and anticipation, nudging one to get all the celebrating done before the day arrives. Within such a system some important aspects of the mystery of Jesus' birth are understandably but sadly sidetracked. One of those, recorded in the first chapter of Luke, is Mary's visit to her relative, Elizabeth, and their joint excitement over motherhood, all resulting in Mary's song, the Magnificat.

Prior to the Lutheran Reformation this story of Mary and Elizabeth together with Mary's song served as the appointed Gospel reading for the fourth Sunday of Advent. So beloved was Mary's song that from an early time it became a fixed part of the daily evening liturgy. In the sixteenth century Lutherans continued these traditions, Luther himself having written for various occasions at least 32 sermons on the Magnificat.

At the time of Bach the story of Mary and Elizabeth continued to be the appointed Gospel for the Fourth Sunday of Advent, though it was customary in Leipzig not to have any special music on that day. Yet Bach, like Luther, was very attached to the Magnificat, probably because the Magnificat was still sung every day in the late afternoon Vespers service at St. Thomas. It was for one of those Vespers services at Christmas time that he wrote his great Magnificat in D.

To seize upon Mary's song as inspiration for a cantata Bach had to look elsewhere in the church year. Following a pattern dating back to the Reformation, the churches of Leipzig observed three days out of the year that had Mary as a focus: Feast of the Purification (Feb. 2), the Annunciation (March 25) and the Visitation (July 2). On these days the city shut down for the morning while (most) people gathered for quite spectacular services, including special music for the day. Since the Visitation had as its Gospel the Lukan story complete with Mary's song, it was on this day that Bach could again exercise his love for the song, writing Cantata 10, a paraphrase of the Magnificat, for July 2, 1724.

In that same year Bach began to compose a series of cantatas based on hymns. Though the "hymn" on which Cantata 10 is based is technically not a hymn but a chant, Bach nevertheless considered this cantata to be part of the cycle. In Leipzig at Vespers the Magnificat was sung customarily to psalm tone 9, otherwise known as *tonus peregrinus*. Its charming undulations extend its popularity to the present day with the result that many congregants of all ages can recognize the tune as it appears in the cantata.

Movements 1, 3, and 7 of Cantata 10 feature the precise text of the Magnificat together with the melody of the chant. An unknown librettist shaped intervening movements into paraphrases of the remaining text with a specific mention of Jesus' birth in movement 6. These paraphrases illustrate one of the overall functions of the Bach cantatas in general, as the paraphrases are shaped to offer commentary, encouragement, and meditation.

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& SCHOOL**

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